



Picturing France

Classroom Guide



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This Classroom Guide is a component of the *Picturing France* teaching packet.

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About This Classroom Guide

This activity guide complements the background booklet *Picturing France*, with practical suggestions and student materials you can use in your classroom. Visual images — the paintings and photographs presented in this packet — are only one way of “picturing France.” So, while most of the activities focus on art, others branch out to other disciplines to give students wider insight into French geography, culture, and life, both now and in the nineteenth century. We hope they will be useful to teachers in many subject areas. Please consult the chart on the inside cover, which relates each activity with specific subjects.

Organization

Activities are grouped into the same seven regional sections that organize the *Picturing France* booklet. Two additional sections provide activities for orientation and review.

On each tab divider, you’ll find an “at a glance” overview of the activities in that section, giving objectives and a brief description.

Activities marked with a **Δ** include extensions for French language classes.

Paris and the Painters of Modern Life

Paris has been called the “capital of the nineteenth century,” where international trends were set in the arts, food, architecture and urban design, entertainment, and fashion. The city underwent a major campaign of urban renovation starting in the mid-1850s, losing most of its old, medieval character in favor of new, broad avenues and updated civil engineering. Modernity and the quickening pace of life engaged and helped define a new avant-garde in painting. Impressionists turned from traditional academic subjects like mythological, biblical, and historical scenes to look at the life around them. They painted modern subjects and often regarded their surroundings with a dispassionate “modern eye”—the neutral observation of a stroller on the new boulevards.

These activities help acquaint students with nineteenth-century Paris, looking at its urban transformation and such elements of the new city as department stores, courtiere fashion, and nightlife. They help students characterize the depictions of modern life that were central to the avant-garde movements in art. They also look at the role of Japanese prints and photography in shaping the new, more casual type of composition that helped frame the immediacy and momentary look of impressionism.

At a Glance

17 | PARIS BY NIGHT

OBJECTIVE To teach about bohemian Paris; to practice media arts to practice critical reading.

DESCRIPTION Students 1) compare depictions of bohemian nightlife and street scenes (e.g., *Le Moulin Rouge*); 2) create a poster design for a performance at a Montmartre nightclub or Grand Théâtre; 3) use the film *Paris* to compare the artistic strategies of painter and film director.

17 | PRIVATE INVESTIGATION

OBJECTIVE To increase skills for visual interpretation; to practice creative writing.

DESCRIPTION After observing a painting of young people for class, students write up the results of their detection.

18 | CASUAL AND FORMAL COMPOSITION

OBJECTIVE To consider compositional strategies.

DESCRIPTION In class, students 1) discuss the role of cropping, patterned and casual composition; 2) make two photographs using differing compositional approaches.

19 | MODERNIZING PARIS Δ

OBJECTIVE To explore the history of nineteenth-century Paris and impacts of urban change.

DESCRIPTION After looking at images of old and new Paris, students break into teams to research and then share the pros and cons of modernization.

20 | DEPARTMENT STORES AND “MODERN ACTIVITY” Δ

OBJECTIVE To introduce the modern department store and its impact on women in the nineteenth century.

DESCRIPTION After a brief introduction in class, students undertake individual research. The assignment may include reading in nineteenth-century French literature.

Behind the tab are detailed descriptions of each activity.








The colored box identifies:

- subject areas
- type of activity, e.g., classroom discussion, creative writing, etc.
- student handouts, if any
- the primary works of art to be used in connection with the activity
- additional primary sources
- relevant pages in the *Picturing France* booklet, where more information can be found
- other resources about the topic

Paris and the Painters of Modern Life | page 19

Modernizing Paris Δ

Subject areas:	Social studies, language arts
Activity:	Research, classroom debate
Handout 3:	Modernizing Paris (resource information)
Illustrations:	<p>Martin Latiens, <i>Detail from the Opening of the rue des Capucines</i>, CD 2</p> <p>Charles Marville, <i>Rue Saint-Jacques</i>, CD 3</p> <p>Edouard Manet, <i>The Old Musician</i>, slide 1 / CD 4</p> <p>Edouard Manet, <i>The Railway</i>, notes / slide 8 / CD 18</p> <p>Camille Pissarro, <i>Boulevard des Batignolles</i>, notes / slide 2 / CD 5</p> <p>Camille Pissarro, <i>Place du Carmouf</i>, Paris, CD 12</p> <p>Jean Béraud, <i>Paris, rue des Mathurins</i>, slide 4 / CD 7</p> <p>See other primary sources listed on page 23</p>

Other resources: Shows the film *Paris: Story of a City* (Stan Neumann, 52 minutes, available in French or English from Island Collection (order no. 402)). See www.island.com/eng/402.html and www.island.com/eng/402.html for more information. See also the Web sites listed on Handout 3.

It is hard to imagine Paris without the broad, tree-lined boulevards we know today, but that city did not really exist before a massive program of renovation began in the 1850s by Baron Georges Haussmann. Not all residents, however, were enthusiastic about the changes, which tore down much of medieval Paris and left many homeless.

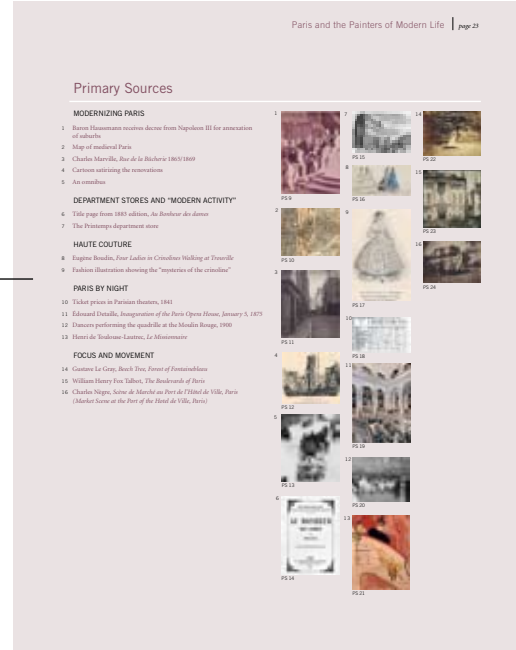
In this activity, students argue for and against Haussmann's plan after researching the renovations, its critics, and its supporters. They look at the illustrations listed in class. Divide students into teams to research both sides of the issue, examining modernization's benefits (such as improved sanitation and transportation) and detriments (such as displaced persons and demolished medieval structures). Teams must bolster their respective cases with evidence from primary documents, works of art, and their own research. Handout 3 lists resources to help get them started. Stage a moderated debate, drawing straws to determine which team argues which side.

French Extension Δ

Students conduct their research using French sources. Advanced classes can conduct their debates in French. The autobiography of Baron Haussmann and many other documents are available online from the Bibliothèque nationale de France: <http://gallica.bnf.fr/>

An index page identifies supplemental primary sources for use in each section. These materials include additional works of art, transcripts of documents, maps, archival photographs, ephemera, etc. Most are associated with specific activities but others are provided for you to incorporate in any way you see fit. Almost all of these materials are also included on the CD.


Student handouts are grouped at the end of each section.



Grade Levels

We leave the determination of grade level for you to make for your own class. In general the activities are geared for students in the upper grades, though many are appropriate for middle school and some for even younger children.

French Extensions

Extensions intended for use by French language classes are provided for many activities, but almost every activity could be the basis for learning relevant French vocabulary. Look for this symbol: 

Food

You can make *gastronomie* part of your classroom activities in a variety of ways. Recipes and information about local cuisines can be found in *Picturing France*. Web sites abound. Consider teaming with family life classes—the crepes from Brittany, for example, are easily prepared.

Images

The packet contains twenty 14” x 11” color reproductions, forty slides, and an image CD. Almost every activity is keyed to certain images. We have tried to make as great a use as possible of the large color reproductions, but some activities will require the use of slides or files from the CD. Substitutions can be made to fit your interests and the circumstances of your classroom.

About the Image CD

The *Picturing France* CD contains JPG files for every National Gallery work that appears in the *Picturing France* booklet (filenames start CD) and classroom guide, as well as most other primary source materials (filenames start PS). The CD also contains modern landscape photographs.

Image files are provided for educational use only. You may project them in class, incorporate them in PowerPoint or other presentations, or print them for student use. You may not copy, distribute, transmit, or publish the image files in any manner or use them for any commercial purpose. Please read the copyright notice on the CD.

Resources

Each activity cites specific outside resources. Please also see the Tools and Resources section at the back of this guide, where you will find additional Web sites and other resources with broad application.

A Word about Web Sites

As of printing, all Web sites we cite are active. Please be aware that a few, especially among the French sites, are commercial. We have tried to keep these out of the student handouts as much as possible, but you may want to review all sites before giving them to students.

Orientation

These activities introduce French geography, art terms, painting styles, and ways of locating a work of art in a particular time and place, providing groundwork for further exploration.

At a Glance

3 | TRAVELING AROUND FRANCE

OBJECTIVE To give students a geographical orientation to France and introduce the works of art they will study further; to practice map skills.

DESCRIPTION In class, students 1) locate various regions on a map; 2) discuss what paintings suggest about the geography of those regions.

4 | SEEING TIME AND PLACE

OBJECTIVE To encourage students to use observation and comparative reasoning in the interpretation of art.

DESCRIPTION Students uncover and discuss clues that indicate where and when works of art were made.

5 | INTRODUCTION TO COLOR

OBJECTIVE To give students the background vocabulary and basic understanding of color they will apply in further lessons.

DESCRIPTION In class, students 1) look at a set of paintings to discuss and review color terms; 2) make an edible color wheel as an art project.








6 | PAINTING STYLES

(ALTERNATELY, CAN BE DONE AS A REVIEW EXERCISE)

OBJECTIVE To introduce (or review) nineteenth-century painting styles

DESCRIPTION Looking at a set of paintings in class, students link them to various painting styles.

