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PICTURE MEMORY CONTEST
BULLETIN

FOR USE IN THE

Picture Memory Contest
For Grades Four and Five

*The University Interscholastic League,
1962-63 and 1963-64*



Price 25 Cents

BUREAU OF PUBLIC SCHOOL SERVICE
DIVISION OF EXTENSION

THE UNIVERSITY OF TEXAS : AUSTIN

Introduction

The purpose of the Picture Memory Contest is to present to elementary pupils a selected number of works of art and to acquaint them with both old masters and contemporary works. Along with this purpose is the objective of developing in students a sensitiveness to all creative art and an appreciation for good art values.

According to a study conducted a few years ago in elementary schools there was definite indication that art discriminatory judgment was improved when there was some study of art beyond that taught in the production of the students' own drawings and paintings. Art educators agree generally that students should be brought in contact with the great art of the past and the present and should be stimulated to create artistic and beautiful things as they live in school.

This, then, in a small way, is the reason for the Picture Memory Contest. It is hoped that the pictures indicated here and the interpretations given will provide an incentive for further study and for more creative activities in art.

The pictures chosen for study in this contest have been selected because of their content value, interest to the child, integration value, and general acceptance as works of art of high quality. The artists are among those with whom the student ought to be familiar for his own general educational background.

In recent years art companies have been publishing small color reproductions of very accurate character. These are designed to accompany the larger prints and should be available to every student for his own notebook. The teacher should have a copy of the larger prints (as large as practical need and budget will afford) for display in the study of the pictures by the whole class.

We wish to thank Artext Prints, Inc., Westport, Connecticut, for its invaluable assistance in assembling the pictures for this contest. The League is particularly indebted to Miss Mary Williams, Consultant, Art Education, Austin Public Schools, Austin, for her help in selecting the pictures for the new bulletin.


R.J. Kirk
Director

Rules for Picture Memory Contest

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 less 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 grade, at mid-term should not be counted in the total enrollment in the fourth and fifth grades.)

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 one through 33 (or, if 17 pictures are used, one 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 person designated by him, shall exhibit to the contestants 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 nationality in the order in which they are exhibited. These sets of pictures are changed every two years in September of "even years" years. [E.G. 1962, 1964].

The district director is responsible for securing the pictures which are to be exhibited.

Contestants shall be instructed to write down the name of the picture in the first column, name of the artist in the second column, and the nationality of the artist in the third column. Only the last name of the artist need be used. Either pen or pencil is permissible. Contestants should use only one side of the paper.

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 contestants 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. From 100 deduct one point for each error made, if 33 pictures are used. Deduct two points for each error if 17 pictures are used.

In grading, the answers shall appear exactly as they are given in the official picture list available from the State Office. Misspellings shall be counted as errors.

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. *Selected Pictures.*—The selections to be used as a 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).

8. *Publishers.*—The following publishers, listed in alphabetical order, supply prints included in this year's selection.

Artext Prints, Inc., Westport, Conn.

Hoover Brothers, Temple, Texas.

Perry Picture Company, Malden, Mass.

Texas Book Store, Box 8004, University Station, Austin, Texas.

Note: The Texas Book Store 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.

Official List for Picture Memory Contest

1962-63 and 1963-64

Names and spelling shall appear in the contest exactly as given on this list, regardless of variations between text and pictures.

Name of Painting	Artist	Nationality
1. <i>Behind the Plow</i>	Kemp-Welch	English
2. <i>Las Meninas</i>	Velasquez	Spanish
3. <i>Characters of the Night</i>	Miro	Spanish
4. <i>Children of the Shell</i>	Murillo	Spanish
5. <i>Don Manuel Osorio</i>	Goya	Spanish
6. <i>Le Gourmet</i>	Picasso	Spanish
7. <i>The Squirrels</i>	Durer	German
8. <i>The Hare</i>	Durer	German
9. <i>Blue Horse</i>	Marc	German
10. <i>Landscape with Yellow Birds</i>	Klee	German
11. <i>Winter</i>	Brueghel	Flemish
12. <i>Return to the Fold</i>	Mauve	Dutch
13. <i>The Storage Room</i>	De Hooch	Dutch
14. <i>Cornfields in Provence</i>	Van Gogh	Dutch
15. <i>The Cook</i>	Vermeer	Dutch
16. <i>The Syndics</i>	Rembrandt	Dutch
17. <i>The Laughing Cavalier</i>	Hals	Dutch
18. <i>St. Francis Preaching to the Birds</i>	Giotto	Italian
19. <i>Flight into Egypt</i>	Giotto	Italian
20. <i>Sistine Madonna</i>	Raphael	Italian
21. <i>Saying Grace</i>	Chardin	French
22. <i>Summer</i>	Rousseau	French
23. <i>Walk Near the Sea</i>	Gauguin	French
24. <i>Spring</i>	Corot	French
25. <i>Yachts at Deauville</i>	Dufy	French
26. <i>The Blue Vase</i>	Cezanne	French
27. <i>Bouquet</i>	Matisse	French
28. <i>The Laundress</i>	Daumier	French
29. <i>Zapatistas</i>	Orozco	Mexican
30. <i>Mexican Child</i>	Rivera	Mexican
31. <i>Church at Old Lyme</i>	Hassam	American
32. <i>American Gothic</i>	Wood	American
33. <i>George Washington</i>	Stuart	American
34. <i>Horses in Winter</i>	Lockwood	American
35. <i>Emigration of Boone</i>	Bingham	American
36. <i>The Sand Cart</i>	Bellows	American
37. <i>Phippsburg, Maine</i>	Marin	American
38. <i>The Fog Warning</i>	Homer	American
39. <i>Elephants at the Circus</i>	Curry	American
40. <i>Lighthouse at Two Lights</i>	Hopper	American

