PICTURE MEMORY CONTEST BULLETIN

FOR USE IN THE

Picture Memory Contest
For Grades Four and Five

BY

MRS. BESSIE MAY HILL
League Art Consultant

The University Interscholastic League

Price 30 Cents

BUREAU OF PUBLIC SCHOOL SERVICE
DIVISION OF EXTENSION

THE UNIVERSITY OF TEXAS: AUSTIN
Pronunciation of Artists' Names

(Accent the capitalized syllable)

Bellows—BEL-lows
Cezanne—say-ZANN
Constable—KUN-stabl
Corot—ko-RO
Correggio—kor-RED-jio
Courbet—koor-BAY
Courb—koor-BAY
Degas—day-GAH
Dehn—DANE
Delacroix—del-a-CRAH
Durer—DEW-rer
Duveneck—DOO-ve-nek
Gauguin—go-GAN
Gogh—GO
Goya—GO-yuh
Grabar—GRAY-bar
Hals—HALLS
Hassam—HAS-sam
Homer—HO-mer

Johnson—JOHN-son
Klee—CLAY
Landseer—LAND-seer
Leonardo—lay-o-NAR-do
Manet—MAN-ay
Marc—MARK
Millais—MILL-ay
Milllet—Me-LAY
Orozco—o-ROSE-ko
Picasso—pe-KAH-so
Portinari—port-i-NAR-i
Raphael—RAH-fah-el
Rembrandt—REM-brandt
Renoir—reNWAR
Reynolds—REN-olds
Rivera—ri-VER-ah
Ruisdael—ROYS-del
Sully—SUL-li
Vermeer—ver-MERE
Wood—WOOD

STATEMENT ON EQUAL EDUCATIONAL OPPORTUNITY

With respect to the admission and education of students, with respect to the availability of student loans, grants, scholarships, and job opportunities, with respect to the employment and promotion of teaching and nonteaching personnel, with respect to the student and faculty activities conducted on premises owned or occupied by the University, and with respect to student and faculty housing situated on premises owned or occupied by the University, The University of Texas at Austin shall not discriminate either in favor of or against any person on account of his or her race, creed, color, or national origin.

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Official List for Picture Memory Contest
1971-72 and 1972-73

*(All pictures are available in both large and small prints)*

Spelling of artists' names or titles of pictures may vary from text to text or from language to language. An artist may adopt a title (EG—El Greco) or be customarily known by a designation other than his name (EG—Correggio). Furthermore, texts frequently fail to agree on nationality, some assigning the artist to the country in which he was born and others to the nation in which most of his painting was done. Such cases account for the compound designations such as “French-Dutch” or “English-American.”

The official list shall be final authority, for the purposes of this contest, in the spelling of artists’ names, picture titles, or nationalities. Since the entire name of the artist may be long and difficult, contestants shall give the last name or adopted name of the artist. Giving the full name is not an error if spelled correctly. Either of alternate names or titles will be considered correct if listed and if not mispelled.

Sponsors are requested to report to the League office any typographical errors. Correction notice will promptly be entered in the “Official Notices” of the Leaguer.

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Introduction

Art is not a thing apart. It is the pulsebeat of civilization. The creator and the culture may pass, but art remains. Archaeologist and historian recognize that creative expression is inherent in man and that art is as necessary to the primitive tribesman as to the metropolitan intellectual.

Every child should share this universal heritage and explore these riches and the beauties of the world about him. If artistry is discovered or talent is rescued from oblivion, teacher and student may consider this an additional reward.

Art should be an integral part of the curriculum. The cost is negligible. Many of the skills and much of the knowledge acquired in the art laboratory are invaluable. Art is a dynamic, moving force which enriches life, gives substance to the spiritual and aesthetic nature of man, and often increases his understanding.

The picture memory contest is designed to encourage the study of art in the elementary grades and to expand the visual perception of the student. The child possesses an inquiring mind and normally delights in learning, but having the children memorize certain data to be recalled during the actual contest is not the basic aim of the competition. Picture memory is to expose the student to pictures representing various ages and schools and to awaken his aesthetic instincts. Some of the technical aspects of painting and little sketches of history will be discussed in this booklet. Through experience and appreciation, the student should learn to project his own judgment in exploring the world or art and natural beauties about him.

The scope of the contest and of the picture memory bulletin is necessarily limited. Paintings and artists are presented, not at random but as "samples." According to the needs and abilities of the students, the teacher should provide material from other sources, using perhaps film strips and slides, and should encourage students to visit local artists or galleries. Additional reproductions from master painters and engravers may be presented. For many children this contest will be the first step or the opening of the door.

We wish to thank Artext Prints, Inc., of Westport, Connecticut, for its invaluable assistance in assembling the pictures.

RHEA H. WILLIAMS
Director
Rules for Picture Memory Contest

1. Divisions.—There is only one division in this contest and it is open to children in the fourth and fifth grades.

2. Representation.—Each member school in the League having two or more pupils in the fourth and fifth grades is permitted to enter a team in picture memory.

To the picture memory team of two shall be added one member for each 20 pupils (or fraction thereof) in excess of 10 enrolled in the eligible grades on the basis of total enrollment up to the opening of the spring semester. Thus, if the total enrollment in the eligible grades is 10 or fewer than 10, the team is composed of two pupils; 11 through 30 pupils, inclusive, the team is composed of three pupils; 31 through 50 pupils, the team is composed of four pupils, etc. (Pupils passing from an ineligible grade, third, or to an ineligible grade, sixth, at mid-term should not be counted in the total enrollment in the fourth and fifth grades.)

In no instance may a school enter more than five contestants.

3. Eligibility.—Only pupils in the fourth and fifth grades who are eligible under Article VIII of the Constitution may be entered in this contest.

4. Conducting the Contest.—The director of picture memory shall provide contestants with sheets of paper divided into three columns, headed “picture,” “artist” and “nationality.” Horizontal lines shall be numbered 1 through 33 (or, if 17 pictures are used, 1 through 17). Typing paper or notebook paper may be used.

Each contestant shall draw a number from the director of the picture memory contest and write that number in the upper right-hand corner of each sheet of his test paper. The director shall keep an accurate list of the names of the contestants and the number each has drawn. This list shall be used for identification of the test sheets after the contest.

The director shall appoint two monitors to supervise the contest, and they shall stay in the room while the contest is being held and report to the director any attempt on the part of any pupil to copy from any other or from any source during the contest. The director shall disqualify any pupil who attempts to copy from any source.

The director, or persons designated by him, shall exhibit to the con-
testants either 33 pictures from the prescribed list, or 17, chosen at random, and shall keep an accurate list of the pictures, the artists, and the nationalities in the order in which they are exhibited. These sets of pictures are changed every two years in September of "odd years." [EG 1965, 1967].

The district director is responsible for securing the pictures which are to be exhibited. The contest director should consult the Official Notice Column of the Leaguer for corrections, if any, in the list.

Contestants shall be instructed to write down the name of the picture in the first column, the name of the artist in the second column, and the nationality of the artist in the third column. Either pen or pencil is permissible. Only one side of paper should be used. The official list shall be final authority, for the purposes of this contest, in the spelling of the artists' names, picture titles, or nationalities. Since the entire name of the artist may be long and difficult, contestants may give the last name or adopted name of the artist. Giving the full name is not an error if spelled correctly. Either of alternate names or titles will be considered correct if listed and if not misspelled. Sponsors are requested to report to the League office any typographical errors. Correction notice will promptly be entered in the "Official Notices" of the Leaguer.

After the test has been given, the test sheets shall be collected by the director and the list of the pictures in the order in which they have been exhibited attached thereto, and test sheets and list turned over to a committee of graders who shall grade the sheets.

The director shall then identify each test sheet by contestant's name and school. A list of the 100 per cent contestans shall be made which shall be publicly announced during the elementary school meet. The team grades shall be computed (see next paragraph), and a first, second and third place winner declared.

The team grade shall be determined by adding together the scores made by all members of a given team and dividing the sum by the number of individuals composing the team.

5. Grading the Test Sheets.—A perfect paper is graded 100. If 33 pictures are used, grader shall deduct one point if the title is incorrect, one point if the artist's name is incorrect, and one point if the nationality is incorrect. Only the last name or adopted name of the artist need be given, but it must be spelled correctly. Complete names or alternate titles are to be considered correct unless misspelled. If only 17 pictures are used, grader shall deduct two points.
In grading, spelling shall appear exactly as given in the Official Picture List in this Bulletin. Misspelling shall be counted as errors. See preceding paragraph.

6. **Judges.**—No teacher who has a contestant in the contest shall be permitted to serve either as a monitor or as a member of the grading committee.

7. **Available Aids.**—The Interscholastic League has issued this bulletin which treats appreciatively each of the pictures in the list and gives the official spelling and titles for the contest. It is titled “Picture Memory Bulletin” and sells for 30 cents a copy. Each pupil entering the contest should have a copy of this bulletin.

8. **Selected Pictures.**—The selections to be used as basis for the contest in the current year are listed in this bulletin. Schools planning to participate in this contest should purchase copies of the listed pictures from a reputable art printing company or dealer. Some of the companies are listed below. It is suggested that small prints of the selections be made available to each student. Publishers have these at a few cents per copy.

9. **Publishers.**—The following publishers and suppliers, listed in alphabetical order, supply prints included in this year’s selection.
   - Artext Prints, Inc., Westport, Conn. 06880
   - Hoover Brothers, 1305 N. 14th, Temple, Texas 76501
   - Texas School Pictures, Box 2225, Austin, Texas 78767

   Note: The Texas School Pictures and Hoover Brothers have packets of the 40 pictures made up for immediate shipment. Write them for details on prices, etc. Pictures come in small sizes, for use by individual pupils, and larger (approximately 9 x 12) for use by contest director or for framing. Please specify which size you wish.
How to 'Meet' a Painting

Meeting a picture or an artist for the first time is much like finding a new student in class. It is easier to “get acquainted” if you know something about him. This little booklet is to give you a few facts about the artist and the painting or etching he has produced.

Painters are often classified by “age,” just as students in school are. Artists of medieval times all resemble one another in that most of their paintings present biblical themes, such as the birth of Christ, or the lives of the saints.

Sometimes painters are identified by nationality. For instance, we can look at a canvas and recognize it as “Dutch” before we can determine whether it was painted by Rembrandt or Ruisdael.

Often artists worked in groups, believing the same theories and using the same or similar techniques. These are called “schools,” such as Cubists, Impressionists, Pre-Raphaelites. You can look up these schools in an art book or an encyclopedia. Perhaps your teacher can explain them to you.

Modern artists are often more difficult to classify. A French painting may be hung in a Chicago museum and the style copied by a painter from California. Or some one like Grandma Moses may paint with no schooling in art. Such artists are called Primitives. Perhaps a boy in Ohio may find Japanese art especially attractive and start doing brush drawings as Orientals do, or a Chinese boy born on an Arizona ranch may find himself painting cowboys. We are not limited by geography or time as much as the “Old Masters” were.

Sculptors, painters and woodcarvers have their problems, just as students do. When an artist paints a picture, he is doing his homework. He is trying to solve a problem. He is trying to convey a message. This is not, necessarily, a story, but he is trying to tell you something. Sometimes, like you, he gets the wrong answer and the piece of art does not arouse the effect he intended. Often we can understand a painting only when we know what problem the artist was working on. Was he interested in showing how sunlight fell across a little stream or in showing how many shades of blue were in the sky?

To understand art, we should learn a few basic principles or elements, just as we need to have the “answers” to grade our own papers or another’s. Some of the more important elements composing a picture are:
A. Color

Scientifically, color results when light strikes a surface. The particular color that appears depends upon the kind of surface,—transparent or opaque, dull or shiny. Certain light rays are absorbed and others are reflected. “White” occurs when all of the light is reflected and none is absorbed. “Black” ensues when all the light is absorbed and none is reflected. Secure a prism, if you can, and see how the light is broken up into bands of color. Did you know the rainbow is formed by the moisture breaking up and reflecting light, much as the prism does?