Traveling around France

Subject area	Social studies
Activities	Class discussion, map reading
Illustrations	<p>Wall map of France</p> <p>Camille Pissarro, <i>Boulevard des Italiens</i>, repro. / slide 2 / CD 5</p> <p>Claude Monet, <i>Argenteuil</i>, repro. / slide 15 / CD 35</p> <p>Jean-Baptiste-Camille Corot, <i>Rocks in the Forest of Fontainebleau</i>, repro. / slide 12 / CD 23</p> <p>Eugène Boudin, <i>Jetty and Wharf at Trouville</i>, repro. / slide 26 / CD 53</p> <p>Gustave Courbet, <i>The Stream</i>, repro. / slide 24 / CD 50</p> <p>Paul Gauguin, <i>Breton Girls Dancing, Pont-Aven</i>, repro. / slide 31 / CD 60</p> <p>Paul Cézanne, <i>Houses in Provence</i>, repro. / slide 35 / CD 69</p>
	      
<i>Picturing France</i>	pages 8, 34, 54, 75, 85, 105, 123; see index for individual works
Other resources	<p>Find additional maps online: www.lib.utexas.edu/maps/france.html</p> <p>www.ign.fr (official site of the French Institut Géographique National, in French and English)</p> <p>For information, photos, and detailed maps for each department or commune: www.quid.fr/departements.html</p> <p>www.quid.fr/communes.html (NB: these are commercial sites, in French)</p>

1: Map Reading

Paris was the capital of France and the French art world, but artists journeyed well beyond the city in search of subjects to paint. Where did they go? Ask students to locate Paris on the wall map. As you display the illustrations listed, have students find and trace routes to:

- Monet's Argenteuil
- Corot's Fontainebleau
- Boudin's Trouville
- Gauguin's Pont-Aven
- Cézanne's scene near Aix-en-Provence
- Courbet's stream near Ornans

2: Brainstorm Geography





As students look at the illustrations, ask them the questions below. You might use this discussion to plot your "itinerary," deciding as a class where to begin your study-journey and which routes to take. Consider:

- What variety in climate and terrain do these images suggest we will find in different areas of France?
- What kinds of activities do we think we'll encounter, based on what we see here?
- Which of these places seems most appealing on first glance? Why?
- These images were all made in the nineteenth century. What sorts of changes might we expect to find in these places today?

French Extension

Use the map and illustrations listed above as prompts to introduce or review basic geography terms. In class, have students practice giving directions to and from the places named.

Seeing Time and Place

Subject areas	Visual arts, social studies
Activity	Class discussion
Illustrations	<p>Camille Pissarro, <i>Boulevard des Italiens, Morning, Sunlight</i>, repro. / slide 2 / CD 5</p> <p>Auguste Renoir, <i>Pont Neuf</i>, slide 3 / CD 6</p> <p>Paul Cézanne, <i>Houses in Provence</i>, repro. / slide 35 / CD 69</p> <p>Vincent van Gogh, <i>Farmhouse in Provence</i>, repro. / slide 38 / CD 73</p>
	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>CD 5</p> </div> <div style="text-align: center;">  <p>CD 6</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>CD 69</p> </div> <div style="text-align: center;">  <p>CD 73</p> </div> </div>
	<p><i>Picturing France</i> pages 10–11, 121–122, 124; see index for individual works</p>

Ask students to look for clues that help fix the date of the cityscapes by Pissarro and Renoir:

- horse-drawn “buses” called omnibuses
- so many men wearing hats; women in long dresses
- no electric lines or street poles; people pushing a cart




What clues for dating do they find in Cézanne’s and Van Gogh’s paintings of the countryside?

- no signs of technology like electric service; unpaved road

Compare the views of Paris and Provence. What makes each place distinct?

- Paris: urban; crowded; signs of business and commerce; city dwellers in street clothes seem busy and rushing; winter trees and winter light; muted colors
- Provence: rural; agricultural with grain stacks and fields; only a single person present; sunny skies and strong light; strong colors

Introduction to Color

Subject areas	Visual arts, language arts
Activities	Class discussion, art activity
Handout 1	Colorful Language (definitions)
Handout 2	Test Your Knowledge of Color (quiz; answer key below)
Illustrations	<p>Auguste Renoir, <i>Oarsmen at Chatou</i>, repro. / slide 18 / CD 41</p> <p>Georges Seurat, <i>Lighthouse at Honfleur</i>, repro. / slide 29 / CD 57</p> <p>Paul Cézanne, <i>Houses in Provence</i>, repro. / slide 35 / CD 69</p>
	  
	<p>CD 41 CD 57 CD 69</p>
<i>Picturing France</i>	pages 98, 140, 141; see index for individual works
Other resource	For an index to many color subjects: http://www.exploratorium.edu/xref/phenomena/color.html

1: Review Terms and Concepts

Give students a little background if they are not already familiar with studio art basics by distributing Handout 1 and going over it in class. Use the reproductions listed above to help illustrate the following:

- Action of complementary colors: juxtaposition of orangey reds and blue in Renoir's picture makes each color appear more intense and vivid.
- Optical mixing of color in the eye: instead of mixing intermediate tones on his palette by blending paints, Seurat applied small dabs of various colors that appear to blend together when viewed from a distance.
- Warm and cool/advancing and receding color: warm colors advance, cool ones recede. By placing them next to each other in broad strokes, Cézanne creates a sense of three-dimensionality.

Follow up with Handout 2, which tests students' knowledge of color.

Handout 2 Answer Key

1. [color wheel] 2. red-green blue-orange yellow-purple
 3. Warm: red, yellow, orange, brown, gold, peach, tan, crimson, burgundy, ocher, chartreuse. Cool: green, blue, purple, lavender, turquoise, aqua, violet. 4. Complementary colors next to each other appear *more intense*. To enhance the vividness of blue, it could be painted next to *orange*. *Warm* colors advance, while *cool* colors recede. To make a tint of red, I should add *white*. It will yield *pink*. *Optical mixing* occurs when small dabs of paint blend in the eye.








2: Art Activity

As a class project, create a mouth-watering color wheel. Mix red, blue, and yellow food coloring with white frosting to make secondary and tertiary colors. Spread each on a vanilla wafer and arrange the twelve wafers as a color wheel.

French Extension

Have students translate the bolded color terms on Handout 1.

Painting Styles

Subject area	Visual arts
Activity	Class discussion
Handout 3	Painting Styles (definitions)
Handout 4	Test Your Knowledge of Style (quiz; answer key below)
Illustrations	<p>Gustave Courbet, <i>The Stream</i>, repro. / slide 24 / CD 50</p> <p>Nicolas Poussin, <i>The Feeding of the Child Jupiter</i>, CD 27</p> <p>Claude Lorrain, <i>Landscape with Merchants</i>, CD 22</p> <p>Camille Pissarro, <i>Orchard in Bloom, Louveciennes</i>, repro. / slide 20 / CD 43</p> <p>Claude Monet, <i>Argenteuil</i>, repro. / slide 15 / CD 35</p> <p>Paul Sérusier, <i>Farmhouse in Le Pouldu</i>, repro. / slide 34 / CD 68</p> <p>Georges Seurat, <i>Lighthouse at Honfleur</i>, repro. / slide 29 / CD 57</p> <p>See other primary sources listed on page 7</p>
	      
<p><i>Picturing France</i> pages 41, 57, 81, 98, 110; see index for individual works</p>	

This activity can serve as orientation or review.

Review the characteristics of various painting styles in nineteenth-century France, using Handout 3 as a reference and the illustrations listed above to help illustrate:

- realism: Courbet, *The Stream*
- impressionism: Pissarro, *Orchard in Bloom* and Monet, *Argenteuil*
- synthetism: Sérusier, *Farmhouse at Le Pouldu*
- neo-impressionism: Seurat, *Lighthouse at Honfleur*

You can compare these avant-garde styles with the classicism of Poussin's *Feeding of the Child Jupiter* or Claude's *Landscape with Merchants*.

Handout 4 tests students' knowledge of styles and forms.

Handout 4 Answer Key

1. A—5, B—2, C—4, D—6, E—1, F—3
2. A—1, B—3, C—4

Primary Sources

INTRODUCTION TO COLOR

- 1 Color wheel

PAINTING STYLES

- 2 Jean-Auguste-Dominique Ingres, *Madame Moitessier*
 3 Eugène Delacroix, *Arabs Skirmishing in the Mountains*
 4 Henry Fuseli, *Oedipus Cursing His Son, Polynices*
 5 Henri Edmond Cross, *Coast near Antibes*
 6 Émile Bernard, *In the Woods*
 7 Honoré Daumier, *Advice to a Young Artist*
 8 Auguste Renoir, *Regatta at Argenteuil*



PS 1



PS 3



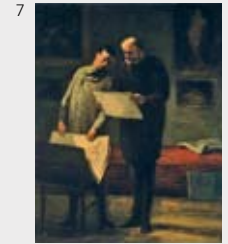
PS 6



PS 2



PS 4



PS 7

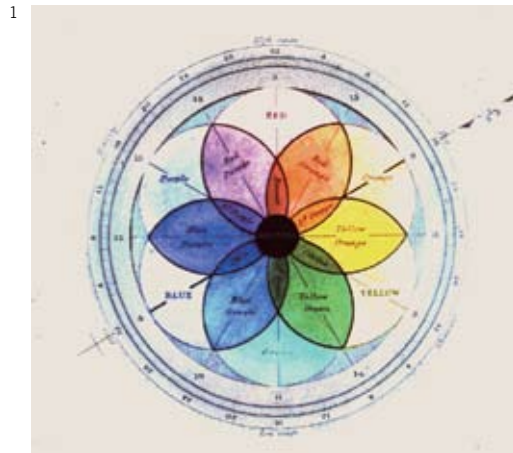


PS 5



PS 8

- 1 Color compass, in George Field, *Color Chromatography* (London, 1835)
National Gallery of Art Library, Washington
- 2 Jean-Auguste-Dominique Ingres
French, 1780–1867
Madame Moitessier, 1851
Oil on canvas, 147 x 100 cm (57 3/4 x 39 3/8 in.)
National Gallery of Art, Washington
Samuel H. Kress Collection 1946.7.18



PS 1



PS 2

3 Eugène Delacroix
French, 1798–1863
Arabs Skirmishing in the Mountains, 1863
Oil on canvas, 92.5 x 74.5 cm (36 1/2 x 29 1/2 in.)
National Gallery of Art, Washington
Chester Dale Fund 1966.12.1

4 Henry Fuseli
British, 1741–1825
Oedipus Cursing His Son, Polynices, 1786
Oil on canvas, 149.8 x 165.4 cm (59 x 65 1/8 in.)
National Gallery of Art, Washington
Paul Mellon Collection 1983.1.41



PS 3



PS 4

- 5 Henri Edmond Cross
 French, 1856–1910
Coast near Antibes, 1891/1892
 Oil on canvas, 65.1 x 92.3 cm (25 ⁷/₈ x 36 ⁵/₁₆ in.)
 National Gallery of Art, Washington
 John Hay Whitney Collection 1982.76.2



PS 5

- 6 Émile Bernard
 French, 1868–1941
In the Woods, 1890
 Hand-colored lithograph (zinc), 19.7 x 23.1 cm
 (7 ³/₄ x 9 ¹/₈ in.)
 National Gallery of Art, Washington
 Rosenwald Collection 1964.8.339



PS 6

7 Honoré Daumier
French, 1808–1879
Advice to a Young Artist, 1865/1868
Oil on canvas, 41.3 x 33 cm (16 1/4 x 13 in.)
National Gallery of Art, Washington
Gift of Duncan Phillips 1941.6.1

8 Auguste Renoir
French, 1841–1919
Regatta at Argenteuil, 1874
Oil on canvas, 32.4 x 45.6 cm (12 3/4 x 18 in.)
National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.59



PS 7



PS 8

Colorful Language

Save this list of helpful terms for reference.