English Painting

1. *Behind the Plow*, by Lucy Kemp-Welch (English) 1869–1958

Lucy Kemp-Welch first started her own studio in Bushy, England when she was nineteen years of age. Most of her knowledge of art was self-taught and was acquired by constantly carrying the sketch book in which she made careful drawings of all that she saw. Her favorite subject was horses.

The colors in the picture are very beautiful. Notice the pleasant contrast of the warm colors of the foreground with the cooler colors of the sky and water. The interesting contrast of the seagulls, representing the sea, and the farmlands is brought to attention by the position of the observer—behind the plow.

Spanish Painting

2. *Las Meninas*, by Diego Rodriguez Velasquez (Spanish) 1599–1660

This is the court scene of the Princess Margarita Maria with the king and queen in the background. The little princess, dressed in the fashion of the Spanish Court of the early seventeenth century, is surrounded by her dwarfs (little people who were brought in especially to play with her and wait on her) and by her big mastiff dog. Velasquez, the painter, is standing back of her at his easel. The whole picture is painted as though everybody is looking in a mirror and this is the reflection that the mirror sees. The picture is also known as *The Family* and sometimes called *Maids of Honor*. Notice the listless manner in which she is touching the toy her lady-in-waiting presents to her. The interior is famous for its rendering of atmosphere. Each figure in succession from the front to the back looks just the way reflections do when we look in mirrors.

Velasquez was born in Seville of aristocratic parents. He was carefully educated and surrounded by the best his country could offer. He was married at nineteen, and at twenty-four was appointed court painter to Philip IV. Velasquez is considered one of the greatest portrait painters of all time.

3. *Characters of the Night*, by J. Miro (Spanish) 1893–

The artist has attempted to give the impression of make-believe creatures that people the night. The child-like quality of the figures is probably meant to show that children are the ones who see such things. Adults would not likely imagine creatures of the night with such wistful expressions.

4. *Children of the Shell*, by Bartolome Murillo (Spanish) 1616–1682

Murillo was a popular painter of religious subjects. He was a pupil of Velasquez and worked a long time with that master. His most famous paintings are of the Madonna, of angels, and of the Infant Jesus. Many of Murillo's paintings use symbols to stand for great historical happenings.

In this picture, Murillo shows the two children who might well be John the Baptist and the Infant Jesus. The Infant Jesus is giving a drink to John the Baptist. We know that the boy drinking is John the Baptist because of the reed

cross he holds. Notice the little ministering angels around the heads of the boys. The little lamb in the lower left corner symbolizes Jesus—The Lamb of God. The colors of the picture are soft and soothing. Here again, as in so many of Murillo's pictures, the main design is one of a triangle. Notice how the little lamb, the top of the head of the Infant Jesus, and the feet of the little John the Baptist form the three corners of the triangle.

5. *Don Manuel Osorio*, by Francisco Jose de Goya (Spanish) 1746–1828

Goya was a political revolutionary. He was born a peasant but because of his great artistic ability, he was soon taken to the court to paint royalty. He never really accepted the court life and often painted notes of humor into the most austere portraits. Goya loved children and painted them with fatherly understanding, for he had 12 of his own.

This is one of the artist's most famous paintings. It is painted in the grand style of the portrait painters a hundred years before Goya lived. This is shown in the splendid attire of the little boy and the setting of the picture. Although the central figure is full of dignity and looks like a miniature adult—which was the fashion in those days—Goya has introduced humor into the picture by placing the little royal fellow in the midst of his household pets. The most striking note in the picture is the red coat with the sash of gold satin. The composition of the picture is mainly a triangle; note how the cat on one side, the bird cage on the other, and the top of the little boy's head form the three corners of the triangle. The whole picture is painted in warm tones.

6. *Le Gourmet*, by Pablo Picasso (Spanish) 1881–

This painting is of a French child. Notice the difference in the clothing that "the little glutton" is wearing from your own clothing. Notice also the feeling of roundness in nearly all of the objects in the picture. This is typical of Picasso's work. The blueness of the colors throughout is also typical of the "Blue Period" when he painted most of his work using this color predominantly.

