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FIFTY FAMOUS PICTURES

By

THELMA WHALEY

Interscholastic League Bureau
Division of Extension



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The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of democracy. . . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar

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FOREWORD

It has been urged for a number of years that the Inter-scholastic League include in its schedule of events for county meets an Art Memory contest. In quite a number of counties the Art Memory event is one of long standing, having been taken up as a special contest, irrespective of the fact that the League did not recognize it in counting points for county championship. Different rules have been applied in different counties, a wide variety of selections used, little if any supplementary material has been provided, and so it seems that full value has not been secured, although in several counties excellent supervision has been secured and fine results obtained.

The League has this year, in response to what seems to be a general demand, included Art Memory in the regular schedule of events for which points may be counted towards county championship. There is only one division provided to which only fifth and sixth graders in any member-school are eligible.

The rules are drawn with a view to getting the best educational results. A relatively large number, it will be noted, will compose the Art Memory team. Classical pictures and world famous artists will be studied. This bulletin, prepared by Miss Thelma Whaley, Art Supervisor of the Austin Public Schools, will furnish interesting reading lessons for both fifth and sixth grades. Sympathetically taught in connection with good reproductions of the pictures, it will be found that a genuine love for the selections may be developed in a large percentage of the children. Once some sort of real appreciation for beautiful pictures comes to a child, he will never lose it. He may forget the names of the pictures and the names of the artists, but a love for beautiful pictures becomes a part of him, a possession which will permanently enrich his life. Receptiveness to beauty, Dr. A. N. Whitehead says, is an essential element of culture.

Here is a fine opportunity to make a start with children while they are young and plastic. The competitive stimulus is given, as in all of the League contests, as a sort of pedagogical trick. Winning or losing is of small importance. The great thing is to open the minds of the children to new fields of beauty.

The rules governing the contest may be found on pages 55-58 of the Constitution and Rules, and any teacher who expects to enter her pupils in this contest should first study these rules carefully, and write questions to the State Office for interpretation of any doubtful points. She should next see that each pupil secures a copy of this bulletin for study in connection with the pictures. The bulletin may be secured from the State Office at fifteen cents per copy, or for ten cents per copy in quantities of ten or more. The complete set of pictures, small size, may be obtained from the State Office for 45 cents; larger size, for 75 cents. Thus the contest is relatively inexpensive. Suggestions to teachers for presentation of this material to their classes will be found on page 54 of this bulletin.

A convenient score-sheet, similar to the one used in the Music Memory contest, will be issued so that the contest may be quickly, accurately and objectively scored. These sheets will be issued free of charge to County Directors of Picture Memory for use in county meets, but they will be sent only on special request of the Director with number specified two weeks before the county meet is to occur. Score-sheets to be used in practice tests are sold at one cent per sheet.

ROY BEDICHEK,
Chief, Interscholastic League Bureau,
Extension Division, University of Texas.

SIR JOSHUA REYNOLDS

NATIONALITY: ENGLISH

DATES: 1723-1792

Sir Joshua Reynolds was the son of an English village clergyman who also taught in a private school. Young Joshua went to school to his father and often embarrassed him by spending his time drawing on his lesson sheets instead of studying.

By and by Joshua's father decided that his son should have art lessons therefore he was sent to London to study. In London Joshua worked and studied very hard and soon made quite a name for himself as a portrait painter. It is said that he never considered himself a genius and was always trying to excel his best efforts.

Reynolds painted portraits of all the celebrated women of his time. We know him best, however, through his portraits of children.

Miss Bowles.—When Miss Bowles' father and mother decided to have their little daughter's portrait painted they asked Sir Joshua Reynolds, known to the English as the "painter of children," to paint it.

Reynolds was always popular with children so this little girl did not mind posing for him. It is said that he always kept a great many toys, birds and pets in his studio to amuse the children. Perhaps this little dog Miss Bowles has with her was one of the pets.

Notice that the shape formed from the little girl's skirt to the top of her head and down on the other side to little dog's tail is a triangle or pyramid. This shape is often used by artists for their picture pattern.

See how light Miss Bowles' dress is against the dark background. This contrast adds interest to the picture.

Reynolds had a lovely garden, parts of which he frequently painted in the background of his pictures.

MURILLO

NATIONALITY: SPANISH

DATES: 1617-1682

Left an orphan before he was eleven, Murillo supported himself by painting brilliantly colored pictures and banners, which he sold along with the fruit and vegetables at the weekly market.

It was during this time that he became interested in painting the little Spanish beggars as he saw them about the market place.

After he studied in Madrid a number of years he returned to Seville, his native city, where he was commissioned to paint the walls of a small convent. He received very little money for this work but it made him famous.

From that time on Murillo spent his days painting pictures of a religious nature, which have always been very popular with the general public.

The Melon Eaters.—These two boys are said to be a fair sample of the little boys that throng the streets of larger cities of Italy. It makes no difference if their clothes are torn and their faces dirty for they would rather sit by the way side and eat their fruit than to sell it in a hot dusty market.

Murillo painted two types of pictures, religious subjects, and market scenes. "The Melon Eaters" is one of the finest pictures of the latter type.

No matter how poor the boy he usually has a dog with him. Realizing this, Murillo included this faithful dog in the painting of "The Melon Eaters."

CORREGGIO

NATIONALITY: ITALIAN

DATES: 1494-1534

Correggio, one of the leading Italian painters, was named after the town of Correggio where he was born.

Not much is known about his life. Some writers say that he always remained poor while others write that

his people were trades people of some wealth and that he was well paid for everything he painted.

The greater part of his life was spent painting pictures and frescoes of a religious nature.

The chief characteristic of his work is his wonderful treatment of light and shade and the dramatic action of his figures.

Holy Night.—This picture by Correggio, is one of the world's most famous paintings of the birth of Christ. In this painting he shows the light coming from the Child and shining on the faces of all those about the manger. The Madonna, being nearest, has the full light on her happy face.

The dark shadows of the night are in direct contrast to the wondrous light about the Child.

Correggio's unusual ability to paint figures in perspective, and in action, is shown in the group of Angels hovering over the manger.

FRANZ HALS

NATIONALITY: DUTCH DATES: 1580 (?)—1666

Franz Hals, the teacher and friend of Bouwer whose portrait he painted as "The Fool with a Lute," was born in Holland. His ancestors were people of prominence in the little town of Haarlem where young Franz first became known by his portraits.

He might be called the painter of happy faces for it mattered little to him whether his sitter be a man of great wealth or the poorest old woman just so the face was interesting and could smile.

Franz Hals led a very gay and carefree life. This, perhaps, accounts for the dash and spirit found in most of his portraits.

Fool with Lute.—This gay fellow is not a fool as the title might suggest but is one of Hals' pupils masquerading as a jester. His name is Adrian Brouwer who was known far and wide for his gay life and practical jokes.

He was a fine musician and often entertained groups of artists in Hals' studio which was the gathering place of all the artists of the town.

Brouwer was a genius at painting too, and many of his pictures hang in the art galleries of Europe.

Hals no doubt saw his pupil in just such a mood as he pictures him many, many times. Here he is serenading with a jolly song beneath some window. He has just finished his song and with a smile he looks up and catches sight of some one he knows.

A smile such as is on his face lasts only a moment so the artist must be very quick to put it on canvas.

Notice how Hals emphasized the hands and face by having the light fall directly upon them thus making them the three lightest spots in the picture.

Sometimes this picture is called "The Jester," "The Mandolier," and sometimes "The Fool with Lute." Which name do you like for it?

VELASQUEZ

NATIONALITY: SPANISH

DATES: 1599-1660

Velasquez is considered the greatest of all Spanish painters, and one of the masters of all times. He was nearly twenty years older than Murillo and was born in the same city in Spain. His parents being well-to-do, he attended the best schools and studied with the leading artists of his country.

While he was still a young man he became the court painter for the King of Spain, with whom he was very popular and in whose services he continued throughout his life.

Velasquez's influence on art is greater today perhaps than it was while he was living.

Prince Balthazar.—This young boy's father was King Philip IV of Spain. He was very proud of his only son, and wanting him to be a great soldier and horseman, he began teaching him to ride when he was no more than three years old.

Velasquez, the great Spanish artist who was court painter for the King, saw the young prince one day as he was having his riding lesson and upon being asked to make Prince Balthazar's portrait, he at once decided to paint him sitting on the fat little pony which his father, the King, had given him.

To some the plump little pony may seem strange but he really is a fine example of foreshortening. In the painting, "Prince Balthazar," Velasquez showed his ability to paint interesting landscapes as well as fine portraits.