Primary colors of paint are red, yellow, and blue. They cannot be made by mixing other colors but when combined will create all the other colors. (Note that there is a different set of primaries when it comes to mixing light, not paint. The primary light colors—the ones that are used in your TV and computer monitor—are red, blue, and green.)

Secondary paint colors (green, purple, and orange) are obtained by mixing equal amounts of two primaries. Tertiary paint colors (red-orange, red-violet, yellow-green, yellow-orange, blue-green, and blue-violet) are made by mixing a primary color with its adjacent secondary color.

Complementary colors are those positioned opposite one another on the color wheel: for example, red and green; yellow and violet; blue and orange. When placed side by side, complementary colors intensify each other.

Warm colors—reds, yellows, oranges, and red-violets—are those of fire and the sun. They appear to project. Cool colors—blues, blue-greens, and blue-violets—are those of ice and the ocean. They appear to recede.

Pigments are intensely colored compounds—some organic, some inorganic—that are used to produce the color in paints and dyes. In paint they are finely powdered and mixed with a medium such as oil.

Hue is synonymous with color (black and white are not hues).

Shade is a hue produced by the addition of black.

Tint is a hue produced by the addition of white.

The saturation of a color is its degree of purity.

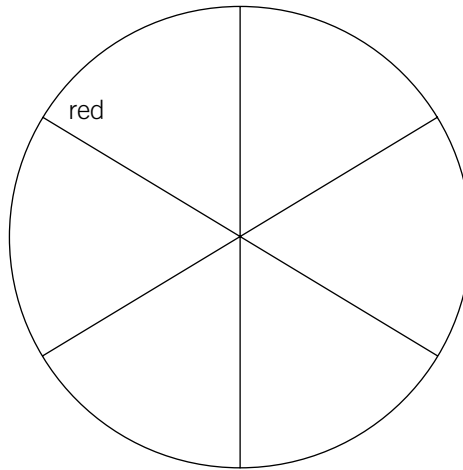
Modeling is the creation of a sense of depth; it can be achieved by gradations of dark and light or through color contrast.

Optical mixing is the process by which the eyes visually blend brushstrokes of pure colors to create a new intermediate tone.

A palette is the selection of colors found in a work of art; the word also refers to the thin board on which an artist holds and mixes pigments.

Test Your Knowledge of Color

1. Complete the color wheel below with the names of the appropriate colors.



2. Draw lines between the complements:

red	orange
blue	purple
yellow	green

3. Create two palettes by labeling the paint colors below with W for a warm palette, and with C for cool colors.

___ yellow	___ red	___ green	___ orange	___ blue	___ purple
___ lavender	___ brown	___ ocher	___ gold	___ turquoise	___ aqua
___ burgundy	___ crimson	___ tan	___ chartreuse	___ violet	___ peach

4. Complete the following sentences:

Complementary colors next to each other appear _____.

To enhance the vividness of blue, it could be painted next to _____.

_____ colors advance, while _____ colors recede.

To make a tint of red, I should add _____. It will yield _____.

_____ mixing occurs when small dabs of paint blend in the eye.

Painting Styles

Keep these definitions of various art movements so that you can refer to them as needed.

IMPRESSIONISM

Impressionist artists included Claude Monet, Auguste Renoir, Camille Pissarro, Alfred Sisley, and others. Presenting a world of flux and change appropriate to the quicker pace of life in the late nineteenth century, they concentrated on subjects from life around them, not the kind of biblical or mythological subjects that had been popular earlier. They rejected the neoclassical styles favored by the art academies that usually created an illusionistic depiction of nature. Instead of a highly detailed and realistic depiction, impressionists tried to capture momentary effects of light and color by working quickly and directly, often outdoors. Their quick brushwork is another contrast with academic practice, which insisted on a finely finished, polished surface in which brushstrokes were all but invisible.



Impressionists' snapshot-like views were influenced by the invention of photography and the unusual viewpoints of then-popular Japanese prints. The term impressionism was coined by an unfavorable critic in 1874 after the title of a painting by Monet called *Impression, Sunrise*.

NEOCLASSICISM

Neoclassical style, championed most strongly by artist J.A.D. Ingres, is naturalistic and highly finished, featuring compositions that are carefully balanced and harmonious, and in which line often plays a greater part than color. Neoclassicism was the style favored by the Academy, the official arts establishment in France during much of the nineteenth century; it was also the style that the impressionists rejected. At its beginnings in the early nineteenth century, neoclassicism was characterized



by a return to the classical art of ancient Greece and Rome. It adopted themes from myth and ancient history using forms often based on ancient sculpture. Its subjects, treated with clarity and precision, typically emphasized heroism or duty. Neoclassicism is frequently contrasted with romanticism, but paintings in a neoclassical style can still be romantic in outlook, emphasizing what is "exotic" or awe-inspiring.

NEO-IMPRESSIONISM

Often called pointillism for its technique, this style is most closely associated with French painter Georges Seurat. Neo-impressionism reflected an interest in the science of optics and perception—how the eye sees color. Instead of blending intermediate colors on the palette, neo-impressionist artists used pure colors in small dots or dashes, which would blend in the eye of the viewer when seen from a distance. Seurat was also concerned with how different kinds of colors and lines affected the mood of his paintings.



POST-IMPRESSIONISM

Post-impressionism, a term coined in 1910, does not indicate one particular style, but many. All of them were in some way a response or reaction to impressionism. Exemplified in the works of artists like Georges Seurat, Vincent van Gogh, and Paul Gauguin, these various neo-impressionist styles tended to emphasize internal expression and emotion, as opposed to impressionism's spontaneous depiction of light and fleeting effects of weather. Post-impressionist artists used shapes, line, and especially color to convey mood or meaning, and also explored these elements for their own sakes, as more purely artistic concerns.

REALISM

Realism describes styles in both art and literature. It classifies a diverse group of writers and painters, including Émile Zola, Gustave Courbet, and Jean-François Millet. Realists insisted on simple style and real-life subjects, observed in nature and presented with unvarnished truth. Many also thought their work should have a social purpose; they depicted and showed sympathy for the working poor and peasantry.



ROMANTICISM

More than defining a specific style, romanticism suggests inspiration, creative imagination, and intense, personal response. One critic in the mid-1800s called romanticism "a manner of feeling." In both art and literature, romanticism replaced the rationality of the eighteenth-century Enlightenment with new sensibilities. Emotion overtook reason; the senses overtook intellect. Romantic artists and writers sought the imaginative, emotional, and transcendental in their work and subject matter. They felt deep appreciation for nature and its ability to inspire awe; many were also drawn by the "exotic." The painter most closely associated with romanticism in France was Eugène Delacroix.



SYNTHETISM (*SYNTHÉTISME*)

Synthetism is a style developed primarily by Paul Gauguin. It is based on simplified, flattened forms painted in broad areas of bold colors. Synthetists believed art should be a synthesis of three factors: outward appearance, the artist's feelings in front of what he sees, and purely aesthetic considerations of color and form.



Test Your Knowledge of Style

1. Here are several paintings and a list of different styles. Next to each painting put the corresponding number of the style it best exemplifies and write one word or phrase that describes why you identified it as you did.

- 1. impressionism
- 2. romanticism
- 3. realism
- 4. neo-impressionism
- 5. neo-classicism
- 6. synthetism













2. Here are three artists' names. Using the same numbers above, associate each of them with a style. Explain your reasoning.

A. Claude Monet _____

B. Gustave Courbet _____

C. Georges Seurat _____

Paris and the Painters of Modern Life

Paris has been called the “capital of the nineteenth century,” where international trends were set in the arts, food, architecture and urban design, entertainment, and fashion. The city underwent a major campaign of urban renovation starting in the mid-1850s, losing most of its old, medieval character in favor of new, broad avenues and updated civil engineering. Modernity and the quickening pace of life engaged and helped define a new avant-garde in painting. Impressionists turned from traditional academic subjects like mythological, biblical, and historical scenes to look at the life around them. They painted modern subjects and often regarded their surroundings with a dispassionate “modern eye”—the neutral observation of a stroller of the new boulevards.

These activities help acquaint students with nineteenth-century Paris, looking at its urban transformation and such elements of the new city as department stores, couturier fashion, and nightlife. They help students characterize the depictions of modern life that were central to the avant-garde movements in art. They also look at the role of Japanese prints and photography in shaping the new, more casual type of composition that helped frame the immediacy and momentary look of impressionism.

At a Glance

17 | PARIS BY NIGHT

- OBJECTIVE** To teach about bohemian Paris; to practice studio arts; to practice critical analysis.
- DESCRIPTION** Students 1) compare depictions of bohemian nightlife and more proper upper-class entertainments; 2) create a poster design for a performance in a Montmartre nightclub or formal theater; 3) view the film *Moulin Rouge!*, comparing the artistic strategies of painter and film director.

17 | PRIVATE INVESTIGATION

- OBJECTIVE** To increase skills for visual interpretation; to practice creative writing.
- DESCRIPTION** After examining a painting of young people for clues, students write up the results of their detection.

18 | CASUAL AND FORMAL COMPOSITION

- OBJECTIVE** To consider compositional strategies.
- DESCRIPTION** In class, students 1) discuss the role of cropping informal and casual composition; 2) make two photographs using differing compositional approaches.

19 | MODERNIZING PARIS

- OBJECTIVE** To explore the history of nineteenth-century Paris and impacts of urban change.
- DESCRIPTION** After looking at images of old and new Paris, students break into teams to research and then debate the pros and cons of modernization.

20 | DEPARTMENT STORES AND “MODERN ACTIVITY”

- OBJECTIVE** To introduce the modern department store and its impact on women in the nineteenth century.
- DESCRIPTION** After a brief introduction in class, students undertake individual research. The assignment may include readings in nineteenth-century French literature.

20 | HAUTE COUTURE

OBJECTIVE To introduce students to the beginnings of high fashion.


DESCRIPTION After looking at fashion changes in class, students undertake individual research.

21 | FOCUS AND MOVEMENT

OBJECTIVE To consider the influence of photography on nineteenth-century painters; to consider how movement is suggested; to learn and practice photography skills.

DESCRIPTION In class, students 1) look at early photographs in which moving objects are out of focus; 2) discuss how painters use blurring to create a sense of energy or motion; 3) experiment with effects of different shutter speeds.