German Painting

7. *The Squirrels*, by Albrecht Durer (German) 1471–1528

Durer is probably the greatest painter that Germany has produced. He was born in Nuremberg, the third of 18 children. His father was a goldsmith. The boy was taught his father's trade but he showed such talent for designing that at 15 he was apprenticed to a local painter and wood engraver. He is widely known for his matchless engravings, and much of the prominence given to engraving in the sixteenth century is due to Durer's influence.

The squirrel is a common animal and belongs to the same family of rodents (gnawing and biting animals) as the rat, mouse, beaver and rabbit. It has different coloring in different countries and ranges in size from that of a mouse to a cat. In our country, we have red and gray squirrels and chipmunks, which are small and striped. The squirrels in this picture are the kind found in Germany—reddish brown with narrow tufted ears and short tails. One of the squirrels is busy gnawing a nut. He, no doubt, has stored up a pile of acorns and nuts to

furnish him food during the winter. Durer has painted two squirrels in the picture so as to give balance. The design of the picture is a circle. Notice how the outline of both animals leads the eye in a circular motion.

8. *The Hare*, by Durer (German) 1471–1528

This picture is of a hare, or rabbit as it is better known in the United States, illustrates a phase of the personality of this artist, one of the greatest figures in the history of art. In the person of Durer we observe the fusion of the qualities of the Italian Renaissance and North European Gothic. From the Renaissance he drew upon its scientific enlightenment; from the Gothic he received that intuitive understanding of nature and her manifestations, at once mystical and realistic. This picture of a hare was not drawn in a flashing moment as one might take a photographic snapshot. The projection of that sense of vital motion and breathing rest signifies a deep and enduring contemplation of the animal over a long period of time; indeed, to such a degree that he was able, when ready, to put down the essence of life itself, and not just an outward likeness.

Albrecht Durer was born in Nuremberg, Germany, and was probably the greatest art figure of the Northern Renaissance. He was one of the eighteen children of a Nuremberg goldsmith and as a boy was taught his father's trade, but he showed such talent for design that he was apprenticed to a local artist. At the age of nineteen he left for Venice where he worked for two years with the great Italian masters, Giorgione and Titian. In 1492 he returned to Nuremberg where he spent the remainder of his life. He is well known as a fine engraver, bringing this art to its highest form. His etchings on iron are presumed to be the first prints produced by that medium.

9. *Blue Horse*, by Franz Marc (German) 1880–1916

Franz Marc painted but a short while before he died in the battle of Verdun in World War I. This painting of a horse done in abstract and emotional manner has been a favorite of children and grownups since it was first shown. Notice the stocky and sturdy legs and body of the horse and the rugged dark mane at his neck. The color of the horse was deliberately chosen to give the feeling of vitality and force when contrasted with the warm and bright colors in the background. A painting of this type is called abstract and the pattern is the most important idea represented.

10. *Landscape with Yellow Birds*, by Paul Klee (German) 1879–1940

Paul Klee painted this landscape in an abstract manner. In abstract paintings a realistic or photographic view of a scene is unimportant. The blending of colors and the contrasting of colors gives all the meaning necessary to interpret the picture. Notice the plants and their odd shapes. The yellow birds, one or two half hidden behind foliage, are placed so that they give a balance to the picture. One bird, upside down, lends a note of humor to an otherwise quiet and mysterious scene.

Flemish, Dutch Painting

11. *Winter*, by Pieter Brueghel (Flemish) 1525–1569

This picture is sometimes called *Hunters in the Snow*, but the preferred title is *Winter*.

Pieter Brueghel, the Elder, is largely known for his paintings showing the life of the ordinary man. This kind of painting (showing events of everyday life) is called “genre” painting. Brueghel ranks high as a colorist and for 400 years his paintings have retained a freshness and luminous quality which is remarkable. Like other painters of his time, Brueghel made his own colors and much of the excellence of his paintings must be attributed to his ability for mixing paints.

In this picture, Brueghel has caught the coldness of the landscape as the hunters make their way over the snow with their dogs. Further in the background the people of the village can be seen as they skate over the frozen pond. The stark, pointed mountain crags add to the winter atmosphere by their bleakness. Contrasted with the cold mountains are the warm browns of the houses. The black, leafless trees tie the whole picture together. Notice how they seem to recede into the distance and give perspective to the picture. They stand like sentinels over the winter landscape.

12. *Return to the Fold*, by Mauve (Dutch) 1838–1888

The picture tells us that it is just before sunset and a shepherd, probably in Holland, is taking his flock of sheep home. They are going away from us, down the trail. Do you think this road, or trail, is a public road? Whether it is or not, it has probably been used by some kind of wagons. Do you see the ruts? Have you ever seen a cart such as is used in Holland? They have big wooden wheels. Do you think these ruts were made by a cart like that? They also have carts that the dogs pull. Have you ever hitched up your dog to a little wagon or cart? There is a dog in this picture. What kind of dog do you think he is? Have you ever seen a dog that could herd sheep?

The colors in this picture are very soft. Do you get a feeling of space from the whole picture? That is probably what the artist intended for us to get. It is drawing near the close of the day; the sheep are to be put in the fold (do you know what a sheep-fold is?). It is probably located at the house in the trees we can see on the edge of the landscape. Soon darkness will come, and the night will cover all this part of the picture. Sleep and peace and quiet will settle on the farmer, his sheep, and his dog.