The primary colors, red, yellow, and blue are called “primary” because they “come first”; they can not be created by mixing any other colors together. Combining primary colors produces secondary or binary ones. For instance, red and yellow combine to make orange, yellow and blue will make green, red and blue will produce violet. Other colors are produced by mixing the primary with the secondary colors and by adding black or white. See if you can find a color wheel. It will help you to visualize the relationship of these colors to each other.

Color has three properties: hue, value, and intensity. Hue is the name of the color,—red, or white, or blue. Value refers to the amount of white or black in a color. Adding white lightens a color, adding black will darken it. Intensity refers to the brightness or dullness of a color. A color may be dulled by adding its opposite or complement. This is the color opposite it on the color wheel.

Colors have psychological as well as actual properties. Blue and white are the color of the sky and of snow and are “cool.” Green is the color of grass and most trees and is cool. Pale yellow can be cool but a darker yellow is warm. Red and orange are the color of fire and these are “warm.”

Another thing is that “warm” colors seem to advance, to come to meet you, while the “cool” colors seem to recede, to retreat. Next time you are out driving, watch the farms as you go by. The red barns always seem closer and bigger than the white houses, even when they are about the same size and distance. Or watch the billboards. Notice how many are printed in red. They demand attention.

Artists do not always use pleasing colors. Sometimes they intentionally use irritating ones. Complementary colors, side by side, seem to move, to vibrate; they are exciting. Other colors are tranquil, peaceful, soothing. Painters use colors which arouse the mood they wish to convey.
B. Space

Space is “where something isn’t.” It is like the area of a room. It is often determined by objects on either side of it—as the space between two trees, the sky above the river. The artist must often make it appear that more space exists than is actually there. Often he would like to leave it blank, but can not. Space is a negative thing and must be made an integral part of the work of art. An artist may conquer his “space problem” by applying certain laws of perspective, which you will read about later.

C. Mass

Mass is volume. It may be solid or hollow. It may be a globe or an egg. It may be a cube, a cone, a sphere, an oblong box or a pyramid. It may be a peninsula extending into the sea, or a human figure. Artists indicate mass by line and by color, giving an illusion of shape and weight and painting the highlights and shadows.

D. Shape

Shape is akin to mass, but the term is of somewhat broader application. Shape may be completely drawn, as a ladder with each rung visible, or merely indicated, as a tree with branches obscured by leaves. Abstract painters sometimes paint canvasses which depend upon the beauty of shape alone.

E. Line

Mastery of line is of supreme importance in etchings, essential in woodcuts but perhaps slightly less important in painting. An artist using pigments may define shade without lines, since objects end where two colors meet. However, most painters find lines necessary to give shape and direction, to express patterns, to inclose masses and objects. Lines are not always continuous. A few wisps of grass, etched on a plate and properly arranged, can lead the eye across a picture just as surely as a pointing arrow. A line can be thin or thick, wavering and broken, or heavy and bold. Hence, line can convey a mood, just as color can.

Like color, lines have a certain psychic result and produce certain emotions. Vertical lines, like pillars in a church or tree trunks in a forest, seem dignified, safe and serene. Long, horizontal lines also seem peaceful, like flat prairie land or calm, sleepy lakes. Oblique lines are
disturbing and dynamic. Perhaps we instinctively feel that the diagonal is about to fall. Curved lines are most beautiful. Had you ever noticed that most living things are rounded,—the head of a child, the petals of a flower, the flank of a horse?

F. Perspective

Volumes could and have been written on perspective and its problems. The artist endeavors to put a mountain and stream, or the face of a child, or the church and its spire on a flat surface so that each appears to exist in space. This is hard to do. Early painters of many nations found it impossible. That is why their people, though charming, sometimes appear to have been cut out and pasted on the surface. Depth is lacking. After looking at these pictures, you will understand the artists’ difficulties better.

G. Pattern

It is not easy to say what pattern is, but nature has many patterns. The zebra has a pattern of stripes and the leopard of spots. Bare tree limbs against a winter sky made a pattern. The whorls of seashells upon the beach or the recurrent ripples of waves upon the shore form patterns. Matisse used lines to pattern many of his surfaces. Cubists and Abstractionists often used patterns in their compositions.

H. Texture

Texture describes the surface of an object. A watercolor presents a different texture than an oil painting. Picasso’s canvas in no way resembles Vermeer’s. Texture is thing of touch,—the roughness of the bark on a tree, the softness of a kitten, the sharpness of a sandbur.

I. Movement

Action within the painting may be secured by use of oblique lines, by placing conflicting colors beside each other, by the juxtaposition of warm and cool colors, in changing from light to dark hues.

Movement may also denote the way in which the eye of the observer wanders about the painting. Colors and shapes may be repeated, bright colors may summon attention, textures may be varied. Some of these ruses to direct the eye are obvious and some are subtle and must be sought to be found.
J. Balance

Balance denotes the arrangement of mass and space, of cool and dark colors. These need not be identical in size but must satisfy the eye. A small accent of warm red will, for instance, balance a larger area of blue and green which are retreating colors and seem to "weigh" less.

K. Proportion

Each part of the picture should be well organized. Shapes should not appear to be crowded together nor lost within the area they occupy.

L. Center of Interest

Each picture should have one focal point, to which attention returns. This is usually the theme of the composition and the reason for the artist's endeavor.

M. Rhythm and Repetition

Like mass and shape, rhythm and repetition are closely related although not identical. Using of similar shapes and colors, of similar patterns is repetition. Rhythm may be secured by repetition, but also implies more. Rhythm may also involve contrast, abrupt or slow change from one color or line to another.

All of these elements are combined, in varying degrees, to form the "composition" or design of the picture. To appreciate and understand fully, one must contemplate its structure, its effect, and if possible, determine the intent of the artist. What is the painter trying to show you or say to you?

George Bellows, 1882–1925  American

Born in Columbus, Ohio, George Bellows was graduated from Ohio State University in 1902 and went to New York to study art. To support himself, he played professional baseball and basketball. For a time, he worked with the Hudson River School and taught art.

He married and had two children, and has painted several pictures of them.

Unfortunately, he died at a fairly early age of a ruptured appendix. While he is not a great artist, he is typically American and is valued for his interpretation of the American attitudes and atmosphere.

The Sand Cart: Bellows

The picture shows three men who have gone down to the sandbar. The boats in the foreground, and the dead fish lying near, form cluttered oblique and angular
lines, echoed by the uneven rise of the mountains in the background. The spit of sand and the water form strong horizontal lines which contrast well with the oblique lines of the mountains and the boats.

Notice how the artist shows the effect of sunlight and shadow in the painting, and how the water in the background darkens to purple. The quiet unmoving bulk of the mountains and the liquid level and the flowing water accent the curving lines of the horses and the angular lines of the working men. One man holds the reins of the restive horses while two others load the cart. Notice the strength and dignity of both the horses and men.

Why are the men's features not plainly shown, as they might be in a portrait? Is it because Bellows felt that what the men are doing is more important than who they are? Compare these men with the men and boy in “Stonebreakers.” What differences do you see? Compare the horses with those of Marc. Can you explain how the difference in the artist’s viewpoint affected his painting?

Is Bellows portraying an incident of the workaday world only, or is he emphasizing the dignity and importance of human labor?

Paul Cezanne, 1839–1906 French

Paul Cezanne was born at Aix, the ancient capital of Provence. His father was a banker, but Cezanne found he could not interest himself in commerce. In 1863, he went to Paris to study art. He became a friend of Emile Zola, the writer. Both enjoyed the natural beauty of the country.

Cezanne found “official art” to be dull, and associated himself with the Impressionists. He tried a series of portraits with broad strokes from his palette, using simple colors. The effect was striking and imaginative, and expressed to some extent his inner feelings.

Later, Cezanne met Camille Picasso and worked hard to further discipline his art and to develop his techniques and strengthen his work. He wanted to put more into his work than surface color, with which other impressionists were preoccupied. Although he did experiment with intense and vivid hues, he tried to paint the reality of the world enriched by the impression of the artist. He imagined a painting composed of a series of planes, receding or advancing toward the viewer according to the color used by the artist. Sometimes he applied one layer of color after another, or laid innumerable strokes of lightly changed color side by side, to achieve the effect he wanted. Consequently, his surfaces seem to glow with life.

He held an exhibit in the Autumn of 1904 and died in 1906. He was almost unknown when he died. Most of his fame came posthumously, when the public, as well as other painters, realized what he was trying to do. Because of his influence on other artists, as well as his own achievements, he has been called “the father of modern art.”

_The Blue Vase: Cezanne_

This is a still life. Shall we look at it to see how the artist makes a picture with no “action” interesting?

First, he used contrasting lines. See how the straight lines portray the horizontal table, and the perpendicular wall in the background. Then note how these contrast with the curved lines which depict the platter, the fruit and flowers. What other curved lines can you find?

Also, the artist varied his colors. The warm yellow of the table attracts the eye
and contrasts nicely with the blue vase. Note how the platter behind the vase emphasizes the bulk of the flowers and “balances” them. See how the fruit and the bottle add importance to the base and make it “equal” the apparent bulk of the flowers and the foliage.

Since red is a dominant color, the painter has used it sparingly,—a touch of crimson on one fruit and a bit more on the other, and a few red-brown flowers. Also, the muted red of the canvas echoes the brown of the tall bottle on the extreme left.

This is how the artist uses small bits of different color and well-designed arrangements of lines to produce an effect of shimmering brightness.

John Constable, 1776–1837  English

John Constable was born in Suffolk, where his father owned some watermills and windmills. At seventeen, the boy was working at one of the mills and painting when he could. One of his friends was an amateur artist who encouraged him to go to London and attended the Royal Academy. Here, Constable copied many old masters. This copying was a method many artists used in learning to paint. He combined what he learned with what he observed in the English countryside.

As a young man, he became attached to Miss Maria Blackwell, but her family did not favor their marriage. Constable then took up painting portraits, which was much more profitable than doing landscapes. The two were married and settled down. When he became better known and more popular, and could charge more for his works, he did more landscapes.

As an artist, Constable’s gifts were slow in developing. Some of his best paintings were produced when he was between forty and fifty. He used the palette knife to apply pure splotches of color, a method which anticipated the Impressionists. He won two prizes in France for his paintings, but did not influence French art much because most of his paintings were bought by his friends and only a few reached the French museums.

Constable is an artist of unrivalled integrity. He was determined to see things with his own eyes. He believed it was important to learn from nature more than from other artists.

His wife died in 1827, and he never fully recovered from the loss. In honor of his accomplishments, he was elected to the Academy. He died some ten years after his wife.

The Cornfield: Constable

One of the first questions an American child might ask is, “Where is the corn?” To Americans, corn comes on the cob. However, in England and on the Continent, the word “corn” is a general term which can be applied to any grain. In this case, the “cornfield” is actually a wheatfield,—or it might be millet or barley.

What is the season of the year? It is summer, probably late in June or possibly July, for the grain is ripe.

What is the dog doing? Perhaps he wants the boy to hurry and finish drinking from the little stream. Perhaps he needs help with the sheep. You can see where one of them, and the little donkey, have wandered from the lane to the water. They should be on the way to the barn.

What time of day is it? Can you tell? It must be evening, or suppertime. See how the long shadows of the trees fall across the road. Then, too, the boy is bringing the
sheep home, and the man with the scythe has laid it across his shoulder. He has quit work for the day.

See how Constable's little brushstrokes suggest fallen leaves along the path and how the tiny strips of paint depict the heads of grain in the field behind the tree on the left. The golden wheat almost sings with color. The clouds are white, with just a blush of pink to warm them. A few weeds along the stream bank are green and the stream itself is cool. So is the far pasture across the grainfield. The trees, too, are cool green except where the setting sun has turned them to golden-brown.