Paris by Night

Subject areas	Social studies, performing arts, film studies
Activities	Class discussion, art activity
Illustrations	Mary Cassatt, <i>The Loge</i> , slide 6 / CD 11 Henri de Toulouse-Lautrec, <i>Quadrille at the Moulin Rouge</i> , repro. / slide 7 / CD 16 Henri de Toulouse-Lautrec, <i>Jane Avril</i> , CD 17 See other primary sources listed on page 23
	
<i>Picturing France</i>	pages 17, 20, 22–23
Other resources	See the film: <i>Moulin Rouge!</i> , 2001, directed by Baz Luhrmann Visit the performing arts department at the Bibliothèque nationale de France: http://gallica.bnf.fr/anthologie/page.asp?T2-2-3-ASP.htm Learn more about the Comédie Française: http://www.comedie-francaise.fr

1: Discussion and Research

In class, use a comparison of the works by Cassatt and Toulouse-Lautrec listed above to spark discussion and launch further research about the variety of Parisian nightlife. Consider the audience and entertainers in these two very different venues. Although we do not see what is happening on stage in *The Loge*, we can nevertheless make certain assumptions—it is surely as formal and proper as the gilded and mirrored setting and the girls who are watching. The action at the Moulin Rouge is more raucous and the crowd more diverse. Encourage students to learn more about Montmartre and about performances of the classical theater, opera, and ballet, making comparisons of:

- the cost of attending
- who attended
- what types of performances were offered
- the backgrounds of the performers

2: Art Activity

Have students design a poster for a performance of classical French theater—perhaps a play by Jean Racine at the Comédie Française—or for a Montmartre nightspot.


It should include information about times and places, headliners and secondary acts, price of tickets, etc.

3: Analysis and Critique

After students have learned about the bohemian life in Montmartre, view the 2001 film *Moulin Rouge!* In class discussion, consider:

- How accurately does the movie represent nineteenth-century Montmartre?
- How did the filmmaker create a sense of time and place? How are these like (or not) the artistic strategies used by Toulouse-Lautrec?
- If Toulouse-Lautrec had been a film director, what types of vantage points might he have adopted? Do students think he would put his camera in the action or stand outside? How does this compare with the approach of film director Luhrmann?



Private Investigation

Subject areas	Visual arts, language arts
Activity	Creative writing
Handout 1	Private Investigation (writing prompt)
Illustration	Mary Cassatt, <i>The Loge</i> , slide 6 / CD 11 See other primary sources listed on page 23
	
<i>Picturing France</i>	pages 16–17

In her image of a theater audience, Cassatt painted young women like herself. In fact, one of the people depicted was a friend visiting from Philadelphia. The women's demeanor, dress, and even the location of their seats, all point to their proper, upper middle-class status.

In this writing assignment, students become detectives for the young ladies' parents, who want to keep tabs on their daughters. Handout 1 will help students frame an investigation into the evening's escapade. At the end, they will write a narrative report about the young women's activities.

Casual and Formal Composition

Subject area	Visual arts
Activities	Class discussion, photography activity
Handout 2	Milestones of Photography (timeline)
Illustrations	Edgar Degas, <i>The Dance Lesson</i> , repro. / slide 5 / CD 8 Nicolas Poussin, <i>The Feeding of the Child Jupiter</i> , CD 27
	 
	CD 8
	CD 27
<i>Picturing France</i>	pages 15, 26, 41, 42, 132
Other resources	For information about and images of Japanese prints: http://spectacle.berkeley.edu/~fiorillo/ http://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm Read more about early photography and photographers: http://www.mediahistory.umn.edu/photo.html See also the related activity, Japanese Prints, page 113

1: Discussion

One of the things that separates classically inspired academic art from the nineteenth-century avant-garde is a different approach to composition.

By about 1870 Édouard Manet, Edgar Degas, and others were producing informal scenes—casual, asymmetrical, often arbitrarily cropped at the edges—whose momentary quality was in tune with the pace of modern life. They reflect the influence of Japanese prints, widely collected by many artists, and probably also the growing medium of photography. While early photographers consciously styled their work on academic painting, wider use and innovation in the new technology brought experimentation and greater spontaneity. As processing speeds decreased, more candid photographs became possible. Degas and others made photos to use as studies for paintings.

In class, look at the classically composed painting by Poussin and compare it to *The Dance Lesson*. Poussin's gods and goddesses are clearly center-stage. Triangular groupings, bright yellow and blue drapery, and the gazes of the actors all direct attention to the baby Zeus in the foreground. Degas' primary focus is not in the center of his canvas; is it not even clear that he has a primary focus. His figures are not self-consciously posed but seem caught in a casual, even random

moment; they are asymmetrically arranged and cut off arbitrarily at the edges. The viewer's eye follows several diagonal lines but is not strongly drawn to one central path into the picture.

2: Photography Activity








This activity can be performed with any type of camera.

Have students compose their own classical and casual photographs. Create a tableau in your classroom. Pose students like the ballerinas in Degas' painting or place them in another configuration, engaged in other types of activities (reading, having conversations, eating lunch, etc.).

Divide the class in half: one group posing and the other photographing it. Rotate the groups, so that each one has a turn in each role. Ask the students to produce two different photographs: one framed in such a way that makes a classically composed grouping, the other more like Degas' painting in feel. Once the photographs are printed, discuss such elements as:

- strong central focus versus scattered or distributed focus
- symmetry versus asymmetry
- use of cropping
- the angle at which the shots were taken
- the relative size of figures and ground

Modernizing Paris

Subject areas	Social studies, language arts
Activities	Research, classroom debate
Handout 3	Modernizing Paris (resource information)
Illustrations	<p>Maxime Lalanne, <i>Demolitions for the Opening of the rue des Écoles</i>, CD 2</p> <p>Charles Marville, <i>Rue Saint Jacques</i>, CD 3</p> <p>Édouard Manet, <i>The Old Musician</i>, slide 1 / CD 4</p> <p>Édouard Manet, <i>The Railway</i>, repro. / slide 8 / CD 18</p> <p>Camille Pissarro, <i>Boulevard des Italiens</i>, repro. / slide 2 / CD 5</p> <p>Camille Pissarro, <i>Place du Carrousel, Paris</i>, CD 12</p> <p>Jean Béraud, <i>Paris, rue du Havre</i>, slide 4 / CD 7</p> <p>See other primary sources listed on page 23</p>
	      
<i>Picturing France</i>	pages 1, 6–7, 9–11, 14, 19, 24
Other resources	<p>Screen the film <i>Paris: Story of a City</i> (Stan Neumann, 52 minutes), available in French or English from Roland Collection (order no. 402).</p> <p>See a feature comparing old and new Paris: www.laits.utexas.edu/wettlaufer/architecture/index.html.</p> <p>See also the Web sites listed on Handout 3.</p>


It is hard to imagine Paris without the broad, tree-lined boulevards we know today, but that city did not really exist before a massive program of renovation begun in the 1850s by Baron Georges Haussmann. Not all residents, however, were enthusiastic about the changes, which tore down much of medieval Paris and left many homeless.

In this activity, students argue for and against Haussmann's plan after researching the renovation, its critics, and its supporters. Begin by looking at the illustrations listed in class. Divide students into teams to research both sides of the issue, examining modernization's benefits (such as improved sanitation and transportation) and detriments (such as displaced persons and demolished medieval structures). Teams must bolster their respective cases with evidence from primary documents, works of art, and their own research. Handout 3 lists resources to help get them started. Stage a moderated debate, drawing straws to determine which team argues which side.

French Extension

Students conduct their research using French sources. Advanced classes can conduct their debates in French. The autobiography of Baron Haussmann and many other documents are available online from the Bibliothèque nationale de France:
<http://gallica.bnf.fr/>

Department Stores and “Modern Activity”

Subject areas	Social studies, language arts
Activity	Individual research
Illustration	Jean Béraud, <i>Paris, rue du Havre</i> , slide 4 / CD 7 See other primary sources listed on page 23
	
CD 7	
<i>Picturing France</i>	page 14
Other resources	Read a nineteenth-century realist novel centered upon a department store: Émile Zola, <i>Au bonheur des dames</i> (<i>The Ladies' Paradise</i>), 1883. Learn more about the first department store: http://www.culture.gouv.fr/culture/actualites/celebrations2002/bonmarche.htm (in French)

Nineteenth-century Paris was the birthplace of the modern department store, which created a new public space for women. Introduce this research and writing assignment by looking in class at Béraud's painting, which shows a young woman in front of Le Printemps department store. Consider how the painting conveys a sense of modernity: the quick pace of people on the street, the broad avenue and streetlights, the apparent freedom and independence of the woman.

Among possible paper topics:



- What opportunities did department stores open for working-class women? For middle-class women?
- What was the life of a shopgirl like?
- How were nineteenth-century stores similar to, and different from, department stores today?
- How did department stores change the relationship of customer and merchant?

As part of their research suggest that students read Émile Zola's novel *Au bonheur des dames*. It provides one of the best descriptions of the department store in nineteenth-century Paris. The author called his work “a poem of modern activity.” It follows a young woman from the provinces who takes a job as a shopgirl in this new “cathedral of commerce.”

French Extension

Students conduct research from French sources and read Zola's novel in French.

Haute Couture

Subject area	Social studies
Activity	Individual research
Illustrations	Eugène Boudin, <i>Jetty and Wharf at Trouville</i> , repro. / slide 26 / CD 53; Jean Béraud <i>Paris, rue du Havre</i> , slide 4 / CD 7 See other primary sources listed on page 23
	
CD 53	
	
CD 7	
<i>Picturing France</i>	page 14, 90–91
Other resources	Learn more about fashion: http://www.marquise.de/ http://www.info-france-usa.org/atoz/fashion.asp http://www.metmuseum.org/Works_of_Art/department.asp?dep=8

Paris was the undisputed capital of women's fashion throughout the nineteenth century—the place where traditional dressmaking was transformed into the art of haute couture. First of the famous fashion designers was Englishman Charles Frederick Worth, who opened a shop



on Paris' rue de la Paix in 1858. Among his customers was the Empress Eugénie, wife of Napoleon III, whose patronage helped ensure the immediate adoption of his creations by the public. He is credited, among other innovations, with introducing the bustle, a fashion essential in the 1870s and 1880s.

Jumpstart students' individual research by comparing the fashions depicted in the paintings listed above. The huge hoop skirts worn by the tourists in Boudin's painting were reported to have lifted small women off the ground in strong winds! As the decades advanced, the silhouette of women's fashions grew ever narrower.