13. *The Storage Room*, by Pieter De Hooch (Dutch) 1629–1677

This picture shows the inside of a house in Holland. Notice the ceiling beams, the tiled floor, and the step leading up to what might be the kitchen. Behind the mother is another room which is probably the storage room itself. The well-lighted room on the right shows a straight chair which has been placed under a picture of a man. The little girl is being given a jug, of milk perhaps, by her mother. Notice how the artist has shown the bright sunlight streaming across the floor and walls.

The picture, which is 28½ x 20½ inches in size, hangs in the Rijks Museum in Amsterdam, Holland.

14. *Cornfields in Provence* by Van Gogh (Dutch) 1853–1890

Van Gogh was born in Holland and most of his early painting was done in that country. But when he was about thirty years of age he moved to France and spent much of his time painting the scenes in southern France. Even though most of his important pictures were painted in France, he is still regarded as a Dutch painter. He developed a highly individual style with strong yellows, reds, blues and greens predominating in his pictures. During his lifetime few people appreciated his painting, and he took his own life, thinking he was a failure with his painting. He remains one of the most tragic figures in the history of art.

15. *The Cook*, by Vermeer (Dutch) 1632–1675

Vermeer painted scenes of the domestic life in the Netherlands. He had a rare quality of getting a feeling of much light and air into his pictures. In this picture, the sunshine coming through the window is reflected on the woman's face and the jug she is holding. Notice the clear detail of every part of the picture. The woman is being very careful as she pours the milk from the jug into the earthen bowl. The little box-like object in the lower right-hand corner is a foot warmer. Vermeer has created a beautiful balance of colors in this painting of the woman in a Dutch kitchen.

16. *The Syndics*, by H. Van Rijn Rembrandt (Dutch) 1606–1669

Rembrandt was one of the greatest artists of all times. He was born in Leyden but moved to Amsterdam when he was about 25. For a number of years he was highly successful, but when his wife, Saskia, died in 1642, misfortune seemed to overtake him. He became poor and could not afford to pay models to come and sit for him. As a result, he painted many pictures of himself while he looked in a mirror. And though he was poor, the quality of his pictures remained excellent. In addition to his paintings, he is considered one of the greatest etchers of all time.

In the early 17th Century, Holland was made up of many artisan groups. Today we would call these "labor unions." These men in this picture all belong to the same profession and they are evidently the officers of their labor group. Since there were no cameras to take portraits of the officers in the 17th century, it became quite popular for groups such as this to have their pictures painted together. Rembrandt was very skillful in placing several people together in a painting so that they did not look stilted and artificial. In this picture, the artist has caught the spirit of a meeting around a table. It looks as though the men were in the middle of some business when the door suddenly opened and they all looked up to welcome the visitor, who in this case was the artist. Rembrandt was one of the great masters in the use of light and dark. Note the contrast between the light as reflected from the faces, and the dark shadows in the background.

17. *The Laughing Cavalier*, by Franz Hals (Dutch) 1580–1666

Hals was born near Antwerp in Flanders but he lived most of his life in the neighboring country of Holland. Hals mainly painted portraits and was very popular since he was able to make the pictures seem alive. In addition to his accuracy in catching a likeness in his subjects, he had the unusual gift of being able to paint cloth, metal, jewels, and laces as though they were real. His unusual style of being able to make light and dark places stand out in his pictures influenced painters for generations. This ability to handle light on a canvas particularly influenced Manet and John Singer Sargent.

This debonair cavalier is done in Hals' most attractive manner. The man is dressed in a colorful brocade of an elaborate pattern. The ruff or collar is made of fine old lace, as are the cuffs on the coat. A wide black felt hat sets jauntily on his head. The merry eyes and a smile that seems to be about to break into a great laugh give the picture its name. He seems to be a very dashing person. Notice the accuracy and carefulness with which Hals has painted the coat. The intricate details of the brocade and the lace show the mastery with which Hals handled his brush.

Italian Painting

18. *St. Francis Preaching to the Birds*, by Giotto di Bondone (Italian) 1266–1336

Giotto was one of the first painters to give life and animation to painting. Before Giotto, the figures were stilted and lifeless; the backgrounds were flat; and the use of perspective was not known. In all of these things, Giotto was a pioneer. Giotto gave to the world the first truly great paintings. His paintings not only showed balance in design, but often told a story as well. In this picture the artist has kept the colors very simple since the whole subject of the picture is the naturalness and simplicity with which St. Francis took care of dumb animals and birds. Do you know the story of St. Francis preaching to the birds? It is said that the voice of St. Francis was so tender that even the animals and the birds would stop to listen to him. What kind of birds do you think St. Francis is preaching to? Giotto, when painting the trees, looked for design rather than for reality. Do you like the way he has made his trees? In the original painting there was more color than in the prints we have today, but in 700 years the colors have probably faded a bit. What do you think St. Francis is talking about to the birds?