Compare this field with the one in "The Gleaners." That one is very unobtrusive. In this one, the trees have a "presence," and stand like guardians beside the lane and stream.

Does this picture make you feel you would enjoy the work and peace of living in the country?

Jean Baptiste Camille Corot, 1796–1875  French

Since the artist's parents were successful milliners in Paris, Corot never faced the poverty which afflicted some less fortunate painters. When he was young, he was apprenticed to a draper. He attempted to follow a commercial life until he was 26, but was not happy and finally persuaded his family to let him become an artist.

His first paintings were in the classic tradition. Later he came under the influence of the Barbizon school. Van Gogh liked to paint in the blazing Provencal sun, but Corot preferred to paint on misty days or at twilight; consequently, most of his works are shadowy and mysterious.

Since his family was well known among the aristocracy and since his paintings were popular, Corot earned considerable money with his art and never suffered from the poverty that afflicts many artists. He was of a sympathetic nature and generously helped other artists. He also gave large sums of money to the poor.

Spring: Corot

Notice how cleverly the artist has balanced the trunk of the lone tree, with the figures of the children and woman beside it, with the heavier bulk of well-foliaged trees at the right. The almost leafless trunk has silvery highlights and occupies the brighter portion of the picture. The larger and darker trees have in the background a stretch of water which is shadowed by trees across the river (or perhaps a small lake) and their reflected bulk darkens the water.

Standing before a lighter background, the human figures with small touches of color in their clothing reach upward along the tree trunk and are not overwhelmed by the larger mass of trees on the right, even though these occupy most of the space in the picture.

Did you also see the tiny flecks of light, almost like coins, where the bright spring sunshine filters down and strikes an occasional leaf broadside, making it appear more lucent than the leaves in the shadows?

It is perhaps easy to see how the artist has combined a mood or feeling of romance with some very realistic details. These trees are not as "real" as Constable's in "The Cornfield." While the people and the almost leafless tree seem solid enough, the whole picture seems to be "not quite in focus."

Would you say this is a restful or an exciting picture? It lacks the primitive charm of Dehn's Missouri fields and the boldness of Hassam's trees, but it has a nostalgic appeal to many people today.
Correggio, 1494–1534  Italian

Although the artist’s real name is Antonio Allegri, he is by long-standing tradition known as “Correggio,” a name based on the town of which he was a native.

Not only did Correggio study under many of the famous painters of his day, endeavoring to learn from each of them, but he also studied anatomy in an effort to improve his own talents.

Although he has painted a few scenes from mythology and even a few portraits, his most famous works are from incidents in the Bible, which he produced for the churches and cathedrals of his time.

He was married in 1520 and it is thought he used his wife as the model for one of his paintings of a young gypsy girl. His wife died in 1529. One of his sons, Pomponio, also became an artist.

*The Holy Night: Correggio*

This painting tells the story of the birth of Christ. Angels hover above the Holy Family. Note how the two bright pillars seem to support the heavenly visitants.

Joseph may be seen in the background, caring for the donkey which has brought Mary this far. A shepherd and two women are placed on Mary’s right. Note how one woman instinctively lifts a hand to shield her eyes from the bright radiance flowing from the Holy Mother and Child, and how she frowns faintly at the brilliance. The face of Mary glows with complete peace, while the light seems to emanate from the body of the Child. Even the strong and rugged shepherd at left is bright with the reflected light. Note that the strength of his arm and leg are almost sculptural.

Correggio put darker colors around the edges of his canvas, to enhance the drama of the figures in the center. Note how these seem to contain and emphasize the glory shining from the Holy Infant and Mother.

Compare this painting with “The Night Watch.” Rembrandt and Correggio were both classic artists, but the difference in mood arises from the mind of the artist. Rembrandt centered his portraits on an attempt to present the human qualities of his people, while Correggio was emphasizing the more than earthly character of Christ. Do you think he achieved this by painting the Holy Child as the source of light which radiates the earthly faces?

Gustave Courbet, 1819–1877  French

Courbet was the son of a well-to-do landowner who wanted him to become a lawyer. Sent to Paris to study, Courbet enrolled in law and art school simultaneously. He taught himself to paint largely by copying the old masters in the galleries,—a method used by many young artists of his time.

Although Courbet took part in the Revolution of 1848, he did not like war. He was an outspoken man and was interested in politics. Like Daumier’s, many of his works indict the institutions of his time. The artist spent the last years of his life in refuge in Switzerland.

*Stonebreakers: Courbet*

This picture was painted in an effort to alleviate the harsh lot of the ordinary working man. It is a depiction of two men, possibly a father and son, breaking up stones. Both for its choice of subjects and for its social content, it caused a small furor
in its time. Many artists of that time were painting kings and queens as shepherds and shepherdesses, in neat pinafores and velvet trousers, which of course no real peasant ever possessed. The small figures in Corot's painting are an example of this. The aristocrats and academicians were shocked.

Compare Courbet's brutal but restrained realism with Portinari's coffee bearers. The theme of the working man is the same, but what a difference in approach.

Why did Courbet use somber colors? Was it because such hard work is dull and deadening, exhausting the strength and fortitude of the workers? We now have machines in America to do much of our manual labor, but much of the world's multitudes still work with hand tools and pit their strength against field and furrow, stone and boulder.

Note how the handle of the ax in the basket repeats the backward leaning torso of the boy, who balances the basket of stones upon his knee, and how the handle of the spade repeats the angle of the torso of the older man, who is leaning forward over his pile of stones.

Aside from the obvious physical effort involved, what elements of the picture give the "social comment" of the painter? Could it be the ragged clothing of the pair, the gnarled hands of the older man, and perhaps the soupkettle and loaf of bread for their meal?

E. Irving Couse, 1866–1936 American

For some time, the artist lived among the Indians, studying them and their ways of living. They called him "Green Mountain," because he was so big and because he always wore a green sweater.

He was born in Saginaw, Michigan, and was at several universities as a member of their departments of art. Since he was once at The University of Texas, many of his paintings hang in Texas museums. He began studying painting when very young and much of his life was lived near Taos, New Mexico. For a time he lived in what was, originally, a convent.

Indian Harvest: Couse

This shows a young girl, keeping time on an instrument resembling a tambourine or drum, and an older man, perhaps her father, playing the flute. It all seems very ceremonial. Perhaps they are giving thanks for a good harvest.

How many vegetables can you find? They have, among others, peppers, pumpkins, corn and melons. Do you know how many of these are native to America?

See how the little bits of red enliven the scene. First on the left are the red and green peppers by the large jar; the bits of red are echoed by the girl's sash and the baton in her hand, then in the man's headdress, next in the ribbon or feather of his flute, then in the colors of the squawcorn and of the apples in the bowl and the peppers in the pot. What other colors do you find repeated? See how the orange of the pumpkins increases the sense of festivity.

Not wanting to detract from his figures, the artist has simply built a blank background of deep rich colors. Do you think this is effective? The darker color, almost like an eggplant, makes the figures stand out yet it is rich enough to maintain a feeling of gaiety but somber enough to make it ceremonial.

Do we still have any Indians in Texas? Do you know where they live?
Gladys Rockmore Davis, 1901–1967  American

As many painters have done, Mrs. Davis began her art career as a commercial artist, and then "graduated" to easel painting. She now has paintings in several of the nation's leading museums.

While she was working as an illustrator, her work appeared in TIME, LIFE, and NEWSWEEK. She is one of the few women painters of her generation to become well-known, though many more of the younger women are now becoming artists.

Noel with Violin: Davis

It might be interesting to note the contrast between the angular and the rounded lines in this picture of the artist's son.

The boy's elbow, the chair upon which it rests, the seat of the chair, and the music on the stand and on the table present angular shapes. The head, the shoulder, and the table itself are rounded. The music stand, the back and legs of the chair present strong vertical lines, as does the bow the boy holds in his hand. The fiddle, except for the fingerboard, is rounded.

Compare the boy with Rivera's little girl. You will see at once that he has more individuality. The little girl is a "type." Note his unruly hair, the thin chin, and the ears. When he gets a little older, his chin will be heavier and his ears won't be so noticeable. Note how relaxed and easy the hands appear. If you have ever tried to draw hands, you know it is sometimes difficult to get them to look natural. Red is a vibrant, advancing color, and enhances the boy's masculinity.

You might compare him to Duveneck's whistling boy, to Sully's boy under the torn hat, or to Johnson's young Lincoln.

Edgar Degas, 1834–1917  French

Hilaire Germain Edgar Degas was born in Paris on July 19, 1834, and died there on September 27, 1917. He studied under Lamothe and Ingres at the Ecole des Beaux Arts. Although he experimented with many media, his first and only love seems to be pastels. These he used through his whole artistic career.

When he was young, he produced "War in the Middle Ages," a huge canvas with a historical subject. Then he turned to contemporary life. He was influenced by the Impressionists but never wholly succumbed to their theories. Most of his works are portraits of dancers or of criminals or of people in the sporting world.

He was independent and tried many new arrangements and compositions. Many of these are lively and charming. Critics have suggested that he was fond of ballet and dancers because they, like artists, must work long and hard to achieve perfection. When they succeed, their art, like his pictures, appears to be effortless and airy.

La Danseuse: Degas or
La Danseuse (Dancer on Stage): Degas

The single dancer is the focus or center of interest for the entire picture. Degas could have placed her, all by herself, upon the stage but he would have lost some of the movement and the life of the theater.

How does he manage to keep the other figures on the stage from distracting attention from the primary figure? Can you tell? In the first place, he has painted her a little apart and to the foreground, with the light focused on her and her frothy
skirt. Notice how the flying, heavy black ribbon makes the skirt appear more light and transparent.

See how Degas has massed his background figures, how the brush strokes suggest movement without depicting individual figures. You may also see how many of the white colors are influenced by adjoining colors, which are reflected or mirrored in the whiteness. Notice the vigor and liveliness of these figures. They seem poised, like the crest of an ocean wave, just before it tumbles over.

Degas dared to experiment with balancing the line of performers against the single foreground dancer. It is a tribute to his artistry that the glowing dancer retains the attention of the viewer despite the action in the background.

Compare this with the single figure in “Russian Winter.” What are the similarities? Each figure is unindividualized, and represents a type rather than a person. Each is presented with glowing colors. Each was the result of an original and talented experiment.

**Adolph Arthur Dehn, 1895–1968 American**

Dehn began his artistic career as an illustrator and lithographer. While he was an illustrator, some of his work was published in LIFE and in other widely circulated magazines.

About 1936, he began to devote himself seriously to painting. In 1939 (and again in 1951) he won a Guggenheim fellowship. He has published books on art and has taught art. He died in New York only recently.

**A Fine Day in Missouri:** Dehn

The artist’s method in this picture is traditional. In fact, the many animals scattered over the fields and the little train in the distance, which appears much like a toy, approach the primitive style. The trees, the haystack, the barns, the train and the roads all crowd the picture and give it a feeling of busyness. Some people like this and feel it gives a “quaint” and piquant element to the print. Did you enjoy looking at it?

Compare this with Gauguin’s “Farmyard Scene” and you will immediately perceive the difference in coloring. Comparing it with Constable’s “Cornfield” will make evident the difference in the classic and the provincial or primitive approach to art.

This canvas is more charming than great, but we might also learn to enjoy it. Dehn was one of America’s lesser artists. Not to appreciate his work would be like not liking the hills because they are not mountains.

**Ferdinand Victor Eugene Delacroix, 1798–1863 French**

Delacroix was both a painter and a writer. The son of a diplomat, he was much interested in the political and military events of his time. Once he was sent on a mission to the Sultan of Morocco who then controlled most of North Africa. He was profoundly affected by what he saw and learned there. Some of this is reflected in many of his paintings.