CONSTANT TROYON

NATIONALITY: FRENCH

DATES: 1810-1865

Constant Troyon and Rosa Bonheur are perhaps the two greatest animal painters France has ever produced.

Troyon, however, unlike his great country-woman, did not paint animals until he was grown and had been painting some time.

He was born near the great porcelain factory of Sevres, France, and it was quite natural that he should practically grow up within its walls since his father and his grandfather before him had worked there as porcelain decorators.

When Troyon was but seven his father died and his mother turned to the factory for a living for herself and two young sons. It was in the factory that Troyon had his first lessons in art as he drew and painted delicate designs on china.

Not content merely to paint and decorate china he soon was spending all his spare moments in the country painting everything he came across. Since he did not have to paint for a living he made no effort to sell his paintings. However, when his friends insisted he decided to exhibit some of them.

To his great surprise people liked his pictures and he became popular. This encouraged him so much that he decided to spend all his time painting.

A visit to Holland interested him in cattle and he made up his mind to become a painter of animals.

Troyon's paintings are usually of cattle, sheep and dogs in beautiful landscape settings, sometimes they are in early morning light, sometimes at high noon, and other times in the late evenings. His pictures have always been popular and during his life-time he became very wealthy.

Returning to the Farm.—It is the close of day and this farmer and his dog are bringing in the stock from the pasture. The man is walking along the bank of the stream watching some of the cattle that have stopped for a drink of cool water. How busy the dog is; he seems to feel responsible for all the animals.

Notice that although the animals are coming towards us Troyon has painted no two of them in the same position. They are so real that we feel that we should step aside and let them pass. He delighted in painting animals facing the picture.

The long shadows on the ground are typical of Troyon's paintings. Can you tell what direction the animals are going by the shadows?

GEORGE FREDERICK WATTS

NATIONALITY: ENGLISH

DATES: 1820–1904

George Frederick Watts was born in London and was the son of a piano tuner. As a young boy he was not very strong and could not go to school much of the time. This gave him a chance to draw. While he was still a young boy he surprised his parents by making a set of original illustrations for some of Sir Walter Scott's stories.

By the time he was twenty-five he had received several large money prizes which enabled him to travel and study in Italy for four years.

From this time on until the close of his eighty-seven years he spent his time painting portraits of celebrities and painting pictures which have a moral purpose and tell a story similar to "Sir Galahad."

Sir Galahad.—To most of us the story of Sir Galahad and his long search for the Holy Grail is quite familiar. The Holy Grail was said to be the cup from which Christ drank at the Last Supper and could only be seen by those who were pure in thought and mind.

This mysterious cup was thought to give such great powers to the one who found it that all the knights of King Arthur's Round Table determined to search for it. These powers consisted of great wisdom, protection in battle and everlasting life. It is said that some of the knights were allowed to see the Holy Grail, but it remained for Sir Galahad, a knight of great virtue, to find it.

This picture shows Sir Galahad early in his travels. He has stopped for a little while to rest himself and his fine white horse. The artist has shown him with no idea of turning back. See how he looks ahead and has one foot forward ready to go on. Sir Galahad has his sword and is dressed in a suit of mail, this shows that he is ready to fight if necessary.

Notice the heavy clouds in the sky and the briars all around Sir Galahad. All of these suggest the trials he is to undergo before he is to find the Holy Grail.

The artist, George Frederick Watts, succeeded so well in making this painting the ideal of Sir Galahad that it has become one of the most popular paintings of the world.

ABBOTT HENDERSON THAYER

NATIONALITY: AMERICAN

DATES: 1849–1921

Abbott H. Thayer began his art life by painting animals and it was not until he was grown and had studied in Paris that he became interested in painting portraits, groups of figures, and landscapes.

Like some of America's other well known artists Thayer did his best work after he married, and different members of his family acted as his models.

Most of his canvases picture one, two, or three people but the composition of which he was especially fond consisted of three figures; in the center a young woman, sometimes standing and sometimes seated, with a child standing on either side.

Thayer's idea of painting a picture was not to tell a story but to interest people in thoughts. His type of young woman is not always beautiful but she is pure, tender, unselfish and frank.

Thayer was not only a painter of merit but he was an author as well. Two of his books on protective coloring of animals were used by the officers in the camouflage corps during the world war.

Caritas.—"Caritas" means "charity and love." In this picture Thayer painted "charity and love" as a beautiful young woman in classic draperies, lending protection to two sweet serious children.

See how unafraid the children seem. They know that the young woman will allow no harm to come to them while they are under her protection.

"Caritas" follows Thayer's usual type of composition, a young woman in the center with a child on either side.

This lovely painting hangs in the Boston Museum of Fine Arts.

MICHELANGELO

NATIONALITY: ITALIAN

DATES: 1475-1564

Like the great da Vinci, Michelangelo was a man of many talents. He was one of the finest sculptors that has ever lived, and was one of the great painters. He was an accomplished architect, and his poetry was of such a high type that he may be placed in the front rank as a poet. It would seem that this would be enough to make him a happy man, but he is said to have been a very bitter, austere person.

His father was governor of two small towns in the mountains of Italy where Michelangelo was born. When he was one year old his parents went to Florence and

left him with a stone cutter and his wife. No doubt it was while he lived with these people that he made his first attempts at stone carving.

Young Michelangelo went to work in the studio of one of the leading artists of Florence when he was thirteen. His work was superior to that of a child and the other boys who were employed with him were jealous of the fine work he did. It was while he was in this studio that his first great misfortune came. One day in a jealous fit one of the boys threw a mallet at him and broke his nose, disfiguring him for life.

While he was still a boy he was taken into the home of the Medicis, the most powerful family in Florence at that time. During his life time he received many commissions through the influence of this family. Many of his greatest pieces were made for the Church.

Michelangelo always considered himself a sculptor, but he is honored today as much for his mural paintings as for his wonderful pieces of sculpture.

Holy Family.—Michelangelo painted a great many murals but this painting of the "Holy Family" is the only oil painting in existence certainly known to have been painted by him.

He considered himself a better sculptor than a painter and he carried his feeling of sculptor into all of his paintings. Look at the figures in the picture and see if they do not look as though they had been carved from marble instead of painted on canvas.

CARPACCIO

NATIONALITY: ITALIAN

DATES: 1450–1522

Carpaccio is known today as the greatest story painter of Italy. He spent the greater part of his life in Venice where he studied and worked with the leading artists of that city. He was one of the first Italian artists to use oil paints and to paint the folds of clothing with clear, crisp edges.

Like the other artists of his time he painted nearly all of his pictures for the Church.

Angel Playing Viol.—This picture of an angel is only a detail of one of Carpaccio's great paintings called "The Presentation in the Temple." On each of the upper sides can be seen a part of the saints' robes. Perhaps this little angel is playing a hymn to the saints.

Carpaccio's wonderful ability to paint clear, crisp folds is outstanding in this painting.

It is interesting to know that the artist signed his name on the piece of paper at the angel's feet.

JOHN W. ALEXANDER

NATIONALITY: AMERICAN DATES: 1856-1915

John W. Alexander, one of America's distinguished painters, lost both of his parents when he was quite young. His elderly grandparents, who reared him, had very little money and it was necessary for young Alexander to help earn a living for the family. When he was twelve years old he became a messenger boy in a telegraph office.

An interesting story is told of him while he was thus employed. It is said that one day a man hurried into the office, wrote an important message and left without signing his name. The operator asked young Alexander if he knew the man, and the boy replied, "No, but I can draw his picture." He drew the picture so well that the operator recognized the man. One of the managers of the company was very much impressed with the drawing and later helped him to get his education in art.

When he opened his studio he became famous for his portraits of well known people. His greatest success, however, was not in his portraits, but in his mural decorations.

Alexander was not only a great artist, but he did much to interest young people in art. He was associated with a boy's art club in New York where he helped many a poor boy to realize his ambition.

Oral Tradition.—This mural decoration, painted by John W. Alexander, is one of the six lunettes which he called "The Evolution of the Book." It forms a part of the decoration of the Library of Congress, Washington, D. C.

It is painted in the simple decorative manner used by Alexander in all of his paintings.

This lunette called "Oral Tradition," represents an Arab telling his people the legends which have been handed down by spoken words for many generations.

ANTON MAUVE

NATIONALITY: DUTCH

DATES: 1838–1888

Anton Mauve was born in just such a country as he painted in many of his pictures. That country was the low flat country of Holland.