19. *Flight into Egypt*, by Giotto di Bondone (Italian) 1266–1336

This is a religious picture which tells the story of the flight with the Christ Child to Egypt. It is the story of oppressed peoples everywhere fleeing the oppressor. The departure was hurried by Mary and Joseph, for they have very few supplies and belongings. But the journey is divinely guided through the comforting gestures of the ministering angel. In the thirteenth century, knowledge of anatomy and ways of getting distance into a picture were very meager. However, Giotto was successful in inventing new techniques to express character, place and perspective.

Giotto was one of the first painters to paint in the functional way we think of painting today. He was a wonderful illustrator and told a story with his pictures; but in addition to that, he was a superb designer. Few, if any, painters have surpassed him in the field of mural art.

20. *Sistine Madonna*, by Raphael (Italian) 1483–1520

This picture ranks as probably the greatest of all the pictures of Christ and His Mother (known as Madonna Pictures). The original picture is over eight feet high and six feet wide. Before the war, when the picture was in a Dresden art gallery, there was a big room set aside for this picture alone. The beauty and religious feeling of the picture created such an atmosphere of reverence that nobody spoke aloud when they came into the room and saw the picture.

Mary is holding the Child Jesus. Do you see the bank of white clouds she is standing on? The man at the left is St. Sixtus; the lady at the right is St. Barbara. They were holy people who led very religious lives. This, of course, is an imaginary picture of what Raphael might think the Baby Jesus and His Mother would look like in Heaven. The little figures that look like little angels at the bottom of the picture are known as cherubs. They are sweet little spirits who do good in Heaven.

French Painting

21. *Saying Grace*, by Jean Simeon Chardin (French) 1699–1779

Chardin was a highly original painter. Do you think his work looks like some of the works of the Dutch painters? Compare this picture with those by De Hooch and Vermeer. Chardin liked to paint many different objects so that he could get a different feeling of texture from the surface of things. Chardin was one of the great artists who influenced the French Impressionistic School that followed him.

The picture shows a typical French dining room table with the mother and the two little girls ready to eat. Which of the little girls do you think is saying grace? In America we often refer to this little prayer before a meal as “asking the blessing.” What is different in the way this family is saying grace to the way we generally say grace in America? How many different types of materials can you find in the picture, such as metal, cloth, wood, plaster, etc.? Notice how Chardin has given a different feeling of texture to each of these. Do you wear little caps like this at your house? The colors are very soft. How many different colors can you find in the picture?

22. *Summer*, by Henri Rousseau (French) 1845–1919

Rousseau came from an ordinary family and had meager schooling. He went into the French army early and was sent to Mexico and probably South America. From these experiences, he gathered material to aid him in the painting of landscapes in which the foliage was heavy and green. All of his pictures reflected a feeling of the jungle, even though he might have been painting anywhere in the world. When he returned to France, after being in the army, he went to work in the customhouse and painted in his spare time. Soon his

painting came to the attention of the critics and he enjoyed much success in art.

This is an interpretation of a French landscape as Rousseau saw it. Notice the rich, leafy foliage. Old, gnarled trees with twisting branches are thickly filled with green leaves. Can you see the separate leaves that Rousseau has painted? Under the trees are animals and figures suggesting country life. There is a glimpse of water back of the trees that gives a cool feeling to the heavy foreground. Do you see how Rousseau made the ground in front interesting? Do you like the streaks of sunlight he has painted into the ground? Notice that the streaks are uneven so as to lend interest to the picture.

23. *Walk Near the Sea*, by Paul Gauguin (French) 1848–1903

Gauguin is one of the great figures in the Post-Impressionist movement. The art of the Post-Impressionist is not necessarily related to beauty in the accepted sense. It is not story-telling unless a story is accidentally achieved. The main elements are the design and the pattern of light and dark color to portray certain emotions. Gauguin was born in Paris. At an early age he was taken to Peru in South America, but as a young man he came back to France and took a job in a banking firm. He wanted always to paint, however, and in a few years after he had returned to Paris, he set out to paint the wild beauty of the tropics. He ended up in Tahiti, where he lived the rest of his life. He chose to live in poverty and paint the way he wanted to paint, rather than be a wealthy man in Paris. He was one of the artists truly dedicated to art and his paintings reflected the unmixed devotion with which he attempted to express his own inner feelings. Gauguin was a revolutionist in art and the people of his day did not understand him. It was not until after he was dead and the many paintings he had made in Tahiti discovered that his brilliant genius was truly appreciated.

In this picture, some natives are shown as they walk by the sea. Note the strength with which Gauguin has applied the color to his canvas. How can you tell these people are natives on a South Sea island? What colors do you see in this picture? Do you think you would like to live on an island like this? Notice how Gauguin has balanced the little boy on one side of the man with the animals on the other side. Do you like the way Gauguin has painted the sea?