He liked movement and color, incorporating action into classic austerity. In many of his works, especially those recording massacres or battles, he sought to present the romance and intensity of the episode he was portraying by swirling lines and brilliant colors. His pictures of oriental splendor combine the beauty and terror of living
and are often melodramatic. He blended fiercely adept drawing with vigorous and vivid colors. Many people have found him to be too disturbing and prefer a more serene or classic art.

*The Horseman: Delacroix*

What does your first quick look at the picture tell you? Doesn’t the horse appear to move? The apparently random lines give the effect of a multiple exposure on a film and indicate movement. Perhaps this study was inspired when Delacroix saw an Arab galloping by beneath the hot African sun.

Compare this horse with Landseer’s mare. It is not a realistic horse but a rapid sketch, very true to life after its fashion. The artist is not trying to present the horse as we might find him in a photograph but wants to show the horse’s strength and vitality.

How does the artist increase the importance of the rider? See the heavy, wide brown lines. Without these, the rider would be too ghostlike. It is these heavy lines which give him substance and weight and keep him from floating away like a dream.

Compare this horse with Marc’s impressionistic one. There is much difference in spirit and approach, although neither animal is a “flesh-and-blood” presentation.

Which horse do you like better? Marc’s or Landseer’s or this one?

*Albrecht Durer, c. 1471–1528  German*

Albrecht Durer was born in Nuremberg in 1471 or 1472, and was the second of eighteen children. His father, a goldsmith, apprenticed the boy to a painter when the lad was fifteen.

Durer married Agnes Frey, the daughter of a well-to-do merchant, and travelled for a while in Italy, copying the old masters in “German Style,” which tended to be twisted and cramped. They lived in Nuremberg for ten years. Germany was at this time emerging from the Middle Ages and approaching the threshold of the Reformation. Some of Durer’s earliest drawing are still extant. Although he did a self-portrait in 1493, most of his paintings, in keeping with the temper of his time, are religious. His printing, his woodcuts, and his engravings helped to educate a great number of common people.

While in Italy, Durer had learned the newly discovered rules of perspective, anatomy and proportion. While he never abandoned his realistic approach to art, he did manage to combine it with classic severity. He visited Italy again in 1505–07, painting the “Adoration of the Virgin” for the German Church at St. Bartholomew in Venice. He was a friend of Raphael and many other artists, and of statesmen, humanists, and reformers. His health began to fail and he died in 1528.

Durer’s whole life seemed to be free of the petty jealousies and little problems which beset some men and seem especially to afflict artists and musicians. It may have been his character to ignore them if he encountered them. Like Leonardo, he had an imaginative and inquiring mind. One of the world’s greatest graphic artists, he was also accomplished with pen, chalk, engraving, etching, water color, oil and woodcuts, but his primary claim to greatness rests upon his paintings.

*The Hare: Durer*

The artist has depicted the animal at rest upon a light background which much resembles snow. Do you suppose he ever hunted hares in winter?

Had you noticed before that the hare, like the cat, has whiskers? How long the
ears are! The legs are not shown, but you can tell how long they are because the back feet rest almost under the front shoulders of the animal, and the front paws are extended well in front of the hare's nose.

Apparently, the hare is at rest, but he has his legs well under him should he need to leap away. Even at rest he can not completely relax but must be alert.

Notice how well the browns and whites are mingled, to produce several shades of brown. Does the precision of the drawing reflect the artist's experiences with engraving? Every whisker and hair is accurately shown. The animal looks so natural you find yourself moving quietly as you look at him, for fear you will scare him away.

Do you like this kind of realistic presentation? The spirit is much like Landseer's although the English artist lived much later.

**Frank Duveneck, 1848-1919  American**

The artist was born in Covington, Kentucky, just across the Ohio River from Cincinnati. He grew up to be a strapping, blondbearded man, who went to Germany to study art. He stayed in Europe for about ten years and then returned to Cincinnati where he taught art for some thirty years.

Duveneck painted in "solid" dimensions, using large masses of color and overpainting details. He did not attempt photographic accuracy, yet he was much more of a realist than many artists of his time. His pictures are neither too pretty nor too harsh or unpleasant.

**Whistling Boy: Duveneck**

This is a strong, bold painting, escaping the clutter of too careful a rendition of details. Yet the artist has caught the free and happy expression of the boy. This face belongs to one special boy yet it represents all boys everywhere. It is at once typical and yet individual.

Did you notice the tousled clothes and the uncombed hair? What about the large hands? There is an age at which a boy's hands and feet seem too big for the rest of his body, but as he grows the shoulders catch up with the extremities.

This is one of the artist's best pictures. Notice how the light colors in the shirt and face make the boy stand out from the darker background. It is a solid, serious, and very pleasant figure. You might contrast it with the airy quality of Degas' dancers.

Each is in its way satisfying,—the country boy of careless attire and the devotee of the artificial art of ballet.

**Paul Gauguin, 1848-1903  French**

Paul Gauguin was one artist who did not have to go to Paris. He was born there on June 6, 1848. His father was a French journalist. His mother was from Peru. The boy spent his childhood in Peru and in Orleans.

In 1871, he took a job in a bank and in 1873 he married a Danish girl. A friend of Pissaro, he too began to paint. Finally, he decided to devote himself to art. He gave up his job in the bank, separated from his wife and children, and returned from Copenhagen, the home of his wife's people, to Paris.

For a time he lived and painted on the Island of Martinique. Van Gogh was a friend of his. They lived together for a while, but Gauguin left because Van Gogh
suffered from periods of insanity. He painted lithographs and made wood carvings, but sold few. He decided to move to the tropics, where he would live on very little money. In 1891, he went to Tahiti. In 1901, he built a house on the Marquesas, decorating it with carvings and paintings.

Gauguin exulted in the luminous colors of the tropics and enjoyed the exotic plants. He lived with the natives and was accepted by them as “one of the family.” During his later life, his health failed and he lived in want. He died in 1903 and was buried in the Mission Cemetery.

His methods of painting greatly influenced other artists. His emotions were intense, and these influenced his work. He was first considered an Impressionist, but his later work approached that of the Symbolists. Through his paintings, primitive wood carvings and terra cotta figurines, he became popular in Europe. His lithographs and woodcuts opened up new areas in art. His work did not become popular until he had died, so unfortunately he could not enjoy his fame.

**Farmyard Scene:** Gauguin

This is a scene from the French countryside. Note how the artist has used small streaks of color to produce the effect of fields drenched by a vibrant summer sun. The trees cast no shadows and no animals are in sight. Apparently this is noonday. Perhaps all the animals and people have gone inside to escape the heat.

The dark bulk of the trees on either side emphasize the bright and lively colors of the roof and the haystack. The rectangular houses contrast well with the rounded haystack and the curving trees. The artist used a variety of colors, laid on in different directions, to give form to the haystack. Can you see the different types of strokes used to paint the large dark tree with the ones used to form the haystack? While the colors are unusual, they are not as happy as the yellows in Hassam’s church. Could it be because the artist was not as happy as Hassam?

Do you see how the artist balanced the many horizontals of field and roof with the strong perpendicular lines of the house and shed and the upthrust of the poplar trees? The spread of the trees on the right repeats the conical shape of the haystack.

The whole effect is very pleasant. Do you think you would like to live there?

**Vincent Van Gogh, 1853–1890  French-Dutch**

Van Gogh was born at Groot-Zundert in Brabant, Holland. His father was a Calvinist pastor. For a time, Van Gogh thought he too would adopt a religious vocation. He studied theology at Amsterdam and hoped to be of service to the world. For a while, he lived among the miners, dividing his meager possessions among them. His sermons were full of the love he felt for the other people in the world, but the church authorities thought they were not well organized, so they dismissed him.

He spent much of his free time drawing and began painting the peasants near his father’s house. Then he studied in Antwerp and Brussels. He joined his brother Theo in Paris, where he met the Impressionistic artists. He abandoned the browns and ambers which he had been using and began to paint in clear, bright colors. In 1888, he settled at Arles in Provence, painting the fields and the sunlight, the cypresses, the sunflowers, and the people.

During a spell of irresponsibility, he threatened to kill Gauguin and, in remorse, cut off his own ear. He was committed to an asylum. There is some evidence that he suffered from epilepsy. During his long and poverty-stricken life, only his brother
Theo believed in him and helped him. In 1890, the artist shot himself. Theo grieved and died some six months later.

Van Gogh's work is very popular today, and very expensive. Many artists copy his style and technique, which has been called Expressionism or Post-Impressionism. Paintings which his nephew inherited are now valued in the millions of dollars. It is sad that, too often, the world does not recognize its geniuses until they are gone.

The Peasant: Gogh

Notice how the colors sing. Van Gogh was in a happy mood when he painted this. See how well the pale gold of the hat contrasts with the blue of the shirt, and how the redgold background emphasizes the strength of the shoulders of the peasant. The black lines at the shoulder further enhance the contrast between the two colors.

The gnarled hands speak of a life of toil and the stick tells us that old age is approaching, as do the grayish whiskers. But the old man’s eyes are still bright and intense. They say to us that he still has a lot of living to do!

You might check this briefly with Hals’ motleyed jester and Goya’s red velvet prince. We find ourselves looking at the jester and the little prince—but in this picture, we feel the peasant is looking at us!

Do you like the old man?

Francisco Goya, 1746–1828 Spanish

Francisco Goya y Lucientes was born on March 30, 1746, at Fuendetodos, near Saragossa, in Aragon (Spain). As a young man, he lived for a time in Madrid, the capital of Spain, and then made his way along the coast with a troupe of travelling bullfighters, reaching Rome about 1771. Here he won a prize in the Parma Academy competition. Later, he returned to Saragossa and then to Madrid.

He had married the sister of Bayeu, a court painter. Then he, too, became a court painter and painted four successive sovereigns. Late in life, his health began to fail. He became almost totally deaf. He lived at Bordeaux with a colony of Spanish refugees and died there on April 16, 1828. In 1919, he was reinterred in S. Antonio do la Florida in Madrid.

While Goya could present a simple and straightforward delineation, his portrayals, while brilliant and dramatic, were often also satirical. Some of them tell of the life in the fields, the village, and the street and have opened a new chapter in art. They reflect the artist’s intensity of feeling and his sensitiveness to the world about him. They are not as scornful as his pictures of some of the aristocrats or decadent courtiers; these are sometimes searching and cruel character analyses. His etchings are savage denunciations of the folly and futility of war.

Goya did not establish a “school,” but his work has influenced many individual artists.

Don Manuel Osorio: Goya

The bright red suit which the little prince is wearing demands so much attention that one has to look away from it deliberately to see what else the artist has included in the picture.

Do you think the three cats were the boy’s pets, as well as the birds? Notice how the cats are watching the bird! Their hunting instincts have been aroused. See how the green of the cage makes the boy’s suit look even more red. See the fine wisps of
lace at the cuffs and the collar? And the wide sash, possibly of silk, also edged with lace? And the white shoes, with bows?

It is apparent that this little boy has a rich mother and father. He has been dressed very elegantly, perhaps by a mother who loves him and wants him to look very splendid. See how dark the eyes appear in the delicate ivory of the face, and how the golden light behind his head makes his hair seem even darker.

He can't possibly play in these clothes, but he does not seem unhappy. Perhaps he is accustomed to court dress. And he has the animals and birds to amuse him.

All the figures have been fitted into a triangle, with the boy's head at the apex, the birdcage on one side, the cats and the bird on the string on the other side. Notice how the light on the floor beneath the bird has been brightened. I wonder what is on that slip of paper he has in his bill.

Compare this with the boy in the torn hat, by Sully, or with the whistling boy by Duveneck. Here is a wide range of characters, of methods of showing them, and of mood. Which do you like best?

Igor Grabar, 1871–1960  Russian

Grabar was the most famous Russian painter of his time. He was not only a painter, but also a scholar and a writer. He was a pupil of Repin and was influenced by Impressionism. Some have called him the Russian Cezanne. His still lifes, mostly done from 1900 to 1910, were strongly modeled on the work of the French artist. The revolutionists regarded him as a typical symptom of bourgeois decadence. After the October Revolution in Russia, Grabar turned his attention chiefly to portrait painting.