Among the topics or projects students might pursue:

- develop an illustrated timeline of changes in fashion during the second half of the nineteenth century
- create a portfolio of designs by Worth (or a modern designer)
- investigate the ways in which French fashion trends were communicated to the U.S. in the nineteenth century
- consider how fashion reflected prevailing images of femininity, then and now

Focus and Movement

Subject areas	Visual arts, history of science/technology
Activities	Class discussion, photography activity
Handout 2	Milestones of Photography
Handout 4	Objects in Motion (photography activity)
Illustrations	<p>William Henry Fox Talbot, <i>Boulevards of Paris</i>, PS 23</p> <p>Charles Nègre, <i>Scène de Marché au Port de l'Hôtel de Ville, Paris</i>, PS 24</p> <p>Gustave Le Gray, <i>Beech Tree, Forest of Fontainebleau</i>, PS 22</p> <p>Camille Pissarro, <i>Place du Carrousel, Paris</i>, CD 12</p> <p>Nicolas Poussin, <i>The Feeding of the Child Jupiter</i>, CD 27</p>
	<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="text-align: center;">  <p>PS 23</p> </div> <div style="text-align: center;">  <p>PS 24</p> </div> <div style="text-align: center;">  <p>PS 22</p> </div> <div style="text-align: center;">  <p>CD 12</p> </div> <div style="text-align: center;">  <p>CD 27</p> </div> </div>
	<i>Picturing France</i> pages 3, 19, 41, 42
Other resources	<p>Read more about photography and photographers: http://www.mediahistory.umn.edu/photo.html</p> <p>Learn more about Talbot: http://www.getty.edu/art/gettyguide/artMakerDetails?maker=2005&page=1</p> <p>http://www.nmpft.org.uk/insight/onexhib_WilliamHenryFoxTalbot.asp</p> <p>Learn more about Nègre: http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1787&page=1</p> <p>Learn more about Le Gray: http://www.getty.edu/art/exhibitions/le_gray/</p>

1: Discussion

In the early days of photography, the slow process of creating a negative (for Talbot and Nègre, it was about one to five seconds) meant that objects in motion were often

blurred. Sometimes they moved too fast to register at all. In class, look for the imprint of passing time:

- In Talbot's photograph, the carriage at the right is in focus—only the horse has tossed its head—while the moving carriage on the left all but disappears.
- The leaves of Le Gray's beech tree are rustled slightly out of focus by a light breeze.
- In Nègre's market scene, the produce is much sharper than the ghostly shopper who bends over to examine it. The very fact that Nègre was able to capture a moving subject at all was regarded as a technological marvel, possible because of his development of a new lens. As one contemporary declared, "Nègre's lens is as fast as movement . . . This is life itself, and Nègre has stopped it with a marvel."

Now have students take a close-up look at the carriage wheels in Pissarro's painting—he has used blurred brushstrokes to help convey a sense of movement. Throughout the canvas, the brushy quality of his paint and the lack of definitive lines contribute to a sense of energy and motion. Compare the polished look of Poussin's canvas, where brushstrokes are blended into glassy invisibility—adding to the static, "timeless" quality of its classical style.

2: Photography Activity

This activity can be done using a digital camera as long as it has a manual setting.

Have students compare the effect of movement and exposure time by making a series of photographs using a range of shutter speeds. Detailed instructions are provided on Handout 4. Divide the class into two groups, one to photograph a relatively motionless scene like a still life or figureless landscape, the other to capture a moment of busy activity—a crowded shopping street, dance class, or track meet, for example. After the photographs have been printed, discuss the results in class and make comparisons to paintings noted above (or others).

Primary Sources

MODERNIZING PARIS

- 1 Baron Haussmann receives decree from Napoleon III for annexation of suburbs
- 2 Map of medieval Paris
- 3 Charles Marville, *Rue de la Bûcherie*
- 4 Cartoon satirizing the renovations
- 5 An omnibus

DEPARTMENT STORES AND “MODERN ACTIVITY”

- 6 Title page from 1883 edition, *Au bonheur des dames*
- 7 Le Printemps department store

HAUTE COUTURE

- 8 Eugène Boudin, *Four Ladies in Crinolines Walking at Trouville*
- 9 Fashion illustration showing the “mysteries of the crinoline”

PARIS BY NIGHT

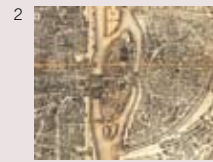
- 10 Ticket prices in Parisian theaters, 1841
- 11 Édouard Detaille, *Inauguration of the Paris Opera House, January 5, 1875*
- 12 Dancers performing the quadrille at the Moulin Rouge, 1900
- 13 Henri de Toulouse-Lautrec, *Le Missionnaire*

FOCUS AND MOVEMENT

- 14 Gustave Le Gray, *Beech Tree, Forest of Fontainebleau*
- 15 William Henry Fox Talbot, *The Boulevards of Paris*
- 16 Charles Nègre, *Scène de Marché au Port de l’Hôtel de Ville, Paris (Market Scene at the Port of the Hotel de Ville, Paris)*



PS 9



PS 10



PS 11



PS 12



PS 13



PS 14



PS 15



PS 16



PS 17



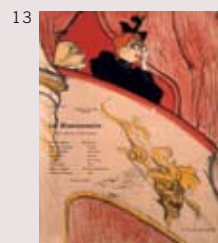
PS 18



PS 19



PS 20



PS 21



PS 22



PS 23



PS 24

1 *Napoléon III remettant au Baron Haussmann, Préfet de la Seine, le décret d'annexion des banlieues [Napoleon III giving Baron Haussmann, Prefect of the Seine, the decree annexing the suburbs]* after a painting by Adolphe Yvon, in M. Armand Dayout, ed. *Le Second Empire (2 Décembre 1851–4 Septembre 1870)* (Paris, n.d.), 141 National Gallery of Art Library, Washington



PS 9

2 “Paris depuis Charles V jusqu’à Charles IX” (detail), in Frédérick Lock, *Dictionnaire topographique et historique de l’ancien Paris* (Paris, c. 1855) National Gallery of Art Library, Washington



PS 10

3 Charles Marville
French, 1816–c. 1879
Rue de la Bûcherie, 1865/1869
Albumen print from collodion negative,
32 x 27.1 cm (12 5/8 x 10 11/16 in.)
National Gallery of Art, Washington
The Horace W. Goldsmith Foundation
through Robert and Joyce Menschel 2002.144.1

4 “Les embellissements de Paris
[The Embellishment of Paris],”
cartoon originally published by the
Journal Amusant in M. Armand Dayout, ed.
Le Second Empire (2 Décembre 1851–4
Septembre 1870) (Paris, n.d.), 140
National Gallery of Art Library, Washington



PS 11



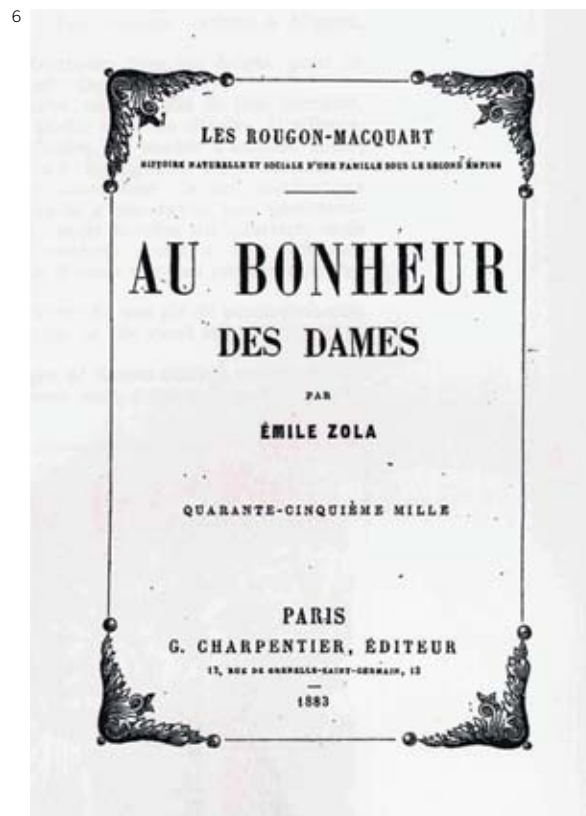
PS 12

5 An omnibus on the Champs-Élysées in Paris
photograph © Roger-Viollet

6 Title page of Émile Zola's
Au bonheur des dames (Paris, 1883)
Bibliothèque nationale de France, Paris



PS 13



PS 14

7 The department store Le Printemps, at the rue du Havre and boulevard Haussmann in Paris photograph © Roger-Viollet

8 Eugène Boudin
French, 1824–1898
Four Ladies in Crinolines
Walking at Trouville, 1865
Watercolor over graphite on laid paper,
12.1 x 23.8 cm (4 ⁷/₈ x 9 ³/₈ in.)
National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1985.64.80



PS 15



PS 16

9 “Les mystères de la crinoline [Mysteries of the crinoline]” in M. Armand Dayout, ed. *Le Second Empire (2 Décembre 1851–4 Septembre 1870)* (Paris, n.d.), 144 National Gallery of Art Library, Washington

10 Theater prices in Paris in *Guide du voyage sur les bateaux à vapeur de Paris au Havre...* E.M. Berton (Paris, 1841) National Gallery of Art Library, Washington



PS 17

10

Théâtres de Paris. — Prix des Places.

DÉSIGNATION des PLACES.	Opéra.	Français.	Opéra-Comique.	Vendôme.	Italien (Vodéon).	Vauvillie.	Gymnase.	Variétés.	Pal.-Royal.	Porte St-Martin.	Comte.	Fort St-Antoine.	Fort St-Antoine.	Comte.
NOMBRE DE PLACES....	1937	1522	1500	2000	1628	1300	1082	1245	930	1803	1254	1800	1800	1276
Balcon	7 50	6 60	6 50	2	10	3	5	5	5	3	3	2	2 50	—
Avant-scène	9	—	6 50	6	—	6	5	5	5	6	4 50	5	4 50	3
Stalles	10	—	6 50	4	—	10	5	5	5	6	3 50	4	4	3
Loges de prem. galerie	—	6 60	—	—	—	10	5	5	—	4	—	—	—	—
Premières loges	9	6 60	6 50	6	—	10	5	5	4	5	3	3	4	3
Premières grillées	—	—	—	—	—	—	—	—	—	6	4	4	4	—
Amphithéâtre des prem. loges	7 50	—	—	—	—	—	—	—	—	5	—	—	—	—
Orchestre	7 50	5	—	—	—	5	4	3 50	4	3	2	2 50	—	1 50
Rez-de-chaussée	—	—	—	—	—	10	—	—	—	—	—	—	—	5
Baignoires	6	6 60	5 50	3	—	7 50	4	4	3 50	—	2	3	—	—
Deuxièm. loges grillées	—	—	—	—	—	3 50	—	—	—	5	—	—	—	—
Deuxièmes de face	7 50	3 50	4	2 50	10	—	2 25	—	3	—	2 50	2	—	—
Deuxièmes de côté	6	—	—	2	7 50	5	1 75	3 50	3	2 50	—	—	—	—
Première galerie	7 50	4 50	6 50	3	—	—	2 75	3 50	2	2	2 50	—	—	1 50
Troisièmes de face	5	2 60	—	—	—	—	1 50	3 50	2	—	—	—	—	—
Troisièmes de côté	3 30	—	—	1 25	5	1	—	2 50	—	—	—	—	—	—
Deuxième galerie	—	1 50	1 75	1 25	—	—	—	—	1 50	1	1 50	1 50	1 50	—
Quatrième loges	3 30	—	—	—	4	—	—	1 25	—	—	—	—	—	—
Troisième galerie	—	—	—	75	—	1 50	—	—	—	—	75	1	—	1 50
Parterre	3 60	2 20	2 50	1 50	3 60	—	1 25	2	1 25	1 50	1 25	1 50	—	—
Amphithéâtre	2 30	1	1 25	75	2	—	—	—	—	60	50	50	60	—