24. *Spring*, by Jean Baptiste Corot (French) 1796–1875

Corot's family was fairly wealthy and so he had excellent educational advantages. In his early 20's he started to study art and was an immediate success. He had a talent for painting delicate landscapes that caught the fancy of the public. He liked to get up before daylight, get into the woods or the countryside, and paint landscapes just at dawn or in the early morning while the world looked fresh and young.

Do you feel that *Spring* was painted in the early morning? Whether the picture was painted in the morning or the afternoon, the landscape in the distance is quite hazy and misty. Notice the delicacy with which the trees are painted. Corot did not paint every leaf on the tree but he gives us the feeling that the leaves are each individually growing as the spring day comes on. What do you

think the people are doing in the picture? Are they gathering leaves and flowers? There is probably not much wind blowing for the reflection of the trees across the lake seems to be very still and distinct as though the surface of the water is like glass. What kind of tree do you think this tree growing at the side of the picture is? Do we have trees like this in Texas? Why do you think the picture was called *Spring*?

25. *Yachts at Deauville*, by Raoul Dufy (French) 1877–1953

Dufy was an artist who might be classified as an impressionist. He painted scenes to suggest a mood rather than to bother with detail. Notice his use of vivid and bright colors in depicting the masts on the cartoon-like boats. The boats themselves have little detail and only just the barest of outlines. The masts seem too big for the small boats. Compare the size of the masts with the people on the shore and in the boats. Most of the boats are sailing vessels but in the background, near the center, is one steamship moored alongside a large building. Compare the sizes of the building and the steamship with its big stack.

26. *The Blue Vase*, by Paul Cezanne (French) 1839–1906

Cezanne is looked upon as the founder of the Modern School of Painting. He used the form of objects to get pattern and to give depth to the picture, later known as cubism. Cezanne's parents were well-to-do, as his father was a banker. He first studied in Paris, and later went to the south of France to continue his painting. He was hailed as an innovator who altered the entire plan of creative art. He painted portraits, landscapes, figures, and many pictures of still life.

Cezanne very carefully placed the objects in this picture so that they would give the feeling of related space. One of the beautiful complementary groups in color is blue and orange. Can you find these colors in this picture? This is "still life." This kind of painting is made up of objects without any human being or animal in the picture. Flowers and fruit are among the most popular subjects of a "still life." Notice how Cezanne has made various angular lines in the picture so as to give vitality to it. Notice how Cezanne has tilted the vase slightly so as to give movement to the picture. What else is on the table besides the vase? Would you like to have a vase like this? This picture is particularly noted for its good use of color. Besides the orange and blue, how many other colors can you pick out?

27. *Bouquet*, by Matisse (French) 1869–1954

Do you like this painting? Matisse is considered one of the most interesting of the French Modernists. He believed in a great deal of freedom in his paintings. What he was striving for was a total effect. He did not put any details in if they did not help him get this effect. Do you feel as though the flowers were actually sitting on a stool in front of a folding screen? Matisse wanted to paint a picture that expressed his inner thoughts about flowers. These are flowers and a room designed after his own imagination. He did not try to copy the original vase, stool, and screen at all. What he tried to put on the canvas was how he felt inside about the scene he saw. Do you think he is right in making the vase a little lopsided? Try putting a nickel down on the desk. When you look at it

from directly above, it looks round. When you get to the side and look, the nickel looks oblong. Do you think Matisse was getting some of this same idea of illusion into his picture? Have you tried to paint a picture in big, bold strokes—not little details? Matisse painted his vase of flowers to fill up nearly the whole canvas from top to bottom.

28. *The Laundress*, by Daumier (French) 1818–1879

Have you even seen anybody who washed clothes along the river bank? Well, that is what this woman has been doing. But she lives in the city, not the country. The city is Paris, France, and the river is the Seine River which runs through Paris. Daumier was not interested in detail in his picture. He wanted to contrast mass with mass. Do you see the dark tones of the woman's dress contrasted with something light? Do the buildings look very old? They make a contrast to the woman, anyway. Do you see the dark line running around the top of the buildings—presumably the clouds back of the buildings? Is this another contrast of light and dark?

The mother and the little girl are full of motion as they climb the steps. In the city, the stone steps lead right down to the water's edge. The people can go right to the river without getting their feet wet. What do you have to do in the country if you want to cross a stream without getting wet? Have you ever crossed a stream by jumping from rock to rock? The little girl in this picture would have a difficult time doing that. She has on too many clothes to jump freely. Do you think it is spring or fall? It could be either, couldn't it?

Mexican Painting

29. *Zapatistas*, by Jose Clemente Orozco (Mexican) 1883–1949

This painting now hangs in the Museum of Modern Art, New York.

The title means “followers of Zapata.” Zapata was a Mexican general who fought with Pancho Villa. The men on horseback are watching a procession of soldiers who carry rifles and have colorful serapes draped over their left shoulders. Moving behind the men come women dressed in bright-colored shawls, their faces stern and unsmiling. Notice the mustaches on the men on horseback, as well as the foot soldiers. The large hats worn by the men are typical of Mexico. Movement is suggested by the people in the foreground, while the men on horseback watch with practiced eye. The horses and the men on them are silhouetted against a background of ominous green and browns.