Russian Winter: Grabar

A first look at this picture produces the feeling that it is both familiar and strange. The arrangement of the buildings, the trees, and the central figure are much in the classic pattern of planning a landscape. But how vibrant the colors are!

Look closely at the snow. See how the whites were applied with a palette knife, to give them depth. You may even see the tiny specks of red hidden between between the strokes, which seem to make the snowbank come alive, even though we are scarcely aware they are there? If you will observe carefully, you will see the woman's black jacket has tiny specks of red which brighten it.

Why does the artist leave the wide stretch of snow in the foreground? Is it because the snow is more important than the old woman carrying water? And why has he also turned her face away? Perhaps because she is not important as a person, but is placed there as a focal point, so that the human figure emphasizes all the more the bitter cold of the landscape.

Compare this landscape with Courbet's. Which is drearier? Or contrast with Gauguin's summer. Which do you like better?

Frans Hals, c1581–1666  Dutch

Many things about Frans Hals are unknown. No document records exactly when he was born, but it was in Antwerp between the years 1581 and 1585. Hals died in September of 1666 in Haarlem.

We do have some idea of what the artist looked like, because he painted two self-portraits, but no one knows what he did before he was 25 or 30 years old. He left
no sketches or first drafts, so we do not know how he planned his pictures. For a couple of centuries after he died, his works were not considered very valuable. Then it was realized that he was a portraitist second only to Rembrandt.

Records show that Hals was married twice, that his first wife had two children and that his second wife had eight or more. Several of the children became artists too. Hals directed an art school, belonged to a local militia company and to a society of rhetoricians (scholars). Also, he was an officer in the Guild of St. Luke. Apparently he was well liked and respected in the community, because important Dutch professors and merchants came to him for portraits.

His life was not all happy. One of his children was retarded. Often, he did not have enough money. He grieved over the death of his first wife. But, if we can judge from his pictures, we can be sure he enjoyed his life and neighbors and his town.

The Jester: Hals

Hals’ portraits range in size from tiny ones for engraving to lifesize portraits of nineteen militiamen. He was a master at capturing the personality of the sitter. His people never look as though they had dressed up to go to a costume ball. The jester is not idealized nor beautified. Nor, as is the custom of some artists disillusioned with their fellows, was he uglified. You feel you would know him if you met him on the street. Hals has made what might be called a “speaking likeness.”

The background is unobtrusive and does not detract from the figure of the jester. Notice the smile on his face and the way he looks over his shoulder. Did some one just ask him to play a dance tune or has some one just told a joke? Perhaps the verse he just sang was a funny one.

Notice the red trim on his black costume. The dark hair around his face emphasizes the importance of his smile. How many other colors can you find? The neck of the instrument is almost black. The cap is trimmed the same as the jacket, although it is lighter in color,—practically the same gold as the shiny mandolin. Isn’t it amazing how good a portrait can be made with so few major colors? You might notice that the jester’s face is round, shaped somewhat like the mandolin, and that, like the mandolin, it is slightly less round at the top, where the hair obscures the jester’s forehead.

Do you like the jester? Don’t you think he made people happy? I am sure he did.

Frederick Childe Hassam, 1859–1935 American

Born in Dorchester (Massachusetts) and educated in Boston, Hassam went to Paris to study art, like many an ambitious American artist. Unlike Whistler and Cassatt, who remained in Europe, he returned to his native country and settled in New York.

While he painted scenes from Central Park and Fifth Avenue, he disliked the themes of the so-called “Ashcan School.” Also, he had an unfavorable opinion of critics and dealers. His disposition was not too amenable. Fellow painter Frederick Remington called him “Muley.”

It was not that Hassam was mistreated by the public. He was in fact very successful. Apparently, he just admired nature more than he did people. He painted American scenes of pleasant tranquility and luminous beauty until his death.
Church at Old Lyme: Hassam

Using impressionistic techniques, Hassam has produced a very pleasant scene. Later artists often let their paints alone “carry” the picture, but Hassam has not abandoned line and sketch entirely. The church does not appear to dissolve before your eyes, as some forms do in other impressionistic art.

Note how the upward columns of the church and of the tree trunks complement each other. Most of the movement is vertical. Only the walk, the foundation and the roofline are horizontal. Perhaps that is why we like the picture. A church should lead one’s thoughts, as well as one’s eyes, upward, should it not?

The bright yellow and red leaves on the ground, littering the grasses, and the yellow leaves of the surrounding trees, are arranged in a near-circle, like a halo. Is this the artist’s way of telling us that the church is a holy and happy place?

Compare this picture with others, such as Constable’s or Ruisdael’s. See how the effect is much the same as Constable’s, and how it differs from Ruisdael’s.

Winslow Homer, 1836–1910  American

Homer’s father was a merchant, but his mother painted pictures of flowers. He was born at Boston, Massachusetts, on February 24, 1836. At nineteen, he was an apprentice to a lithographer. He had to work from eight to six and mourned that this left no time for fishing.

During the American Civil War, he was at the front with the troops. He sent sketches to Harper’s Weekly, mostly every day camp scenes rather than spectacular battles. These were oils and were very popular.

Homer’s genius is revealed best by his water colors, especially the marines or seascapes. They are canvases of weight and clarity, reflecting the magnificence of nature. His portraits are warm and luminous, with an attention to human values that is peculiarly American.

When he was 39, Homer abandoned illustrating and retired to devote himself to painting. He selected what he wanted and then copied it exactly. His last years were at Prout’s Neck on the Maine coast. His summers were gay with nieces and nephews, clambakes and fishing. In winters he lived cheerfully aloof from the world. He felt his uncertain finances would not justify his asking any one to share his life and never married. He built an open shed on the shore, from which he could watch the sea in any weather.

Most of his art he learned from nature, rather than from others, and from what he found inside himself. Except for a trip to the Caribbean, the last part of his life was spent in Maine.

Moonlight, Wood’s Island Light: Homer

Except where the moon adds a flickering and fleeting gold to the chilly water, the sky is gray and the sea is the color of melted lead, with touches of cold blue spray. The rocky shore in the left foreground is filled with warm, chocolate-brown rocks. Rocks may be cruel, but they are solid and not so pitiless as the footless sea.

See how the surf spills over the rocks. Can you hear the sound? Perhaps Homer saw a scene like this from his shed on the Maine coast. Do you think this was painted in winter or in summer?

Do you see the pinprick of light on the Island along the right horizon? Would
you like the solitude and grandeur of the coast, or do you like the city better because it has lots of people and something is always happening?

Why did Homer obscure the moon with the small ruffled clouds? Perhaps it was because he wanted to emphasize to the oblivion of everything else the menace and majesty of the Atlantic.

Eastman Johnson, 1824–1906 American

Eastman Johnson was born in Lowell, Maine, on July 29, 1824, and died in New York City on April 5, 1906. He studied art in Dusseldorf in 1849-1851. He also travelled in France, Italy, and Holland, and was considerably influenced by the Dutch school of painting.

When he came back to the United States and “set up shop” for himself, he was asked to paint many important people, such as Mrs. Alexander Hamilton, Grover Cleveland, Benjamin Harrison, and John D. Rockefeller. He was the son of a politician and his father was helpful in getting his commissions. Johnson had a way of flattering the people he painted, making their likenesses slightly more handsome than they were. One caustic critic judged that Johnson’s canvasses ranged from “cute to nice.”

While he was not one of the best known American artists and not a great painter, he was competent and people liked his work. Besides the portraits of notables of his time, he is also recognized for his depiction of the common citizens, the fishermen, and the farmers.

The Boy Lincoln: Johnson

The artist shows Lincoln as a boy, studying his lessons. Notice that Lincoln is holding his book and reading from the light thrown by the burning fire. Could you get your homework like this?

Because it is night, there are few bright colors, but the fire makes the whole scene cheerful. Notice the “sad-iron” sitting on the hearth. Perhaps Lincoln’s mother kept it there and ironed his shirts before he went to work in the grocery store. I doubt if she ironed those he wore to chop wood or plow the field.

See the big dipper hanging by the fire. This was used to serve food from kettles hung over the fire, without burning the hands. The tongs are very long, too. I wonder if they used them to take up potatoes which had been baked in the ashes?

Lincoln is wearing simple, substantial clothes, the dark trousers, the tall boots, and butternut-colored jacket. See the bit of white shirt collar showing under the jacket. Notice the length of the legs, the hands extending beyond the cuffs. Lincoln was a tall man, with long arms and legs. Even though most men are nice-looking when young, you can tell how Johnson idealized Lincoln’s face. Lincoln was not quite that handsome. You might compare this with a photograph of Lincoln in your history books.

See how the floor planks, the table top, and the log across the side of the fireplace repeat the horizontal lines. One of Lincoln’s legs, the legs of the stool and of the table, are perpendicular. So are the hanging chair, the tongs, the spoon, and the standing iron. The only oblique lines are the pole across the top of the fireplace, the logs lying on the floor, and Lincoln’s other leg, extending way beyond the hearth into the room. Would you think that such a backwoods boy would ever become President?
Paul Klee, 1879–1940 Swiss-German

The artist was born near Berne, Switzerland, in 1897, of Bavarian and French parents. He studied art in Munich in 1898–1900.

He was an imaginative, dreamy man, and gave much thought to his philosophy of painting. He said he was trying to solve the problem of infinite movement, and some of his art is based upon the whirling of a watermill, the swinging of a pendulum, and the tension of planes.

In an effort to escape from what he had been taught into what he felt was “natural” (not necessarily realistic), he also studied the drawings of prehistoric cave people and of children. He tried to transfer his emotions and fantasies to his canvas. He has been claimed by both the Dadaist and Surrealist schools.

He spent most of his life living and painting in Germany, but upon the accession of the German National Socialists (Nazis) to power, he returned to Switzerland, where he died at Lugano in 1940.

Landscape with Yellow Birds: Klee

This painting shows the immediate effect of Klee’s theory that the art of children or of cavemen was the most “natural,” and the most unaffected by the pressures of life. Do you see any influence of this theory in the painting? Perhaps that accounts for the bird “walking” on the bottom of the cloud.

Klee was a draftsman of traditional Teutonic thoroughness. Notice how even the fantastic plants are carefully drawn, with no blurred edges or woolly outlines. See how carefully and formally the colors are balanced, with a warm, variegated bush on both the right and left sides, mostly in the warm, red-violet tones, and how the silver segments, like huge iris leaves, separate the picture into sections, and the green fringed plants the next two segments, with the purple-tongued plant in the middle.

What do you feel about this picture? Was the artist happy or unhappy? With all the little yellow birds and the brightly incredible and fantastic flowers, the canvas sings with color. I think that Klee was very happy painting it.

If you were looking at this painting just before you went to sleep, do you think you might dream of peacocks and banana trees, of silver moons and scarlet spider-monkeys? Klee has painted, not an earthly landscape, but one we might see in a dream. It is real, not like firetrucks and traffic lights, but real only in the sense that our dreams are real.

Sir Edwin Landseer, 1802–1873 English

When Edwin Landseer was a young boy, he began his artistic education at the age of five, directed by his father who was an artist. He could draw nicely at that age and when he was eight was an excellent draftsman. When he was thirteen, he drew a Saint Bernard dog so well that his brother Thomas had it engraved and sold the prints.

Landseer was especially fond of animals. To master their anatomy, he dissected animals like a doctor, so that he could learn where all the muscles and bones were. Also, he studied the Elgin marbles, which had been brought to England from Greece. You know, of course, that the Greeks were some of the world’s greatest sculptors.
Landseer also painted some portraits of people, but most of his pictures were of animals. He shows these creatures at their best. None of them seem to be unhappy, or sick, or injured or tired. Landseer idealized them. Some of their attitudes are almost human but, unlike humans, they are always healthy and good-natured. This reflected the sentimentalism of his time, and Landseer's work became very popular. In fact, he was knighted in 1950.