His father, a minister, and a poor man, did not want his son to be an artist as he was afraid he could not make a living in that way. Anton, however, promised his father to prepare himself as a teacher of art if he would allow him to study. The father finally agreed to this plan but it was not long before he knew that Anton would be more than a teacher.

Soon young Mauve was winning many medals with his paintings of sheep and cattle in the lovely fields and pastures he knew so well. He loved to use the delicate colors of early morning and late evening. He also liked to paint different kinds of light as it fell on the backs of sheep and on the Dutch landscapes.

Sheep-Spring.—It is early morning. How cool and fresh everything looks as this old shepherd starts out with his little flock of sheep. The sheep are facing us and we can almost see their busy heads moving as they eat the fresh green grass. See the faithful shepherd dog is by his master's side ready and willing to do his part toward keeping the sheep in order.

This picture is called "Spring" and was painted by Anton Mauve, the great Dutch landscape painter. Un-

like many artists, Mauve did not attempt to put everything he saw into his pictures, but left something to the imagination. "Spring" is a good example of this method of painting. The sheep in the foreground are painted very carefully while those in the background are merely suggested. As you study the picture notice the number of horizontal lines the artist has put in. These horizontal lines suggest the calm quietness of spring in Holland. The row of straight young trees add interest and strength to the picture. The original "Spring" hangs in the Metropolitan Museum of Art, New York City, where all who love out-of-doors pictures may see it.

COROT

NATIONALITY: FRENCH

DATES: 1796-1895

The life of Jean Baptist Camille Corot was as calm and serene as his paintings. When he was eleven he went to boarding school but we never read that he was at the head of his class nor that he received high marks in drawing.

His father (a well-to-do merchant in Paris), wanting young Camille to be a business man when he grew up, apprenticed him at sixteen to a draper. Camille worked for eight years with this draper but his heart was not in the work. A group of silvery trees and a lake at twilight, or in the misty morning, meant more to him than a store full of goods.

It was not until he was nearly fifty that people began to appreciate his paintings and to realize that he was a great painter. With his popularity came wealth. This he gave liberally to poor struggling artists and to all who needed help.

Corot was a lover of the out-of-doors, and all of his greatest paintings are landscapes. His choice of subjects is usually very simple, a few feathery trees, a bit of water and a little land and sky, all enveloped in lovely silvery mist. The figures in his paintings are

often of minor interest and quite fanciful, suggesting his deep feeling for music and poetry.

Spring.—This picture is a lovely representation of spring as Corot alone knew it. None but Corot with his love and understanding of nature at all times, could have given us such a record of spring. Notice the lightness and softness of the trees. Some of the trees are in bloom and a woman is reaching up to gather the blossoms. Look at the picture carefully and you will see that there are some children playing about in the sunshine. Our artist was much more interested in painting the fine old trees at the edge of the lake than he was in painting the people.

The Lake.—This is a typical Corot painting. It is just another view of his beloved lake with the soft willow trees around it. Only one who loved nature and knew trees could have painted them as he did.

Corot sang as he worked and often called his paintings his songs. What kind of a song do you feel that he sang when he painted "The Lake"?

Across the lake is a glimpse of the hazy distance beyond. Corot cared little about distance and painted it only as a background for his trees.

"The Lake," though not so well known as some of his other paintings, is one of his loveliest.

REMBRANDT

NATIONALITY: DUTCH

DATES: 1607-1669

Rembrandt is known as the master of light and shade and is considered by a great many to be the world's greatest portrait painter.

He was the son of a well-to-do miller who wanted him to be a lawyer. Young Rembrandt cared nothing for books so his father allowed him to work in the studios of local artists for three years. After that he was practically self-trained.

During his first years as a portrait painter he painted almost every one he saw. When he could find no other

model he painted himself which he did about sixty times. In these portraits of himself he made a careful study of every form of human expression. During Rembrandt's early life he was happy and prosperous but with the death of his beloved wife came one misfortune after another. When he was forty-nine everything he owned was sold to meet his debts and he was turned out of his home, without friends and little more than the clothes on his back.

He continued to paint during the remainder of his life but the style in painting had changed and he had great difficulty selling his pictures. He passed away ignored and in poverty. Today thousands of people go to see his paintings in the great art galleries and any one of them is worth many times its weight in gold.

Night Watch.—Rembrandt was at the height of his popularity when he was commissioned to paint this picture, known as the "Night Watch." However, in spite of his position as an artist the picture was not well received and from then on to the end of his life he lost in favor.

This was supposed to be a portrait group of the volunteer guard of Amsterdam. There were a score or more men in the guard and since each man paid the same amount of money on the painting, it is quite natural that each should want a prominent place in the picture. When the picture was complete and some of the men found themselves painted in the background there was much quarreling and complaining.

The "Night Watch" was painted to represent a day scene but because of the heavy shadows used by Rembrandt, people have until recently thought it was intended for a night scene.

This painting is one of the best examples of Rembrandt's thorough understanding of light and deep velvety shade. Usually, as is true in the "Night Watch," the faces in his paintings reflect the full light, making them shine as though a spotlight had been thrown upon them.

The light suit of the man in front and little girl in the light dress were put in for contrast and to prevent the picture from becoming spotty with many small light spaces.

SIR EDWARD LANDSEER

NATIONALITY: ENGLISH

DATES: 1802-1873

Sir Edward Landseer was perhaps the most popular and petted artist England has ever had.

His father was an artist who did all he could to encourage his little son with his drawing. He kept all of young Edward's sketches and today they can be seen in a museum in London.

Although Landseer painted many portraits his fame came from his many paintings of animals. He loved wild and tame animals and always had a great many of both as pets. When he was a young man he visited Sir Walter Scott in Scotland. While there he painted many pictures of deer and splendid stags as he saw them on the mountains. He loved these wild animals so much that he would never shoot them when he went hunting.

He felt that animals could feel, understand, and reason like human beings so he painted them as happy, gay, sad, dignified, rich, poor, and in all ways just like human beings. Through his thorough understanding and love of animals Landseer gave the world the finest animal portraits of all times.

Dignity and Impudence.—This is another of Landseer's well known animal pictures in which he has given the animals human qualities.

The picture hardly needs a title for it almost tells its own story. Here they sit, the large old dog with his dignified head and kind eyes, and the little dog full of mischief and ready to play or fight at the slightest suggestion.

Landseer made these two dogs stand out very clearly by painting them light against the dark shadow of their kennel.

Shoeing the Bay Mare.—This fine horse was named Betty. The story is told that the man who owned her wanted Sir Edward Landseer, the great animal painter, to paint her portrait with one of her colts. Landseer was very busy in those days, and when he finally had time to paint the portrait, the colt was grown and he found Betty in the blacksmith's shop being shod. He enjoyed the picture she made so very much that he took his paints out and painted her immediately.

There are a great many animals and other things of interest in this blacksmith shop. See, all of the animals are watching the smith as he tries the shoe on Betty.

Boys and girls throughout the grades are usually very fond of this famous painting of Landseer's.

JAMES McNEIL WHISTLER

NATIONALITY: AMERICAN

DATES: 1834–1903

More perhaps has been written about Whistler than about any other American painter. Though he was born in America he spent the greater part of his life in foreign countries and it may be said that he belonged to no one country alone but to all the world.

His father was a distinguished major in the United States Army and it was natural that his parents should want him to have a military career. Military discipline and studies, however, were distasteful to him and he was dismissed from West Point at the end of three years.

It was after this that his career as an artist began in earnest. In different cities abroad he worked hard and soon attracted public attention.

Whistler was a very unusual man. He prided himself on his ability to quarrel and was always quarreling both with his friends and enemies, chiefly by means of public letters.

He thought of painting in musical terms and called his canvases, "symphonies," "nocturnes," "arrangements" and the like. Whistler's paintings are unusual in color,

being painted in one or two soft related colors rather than in a great many bright colors as other artists had used.

Today Whistler is regarded as one of the greatest painters of the nineteenth century and possibly of all times.

Portrait of Whistler's Mother.—It seems too bad that the most famous painting by an American artist should be owned by a foreign government. Today this painting is known as "The Artist's Mother," or "Portrait of Whistler's Mother." Whistler himself called it "An Arrangement in Gray and Black."

To him painting was to arrange colors and spaces into beautiful harmonies as pleasing as the beautiful harmonies found in music. Do you feel the music in the space and color harmony of this picture?

Did you ever see a more charming picture of an old-fashioned lady? Whistler painted in this picture not only a portrait of his mother but all of the love that he felt for her. The portrait of Whistler's mother was placed in the Louvre, Paris, in 1926.