PS 18

- 11 Édouard Detaille
French, 1848–1912
*Inauguration of the Paris Opera House,
January 5, 1875: Arrival of the Lord Maire
(with Entourage) from London,
Greeted by Charles Garnier*
Gouache on paper
Château de Versailles et de Trianon/Réunion
des Musées Nationaux/Art Resource, NY
*Garnier was the architect of the lavish
new Opera.*

- 12 The quadrille at the Moulin-Rouge, 1900
photograph © Roger-Viollet



PS 19



PS 20

- 15 William Henry Fox Talbot
British, 1800–1877
The Boulevards of Paris, 1843
Salted paper print from paper negative,
16.6 x 17.1 cm (6 ⁹/₁₆ x 6 ³/₄ in.)
National Gallery of Art, Washington
New Century Fund 1997.97.4

- 16 Charles Nègre
French, 1820–1880
Scène de Marché au Port de l'Hôtel de Ville, Paris
(*Market Scene at the Port of the*
Hotel de Ville, Paris), before February 1852
Salted paper print from paper negative,
14.7 x 19.9 cm (5 ¹³/₁₆ x 7 ¹³/₁₆ in.)
National Gallery of Art, Washington
Patrons' Permanent Fund 2003.74.1



PS 23



PS 24

Milestones of Photography

- 1826 Joseph Nicéphore Niépce makes the first photograph at his home in Gras, France. It was an eight-hour exposure.
- 1839 Louis Jacques Mande Daguerre announces his photographic process to the public. A daguerreotype is a positive image on a polished silver plate that is one-of-a-kind and highly detailed.
- 1841 William Henry Fox Talbot patents the calotype process. The predecessor of modern photography, Talbot's was the first photographic process in which both a negative and a positive were produced, allowing for multiple reproductions of a single image.
- 1850–1860 The stereograph was a popular form of entertainment based on the science of binocular vision and viewed through a special stereoscopic device. Stereoviews of foreign lands were very popular; the term “armchair traveler” was coined to describe the new pastime of viewing images from abroad.
- 1850 Louis Desire Blanquart-Evrard invents albumen photographic paper, making photographs easier to reproduce and much less fragile.
- 1851 La Mission Héliographique: The French Government selects five photographers (Édouard Baldus, Gustave Le Gray, Henri LeSecq, Hippolyte Bayard, and Auguste Mestral) to document the nation's historic architecture, thus recognizing the medium of photography for its accuracy in documentation.
- 1851 Frederick Scott Archer announces the wet collodion process, which allows a negative to be made on glass. The negatives produced in collodion were much more crisp, clear, and in focus than negatives that had previously been made on paper. Positive prints were usually made on albumen paper.
- 1854 Ambrotype is patented. Easier and less expensive than daguerreotypes, ambrotypes are also one-of-a-kind images that cannot be reproduced. Ambrotypes are made on glass.
- Tintypes (small, durable photographs made in wet collodion on metal) become popular.
- Nadar (Félix Tournachon) opens his portrait studio in Paris.
- Parisian photographer André Adolphe Disderi patents the carte-de-visite. This method used a special camera that produced multiple negatives of the sitter, allowing up to eight small photographs to be made in a single printing of the negative.
- 1868 Nadar makes aerial views of Paris from a hot air balloon.
- 1888 Kodak box camera makes photography easy and enjoyable for the general population — the slogan is “You Push the Button and We Do the Rest.”

Modernizing Paris: Resources for Research

This sheet lists a number of resources to help you prepare for a class debate about the merits of Paris' renovation under the direction of Baron Georges Haussmann. Remember that you will need to pull evidence from primary sources into your argument.

Visual Documentation:

- See a presentation of the old and new Paris:
<http://www.laits.utexas.edu/wettlaufer/architecture/index.html>
- Photographer Charles Marville was hired to record areas that were being demolished. Additional photographs, and information about them, can be found at:
<http://www.getty.edu/art/collections/bio/a1558-1.html>
- Explore the collections of the Musée Carnavalet, the museum of the history of Paris (in French):
http://www.v1.paris.fr/musees/musee_carnavalet/collections/principal_cadre.htm
- Take a virtual tour of medieval Paris:
<http://mw.mcmaster.ca/virtualparis/>
- Explore the modern city online, starting with the office of the mayor:
<http://www.paris-france.org/en/>
- Read about the modernization of city sanitation:
http://www.translucency.com/frede/parisproject/sanit1789_1900.html
- Compare a satellite view of Paris with a medieval map:
<http://www.satelliteviews.net/cgi-bin/w.cgi?sdb=Go&c=fr&DG=PPLC>
<http://gallica.bnf.fr/scripts/ConsultationTout.exe?O=07710703>

Reactions of Contemporary Writers:

Quoted below are a few short excerpts from literary sources. See if you can discover more.

Many poets expressed regret at the passing of the old city:

O misery, O pain! Paris is trembling. —Victor Hugo

Cruel demolisher, what have you done with the past?

I search in vain for Paris; I search for myself. —Charles Valette, in a poem addressed to Haussmann

Other authors expressed approval:

Every man who steps forward treads on the ashes of his forefathers. . . [the renovated city] ventilates itself, cleans itself, makes itself healthier, and puts on its civilized attire: no more leprous quarters, no more malarial alleys, no more damp hovels where misery is joined to epidemic, and too often to vice. —Théophile Gautier

The modern Babylon gets improvements, wondrous adornment, so marvelously quick . . . Myriad blue-bloused workmen stand in rows, wield their nervous arms, and straightaway magic palaces rise, glittering promenades are thronged, where of late stood only mean and narrow streets, dirty and hideous pavements. —Edward King, a visitor to the 1867 Paris world's fair

Objects in Motion

You will make a set of six photographs, altering the shutter speed on your 35 mm camera (or digital camera set to manual).

1.

Set the aperture to $f/8$ and leave it there for all photographs.

2.

Put the camera on a tripod or stable surface to ensure it will not move during the exposure.

3.

Shoot the same scene at these shutter speeds: $1/60$, $1/15$, $1/8$, $1/4$, $1/2$, and 1 second.

- Once your photographs are printed, compare them.
- What is the effect of longer exposures on objects in motion?
- Which images do you feel are the most successful, aesthetically?
As documentation? As suggesting movement?

Encounters with Nature in the Forest of Fontainebleau

In the 1840s new train lines afforded easy access to the forest of Fontainebleau, a centuries-old royal hunting ground about forty miles south of Paris, still famous for its ancient trees, rock formations, and great variety of terrain, flora, and fauna. The forest had been visited by painters from the 1820s. Early photographers also worked there. Between about 1830 and 1870, a number of painters congregated around the small forest village of Barbizon. They shared a new approach to landscape art, expressing a vision of nature that avoided both the idealization of academic art and the awe-inspiring thrall of romanticism. As they moved toward a more direct—more “natural”—approach, these artists also placed

greater emphasis on painting outdoors. Their legacy would become the plein-air painting of impressionism. Rather than wanting to capture an immediate “impression,” however, this older generation sought nature’s deeper character, a rugged unity underlying all its changing aspects.

These activities help students learn about the forest of Fontainebleau and its place in the story of nineteenth-century French art. In particular, the activities emphasize the artistic aims of the painters and photographers who worked in Barbizon.

At a Glance

37 | PAINTERS, POLITICS, AND PARKS

OBJECTIVE To introduce the forest of Fontainebleau and its painters; to practice writing skills.

DESCRIPTION After researching the forest, students write a petition calling for establishment of a national park.

38 | I ♥ FONTAINEBLEAU

OBJECTIVE To exercise student creativity while consolidating knowledge about the forest.

DESCRIPTION Students create an ad campaign for Fontainebleau.

38 | INTO THE FOREST

OBJECTIVE To consider photography and painting; to exercise student creativity.

DESCRIPTION In class, students 1) discuss the aesthetic strategies in photographs and relate them to painting; 2) use the photographs to make an imaginary trip into the Fontainebleau forest; then 3) take their own set of photographs using the same aesthetic strategies.

39 | A TREE BY ANY OTHER NAME

OBJECTIVE To give students insight into mid-nineteenth-century views of nature.

DESCRIPTION Looking at images in class, students characterize trees they see in works of art.

40 | PHOTOGRAPH OR PAINTING, M. PASCAL?

OBJECTIVE To consider differences and similarities between painting and photography.








DESCRIPTION In teams, students act as agents for a painter and a photographer.

41 | A FOREST OUTING

OBJECTIVE To consider the changing role of the forest as a tourist destination; to practice map and math skills.

DESCRIPTION Students use a nineteenth-century guide to plan a picnic.


Painters, Politics, and Parks

Subject areas	Social studies, language arts
Activities	Individual research, writing exercise
Handout 1 	À mon avis (French extension)
Handout 2 	Parc no. 8 (French extension)
Illustrations	<p>Alphonse Jeanrenaud, <i>Fontainebleau</i>, repro. / slide 10 / CD 20</p> <p>Constant Famin, <i>Forest Scene</i>, slide 19 / CD 19</p> <p>Théodore Rousseau, <i>Sunset from the Forest of Fontainebleau</i>, CD 26</p> <p>Narcisse Diaz de la Peña, <i>Edge of the Forest at Les Monts Girard, Fontainebleau</i>, CD 28</p> <p>Eugène Cuvelier, <i>Forest Scene, Fontainebleau</i>, CD 29</p> <p>See other primary sources listed on page 43</p>
	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>CD 20</p> </div> <div style="text-align: center;">  <p>CD 19</p> </div> <div style="text-align: center;">  <p>CD 26</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>CD 28</p> </div> <div style="text-align: center;">  <p>CD 29</p> </div> </div>
<i>Picturing France</i> pages 43, 49	
Other resources	<p>Learn more about the Fontainebleau forest: www.aaff.org ("friends of the forest," in English and French)</p> <p>www.anvl.club.fr (naturalist association for Loing Valley, in French)</p> <p>Learn more about artists' involvement in the creation of Yellowstone: www.cr.nps.gov/history</p> <p>http://memory.loc.gov/ammem/amrvhtml/conshome.html</p> <p>http://www.nps.gov/yell/technical/museum/morandiary/</p> <p>http://www.nga.gov/feature/moran/index.shtm</p> <p>http://www.getty.edu/art/collections/bio/a1889-1.html</p>


In class, look at the illustrations listed and briefly discuss the Fontainebleau forest and its history. Efforts by artists like Théodore Rousseau were instrumental in protecting it from commercial logging. They petitioned Napoleon III to set aside certain areas to remain untouched; this was the first time a natural area had been made that kind of official preserve. Students may be interested to learn that the world's first national park, Yellowstone in the U.S., also benefited from the support of artists. Just as Rousseau bolstered his case to the emperor with his paintings, the majestic landscapes of painter Thomas Moran and the photographs of William Henry Jackson helped convince Congress to pass legislation establishing Yellowstone National Park.