While Landseer was a very successful man, he was also a bit sensitive. Sometimes he thought that he had been slighted or snubbed. This made him a bit difficult to get along with.

Shoeing the Mare: Landseer

Those who live in cities do not learn much about animals, but the blacksmith knows animals. See how the horse, the dog, and the donkey are all watching the smith. He is bending over, with the mare's hoof between his knees, and he is putting on a shoe so that she will not fall on slick pavement or hurt her hoofs on the country rocks.

The donkey's ears are pitched forward, showing his interest. The dog is watching, too, but neither of them is excited or afraid. Did you see the plant growing in the cage hanging on the wall? The blacksmith likes flowers, too. Since he likes living things, the animals can sense it, even if they can not speak, so they are not afraid of him, but trust him not to hurt them. See how calm they are.

Notice the beautiful, flowing lines of the horse's neck and flank muscles. The smith's bended shoulders are also strong and rounded. The muscles of his arm also tell how strong he is. The vertical lines of the deep stone wall offer an emphatic contrast to the curving lines of the living things—the donkey, the dog, the horse, and the man.

Did you notice that the mare and the dog are painted mostly in shades of brown or red or black, while the little donkey is gray, almost blue, and black? What else in the picture is blue or gray? The shadowed wall and the corner of the shop have faintly blue shadows, but the sky outside is really blue and gray, like the little donkey. I wonder if he belongs to a little girl. Perhaps she put the poppy in the bridle by his ear.

Landseer painted in the traditional style his own idealized version of animals and humans. Compare this with the Delacroix or Marc horses, or with the horses who are pulling Bellows' sand cart.

Leonardo da Vinci, 1452–1519 Italian

Leonardo was one of the most amazing men of all time. He was a great painter, sculptor, architect, musician, mechanician, engineer, and natural philosopher. He was born at Vinci, a fortified hill village near Empoli. Hence, he is called Leonardo da Vinci. He was handsome, charming, well-mannered and even tempered.

He studied under other artists of his day and painted almost exclusively from nature, not copying the "antiquities" (Greek and Roman) as many others did. His lines were accurate and yet free, strong and yet precise. He observed the shapes of hills and rocks and leaves. He inspected rare plants and animals and was haunted by the many expressions upon the faces of men. He studied to discover the rules of optics and perspective and pondered both human and animal anatomy.

His scientific ideas were amazing. He might have invented the "flying machine," as early airplanes were called, if petroleum had been available for power and if
metallurgy had been advanced enough to make engines which would hold up under the strain. His drawings indicate that he understood the basic principles of flight. He was far ahead of his time and people simply thought he was odd. It is only recently that many of his ideas have been evaluated. You may have an opportunity some day to see modern versions of his machines, which have been made from his mechanical drawings or "specs."

His bent for experimentation often interfered with his painting. He did not have time to satisfy both the urge to paint and the desire to explore the world. He painted in many mediums, experimenting with new pigments and colors. Sometimes these new pigments betrayed him and simply "ran off" the wall or canvas where he had placed them.

The Last Supper: Leonardo

This picture is done in tempera, not oil. It took four years to paint and is in the Santa Maria delle Grazie in Milan. It began to decay shortly after it was finished. Wall paints are exceptionally vulnerable to dampness. This is considered one of the greatest paintings in the world. Let us see if we can understand why.

The twelve disciples are seated at the table with Christ. There is much agitation, for the Lord has just told them that "one of you will betray me." They are discussing his statement with each other. Notice how the arrangement of the hands carries the eye to the central figure of Jesus. The large window behind His also serves to focus the attention on Him. Then, too, the eyes of many of the disciples are upon Him.

The lines of the ceiling of the long room also serve to draw the eyes to the middle of the picture and to the central figure. So, too, does the dramatic contrast between the red of His robe and the blue of His cloak. None of the others at the table have garments in those vibrant, contrasting colors.

The picture has been recently restored, as well as possible, so that many people may see and enjoy it. If you like, compare this with Rembrandt's Night Watch, which is also a group picture.

Edouard Manet, 1832–1883  French

Edouard Manet was one of the originators of the Impressionist movement. Many contemporary painters, several writers, and a sculptor or two joined him. Neither older artists or the public appreciated his art or understood what he was trying to do. He was severely criticized. They often found his independence annoying. Consequently, they excluded his works from most of their exhibitions. With characteristic vigor, he set up his own show, aided by his friends and other Impressionists.

The son of a French magistrate, he began his adult life as a cabin boy, making one voyage to Rio de Janeiro. Returning to France, he spent much time in museums and galleries, copying the Old Masters, especially the Spanish ones. (This is an accepted method of learning to paint.) He also visited in Holland, Germany and Italy. His study was interrupted by the Franco-Prussian War, in which he served as a gunner.

Since we have become accustomed to it, much of Manet's art now seems normal and natural. We find it difficult to understand why the older school of artists found it so objectionable. Public criticism is something many an innovator has to face. Manet was awarded the Legion of Honor in December of 1881 and died on April 20, 1883.
The Fifer: Manet

The single figure of the young musician stands out well from the background. How does the artist make the boy appear so prominent? He has painted a retreating background of cool blue and white tones, with just enough red to keep it from being "cold" and to make it alive.

Then he painted the boy with vibrant colors, giving him a black jacket with silver buttons and bright red pants. See how the black stripe down the side of the band uniform brings the figure further to the foreground. Notice how the white sash, worn like a bandolier and supporting the case for the fife, adds grace to the figure. The curving, falling line of the sash contrast well with the angles of the elbows and the straight lines of the fife and its case.

Do you like the boy's uniform? Note the saucy tassel on the cap. Did you notice how his right toe is slightly raised? Perhaps he is marking time.

This boy is not an important prince, just a young man with a fife, perhaps just learning to play. Most artists of Manet's time began by painting allegorical figures or mythological scenes or historical events. Manet preferred real people. The simplicity of the background, as well as the dominance of the figure in the foreground, were also a novelty to painting. Do you like the way Manet has presented the fifer? Do you think he is more interestingly posed than Noel with the violin?

Franz Marc, 1880–1916  German

Franz Marc was a member of the German Expressionist school of painters, with some leaning toward Abstractionism. He was born in Germany and was the son of a painter.

He was killed at Verdun in the first World War on March 4, 1916, before his artistic potential could be fully revealed.

Blue Horse: Marc

This painting is a semi-abstract study in curves and straight lines. It is meant to present the strength and dignity of the living animal and not intended to depict any actual creature.

The legs of the horse are straight and sturdy, while the green plant in the foreground is comprised of angles and curves. The strong curves of the body and mane are repeated in the abstract humps in the background which indicate hills. The entire animal is blocky, and could have been carved from a wedge of blue wood. This is done to emphasize the virility of the living creature.

Even if one has never seen or never expects to see a blue horse, one can appreciate the vitality of the portrayal. Notice the contrast between the green of the plant, the orange of the ground, the red of the hills, dominated by the serene, unstartled blue animal.

Marc, as an artist, has escaped from the straitjacket of realism without getting lost among meaningless or hidden symbols. We can enjoy the elemental simplicity with which he has rendered the horse and appreciate the vibrant curves of the hills behind. This is a joyous, wake-up-and-live picture.

Having seen Marc's blue horse, don't you think every horse is more interesting?

John Everett Millais, 1829–1896  English

John Everett Millais came of an old Norman family, which had lived in Jersey for many generations. He was born at Southhampton on June 8, 1829. The family
moved to Brittany in 1836 but returned to London in 1838. In 1839, he won a silver medal from the Society of Arts and many other prizes. The boy entered the Academy in 1840, when he was eleven. He had at this early age determined to be a painter.

Later, with Hunt and Rosetti, he initiated the Pre-Raphaelite movement, with the aim of "presenting on canvas what they saw in nature." With this goal, it is not surprising that Millais is noted for his careful study and minute execution. His brilliant colors make his paintings very attractive. He was a fine portraitist. All of his people are serious, dignified, and serene.

Millais devoted most of his talents to landscapes and portraits, doing few didactic or imaginary scenes. He was elected to the Royal Academy and also served as its president for one year. He was made a baronet in 1879 and died in 1896.

**Boyhood of Raleigh: Millais**

The picture tells the story, practically by itself. An old seaman, with a big hat and floppy pantaloons, is relating to two fine young aristocrats some experience at sea. Notice that the pointing finger almost rests upon the far horizon. Is he telling them that the world is flat and that, if a ship goes too far, it will fall over the edge? (Remember, we did not always know the world was round. A long time ago, many people thought it was flat.) Or perhaps he is describing a great storm at sea or telling of a school of huge whales that they sailed past one day.

What fine clothes the boys have! They wear ruffs at the neck and lace at the wrist. Boys don't wear clothes like that any more, but don't you imagine they felt grand? Notice how the green of one suit sets off the boy's auburn hair and how the black of the other emphasizes his fair skin and lighter hair.

See what the old sailor is wearing, the red pantaloons and the shapeless shirt. Notice the strength in the shoulders and arms. Do you suppose he is so dark because he has been browned by the wind and the sun and the salt-sea spray? He sits on a worm-eaten, weather-worn log. Perhaps it was flung over the breakwater by a big storm one day. Notice the claws of the lobster behind him. The broken wheel obscures the creature so that it is not wholly seen.

The boys may have been playing with the model ship when the sailor came along. Why doesn't the artist show the face of the sailor? Is it because what he is telling the boys is more important than what he looks like? Perhaps, after an episode like this, Raleigh determined upon his career at sea.

**Jean Francois Millet, 1814–1875 French**

Born in a peasant family, Millet first evidenced interest in art when, as a boy, he admired the engravings in his family's Bible. Encouraged by his family, he began to study painting.

When his father died, he returned to Gruchy, near Greville, to help support the younger children. Later, he studied at several studios and eventually opened a studio of his own. Just as he was becoming recognized as an artist, his wife died. Heartbroken, he disappeared for a while.

Later, he married again and, later still, settled in Barbizon where he lived in a small cottage and devoted himself to painting for the next twenty-seven years. He with other painters, helped to establish the "Barbizon school." He is especially noted for his scenes of peasant or rural life.
The Gleaners: Millet

The gold of the field dominates this scene, occupying almost three-fourths of the canvas. The sky is a few vague smudges which do not detract from the burning yellow of the field. In the background are tall stacks of straw and a haycart, a horseman, and some shocks and windrows of grain. The three women in the foreground are gleaning what has been missed by previous workmen. This indicates the extreme care of the peasant, whom necessity has taught well not to let a wisp of straw go to waste. Colors of their skirts and headkerchiefs or bonnets are sombre but have a certain beautiful sturdiness.

While two women are bending over, the other is straightening for a moment to rest her back. Did you notice the heavy shoes peeping out from beneath their skirts, and their heavy hands, thickened by the toil? Life was not easy for farm people a century ago and is still not easy for them today in many lands.

You might compare this with Van Gogh's peasant. It will become apparent that Millet has presented his women as types and not as individuals, while Van Gogh's peasant has a personality of his own. Millet is showing us the great strength of the working people of his century who labor and die in faceless anonymity.

Jose Clemente Orozco, 1883–1949 Mexican

Jose Orozco was born in Zapoltan in the state of Jalisco in 1883 and lived later in Mexico City. It has been said he is the greatest painter the Americas have ever produced. He was a charming person, strong but retiring and modest, and was dedicated to the welfare of humanity.

Having lived through the Mexican Revolution, Orozco was averse to war. Orozco did not like the lack of discipline often found in modern art. He believed that artists, as well as ordinary people, should be educated and should have definite goals in view.

Zapatistas: Orozco

Zapata was a reformer who sought to improve the conditions of the peasants and workers of Mexico. The Zapatistas are the men and women who followed him.