DE HOOCH

NATIONALITY: DUTCH

DATES: 1632-1681

Apparently no one had the slightest interest in Pieter de Hooch while he was alive nor for more than a century after his death. After a great deal of searching through the records of Holland very little has been found about him. Even the dates of his birth and death are not definitely known.

Today De Hooch is recognized as one of the most charming painters Holland has produced. His pictures are all small. Sometimes he chose drawing room scenes with fine ladies and gentlemen, but he seemed to have preferred the humble courtyards and interiors of the homes of the poorer people.

His pictures are always filled with much color and sunlight. He usually included people in his paintings, but they are not very human, merely being put in by him as objects showing mass, light and color.

The Courtyard of a Dutch House.—What an interesting place De Hooch has shown us in this painting. Do you feel that you would like to see what the court on through the hall is like? Perhaps the wooden door on the right leads to the storage room where the cook and the little girl have just been.

How clean the brick court and the hallway—no doubt one of the women has just been using the scrub broom and the bucket.

This painting gives us a good idea of costumes of Dutch women and children about 1660.

CYRUS E. DALLIN

NATIONALITY: AMERICAN

DATES: 1861—

Cyrus E. Dallin's father and mother were pioneers in the western part of the United States. It was in the typical pioneer home of the Dallin's that the little boy who was to become one of America's leading sculptors was born.

His parents were friendly with the Indians and the boy knew and loved them from the first.

Near his home were great beds of clay, naturally young Dallin soon found the fun of modeling and it was not long before he was using his beloved Indian friends with their gay trappings as his models.

By the time he was eighteen he attracted the attention of some wealthy miners who sent him to Boston to study. Later he went to Paris where he became the friend of Rosa Bonheur, the celebrated French animal painter.

In addition to "The Appeal to the Great Spirit," Dallin made many other statues of Indians which are equally well known.

The Appeal to the Great Spirit.—Cyrus Dallin, the artist who modeled this statue, lived among the Indians.

This gave him a chance to know the Indian as many white men have never known him.

The sad plight of the red man, after the white man had taken most of his land, his rivers and freedom, touched the artist. He determined to show the white man just how the Indian felt about all that had happened.

"The Appeal to the Great Spirit" shows the Indian as Dallin knew him. Sitting, lonely and dejected, upon his faithful horse, thinking of all that had happened to his race, the Indian suddenly remembered there is a Great Spirit—He can help. His lifeless arms and head slowly lift themselves as he calls upon the Great Spirit for help.

See how the artist has shown utter despair in every line of the statue except the upturned head and the outstretched hands. Would the statue have expressed any hope if the head had been bowed and the hands and arms dropped to the side?

To create such a deep feeling in bronze required the hand of a master artist. That artist was the great sculptor, Cyrus E. Dallin. This statue stands before the Museum of Fine Arts, Boston.

ROSA BONHEUR

NATIONALITY: FRENCH

DATES: 1822-1899

Rosa Bonheur's father was a painter and a drawing teacher who often had difficulty making enough money to feed his little family.

All of her life Rosa loved animals and almost before she could write she was drawing them. She was the eldest of four children, all of whom grew up to be artists of some merit. What a great time they all must have had drawing and modeling in their father's studio.

When Rosa was eleven her mother died and her father sent her to live in the country with an aunt. She had to walk some distance to school. Rosa always enjoyed these walks through the country for she had a chance

to see many of her beloved animal friends. Some days she became so absorbed in drawing animals in the dust with a stick that she forgot to go to school. This did not bother her however, for she was not fond of books and would much rather draw than study.

Though her father knew that she had unusual talent in art he decided that she must learn to be a dress-maker and apprenticed her to a seamstress. These were most unhappy days for Rosa as she was like a boy in her interests and was always wishing that she could be out where she could study animals.

While she was learning to sew she did not neglect her drawing. At last her father decided to allow her to study art all the time. How happy this made Rosa.

She exhibited her first painting when she was nineteen and it was not long before she became known as the "animal painter" of France.

Rosa Bonheur painted many years and was so successful in selling her paintings that she became quite wealthy. She bought a beautiful home in the country near Paris. Here she kept her pets, many of them gifts from all parts of the world. Among them were two horses sent to her from Texas by Buffalo Bill.

The Oxen Plowing.—What a glorious spring morning Rosa Bonheur has given us in this picture.

Bonheur went to the country and had a shed built for a studio that she might watch the oxen working while she was painting. Just to watch the oxen while they pulled the plow was not enough for our artist—she went to the packing house and studied each part of the oxen.

Her thorough understanding of every muscle of the great oxen is shown in the careful drawing of the first two oxen. What splendid creatures they are. They seem to be proud of being allowed to lead and pull along with no sign of weariness in their great bodies. The next one, however, is somewhat rebellious and tosses his head in wild anger.

Notice that the oxen are not pulling with their shoulders as horses do. They are geared together with a central pole which is fastened to their horns. How heavy the moist soil must be to need six great oxen to pull the plow through it.

The long lines of the picture express quiet strength. Put something over the trees in the distance. Do you have a feeling that the oxen are going to slide out of the picture? The artist put the line of trees in to bring our eyes back into the picture and to point out the "center of interest" the first two pair of oxen.

This famous painting hangs in a great art gallery in Paris.

The Horse Fair.—A busy scene Rosa Bonheur has shown in "The Horse Fair." These fine horses are on their way to the fair in Paris where many of them will take grand prizes and others will be sold.

The artist was so anxious to make this the greatest horse painting in the world that she spent a year and a half sketching and studying horses in every position before she started to paint. To study horses as she wished, it was necessary to go to the fairs and market places. She obtained permission from the police to dress like a man, in order that she might be less conspicuous.

When "The Horse Fair" was exhibited, the people of Paris would not believe that it had been painted by a woman. Because it was so large and the horses painted with such strength they thought surely no woman could have painted it. The size of the canvas was so great that Rosa had to stand on a ladder to paint. It took her four years to finish her painting.

Notice the different kinds of horses shown in the picture. Some are anxious to go and seem quite proud of their glossy coats, others are frightened to be with so many horses, and a few are trotting quietly alone. How many horses can you see in the picture? Some people have counted as many as thirty. The artist, however, wanted us to see only a few distinctly and she painted

those very carefully. The white horse against the dark trees give a contrast that holds our interest.

See how the shadows fall on the ground. Can you tell the time of day by them?

"The Horse Fair" was sold in France several times and finally was bought by a wealthy American for \$55,000. This wealthy man presented it to the Metropolitan Museum of New York where it now hangs.

MOUNT VERNON

Every one knows Mount Vernon, the home Washington loved so well. It was there that the First President retired after his busy years of public life, to live the quiet life of a gentleman farmer.

The original house was built in 1740 by Laurence Washington, half-brother to George. After he inherited Mount Vernon, George Washington enlarged the house twice. It is interesting to know that he drew the plans for the house and the arrangement of the grounds and flower gardens himself.

Mount Vernon is a spacious mansion. The exterior is of wood, painted white and cut to look like blocks of stone. We can imagine the Washington family and their many guests sitting on the great portico at the front enjoying the view of the Potomac River.

At the rear of the house we have a glimpse of the kitchen, servants' houses, stables, etc.

Mount Vernon was saved for the American people by a patriotic woman who organized a society and collected enough money to buy the estate. The house is always open and is visited by thousands of people each year.

SIR ANTHONY VAN DYCK

NATIONALITY: FLEMISH

DATES: 1599-1641

Van Dyck's father was a wealthy silk merchant and it was in his father's silk shop that young Anthony first learned to love the pretty silks which he later painted so beautifully in his many portraits.

Van Dyck spent much time traveling and visiting the artists of other nations. He was very popular with the nobility and was kept busy painting portraits wherever he went. His portraits are always refined and aristocratic and the costumes, jewelry and hair of the sitter painted with as much care as the face.

The Children of Charles I.—This lovely portrait group of the children of Charles I was one of the many portraits painted while Van Dyck was court painter to the King of England.

He painted several portraits of the King's children during his stay in England and they are each considered among his finest paintings.

Look carefully at the picture and you will have a good idea of how the royal children of England dressed in about 1635. See, the boys, as well as the girls, wore dresses then.

In each of the portrait groups of these children Van Dyck included one of their favorite dogs for they had many pets and toys and are sure to have wanted one with them at all times.

AUGUSTUS SAINT GAUDENS

NATIONALITY: AMERICAN **DATES:** 1848-1907

Saint Gaudens' father was an humble shoemaker who came to New York from France when Augustus was six months old. Since he was not a financial success his young son had to support himself from the time he was thirteen.