Assign students to continue their research (beginning at Web sites listed) before writing their own versions of a petition calling for establishment of the forest of Fontainebleau as a national park. Give students the option to write matter-of-fact expository prose or to be more expressive and lyrical. In either case, they should support their cases with examples of works of art.

French Extension 1

Students learn vocabulary for expressing opinions and presenting arguments on Handout 1 .

French Extension 2





More advanced students use French sources provided on Handout 2  to research the current status of the forest and arguments for and against making it a national park. Divide students into two groups; have each prepare one side for debate in class.

I ♥ Fontainebleau

Subject areas	Social studies, language arts, visual arts
Activities	Creative writing, art activity
Handout 3	I ♥ Fontainebleau (writing/sketching worksheet)

After students have learned about the forest and its history, they can devise an ad campaign for Fontainebleau. Use Handout 3, which asks them to consider what was “marketable” about Fontainebleau as a destination and as an aesthetic experience in the nineteenth century. Alternatively, ask them to create an advertisement for Fontainebleau today — whether for television, radio, print, or Internet.

Into the Forest

Subject area	Visual arts
Activities	Class discussion, photography activity
Illustrations	Alphonse Jeanrenaud, <i>Fontainebleau</i> , repro. / slide 10 / CD 20 Constant Famin, <i>Forest Scene</i> , slide 9 / CD 19 Eugène Cuvelier, <i>Forest Scene, Fontainebleau</i> , CD 29 Gustave Le Gray, <i>Beech Tree, Forest of Fontainebleau</i> , PS 22 See also primary sources listed on page 43
	   
<i>Picturing France</i>	See index for individual works
Other resources	Read more about early photography and photographers: http://www.mediahistory.umn.edu/photo.html Learn about Le Gray: http://www.getty.edu/art/exhibitions/le_gray/ http://www.expositions.bnf.fr/legray/index.htm (in French)

1: Discussion

Look at the illustrations in class, comparing their points of view. Discuss why each artist chose the vantage point he did. For example, Cuvelier stood from outside the trees looking onto the margin of the forest. Famin and Jeanrenaud stepped within the wood, penetrating the perimeter to give us a glimpse down a forest track. Le Gray (whose photographs are included under Primary Sources) turned his camera on a single tree; his photograph is as much portrait as it is landscape. The wounded root of this mighty beech only adds to the heroism of the image.

Ask the class to identify paintings that use these same strategies. Remind students that many early photographers trained as painters. Moreover, the same set of aesthetic expectations was shared by all nineteenth-century artists — whatever their medium — and by audiences alike. Early photographers tried to compose their photographs as painters did their canvases.

Here are a few parallels you might suggest:

Like Cuvelier:

Narcisse Diaz de la Peña’s *Edge of the Forest at Les Monts-Girard* (CD 28), though seen at an oblique angle

Charles-François Daubigny’s wide vista in *Washerwomen at the Oise River* (CD 31)

Like Jeanrenaud or Cuvelier:

Jean-Baptiste-Camille Corot’s *Forest of Fontainebleau* (slide 11 / CD 21), where the stream assumes a function like the road

Théodore Rousseau’s *Sunset from the Forest of Fontainebleau* (CD 26)

Like Le Gray:

Claude Monet’s study of his friend and future wife in *Bazille and Camille* (CD 32)

Invite students to take an imaginary walk in the forest using these prompts:

- Beginning with Cuvelier’s long-distance view, what do you anticipate the forest will be like? What animals will you see? Will you encounter other people?

- Following the roads photographed by Jeanrenaud or Famin, slowly make your way into the woods. As you enter, how are things changing around you? Is the sunlight shifting? What new sounds does the ground make under your feet? Do the types of tree change—or the undergrowth? How many people do you think have stood on this road today?
- Make your way to Le Gray’s beech tree. Will you stay and sit under it a while? Contemplate nature? Or pass by?

2: Photography Activity

Have students take their cameras on a similar journey. It could be to a forest or park, or even around the school grounds. Ask them to make a series of images that begins with wide vistas, then narrows the focus, and finally settles on a single central motif.

A Tree by Any Other Name

Subject areas	Language arts, visual arts, social studies
Activity	Class discussion
Handout 4 	Les chênes anciens (French extension)
Illustrations	<p>Jean-Baptiste-Camille Corot, <i>Rocks in the Forest of Fontainebleau</i>, repro. / slide 12 / CD 23</p> <p>Théodore Rousseau, <i>Sunset from the Forest of Fontainebleau</i>, CD 26</p> <p>Narcisse Diaz de la Peña, <i>Edge of the Forest at Les Monts Girard, Fontainebleau</i>, CD 28</p> <p>Eugène Cuvelier, <i>Forest Scene, Fontainebleau</i>, CD 29</p> <p>Gustave Le Gray, <i>Beech Tree, Forest of Fontainebleau</i>, PS 22</p> <p>See other primary sources listed on page 43</p>



CD 23



CD 26



CD 28



CD 29




PS 22

Picturing France pages 43, 49; see index for individual works

Other resources Web site of the Friends of the Forest of Fontainebleau (in English and French): www.aaff.org

See more about “remarkable trees”: www.arbres.org

C. F. Denencourt, who wrote a guide to the Fontainebleau forest in the 1840s, began at that time to name some of its most ancient oaks. By 1893 more than two hundred fifty trees had been assigned names of famous Frenchmen or words suggesting endurance, strength, and character. (Some are listed on Handout 4 , the French extension for this activity.) The Passionate One, for example, was painted many times by Théodore Rousseau.

In class, look at individual trees in the illustrations listed. Brainstorm adjectives that describe their qualities, then pick a name that is reflective of those qualities.

An Example


Adjectives:

wounded persevering ancient
 majestic knowing

Name:

The Old Chief

French Extension 

Handout 4  lists some of the names given to trees in the forest of Fontainebleau that resonated with the glory of France's past. Ask students, either individually or in groups, to research the names and explain how these references are appropriate to trees that were weighted with national symbolism. Their research can be presented in class or summarized in written paragraphs. Also on the handout is a short verse for students to translate.

Photograph or Painting, M. Pascal?

Subject areas Language arts, visual arts

Activities Class discussion

Illustrations Alphonse Jeanrenaud, *Fontainebleau*, repro. / slide 10 / CD 20
 Jean-Baptiste-Camille Corot, *Rocks in the Forest of Fontainebleau*, repro. / slide 12 / CD 23



CD 20



CD 23


Picturing France pages 33, 35, 38

This activity is meant to stimulate comparison of photography and painting. As a class, take a look at the two works listed above, discussing similarities and differences. Do students find one work more effectively captures the essence of place? Why?


Now, divide the class into two groups. Imagine that Monsieur Pascal, a wealthy collector from Paris, has just returned from a weekend visit to Fontainebleau. He wants a work of art to commemorate this unique and magical place. Students will act as the artists' respective agents, with one group representing the photographer Jeanrenaud and the other representing the painter Corot. Each group must try to persuade Pascal that he should select their client to create his memento. Student presentations can include biographical information about the artists, general arguments about the relative benefits of the two media, and specific recommendations about these two works.

A Forest Outing


Subject areas	Social studies, math
Activities	Map reading; math problems
Handout 5	A Forest Outing (map and math worksheet, answer key below)
Illustrations	Alphonse Jeanrenaud, <i>Fontainebleau</i> , repro. / slide 10 / CD 20 Constant Famin, <i>Forest Scene</i> , slide 9 / CD 19 Théodore Rousseau, <i>Sunset from the Forest of Fontainebleau</i> , CD 26 Claude Monet, <i>Bazille and Camille</i> , CD 32 Claude Monet, <i>Luncheon on the Grass</i> , CD 33 See other primary sources listed on page 43




CD 20




CD 19



CD 26



CD 32



CD 33

Picturing France page 45; see index for individual works

In class, look at the images of the forest of Fontainebleau, comparing the focus on nature in those made by the earlier generation (Jeanrenaud, Famin, Rousseau) with Monet's scene of middle-class leisure. As travel from Paris became easier, the forest became a popular recreation spot and the focus of avant-garde artists shifted to modern life. This focus—not the mysteries of nature—was Monet's interest in Fontainebleau.

Handout 5 asks students to plan their own picnic jaunts into the forest, using a map and information from a nineteenth-century guidebook.

Handout 5 Answer Key

3.8 hours	20 francs, 13 centimes
7.8 hours	\$13.60
68 francs	\$4.03
	\$210.15

Primary Sources

POLITICS, PARKS, AND ARTISTS

- 1 [Petition to Napoleon III from Théodore Rousseau](#)
- 2 [Report of U.S. Congress regarding Yellowstone](#)
- 3 [Thomas Moran, *Rainbow over the Grand Canyon of the Yellowstone*](#)

I ♥ FONTAINEBLEAU

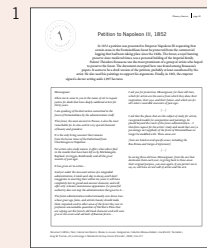
- 4 [Advertisements for Fontainebleau](#)
- 5 [Nineteenth-century travel poster](#)

A TREE BY ANY OTHER NAME

- 6 [Gustave Le Gray, *Beech Tree, Forest of Fontainebleau*](#)
- 7 [Le Sully, in the forest of Fontainebleau, c. 1900](#)

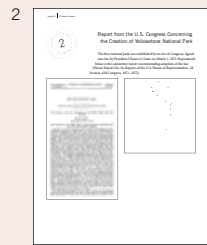
A FOREST OUTING

- 8 [Schematic forest map](#)
- 9 [Money conversion table](#)
- 10 [Gustave Le Gray, *Road to Chailly*](#)



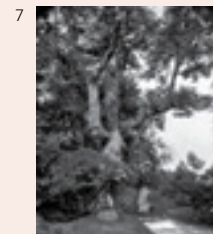
PS 27

PS 29



PS 22

PS 30



PS 25

PS 28

PS 31



PS 26



Petition to Napoleon III, 1852

In 1852 a petition was presented to Emperor Napoleon III requesting that certain areas in the Fontainebleau forest be protected from the commercial logging that had been taking place since the 1820s. The forest, a royal hunting preserve since medieval times, was a personal holding of the imperial family. Painter Théodore Rousseau was the most prominent of a group of artists who hoped to preserve the forest. The document excerpted here was found among Rousseau's papers. It seems to be a draft version of the petition, probably at least coauthored by the artist. He also used his paintings to support his arguments. Finally, in 1863, the emperor signed a decree setting aside 1,097 hectares.