Notice how the men march in a group, very little being shown of their individual faces. Orozco is presenting them as soldiers, as members of their group, not as individuals. The line of marchers is flowing through the valley between the mountains like water down a ravine.

See the dramatic, falling line of the serapes, continuing on down the legs, and repeated in the flowing curves of the women's mantles. The repetition of these lines achieves strength and rhythm. The tips of the sombreros and of the menacing, shiny bayonets point upward. See how strong this contrast of line-movement is.

The colors are bright as jewels, with dramatic contrast between the bright crystal-tones and dark colors. See how the mountains surge upward in the background, how they seem to be lifted elemental planes of earth. Is this significant?

The men on horseback appear to be officers. Do you think their faces are cruel? Do the women look sad? Why has the man in the foreground fallen? Is he tired or has he been injured?

This painting has a lot of emotion and is very dramatic. In it, Orozco reveals to us what he thought of war.
Pablo Picasso, 1881— Spanish-French

Born October 23, 1881, in Malaga (Catalonia or Spain), Picasso was given his first art lesson by his father, who was also an artist. In 1903, the family settled in Paris. Consequently, although a Catalan by birth, Picasso developed his art in France.

He was a leader among the post-Impressionists, painting often in cool tones and clear contours, mostly subjects from the more seamy side of Paris,—the acrobats, the harlequins, and the circus people.

Then about 1906–10, he began with Braque an art which was to be called "Cubism." These canvases include mostly bowls, fruits, bottles, glasses, musical instruments, and people. He was trying to create an abstract art form or a sort of "visual music." Sometimes he painted with delicate specks of color ("Pointillism") and sometimes with contrasting lights and darks. He tried to make images to convey clearly the idea, not just the appearance, of life and reality. He discarded the natural form in his search for the inner meaning or being of things and people.

Braque introduced bits of paper to one of his paintings, making a melange of painting and printing. Picasso tried adding bits of wood, striving to combine sculpture and painting.

Paul Cezanne once remarked that everything in nature may be reduced to three basic forms, the cone, the cylinder, and the cube. It was in exploring the possibilities of this theory that Cubism was born. Picasso took objects apart and placed them at random. He ignored the rules of perspective. This gives the works an abstract appearance. Critics often complain that this results in a canvas that is too "intellectual" and has no emotion or feeling.

The Three Musicians: Picasso

This is certainly a strange canvas, isn't it? Let us see what we can find in it. Perhaps then we will understand it. Remember that Cubism attempts to reduce things to geometric shapes, to cones and squares and circles and other abstract forms.

First, the eyes enable us to identify the faces of the three figures. And aren't those faces weird! Each wears a mask across the eyes. Is Picasso trying to tell us that we all hide from each other, as though we were wearing masks?

Then, we try to find the musical instruments. The man on the left has a horn, the man in the middle a guitar, and the one on the right is holding music and possibly singing. Or perhaps the first man has a clarinet or an ocarina, while the one on the right has perhaps a zither or an accordion, or is it a harp? To the artist, the actual instrument is not important. Picasso simply wants us to feel that sound is being produced and to consider the IDEA OF MUSIC.

See how the shadows produce a wolf's head in the corner. Note the little crescent under the central chair. This might be the tail of the wolf? Are these shapes accidents, or do they have meaning? Is Picasso saying that the sadness of the music, as in some folk songs, is like the cry of the wolf at night? If he were a humorous man, we might imagine he is saying the one on the right, who is possibly singing, can't carry a tune!

Some elements of composition we can still observe: For instance, the rich dark background, almost the color of an eggplant, does much to heighten the drama of the mysterious, geometric figures. The red and yellow triangles are apparently the center of interest in the composition.
Now we know why critics thought Cubism was too intellectual. This is an artistic puzzle. How much of it do you think you understand?

Candido Portinari, 1903–1962 Brazilian

In 1903, Portinari was baptized at the coffee fazenda in the little town of Eugenhiero Brodosqui in the state of Sao Paulo, Brazil. His father was Giovan Battista, an Italian immigrant, and his mother was Dona Domenica Torquato de Bassano; both parents were country folk. They had twelve children.

In 1912, Portinari, helping to decorate the local church, painted a star and decided to become an artist. In 1918, he enrolled at Escola Nacional de Belas Artes in Rio de Janeiro. In 1928, he travelled in Europe, painting little and studying much. In Paris, he met and married Dona Maria Martinelli, returning to Brazil with her to devote himself with new enthusiasm to his art.

In 1935, he won the Carnegie Institute exhibition award. He often painted murals; in 1942, he did frescoes for the Congressional Library in Washington. In 1953, he painted a mural “War and Peace” for the United Nations. He incorporated Negro motifs and music into some of his works, in an effort to reflect the whole life of his native Brazil. He also painted several austere Biblical epics and made mosaics for churches. He has been called the Brazilian Michelangelo.

The Coffee Bearers: Portinari

Note the strength of the workers stevedoring the coffee sacks. Even the women have loads upon their heads. The workers reflect the mixed heritage of Brazil, some being apparently of Indian and some of African descent. A few of the women have brought their children with them.

Compare these workers with those in other pictures, for instance, with the Zapatistas of Orozco and the dockmen of Bellows. Have you seen pictures of ancient Indian statues in your history book, or perhaps in a book on archaeology? Do you think Portinari’s figures resemble some of these?

Note the economy of line, the minimum of detail with which the artist has presented his people. While not gaudy, the colors are bold and simple, and the massed effect is both dignified and impressive.

Portinari has painted the bags of coffee in dark, heavy colors, which increases their apparent weight. The women are large and sturdy, being almost as big as the men if not as tall. Each worker has his feet planted firmly on the ground, as though the load were pressing him against the earth. What is the artist trying to say? Is it that the weight of all the work of the world rests upon the men and the women who labor on the docks and in the fields?

Raphael, 1483–1520 Italian

Raphael was born in Urbino in the Appenines. At that time, Urbino was a small town but a center of intellect and culture. While assisting Perugino, Raphael learned how to use transparent, golden colors. He has a powerful and reverent manner of portraying the Madonna (Mary) and the Child (Jesus).

His father was Giovanni Sanzio and also was a painter. The father died when the boy was eleven and the child was reared by his stepmother and an uncle. The painter’s real name is Raphael Santi or Sanzio, but he is customarily referred to only as Raphael. He died of a fever when he was only thirty-seven.
**Sistine Madonna: Raphael**

The picture shows the Holy Mother and her Child, together with Saint Barbara and the Pope. It is the most famous of Raphael’s Madonnas. According to one version, it was painted to be carried in the funeral procession of Julius II (1513) and according to another for the monks of San Sisto Piacenza.

The Madonna is vigorous and strong, but apparently hesitates to advance further. She is enthroned on a cloud above an object vaguely circular, possibly symbolic of the earth, the same color as the Pope’s robe. Does she perhaps foresee the sorrow in store for her Son? Two cherubs (often called putti) fill in the space beneath her feet.

Note the beautiful colors. Raphael was a master of these. The deep green draperies are pulled aside, as for a stage entrance, revealing the figures. Compare this with Correggio’s Madonna. There is less drama, but a simplicity, a gentle radiance and a great tenderness, which seemed to Raphael appropriate for the Mother of Jesus.

**Rembrandt van Rijn, 1606–1669  Dutch**

Rembrandt Harmens van Rijn was born in Leyden in a house overlooking the Rhine, the fourth son of a well-to-do miller. He is usually referred to simply as Rembrandt. He was sent to Latin school and enrolled in the University of Leyden in 1620. Determining to be a painter, he was apprenticed and studied in Amsterdam, returning to Leyden and devoting himself entirely to painting. He portrayed every picturesque face he encountered, exploring the qualities of light and the intricacies of human character. He pressed his mother, his father, and sometimes his sister, into service as models. Also, he produced many portraits of himself.

In 1631, he moved to Amsterdam, where he spent the remainder of his life. In 1634, he married a beautiful blonde girl. Only one of their four children lived. Then his wife, Saskia, died, leaving a motherless boy, Titus, in Rembrandt’s care. Paintings done at this time reflect Rembrandt’s sadness and grief.

Rembrandt had developed a smooth style, with transparent shadows, subtly blending light and shade. He had many friends and commissions as time went on. His selfportraits show that he had a powerful head, a stubborn chin, heavy eyebrows and keen eyes.

As time went on, long wars and civil troubles exhausted the country. Money became scarce. No one could afford portraits. Rembrandt was declared bankrupt and, in 1656, lost his house. He took a modest lodging and, strangely, produced some of his greatest pictures in the years that followed. When the artist finally died in 1669, his style of painting was no longer popular and he had outlived most of his friends and patrons.

**The Night Watch: Rembrandt**

This is a monumental, lifesize painting, done in 1642, of twenty-nine civic guards. To get some action into the scene, the artist portrayed them coming out of their clubhouse, with weapons, drums and uniforms. See how their gestures add to this sense of movement.

The yellow uniform of the lieutenant lightens the painting, as does the red velvet worn by the musketeer on the left and the bright dress of the little girl beside him. The captain in black has a perky white ruff and a gay red bandolier. The drummer on the far right has a shiny green coat.

The dog in the right foreground is apparently excited by all the commotion. To
avoid making him too important, Rembrandt has barely sketched him in very "thin" colors. He is balanced by the barely visible running figure on the left.

The patrons were not happy with this picture. If you think a moment you will know why. Some of them could not see their own faces! Only those in the front row or those who are standing, apparently on steps, at the back are plainly visible.

**Pierre Auguste Renoir, 1841–1919** French

Renoir was born on February 25, 1841, at Limoges, a town famous for its china and pottery. His father was a tailor and apprenticed the boy to a porcelain manufacturer. Working there, Renoir learned to admire the shining transparencies and the subtle brushwork on the porcelain. Some of his paintings have the same delicacy and translucency.

Renoir liked people. He was a friend of most of the artists of his time, particularly of Sisley and Monet. Also, he admired the work of Delacroix and Ingres.

He was especially fond of rich, vibrant colors and spent much of this time studying the effect of light falling on objects and of shapes so curving you felt you must touch them. He constructed his paintings more with color than with line drawings. Late in life, he was still experimenting; he made models of his subjects before he did their portraits. Each of his paintings has a joyousness, a visual exuberance, and a lyric intensity.

In Provence where he had lived since 1900, Renoir died on December 17, 1919. He is one of France's greatest modern painters. Many of his canvases were bought and are now in America.

**Mme. Charpentier and Children: Renoir**

If this had been done by a photographer, we would have considered it a family portrait. It includes two little girls in blue and white frocks and their mother in black and white. The smaller child on the couch has her face turned at almost the same angle as the mother's. Do you see how well the artist has caught the likeness of mother and child? The other child is sitting on the large dog, who does not seem to mind. His head is on the floor; he is about to go to sleep.

Why is the mother in black? Is it because black is considered a retreating color? She does not appear as large, and does not dominate the scene and detract from the fragile loveliness of the two little girls. Did you see how cleverly he head of the dog, extending out from beside the seat, balances the extended skirts of the mother? What repeated blues do you find in the picture, besides the girls' dresses? Did you find the mother's skirt, the birds at the corner of the couch, decorating on the wall, and the very dark blue shadow under the coach, beneath the feet of the littlest girl?

The pattern in the rug repeats the color of the frame behind the couch and of the picture in the corner, while the background color of the rug is repeated in the wall and chair.

Any portraitist who has achieved competence reveals this through the manner in which he draws hands. For some reason, getting the bones and angles of hand and arm are more difficult to paint than a face. Perhaps it is because the hand is smaller. Are the hands well-drawn in this picture?

What colors do you think appear translucent, as though they were on china? Do you think the mother was proud of her two little girls?
Sir Joshua Reynolds, 1723–1792   English

Reynolds' father was a schoolmaster and, on Sunday, a clergyman. When he was seventeen, Joshua was apprenticed to an artist. He studied in London and toured in Italy. He was a very successful painter and eventually was knighted for his accomplishments in the arts.