Saint Gaudens' first training in art came when he was apprenticed at different times to two cameo cutters. When it became possible he went to France and later to Italy to complete his art education.

He received his first great commission when he was twenty-six. From that time, Saint Gaudens never had to seek commissions.

He has been called the most unusual and most skilled of American sculptors, and his work and influence has

done much to raise the standard of other artists.

Lincoln.—Saint Gauden's statue of Lincoln was unveiled in Lincoln Park, Chicago, in 1887. In this statue Lincoln is represented standing before the chair of state. He looks so real one feels that at any moment he might move or speak. What a kind face he has, yet, full of dignity and strength.

Of the many portrait statues in the United States, "Lincoln," by Saint Gaudens has been called the greatest.

HEINRICK JOHANN HOFMANN

NATIONALITY: GERMAN

DATES: 1824–1911

Hofmann is one of the most famous of all modern German painters. His fame has come chiefly through his many pictures, based on the Scriptures, which have been reproduced in color and sold in many countries. His drawing, color and character study is very good.

Christ in the Temple.—No modern painting has been more popular than has Hofmann's "Christ in the Temple."

Christ is represented as His mother and father found Him when they returned to Jerusalem looking for Him after the feast of the Passover. How amazed they must have been to see Him in the temple explaining the Scriptures to the learned doctors.

Dressed in simple white clothes, the young Christ quickly catches our attention as He stands among the elaborately dressed doctors.

See the faces of those wise old men. Each is different and all have their eyes fixed on Him.

Hofmann is said to have used Jewish men as models for the doctors but the young Christ was a creation of the artist's own mind.

CLAUDE MONET

NATIONALITY: FRENCH

DATES: 1840–1926

Claude Monet was the leader of the Impressionist School of painters, a group of artists who endeavor to

put on canvas the impression of things and colors as seen in nature. Since their paintings are "impressions" they often seem sketchy.

Monet was born in Paris and while he studied for a time with different teachers he considered himself self-trained. He drew inspiration for his paintings from nature and his chief aim was to reproduce the effects of light and air at different times of the day. It is said that he often painted the same group of trees many times, showing them at different hours of the day and seasons of the year.

Monet's paintings are lovely in color and most effective when seen under a subdued light and from a distance.

Poplars.—This is a very good example of what is termed "impressionistic" painting. We can see something of how Monet introduced a feeling of light, air, and motion into his picture but his use of lovely colors is lost in a black and white print.

Stand some distance from the picture and you will have a better impression of the stately poplars Monet saw reflected along the banks of the quiet little stream.

JOSEPH MALLARD WILLIAM TURNER

NATIONALITY: ENGLISH

DATES: 1775-1851

Joseph Mallard William Turner was the son of a barber. The father early recognized the talent of his son and one day he proudly displayed some of the boy's drawings upon the walls of his shop. The drawings sold. After that young Turner was kept busy painting pictures to be sold in his father's shop.

By the time he was thirty-five he was considered one of the leading English artists, and although he became very wealthy he always lived a quiet life. His greatest pleasure was in his art and his most loved picture, "The Old Temeraire," which he gave to the British Nation at his death.

The Old Temeraire.—The Temeraire means "One Who Dares." This gallant old ship was well named as the

story of its history is filled with daring. It was captured from the French in 1798 by the English who at once put it into active service. The old ship's last great fight was in the battle of Trafalgar where Napoleon was defeated in his attempt to conquer England.

After the great battle, this historic old vessel, battle scarred as she was, was towed back to England and received with great pride by all the people. At last it was decided that the old ship could be kept no longer and she was towed out to the ship-breakers yard to be broken up.

The great English artist, Turner, and one of his friends happened to see the *Temeraire* being towed to the breakers yards and the picture the old vessel made against the setting sun gave him the inspiration for this, one of his best known paintings.

How quiet the evening—the old war ship looks like a ghost being towed by the busy little tug boat. We can almost see it move as the tug pulls it over the quiet water.

The artist symbolized the last days of the old *Temeraire* by the brilliancy of the sky as the sun set on another glorious day.

This painting hangs in the national gallery of London where it keeps the memory of the old *Temeraire* ever fresh in the minds of the English people.

GEORGE DE FOREST BRUSH

NATIONALITY: AMERICAN

DATES: 1855–

George de Forest Brush found first inspiration for his work in the western part of our country where he painted the American Indian.

After he had been in the West about a year he returned to the East and married. From that time on he has devoted his time almost entirely to painting his wife and children. In these paintings neither the mother nor the children are beautiful but Brush paints them in such a way that we feel the real love and devotion of the mother for her children.

It is interesting to know that Brush prepares his own canvases, and paints, and often dyes the material for the clothes his figures wear.

Mother and Child.—This painting, like most of Brush's later paintings, is of his wife and one of his children. Do you feel that there is something so human about them both that you would like to know them real well?

See how the artist has made the lines of his picture follow the curved lines of the frame. Follow the tilt of the mother's head, the line made by her arm and hand, and the child's arm and head, all of these lines repeat the frame.

The contrast made by the small amount of light in the picture against the very dark dress and background causes us to center our interest on the thoughtful faces of the mother and child.

CAPITOL—WASHINGTON

The Capitol of the United States sits on a hilltop in the city of Washington where it can be seen from all parts of the city.

It has grown from the rather small building for which George Washington laid the corner stone in 1793, to the impressive building that it now is. It was completed about seventy-five years after it was begun.

MADAME VIGEE LEBRUN

NATIONALITY: FRENCH

DATES: 1755–1842

Madame LeBrun began painting when she was not as old as her little daughter is in her famous portrait. Her father, a teacher, encouraged her in her love for painting.

LeBrun was a famous painter before she reached the age of seventeen. People came from far and near to have her paint their portraits. The great galleries of France have many, many pictures of the famous people of her time painted by her. LeBrun never gave up painting and even after she was eighty years old she painted a portrait of her little niece.

Portrait of Herself and Daughter.—Many artists paint their own portraits but few have painted such a charming picture as this one by Madame LeBrun. She had been planning for a long time to paint a portrait of herself. Just as she was ready and seated before her long mirror her little daughter came running into the room and threw her arms around her neck. LeBrun, looking in the mirror and seeing the pretty picture they made, began to paint immediately.

The light in the picture comes from the left side and falls full on both of the lovely faces. The dark background makes the faces and the mother's white dress stand out clearly.

This painting hangs in the Louvre in Paris.

NICOLAS MAES

NATIONALITY: DUTCH

DATES: 1632-1693

Maes was a pupil of the great Dutch master, Rembrandt.

He is remembered principally for his portraits and genre paintings which are real masterpieces in the handling of light and shade.

The Spinner.—This old Dutch woman, of the middle class, is so very busy with her spinning that she is perfectly unconscious of all who might be looking at her. To be able to paint people in such a way requires the hand of a master artist, in this case that artist is Maes, one of the outstanding Dutch genre painters.

Rembrandt's influence on Maes is shown in the way he placed the old woman in a light such as might be thrown from a spotlight.

Grace Before Meat.—Maes found much of interest in the home life of the Dutch people of the lower classes. Here he has shown a poor old blind woman, sitting all alone, giving thanks for the simple meal she has just had.

In this painting he does not create a feeling of pity for the old woman but rather an appreciation of the faith and character portrayed.

In "Grace Before Meat" there are some very fine examples of the pots and pans of the Dutch kitchen, which Maes liked so much to paint.

WINSLOW HOMER

NATIONALITY: AMERICAN DATES: 1836-1910

Winslow Homer is known the world over for his paintings of the sea. No doubt his love for the sea was inherited, as his people before him were sea-faring folk.

Homer became known for his clever drawings while still a young boy, and was encouraged in his love for art by his father.

He spent some years making illustrations for magazines but it was not until he started painting the sea that his pictures attracted much attention.

In order to study the sea in all its moods he built a small cabin on the rocky coast of Maine. Here he studied the sea and the sturdy fisher-folk who lived along the coast. Many of his paintings picture these sea-faring people in all their rugged strength.

The Fog Warning.—This fisherman has been out in his boat all day. The fishing vessel in the distance has just sounded a warning of the fog. See how hard he has to pull against the great waves as he hurries to get back to the ship.

He knows that the great arms on the fog bank mean danger. Already the waves are beginning to toss the boat about.

Notice that the fisherman's oars repeat the horizontal lines of the sky and the fog bank. There are other horizontal lines in the boat. All of these lines give strength to the picture. The upright line formed by the man's body expresses his courage in the face of the storm.