30. *Mexican Child*, by Diego Rivera (Mexican) 1886–1957

When Diego Rivera first showed this picture in New York, complaints were heard to the effect that no Mexican child ever looked like this. Actually, Rivera was trying to show the nature and soul of the Mexican race. Notice the simple dress, checkered, and with some bit of decoration at the shoulders and neck. Notice, too, the dark eyes that match the dark floor and the balance of color in the face, the hands, and the toes peeping out from under the dress.

American Painting

31. *Church at Old Lyme*, by Hassam (American) 1859–1935

This church is located in Connecticut. It is typical of the New England colonial architecture. We can tell that it is autumn by all of the beautifully colored leaves. Do you think these trees are elm and maple trees? Those are trees that are quite common in Connecticut. The church has a stately dignity that is emphasized by the tall, graceful columns and the spire. What is usually in the spire of a church? This one seems to have a clock and a bell. Do you know where there is a church with a bell in the steeple? What do you think the church is made of?

This picture is typical of the artist's impressionistic method. Bright spots of pure colors—reds, yellows, greens—are placed close together to produce the brilliant sunlight effect. Do you see the delicate shadows that are cast by the trees?

32. *American Gothic*, by Grant Wood (American) 1892–1942

The general appearance of this painting does, to a considerable extent, give the impression of Gothic architecture. Gothic architecture is typified by massive perpendicular lines and dignified arches. In the painting, the artist has made many similarities with Gothic architecture: the pitchfork, the lines of the overalls, the shirt and the coat topped by the stern, lined face of the man. His face is matched by his wife's serious expression. Even the buildings in the background show the same perpendicular lines. The highest window is obviously Gothic in line, and while it is not at all beautiful, it has been given the best place to show it off. Contrast the Gothic window with the lower ones.

The man and his wife have probably just returned from church and have posed in their Sunday best for the painter. Their grave, serious expressions almost suggest a feeling of humor in the observer. We rarely see people who seem to take life so seriously as do these people.

33. *George Washington*, by Stuart (American) 1755–1828

This portrait of George Washington is considered one of the best known portraits of Washington. Stuart has caught the dignity yet the humanness of our first great leader. Deep shadows have been avoided, and the background is handled simply to bring out the character of the face.

Gilbert Stuart was born in Rhode Island just prior to the American Revolution. He was sent to England to study art and became a brilliant portrait painter. He returned to America and maintained studios in Philadelphia and Boston, where he painted portraits of many of the prominent Americans of his day.

34. *Horses in Winter*, by Lockwood (American) 1894–

Through a realistic rendition of shapes and a strong contrast in light and dark, the artist has caught a feeling of a cold, windy, winter season. The story is accurately told with few details and yet the little that is expressed is full of meaning. The shaggy horses, back to the wind; the birds seeking scant food where the

spot of grass has been bared of snow; the jagged snow-spotted mountains; and the ominous sky give a bleak aspect which is immediately apparent. The colors run from dark blue to black, yellow runs to green-yellow, and two spots of red tinged with yellow are seen in one horse. Deep feeling is expressed with great restraint and with bare facts sparingly depicted, but the full meaning is boldly presented.

Ward Lockwood was born in Kansas in 1894, but has spent most of his life in the Southwest. At one time he was associated with the art group centering around Taos, New Mexico.

35. *Emigration of Boone*, by George C. Bingham (American) 1811-1879

Bingham was born on a 1,000-acre plantation in southern Virginia. Misfortune caused the family to move when George was eight years old to Howard County, Missouri, where the father became an innkeeper in the old frontier town of Franklin. When the artist was 12 years old he met Chester Harding, the portrait painter, who had come to Franklin to paint Daniel Boone. Young Bingham was inspired to do some drawing too, and Harding approved of his work. Because of this encouragement, Bingham went ahead and studied art and became a successful portrait painter. He was particularly fond of painting pictures of Daniel Boone.

This is one of the most famous of Bingham's Daniel Boone pictures. It shows Daniel Boone and his party forging ahead toward a new frontier. Daniel Boone was one of America's great pioneer scouts and we can see from the picture that he was a natural leader of this group. Behind him are seen his wife and daughter, who, with Boone himself and the scout at his elbow, combine to form the center of interest in the painting. The contrast between light and shadow of warm brown colors, opposed to cool greens and blues, lends an interesting background to the central figures. Where do you think Boone and his party are going? Would you like to travel in this kind of territory? Can you find a gun in the picture? What kind of gun is it? Do you know any stories about Daniel Boone? What kind of clothes is Boone wearing?

36. *The Sand Cart*, by George Bellows (American) 1882-1924

George Bellows was born in Columbus, Ohio. After graduating from Ohio State University in 1901, he went to New York to study art. His earlier work was mainly in landscapes. Later he practiced painting figures and portraits. He is particularly noted for the strength and boldness of his canvases.