Reynolds had his own theories about painting: That clothing should not be either satin or velvet but simply “robes” or “drapery,” that a portrait should give “the general air,” and not a specific likeness, and that each young woman should be properly proportioned, with her hand as long as her face and her height ten times its length. With such ideas, it is no wonder that all his ladies resemble each other and are impossibly lovely, is it? Of course, this theory might do much to keep the portraits from being “dated” by the costumes they wore.

Reynolds was more exact in rendering children, but still presented them as shining and graceful creatures,—which of course they were, usually if not always! He had a very pleasant garden and often used it as a background for his paintings.

Miss Bowles: Reynolds

The figure of the young lady is arranged in a pyramid, the skirts flaring to the right and the shape of her dog filling out the triangle to her left. The trees in the background are darkened, with an occasional shaft of light, in order not to detract from the sitting child. Incidentally, you might note she appears to be sitting on her heels. This posture is fairly comfortable for children.

The pink of the cheeks is repeated in the pannier, which is otherwise green and gold. Bits of gold also appear at the shoulder of the child’s dress. The dress itself is a soft yellow or ivory, and not a harsh shade which would lessen the appeal of her delicate coloring.

See how closely she holds the little dog,—almost too close. He has one paw raised in protest. What do you think he is? A spaniel, perhaps? I am sure she loves him very much.

Compare this young lady with Diego Rivera’s Mexican Child. Is there any similarity between them? Not much: The method and mood of the artist, as well as the personality of the child, is entirely different in each of these portraits.

Diego Rivera, 1886–1957   Mexican

Diego Rivera was born in Guanajuato, Mexico, in 1886, and has lived most of his life in Mexico City. He was a man of phenomenal energy and transformed the art of his country. It has been said that he launched the “Mexican Renaissance,” most of the art before his time being derived from Spain.

Mexico has not always had a happy political history. For a time, Rivera was much interested in Communism, which he felt would offer more of a chance for happiness for the common people. He defied presidents, dictators, and millionaires because of his political beliefs. He was, consequently, occasionally forced to hide out because of his impetuosity.

His paintings reflect many of his political theories and his feeling that the Mexican people were being exploited. Others simply present portraits of the Mexican people as he knew them, with love and dignity.

Rivera died in 1957.
Mexican Child: Rivera

Compare this child with the painting by Reynolds. While there is a world of difference, artistically and geographically, this child is equally appealing. Reynold's little girl is fair and dainty, while this one is dark and sturdy. Notice the wide brow and the beautiful, large eyes. The little girl has on a simple dress and no ornaments, for she is a child of people who have no luxuries. She appears to be solemn but not unhappy. Her hands are in her lap, and her head is held stiffly, almost like a doll's. There is a quaint appeal in the primitive pose. Notice the plump little toes peeping out from under the long dress, the stocky build of the body. Many of the Mexicans of Indian origin have such strong, square bodies. They make for strength and endurance and are not ungraceful.

Notice the many shades of blue. Wasn't Rivera daring to make the background almost the same hue as the dress? Do you think the blue enhances the darkness of the child's coloring? It certainly emphasizes her large eyes and solemn face. Rivera's use of masses of color is much like Orozco's, isn't it? It gives the primitive strength that we associate with the strong, sturdy shades.

Rivera is more interested in the child as a type than as an individual. She might be any little Indian or Mexican girl, sitting quietly and shyly in the market place. Have you seen pictures in the library of primitive statues or carvings from Mexico? Do you think any of these influenced Rivera's rendition of the little girl?

Jacob van Ruisdael, 1628–1682 Dutch

Jacob van Ruisdael was born in Haarlem in 1628 and by 1648 was a master painter in the guild of his native city. He settled in Amsterdam in 1657, where he practiced painting and perhaps medicine. Ailing and impoverished, he returned in 1682 to Haarlem where he died.

Ruisdael had a strong and original technique, which resulted from his earnest, mournful and heroic concept of the outdoors. His large landscapes look larger than they are and communicate well the great strength and dignity of the natural world as he saw it.

Many modern colors were not yet available to artists. His color schemes of greens and browns may seem a little monotonous to the modern eye. More than six hundred of his paintings, engravings, and crayon drawings still exist. At the time Ruisdael lived, few landscapes had been done because artists felt nature was not profound or substantial enough for serious painting. The artist was one of our first landscapists.

The Mill at Wyk: Ruisdael

This picture reflects the artist's delight in and love for the countryside. We do not have to guess what he meant before we can understand and enjoy the canvas. Isn't that a comfort?

The scene is pleasant, with a few friendly, cotton-batting clouds in the sky. The willows in the foreground are so carefully drawn they give a beautiful illusion of nearness. See how the artist has depicted the little whitecaps on the cool green waves. Notice the repetition of long, sweeping curves, from the point in the foreground, the second one upon which the mill stands, to the further point, clad only in greenery, and the distant low grassy hill along the horizon. How restful these are!

To avoid monotony, Ruisdael has added verticals. How many can you find? One
is the mast of the ship hidden by the first point; another is the mast of the ship with
the sail on the left; and then there is the up-and-down bulk of the mill and the other
buildings. Notice how the rhythm of the short vertical pilings are “echoed” by the
several short women in bonnets.

The platform around the mill forms a complete circle. Where is another round
object? Look in the lower lefthand corner. I wonder if those big round things are
millstones that have been used and worn out, or whether they are new ones which
the miller will install later?

Ruisdael does not handle light as dramatically as Rembrandt or Vermeer, but his
scenes are very satisfying. See how the white sail picks up and reflects the light, and
how the whitecaps shimmer.

Would you like to have this painting in your home? Do you think the river and
harbor views have changed much in the three hundred years since Ruisdael painted
this?

**Thomas Sully, 1783–1872  English-American**

Sully was born in England, the son of actors who later came to the famous old
theatre in Charleston, South Carolina.

After studying in Europe for a time and after painting for a while in England,
where he did a picture of Queen Victoria, Sully returned to America. He had set up
a studio in Richmond, Virginia, earlier in his life but now chose to live and work in
Philadelphia.

Sully was not a stickler for realism and saw no reason why he should not “im­
prove the appearance” of his sitters. Since almost everyone likes a little mild flat­
tery, he soon became a very popular portraitist.

**The Torn Hat: Sully**

This is a charming and faintly sentimental picture of a little boy, a bit tousled
and disarrayed, who is perhaps enjoying a summer vacation from school. He has
been playing in the yard or fields, or possibly along the shore. His hat is torn and
the sun peeks through across his face. Notice the spot of light on the end of his nose.
He appears to be very fair; do you suppose he will sunburn his nose?

The lad is not as delicate as Reynolds’s little girl but is more like Duveneck’s
whistling boy. He appears to be a very handsome little lad. See how the dark back­
ground recedes and how the gold-yellow of the straw hat and the light color of the
shirt collar emphasize the fairness of the skin. Possibly he wears the hat to protect
him from both the heat and burn of the sun.

Did you notice how the down-turned hat brim extends on either side of his face,
and how this bit of angularity is repeated in the boy’s opened shirt-collar? Does the
boy seem real to you? Would you like to know him?

**Jan Vermeer, 1632–1675  Dutch**

Jan Vermeer was born at Delft on October 31, 1632. In 1653, he married Catherine
Bolems. When he died in 1675, he left her a widow with eight children. She had to
sell all the pictures which he had not yet promised to patrons, to pay her debts.

Vermeer is especially noted for scenes of everyday life and for his landscapes.
Most of the genre paintings have only one or two figures. He was especially adept
in handling light. His interiors are built around square or rectangular lines, relieved by curving objects and figures. He liked rich tones of green and blue and was especially fond of yellow. His later paintings have pale, soft colors, delicately and subtly combined and perfectly in harmony.

The Cook: Vermeer

This type of picture, presenting realistically the scenes of everyday life, is called a genre painting. The cook is a sturdy, pleasant-faced lady, who is busy preparing dinner. Behind her is a wall of indeterminate gray-green, while the baskets, the loaf of bread, and the window facing repeat the tones of brown and gold, with the gold of her bodice being the brightest. Blue appears in the cloth falling across the green table linen and in the jug on the table, and also in the curving folds of her apron. Pitcher and casserole are terra cotta, and her skirt is a full, rich red. Vermeer is credited with the first mastery of glazes. He often put one thin, transparent color, such as orange, over another color, such as blue, to secure a very beautiful, deep color which was neither blue nor orange. Can you guess which glaze-colors he used on the blouse?

The house and the table are square, and so is the box on the floor. Could this be a footwarmer? There is a heavy pot inside, which would hold coals, and there are round holes on the top through which the heat could rise. Houses were often cold, especially along the floor, and many pictures of that time show footwarmers on the floor.

Notice how intent the cook is upon her task. She has a heavy figure. Did you observe that such figures, as by Rivera and Portinari, achieve a sculpturesque dignity? I wonder if she is making cookies for supper? Light from the window makes the whole scene bright and cheerful. This simple and unassuming canvas as very appealing.

Grant Wood, 1892–1942  American

Born at Anamosa, Iowa, Wood grew up in Cedar Rapids, experiencing extreme poverty after his father died when the boy was ten. The boy sold vegetables, going from door to door. At that time, the American heartland could boast few graces and fewer luxuries.

Grant Wood is representative of the Middle West. He studied in the Art Institute at Chicago in 1912–1914 and in Paris in 1920–1922. In Paris, he grew a sandy beard and bought a Basque beret and tried to look like a “left Bank” artist, but this procedure, he could not fail to observe, did not improve his painting. He decided that his “best ideas always came while milking a cow,” and returned to the United States.

Wood was commissioned by the American Legion to do a stained glass window. Since he knew nothing about glass, he went to Munich (Germany) to learn how to design the window. While here, he saw some early Flemish paintings. These appealed to him. They reminded him of the people back in the Midwest; they had the same earnest, severe faces. They were common people, plain or even almost homely, who became beautiful when seen with the love and intensity of some one who understood them,—Grant Wood, for instance.

Returning again to America, the artist now painted his people as he thought they should be painted. He paid meticulous attention to detail. His style is easily recognized. He made a few landscapes but did not particularly like them. Most of his can-
vases are of faces or of people, portrayed as he thought they should be: stern and honest and uncompromising, but friendly.

_American Gothic: Wood_

This is a picture of an older couple, painted as a Victorian photographer might have arranged them, standing in front of their prim and uncompromising white house. Actually, they are the artist’s sister and his dentist.

Wood manages to make even the curves austere, reflecting the hard but not unrewarding lives of the Midwest people. The woman’s hair is a beautiful, wheatgold color; but she has pulled it back severely over her ears. The little white collar and the old-fashioned brooch indicate some attempt at adornment, but the brown apron speaks of the ever-present necessity for work and of the urgency of tasks that never seem to get completely finished.

The stance of the man reveals his firmness. The pitchfork speaks of his daily farm chores. Notice how firmly his hand grips the handle and how much strength is displayed in the business-like grasp. Did you note that the shape of the pitchfork and the overalls bib pocket is about the same—three tines pointing upward on the fork and the three seams going up the front of the overalls? Do you think he slipped into his Sunday coat hastily to have his portrait made? But where is the collar of his shirt? Most boys know that collars and cuffs are the first part of a shirt to become soiled. Long ago, shirts were made with detachable collars so that a new, clean collar could be buttoned on. This meant it was not necessary to wash the shirt so often, or iron it, and it saved considerable work. I do not know if shirts like this are still made. Do you? If they are, it is probably only for “period” movies.

The people Grant Wood painted may be slow to laugh but they are quick to lend a hand if you need a barn repaired after a storm. They were the backbone of America. Their toil made it possible for us to work less.

This picture won the artist a bronze medal at the Chicago Art Institute in 1930.