This is called "The Fog Warning," and was painted by Winslow Homer, America's foremost marine painter. It hangs in the Metropolitan Museum in New York City.

JEAN FRANCOIS MILLET

NATIONALITY: FRENCH

DATES: 1814-1875

Jean Francois Millet, who painted the "Gleaners," was himself a hard working peasant. His father was also an honest and highly esteemed peasant who owned his own land.

Since Jean Francois was the eldest child he started to work in the fields when he was quite young. In his spare time he made many sketches of the animals on the farm and of the peasants as he watched them at work. His grandmother cared for the children while the mother worked in the fields, and it was she who first noticed his talent and influenced his father to send him to a neighboring city for instruction where he stayed for three years.

Soon his skill was greater than that of his masters in this place and he set out for Paris, his dream city, which is the home of the Louvre, one of the world's greatest art galleries. It is said that the first place he wanted to see when he reached Paris was this famous art gallery. Being too shy to ask the way, he walked the streets for three days before finding it.

His life in Paris was far from easy for the people of that gay city did not want his pictures of homely peasants. Often he was without money or food. This did not entirely discourage him.

After he had lived in Paris for a number of years he moved with his family to the village of Barbizon where he continued to paint for many years in spite of his great poverty.

It was only towards the end of his life that Millet won recognition and was well paid for his work. Today his paintings bring a great price and Millet is considered one of the world's greatest painters.

Feeding Her Birds.—The people in Millet's pictures are always occupied for his people are peasants and the life of a peasant is a busy one.

This mother has stopped her work and brought her bowl of broth out into the yard to feed her little ones in the warm sunshine.

Notice how these children are dressed,—not as the children of America dress. Their wooden shoes first attract our attention and we stop to wonder how any child could play with such shoes on their feet. In France these wooden shoes are called “sabots.” The little girls have on tight caps and all three children have on long blue aprons.

It is a very simple meal these children are having served to them with a wooden spoon from a wooden bowl. Judging from their robust appearance the broth is nourishing even if plain.

The father is hard at work in the field back of the house. He looks very small because he is far away. The artist painted the mother and her children large and near the front of the picture. He wanted to tell the story about them and not about the father at work in the field.

Did you ever see a mother bird feeding her babies? The artist said his picture looked like that so he called it “Feeding Her Birds.”

The Gleaners.—What a busy scene Millet, the great French peasant artist, has pictured in “The Gleaners;” a great wheat field in France with the grain ripe and being harvested. See the huge stacks of wheat and the wagon filled with more wheat to be stacked. After the wheat has been harvested the women are sent out to pick up the heads of grain that are left. These women are called “gleaners.” We, in America, are not so thrifty as the peasants of other countries.

See how high the artist placed the sky line. This gives distance and a vast stretch of the field.

The artist wanted us to see the women first so he put them in the foreground. They are dressed in typical peasant clothes. Each of them has pulled the cloth around her head over her eyes to protect them from the sun.

Millet did not want us to look at the women and stop for he had other interesting things to tell. See how he makes us look into the picture by curving the back of the near woman so that her head points to the wagon and the stacks of grain. The hand on the back of the far woman also points to the wheat stacks. When our eyes reach the stacks of wheat it is easy enough for us to follow the sky line and see the group of farm houses, the overseer on his black horse, and back again along the sky line to the head of the near woman which leads us back to the gleaners. This is the way an artist leads our eyes all over a picture.

RAPHAEL SANTI

NATIONALITY: ITALIAN

DATES: 1483-1520

Blessed with great beauty, a charming personality, gracious manner and great genius, Raphael was honored and loved by every one during his life time.

His father was a painter of some fame. Naturally he was delighted when his young son began to draw. Raphael's mother died when he was eight years old and his father soon married again. It was well that his step-mother was devoted to him for his father died when he was twelve.

Raphael studied with some of the best painters of Italy and while he was still a boy he became known and was much admired.

His chief patron was the Church and his chief works were Madonnas, alter-pieces, great wall paintings, and mural decorations.

Raphael died at the age of thirty-seven. All Italy mourned his loss and he was buried with great honor in the Pantheon at Rome.

Madonna of the Chair.—The "Madonna of the Chair" is perhaps the world's most loved madonna picture.

The story is told that one day Raphael was walking in the country and saw a beautiful mother with her baby

in her arms. Seeing the lovely picture they made he at once began to look for something on which to paint them. The only thing he could find was an old barrel top.

See how he made all of the lines fit into the circle of the barrel top. Raphael could make his figures fit with ease into whatever shape he had to use.

The clothes the Mother wears are interesting for instead of being dressed in the costume of a woman of Christ's time, she is dressed like a young Italian woman of Raphael's time.

Today the "Madonna of the Chair" hangs in a fine palace in Florence, Italy, where many, many people go to see it every day.

Madonna Granduca.—The word Madonna means "My lady," however, it has been applied to the Mother of Christ until the original meaning has almost been lost.

All of the early Italian artists painted Madonna pictures but none of them are so well known as those painted by Raphael.

"Madonna Granduca" is one of his early madonnas and is considered by some to be one of his loveliest. How tender and sweet the mother's face is as she stands with her pretty baby in her arms.

The composition of this picture is simple.

EMILE ADAN

NATIONALITY: FRENCH

DATES: 1839—

Emile Adan was born in Paris and spent more than forty years of his life painting pictures. Some of these pictures are portraits and others are landscapes and subjects from imagination.

His paintings are usually simple and peaceful and the colors quiet.

End of Day.—The "End of Day" is a restful picture. To pass such a lovely little stream on his way home must surely rest this tired peasant after his long day in the field. Soon he will reach his home over the hill where

he can put down his tools and eat the wholesome supper his good wife has prepared for him.

JEAN SIMEON CHARDIN

NATIONALITY: FRENCH DATES: 1699-1779

Jean Simeon Chardin was one of the principal early French painters. His father was a cabinet maker for King Louis XIV.

When Jean was quite young his father recognized his talent and decided that he should have an art education.

Chardin, like Millet, another great French painter, preferred to paint in a simple way regardless of public taste. Many of his paintings are of people of the lower or middle classes. "The Blessing," considered by many to be his masterpiece, shows his excellent work in painting children.

The Blessing.—A charming example of Chardin's ability to paint genre pictures. No doubt this is a picture of his wife and children, for he is said to have been happy in his home life and to have painted a number of pictures of his family.

An interesting study of the French furniture and costumes of Chardin's time can be found in this painting.

LEONARDO DA VINCI

NATIONALITY: ITALIAN DATES: 1452-1519

Italy claims the honor of having produced one of the most talented men the world has ever known. Leonardo da Vinci, named after the little town of Vinci where he was born, is not only considered the world's greatest painter but he was an engineer, an architect, a poet, a musician, an author, a sculptor and a scientist. Think what an interesting man he must have been. He had still another gift, he was remarkably handsome and could talk so well that he charmed every one he met.

By the time he was thirty-two he was the most popular painter in Italy. Later he went to France where he be-

came a member of the king's household.

As was true with a great many of the artists of his period he spent most of his time painting religious pictures.

The Last Supper.—Who is not familiar with this famous painting by Leonardo da Vinci? Painted in 1497, just five years after Columbus discovered America, it is still considered one of the greatest paintings of all ages.

"The Last Supper" was painted on the walls of an old monastery in Milan, Italy. It pictures Jesus and his disciples as they sat in the upper room having their evening meal. The Master has just said, "Verily, I say unto you, that one of you shall betray me."

See the expressions on the faces of the different disciples. All save Judas are shocked and anxiously ask, "Is it I? Is it I?" All look or point to the Master. See how the lines formed by their hands and arms and the light of their clothes form a line which carries our eyes to the calm figure of the Master in the center. Notice that the lines of the side walls and the lines of the ceiling also carry our eyes to the central figure making Him the "center of interest."

Through the more than 400 years since "The Last Supper" was painted it has come near being destroyed many times. People have not always appreciated it as they do now. The marks in the lower center show where a door once was cut, and the paint has flaked off of the wall until today only a suggestion of the beauty of the painting can be seen.

This picture is twenty-eight feet long and the figures are all more than life size.

JEAN GEOFFROY

NATIONALITY: FRENCH

DATES: 1853-

Not much is known about the life of Geoffroy because he lives a very quiet life. His home is in Brittany near the school and the children he has painted so often. His

paintings show his great love for children, especially those of the poor hard working people.

It is interesting to imagine him going to school and sitting with the children so that he may see just what they do and how they act when they are studying and playing.