The cart is a common vehicle for carrying goods or freight. It has been replaced in America by the motor truck, but in many parts of the world it is still widely used. A vehicle with four wheels and drawn by two horses is more generally called a wagon, but Bellows chose to call this a cart since the shape of the bed in which the sand is being carried has sloping sides. Then, too, this cart is not as long as a full-length wagon. Probably the reason the cart has four wheels is because the material being carried is very heavy. Since the cart travels over the sand, two wheels would be more inclined to sink down and get stuck than four wheels. It looks as though in this picture that one of the wheels is stuck in the sand and the men and horses are pushing and pulling

to get the cart on its way. The scene is on the California coast, a little way below San Francisco.

This is an interesting picture since the figures all have movement and their action contrasts with the serene stillness of the mountains in the background. Bellows used subdued colors in his painting. What colors can you find in this picture?

37. *Phippsburg, Maine*, by John Marin (American) 1870–1954

This painting was done in a style that allows the observer to supply his own detail for the various things he sees. The church, the houses, the trees and all seem to be merely suggested. This painting has been given a delicate treatment in color and conveys a feeling of serenity and quiet. The bits and spots of vivid colors—such as the yellow at left—help to suggest the feeling of pleasant beauty. Notice the blending of color that makes the eye move from place to place in a sort of path and provides unity to the entire painting.

38. *The Fog Warning*, by Winslow Homer (American) 1836–1910

The first title given to this picture was *Halibut Fishing*. The fish in the stern might have been intended to be the central feature of the painting. Notice the man looking over his left shoulder with an expression of wariness at the fog just rolling toward his boat. The water is choppy—and dangerous—and in a fog many problems could be encountered.

Note the sturdy boat with its various fishing gear neatly stored about. The fisherman with his oilskins for protection against wind and weather is holding his oars at mid-stroke—as if he is undecided whether to return to land or to continue fishing.

39. *Elephants at the Circus*, by J. S. Curry (American) 1898–1946

One of the most interesting animals at any circus is the big, heavy, slow-moving elephant. Curry as given a fine interpretation of the line of elephants at the circus and has added the feeling of the summer heat under the big tent. There are 12 elephants visible and two blue tent poles. In the lower left corner is the head of a zebra. The design element in the picture is strong because of the way the artist has arranged the trunks of the elephants.

Curry was a native of Kansas. At one time during his life he traveled with the circus. While there, he made hundreds of sketches of animals, clowns, and life in general around the circus.

40. *Lighthouse at Two Lights*, by Edward Hopper (American) 1882–

Edward Hopper is a quiet, unassuming man, and very tall—6 ft. 5 in. He studied art in New York and Paris, but his first efforts were not very successful. One of the art galleries in New York gathered some of his paintings together and gave him a one-man show. He was acclaimed by the critics and went back to serious painting. Today, he is an acknowledged leader of American realism. His pictures are never crowded with people. In fact, they all seem to have a lonely feeling. He is a master of making a luminous light seem to come from within the canvas. He is interested in painting things only American.

This picture shows a typical lighthouse on the East coast of the United States. Such lighthouses are placed at intervals up and down the coast to warn navigators and help them steer their ships correctly. They are often placed near bad shoals and rocks so that the men aboard ship can be warned not to get too close to shore at night.

The design of the picture is made at an angle from down below the lighthouse so that the lighthouse and dwelling house next to it will be projected starkly against the sky. The light comes from the right of the picture and casts heavy shadows on the back of the objects. Notice how the artist has contrasted light against dark in many places in the picture. Although the picture gives a feeling of loneliness, it has a lot of life. He has given the sky interest by putting the diagonal clouds across it. The colors are in keeping with the subject and are subdued. Hopper wants the lighthouse and the dwelling house to stand out as a unit. Do you feel they are joined together in the picture? Notice how sharply defined the artist has made all of the parts of the picture.

Pronunciation of Artists' Names (Accent the capitalized syllable)

Kemp-Welch—KEMP-WELCH	Rousseau—rew-SO
Velasquez—ve-LASS-keys	Gauguin—go-GAN
Miro—ME-roe	Corot—ko-ROW (rhymes with “so mow”)
Murillo—moo-RILL-io	Dufy—due-FAY
Goya—GO-yuh	Cezanne—say-ZANN
Picasso—pe-KAH-so	Matisse—mat-TEACE
Durer—DEW-rare	Daumier—dome-YEA
Marc—MARK	Orozco—o-ROSE-co
Klee—CLAY	Rivera—re-VAY-ra
Brueghel—BROOG-el	Hassum—HASS-am
Mauve—MOWVE (rhymes with “cove”)	Wood—WUD
De Hooch—de-HOKE	Stuart—STEW-art
Van Gogh—van-GO	Lockwood—LOCK-wood
Vermeer—ver-MERE	Bingham—BING-am
Rembrandt—REM-brant	Bellows—BELL-ows
Hals—HALS (rhymes with “pals”)	Marin—MA-rin
Giotto—JOT-tow	Homer—HO-mer
Raphael—RAH-fay-el	Curry—KUR-ee
Chardin—char-DAN	Hopper—HOP-per