Geoffroy signs his paintings "Geo."

Primary School in Brittany.—See what strange clothes these little girls wear. In some parts of Brittany, France, the girls still wear wooden shoes, wide collars, long dresses and queer caps.

Geoffroy here pictures for us a primary class reciting. Notice that there are no boys in the room. There are schools for boys too, for they do not go to school with the girls as the children of America do. It is time for the little girls to recite. The teacher has taken a seat by the window where there is plenty of light and is teaching one little girl to read. Perhaps it is a little hard for her, for she seems to be pointing to the words.

What an interesting face the teacher has. No matter where else we look in the picture our eyes are always drawn back to her face as she sits there in the light. Geoffroy intended that she and the group of little girls should be the "center of interest," therefore he made the faces of the children in the back of the room and the maps very indistinct.

This picture, like nearly all of Geoffroy's paintings, tell the story the artist intended it to tell so plainly, that it almost needs no title.

JULES BRETON

NATIONALITY: FRENCH

DATES: 1827–1906

Jules Breton was not a peasant himself, but he is known as the happy painter of peasant life. His father was a well-to-do steward of a large estate, therefore, young Jules was reared in plenty and knew nothing of hard work. To him the life of the peasant was always gay.

When Breton was quite a young boy a noted painter came to decorate his father's house. He watched this

painter as he worked and became so intensely interested that he declared he too would be an artist when he grew up. His father and a kind uncle, soon recognizing the boy's talent, allowed him to go away and study with the best teachers.

When he returned to his father's home and saw the peasants at work in the fields, they still seemed just as contented and happy as they had been when he was a boy. It is quite natural then that when he painted them he made them strong, joyous, healthy people.

The Song of the Lark.—One of the most famous paintings in America. It shows a French peasant girl going to work in the fields. How early must she have had to get up for the sun is just peeping over the trees casting a soft golden glow over everything.

Imagine the touch of the soft earth under the bare feet of the peasant girl. She is used to being barefoot so the ground does not hurt her feet even when it is hard and rough.

The thrilling call of the lark as it soars above her head catches her attention. See the happy smile on her face as she listens to it. It seems to give her new joy and happiness and we expect to see her have added spring to her step as she goes on to her work.

How strong she appears, her life in the out of doors has made her healthy and vigorous.

She wears the rough clothes of the French peasants. Her skirt is dark and heavy. The dark apron is made of strong material, for the peasants not only wear aprons as a protection to their skirts but also as a kind of basket. Perhaps when she returns from her day in the field she will have her apron full of grain which she picked up as she worked. Her blouse is white and made loose and comfortable. Like the other peasants of France she wears a handkerchief tied over her head to protect it from the dirt.

The artist wanted us to be most interested in the peasant girl with her happy smile so he made everything

else in the picture very simple. See how high the sky line is—this, with the lack of detail in the background gives us the feeling of distance.

Do you notice that all of the lines in the distance are horizontal? These horizontal lines help us to feel the quiet of the country in the early morning. Put your hand over the girl and see how uninteresting the picture would be without her. Her perpendicular figure cutting through these horizontal lines gives a feeling of strength to the picture. It helps us to feel that all is not quiet and calm in the life of the French peasants.

What do you think is the "center of interest" in this picture? At first we might think the peasant girl is, because she is large and painted rather carefully. Look at her face. Do your eyes stay there? We find she is looking and listening so we look with her and find the lark, just a tiny speck in the sky. Small as the lark is the artist must have wanted it to be the "center of interest" for our eyes always go back to it.

"The Song of the Lark" was painted by Breton, an artist who always filled pictures with the feeling of joy and happiness which is found in work, and never with the drudgery and sadness of labor. The people of America are fortunate to have the original of this painting hanging in the Art Institute of Chicago.

MEYNDERT HOBBEEMA

NATIONALITY: DUTCH

DATES: 1638-1709

Hobbema, like many other great artists, was not appreciated while he was alive. More than a century after his death the English people discovered his genius and today if he were alive and had all the money his paintings would bring, he would be a very wealthy man.

Little is known of the early life of Hobbema except that he studied for some time with one of the leading Dutch artists. It seems that he only painted when he wished and not for the money his paintings might bring.

Perhaps he did not have the time nor the desire to paint often for there are very few pictures certainly known to have been painted by him.

Hobbema's paintings show that he was a lover of nature and the out-of-doors, rather than of the human figure. It is said that he often had other artists paint the people used in his pictures.

Middleharnis Avenue.—Perhaps the most interesting part of this great painting is the expanse of sky with its beautiful cloud formations.

We think of Holland as a flat country. Does this painting make you feel that the Holland Hobbema knew was flat?

"Middleharnis Avenue" is a splendid example of perspective in nature. See, the near trees are tall and far apart and as the road goes away from us the trees get smaller and closer until they seem to meet at the village.

The avenue leads to the little village with its high church towers and its humble homes. No doubt this village was Hobbema's home. On either side of the road are the irrigation ditches and the nursery gardens, so often associated with Holland.

When we look very closely at the picture we discover the man in the garden, the hunter, and the man and woman talking. They are all small, which shows that Hobbema was more interested in the landscape than he was in the people he found in his picture.

Today, "Middleharnis Avenue" hangs in the National Gallery, London, and is ranked as one of the greatest early Dutch paintings.

GAINSBOROUGH

NATIONALITY: ENGLISH

DATES: 1727-1788

Thomas Gainsborough, like many other famous artists, could draw and paint when he was a very young boy.

When he was fifteen his father sent him to London to study art.

He first painted landscapes, but it was not until he began to paint portraits that his fame as an artist came. He was the most popular portrait painter in England and his studio always was filled with beautiful ladies in silks and fine gentlemen in satin coats and velvet breeches.

Gainsborough spent fifty years of his life painting.

The Blue Boy.—Many years ago, instead of having pictures taken with cameras as we do today, people had portraits painted.

When this handsome young Englishman was fifteen, his father, who was a very rich man, sent for Thomas Gainsborough, the leading portrait painter of England, to paint his son's portrait.

About this time Gainsborough had an argument with some of the other famous artists of England who were of the opinion that a picture could not be painted in blue. Gainsborough did not agree, saying that he would paint a beautiful blue picture and decided that the portrait of this fine youth would be his "blue" picture.

Gainsborough proved his point. When the picture was finished every one said it was a master-piece. Instead of being thought of as a portrait, people have always called it "The Blue Boy."

In 1921 this beautiful painting left England where it had hung so many years and came to America to live when a wealthy American bought it for his collection in California. Now "The Blue Boy" and the other famous paintings in this man's collection may be seen by all who wish to see them.

DONATELLO

NATIONALITY: ITALIAN

DATES: 1386–1466

Donatello is recognized as one of the greatest sculptors of all times.

This great Italian sculptor was born in Florence, Italy. His father was a wool-comber who was sent in exile when his son was quite young. Young Donatello was brought

up in the home of a wealthy Italian who gave the talented boy every opportunity to study art.

Donatello early became famous for his fine statues and had to employ other sculptors to help him execute the many commissions he received.

He founded a great school and his influence was felt throughout Italy for many, many years after his death.

Saint George.—Saint George is the patron saint of England. Little is known of his history but he is thought to have been of noble birth and to have lived about the year 300. He distinguished himself as a soldier and was tortured and put to death after he became a Christian. There are many legends about his life and he was extremely popular with the English Crusaders who adopted him as their protecting saint.

In this statue the face of the youthful hero is strong and gentle as he stands dressed in his armor ready to fight for what he believes is right.

Saint George is considered one of Donatello's most attractive works.

JOHN TRUMBULL

NATIONALITY: AMERICAN DATES: 1756–1843

A study of the paintings by John Trumbull makes the people and events of Washington's time very real to us. He did more to preserve American history pictorially than perhaps any other artist.

The son of one of the early governors of Connecticut, John Trumbull was educated at Harvard and later served a number of years in the army. During this time he made maps and plans for Washington.

When Trumbull was a young man, America had very few art teachers. As soon as he was able he went to England to study with Benjamin West, the great American painter, who was then living in London.

His first historical painting was "Signing the Declaration of Independence." Besides the many paintings of

the events of the Revolutionary War, he painted portraits of most of the celebrated Americans of his time.

Signing the Declaration of Independence.—This well known painting by John Trumbull is one with which every child who has studied American history is quite familiar.

Do you recognize any of the men? Look carefully at the faces. In the group around the desk are men who will always be recognized as the fathers of American history.

Notice that the artist has centered our interest on the four men standing in front of the desk by having all of the other men looking at them. Follow the light spots in the picture and you will find they too carry the eyes to this same group of men.

Sometimes Trumbull's paintings are rather crowded but usually his composition is good.

GILBERT STUART

NATIONALITY: AMERICAN

DATES: 1755–1858

Gilbert Stuart was America's greatest early portrait painter and will no doubt always be classed as one of her best. To him came the honor of painting the portraits of nearly all the celebrities of his time.

From his earliest childhood he showed a most unusual talent but his parents were poor and drawing teachers in America few in number, therefore he received little early training. When he was fifteen, however, his talent attracted the attention of a wealthy Scotchman traveling in this country, who offered to pay all of the boy's expenses while in school if the parents would consent for young Stuart to accompany him to Scotland.

Stuart had been in Scotland but two years when this kind friend died leaving him friendless and without funds. After suffering many hardships he made his way back to America by working on a coaling vessel. In America he continued to paint and study and in five more years he again crossed the Atlantic, this time going to

London where he became the pupil of the famous American artist, Benjamin West. In a few years he opened a studio of his own and was a success from the first. What an interesting place his studio must have been for it was always filled with the most distinguished people of England.

In spite of all the honors that came to him in England he had a great desire to paint the portrait of his distinguished country-man, George Washington. In 1792 he returned to America and in time painted the portraits of Washington with which we are so familiar.

It is said that Stuart was a very rapid painter, seldom requiring more than two or three sittings for a portrait. His hand shook so that it gave a peculiar appearance to his brush strokes making them like those of no other artist. Because of this he never signed his paintings, saying, "My mark is all over them."

George Washington.—Gilbert Stuart painted but three portraits of Washington from life, however, he copied these three so many times that the art galleries of America have many, many portraits of Washington by him.

This painting was the last original portrait and is the one that is best known. Stuart promised Mrs. Washington that she should have the painting when it was finished, but found that he could sell copies so he did not finish the original. Many years later when Mrs. Washington's grandson asked him for the picture he answered, "But you see, my dear sir, it is not finished." It is said that he painted seventy copies of this portrait.

Look very carefully at the picture and see in what part you think Stuart was the most interested. We feel when we look at this portrait we could almost talk with Washington he is so real. This is the way Stuart intended us to feel.

This portrait is known as the "Athenaeum" and now hangs in the Boston Museum of Fine Arts.

GUIDO RENI

NATIONALITY: ITALIAN

DATES: 1575-1642

Guido Reni's father was an Italian musician and singer who of course wanted his son to sing and play also. The little boy loved his music but it was not long before his father noticed that he had unusual talent in art.

By the time he was thirteen he was helping his teacher with other pupils. When he was twenty-four he went to Rome where he soon became the most popular artist in that city. He was very handsome and his wit and musical talent made him much in demand socially.

Most of his pictures were painted on the walls of palaces and churches.

The pictures of his later years were not so fine as his early ones, because he painted for the money they brought him instead of from love of painting.

Aurora.—Three hundred years ago Guido Reni, one of the greatest artists of Italy, painted this story of Apollo on the ceiling of a great palace.

In "Aurora," Apollo is just starting out in his sun chariot on his daily trip across the heavens. Aurora, the dawn, dressed in flowing draperies, and followed by the day star, goes ahead and brushes the clouds away from the path of Apollo. Dancing around Apollo's chariot are the hours of the day. We can see but seven; perhaps the late afternoon hours are behind the chariot.

This great painting is often considered one of the twelve most popular paintings of all times.

JOHN PETTIE

NATIONALITY: ENGLISH

DATES: 1839-1893

From the time he was a very small boy, John Pettie delighted in stories of chivalry and adventure. It is, therefore, not strange that when he began to paint he chose subjects that were largely historical.

Mr. Pettie was born in Scotland and began his art study there when he was sixteen. He later went to

London where he spent the latter part of his life. Today many of his paintings hang in the art galleries of England where they are considered among the best historical paintings of his time.

The Vigil.—This painting portrays one of the most impressive times in the life of a young man of medieval days. Knighthood was the goal of every young man, but to attain this goal he had to go through a long period of training in the service of the king or a knight.

On the night preceding his being knighted every young man was required to keep an all night watch called the "vigil." This "vigil" was kept alone before the altar of a Christian church and was spent in prayer.

In "The Vigil," the artist has pictured a handsome young man, in an attitude of devotion, before the altar of a great cathedral. See the massive columns—do they give you a feeling of the possible great height of the cathedral? The dark shadows beyond the columns suggest the size of the room.

In medieval times knights always dressed in colors which suggested their high ideas of chivalry. This young knight is dressed in black which suggests his readiness to meet death, the white tunic typifies his purity of purpose, and the red mantle is a symbol of the blood he is prepared to shed in fulfilling his duty as a knight.

See the many vertical lines the artist has put into the picture. All of them help to express the lofty ideals and the youth's strength of purpose.

SUGGESTIONS TO TEACHERS

One of the real purposes of picture study is to aid children in becoming so familiar with pictures that they will recognize them as old friends when they see them.

Several days before a picture is to be studied the teacher should place it in a prominent place in the room where every child can see it.

Before the story of the painting is read, the picture should be discussed and the children encouraged to find out for themselves what is in the picture. Led by the teacher such elements in picture making as light and shade, center of interest, repetition of line and mass, and perspective may be discussed by the pupils.

Many of the pictures used on the list lend themselves to dramatization. It is not necessary to spend much time in collecting costumes and accessories as the grouping, pose and action in the picture is most important, and this often can be given in a very short time.

Besides the usual way of posing pictures, the making of shadow pictures is interesting.

Picture study work gives the wide awake teacher many opportunities to correlate pictures with nearly all other subjects in the school curricula. Those particularly suggestive are history, language, composition, music and drawing.

The teacher should encourage pupils to make picture study books with prints of the pictures on the list, and to collect other reproductions of pictures by the artists studied. This will aid in obtaining a more thorough understanding of the characteristics of individual painters.

PRONOUNCIATION OF FOREIGN PROPER NAMES

Alexander, John W.	
Bonheur, Rosa	bō'nēr'
Breton, Jules	bre-tôn'
Carpaccio	kär-pä'chō
Chardin, Jean Simeon	shär'dän', zhăn
Corot, Jean Baptiste Camille	kō'rō', zhăn báp'tēest kă'mēel
Correggio	kôr-rēd'jō
Dallin, Cyrus Edwin	dă'lēn
De Hooch	dă hōg
Donatello	dō-nă'tō
Geoffroy, Jean	zhō'frwă', zhăn
Hals, Franz	hăls
Hobbema, Meyndert	hōb'bă-mă, mîn'dért
Hofmann, Heinrich Johann	hōf'măn, hîn'rîch yō hăn
Landseer, Sir Edward	lănd'sēr
Lebrun, Vigee	le-brēn', vēc̣zh ā
Maes	măs
Mauve, Anton	mōv
Millet, Jean Francois	mîl'lă', zhăn frăn'swă'
Monet, Claude	mō'nă
Murillo	mōō-rēl'yō
Pettie, John	pēt'î
Raphael, Santi	ră'fă-ēl săn'tē
Rembrandt	rēm'brânt
Reynolds, Sir Joshua	rēn'oldz
St. Gaudens, Augustus	sănt-gă'dēnz
Thayer, Abbott Henderson	thâr or thă'ēr
Troyon, Constant	trwă'yôn'
Van Dyck, Sir Anthony	văn dîk
Velasquez	vă-lăs'kăth
Vinci, Leonardo Da	vîn'chē, lē ō năr'dō dă
Watts, George Frederick	wōtz
Ren, Guido	ră'nē gwē'dō
Balthazar	băł-thă'zēr
Louvre	lōō'vr'
Middleharnis	
Sevres	să'vr
Temeraire	tăm'ă'răr'
Trafalgar	tră făl'gēr

EXPLANATION OF TERMS USED IN THE TEXT

MURAL PAINTING,—a decoration painted in simple flat tones, and applied to walls and ceilings. The old method, called **FRESCO**, is a process of painting with water color on wet plaster. Most modern murals are painted with oils on canvas and applied to the wall with a composition of glue and white lead.

EASEL PAINTINGS,—have more detail, are placed in frames and used to make decorative spots on walls.

GENRE PAINTINGS,—represent scenes of common everyday life.

COMPOSITION,—in painting amounts to the arrangement of lines, values and colors for the purpose of making a picture.

CENTER OF INTEREST,—that part of a picture which first attracts the attention.

PERSPECTIVE,—the effect of distance upon the appearance of objects.



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