Monseigneur

Allow me to come to you in the name of art to request justice for deeds that have deeply saddened artists for thirty years.

I am speaking of the destruction committed in the forest of Fontainebleau by the administration itself.

This forest, the most ancient in France, is also the most remarkable for its sites and its very special character of beauty and grandeur.

It is the only living souvenir that remains from the heroic times of the Fatherland from Charlemagne to Napoleon.

For artists who study nature, it offers what others find in the models that have been left us by Michelangelo, Raphael, Correggio, Rembrandt, and all the great masters of past ages.

It has given art to artists...

And yet under the incessant action of a misguided administration, it tends each day to decay, and I don't exaggerate in asserting that within ten years it will have completely lost its grand and ancient character and will offer only a banal, monotonous appearance if a powerful authority does not stop the administration that governs it...

The forest administration indiscriminately cuts down trees whose great age, fame, and artistic beauty should make them respected, and in other areas of the forest they sow in profusion uncountable quantities of Northern Pines that are wiping out this forest's old Gaul character and will soon give us the severe and sad look of Russian forests...

I ask you for protection, Monseigneur, for these old trees, which for artists are the source from which they draw their inspiration, their joys, and their future, and which are for all visitors venerable souvenirs of past ages.

[...]

I ask that the places that are the subject of study for artists, recognized models for composition and paintings, be placed beyond the reach of the forest administration... I therefore request for the artists' study and needs that one [a percentage not supplied] of the forest of Fontainebleau no longer be meddled with. These areas are:

[here are listed several specific areas, including the Bas-Bréau and Gorges d'Aprémont]

[...]

In saving these old trees, Monseigneur, from the axe that decimates them each year, in giving back to these areas their original purpose, you once again, if you permit me to say so, will have served well of artists and the arts.



Report from the U.S. Congress Concerning the Creation of Yellowstone National Park

The first national park was established by an Act of Congress, signed into law by President Ulysses S. Grant on March 1, 1872. Reproduced below is the committee report recommending adoption of the law (House Report No. 26, Reports of the U.S. House of Representatives, 2d Session, 42d Congress, 1871–1872).

42d CONGRESS, } HOUSE OF REPRESENTATIVES. { REPORT
2d Session. } { No. 26.

THE YELLOWSTONE PARK.

FEBRUARY 27, 1872.—Laid on the table and ordered to be printed.

Mr. DUNNELL, from the Committee on the Public Lands, made the following

REPORT:
(To accompany bill H. R. 764.)

The Committee on the Public Lands, having had under consideration bill H. R. 764, would report as follows:

The bill now before Congress has for its object the withdrawal from settlement, occupancy, or sale, under the laws of the United States, a tract of land fifty-five by sixty-five miles, about the sources of the Yellowstone and Missouri Rivers; and dedicates and sets it apart as a great national park or pleasure-ground for the benefit and enjoyment of the people. The entire area comprised within the limits of the reservation contemplated in this bill is not susceptible of cultivation with any degree of certainty, and the winters would be too severe for stock-raising. Whenever the altitude of the mountain districts exceeds 6,000 feet above tide-water, their settlement becomes problematical unless there are valuable mines to attract people. The entire area within the limits of the proposed reservation is over 6,000 feet in altitude, and the Yellowstone Lake, which occupies an area 15 by 22 miles, or 330 square miles, is 7,427 feet. The ranges of mountains that hem the valleys in on every side rise to the height of 10,000 and 12,000 feet, and are covered with snow all the year. These mountains are all of volcanic origin, and it is not probable that any mines or minerals of value will ever be found there. During the months of June, July, and August, the climate is pure and most invigorating, with scarcely any rain or storms of any kind; but the thermometer frequently sinks as low as 20°. There is frost every month of the year. This whole region was in comparatively modern geological times the scene of the most wonderful volcanic activity of any portion of our country. The hot springs and the geysers represent the last stages—the vents or escape-pipes—of these remarkable volcanic manifestations of the internal forces. All these springs are adorned with decorations more beautiful than human art ever conceived, and which have required thousands of years for the cunning hand of nature to form. Persons are now waiting for the spring to open to enter in and take possession of these remarkable curiosities, to make merchandise of these beautiful specimens, to fence in these rare wonders so as to charge visitors a fee, as is now done at Niagara Falls, for the sight of that which ought to be as free as the air or water.

In a few years this region will be a place of resort for all classes of people from all portions of the world. The geysers of Iceland, which have been objects of interest for the scientific men and travelers of the

2 THE YELLOWSTONE PARK.

entire world, sink into insignificance in comparison with the hot springs of the Yellowstone and Fire-Hole Basins. As a place of resort for invalids it will not be excelled by any portion of the world. If this bill fails to become a law this session, the vandals who are now waiting to enter into this wonderland will, in a single season, despoil, beyond recovery, these remarkable curiosities which have required all the cunning skill of nature thousands of years to prepare.

We have already shown that no portion of this tract can ever be made available for agricultural or mining purposes. Even if the altitude and the climate would permit the country to be made available, not over fifty square miles of the entire area could ever be settled. The valleys are all narrow, hemmed in by high volcanic mountains like gigantic walls.

The withdrawal of this tract, therefore, from sale or settlement takes nothing from the value of the public domain, and is no pecuniary loss to the Government, but will be regarded by the entire civilized world as a step of progress and an honor to Congress and the nation.

DEPARTMENT OF THE INTERIOR,
Washington, D. C., January 29, 1872

SIR: I have the honor to acknowledge the receipt of your communication of the 27th instant, relative to the bill now pending in the House of Representatives dedicating that tract of country known as the Yellowstone Valley as a national park.

I hand you herewith the report of Dr. F. V. Hayden, United States geologist, relative to said proposed reservation, and have only to add that I fully concur in his recommendations, and trust that the bill referred to may speedily become a law.

Very respectfully, your obedient servant,
C. DELANO,
Secretary.

Hon. M. H. DUNNELL,
House of Representatives.

The committee therefore recommend the passage of the bill without amendment.

- 3 Thomas Moran
American, 1837–1926
Rainbow over the Grand Canyon of the Yellowstone, 1900
Oil on canvas, 76.5 x 94 cm (30 1/8 x 37 in.)
Smithsonian American Art Museum,
Washington, DC/Art Resource, NY

- 4 Advertisements for accommodations in
Fontainebleau in Guides Joanne,
Environs de Paris (Paris, 1887), 14–15
National Gallery of Art Library, Washington



PS 25

- 15 -

<p style="text-align: center;">FONTAINEBLEAU</p> <p style="text-align: center;">HOTEL DE FRANCE & D'ANGLETERRE DE PREMIER ORDRE Tenus par M. A. DUMAINE, propriétaire Place du Château, vis-à-vis la grille de la Cour d'honneur Anglais spoken. — Omnibus de l'hôtel à la gare.</p> <p style="text-align: center;">HOTEL DE LA VILLE DE LYON ET DE LONDRES Rue Royale, 21, près du Château M.-L. MERCIER, propriétaire Grands et petits appartements confortablement meublés. — Sa- lons de compagnie. — Journaux. — Piano. — Cuisine supérieure. PRIX MODERES Omnibus de l'hôtel à tous les trains.</p> <p style="text-align: center;">HOTEL DE L'EUROPE Belle place, place du Château, en face de la grande grille d'honneur Propriétaire : MAUGER-VOILLE Recommandé par son service, ses prix modérés et son confortable Restaurant à la carte. — Table d'hôte à 6 francs. — Grand Salon de 100 couverts. — Chevaux et voitures pour promenades en surtout. — Omnibus de l'hôtel à tous les trains. — Elevage soigné. NOTE. — Bien demander à la gare l'HOTEL DE L'EUROPE et au pas se faire influencer par les recommandations de voitures.</p> <p style="text-align: center;">ANCIENNE MAISON DE L'EUROPE HOTEL DE LA SIRÈNE, rue de France, 36 FONTAINEBLEAU En face le château.</p> <p style="text-align: center;">Grand appartement. Grand aménagement. Grand service. — Appartements à tous les trains. Tables de service. — Omnibus à tous les trains. Voitures pour la nuit. — Omnibus à tous les trains.</p> <p style="text-align: center;">GRAND HOTEL DE L'AIGLE NOIR Fondé en 1780. — De 1^{er} ordre. — Grand tout l'année. Deux jardins. — Prix de 10 francs à 15 francs par jour. Déjeuner à 1 franc. — Dîner à 1 franc. Baignoire à la carte.</p> <p style="text-align: center;">L. BERGER, propriétaire. FONTAINEBLEAU</p>	<p style="text-align: center;">FONTAINEBLEAU (Seine)</p> <p style="text-align: center;">HOTEL DU LION-D'OR En face du Château Y. BLANCHET, Successeur Restaurant à la carte. — Jardin. — TABLE D'HÔTE. — Voitures pour la nuit. — Bonne et ancienne maison de famille complètement restaurée et remise à neuf. Prix modérés. Omnibus de l'hôtel à tous les trains.</p> <p style="text-align: center;">G^D HOTEL DU CADRAN-BLEU 1, rue Grande, près du Château, à proximité de la Forêt Nouvellement restauré et agrandi sur ses nouvelles dépendances A. BROUET Grande table d'hôte. Déjeuner, 2 fr. — Dîner, 3 fr. 50. — Repas à la carte et à prix fixe; déjeuner, 3 fr. 50; dîner, 4 fr. — Petite salon de société. — Écrits et remis. Omnibus à tous les trains. Maison NAGRON, Emile TRABÉ, Gares et Rue. Voitures pour Promenades et Excursions FRANCE 27 Etablissement le mieux assorti de voitures. — Coches chalets commodément parés pour la nuit. — Chevaux de selle. — Prix modérés. — Omnibus à tous les trains.</p> <p style="text-align: center;">ANCIENNE MAISON BEHNARD LOUIS, successeur de CHERESOT CHEVAUX ET VOITURES POUR PROMENADES GRAND COUX FRANÇOIS GRIM VOITURES VARTES ÉCURIES 15, rue de France rue de France, 15</p>
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PS 26

- 5 *Fontainebleau. Son Château et sa Forêt*, c. 1891
Lithographic tourist poster
Bibliothèque nationale de France, Paris
- 6 Gustave Le Gray
French, 1820–1884
Beech Tree, Forest of Fontainebleau, c. 1856
Albumen print from collodion negative,
31.8 x 41.4 cm (12 3/4 x 16 1/4 in.)
National Gallery of Art, Washington
Patrons' Permanent Fund 1995.36.93

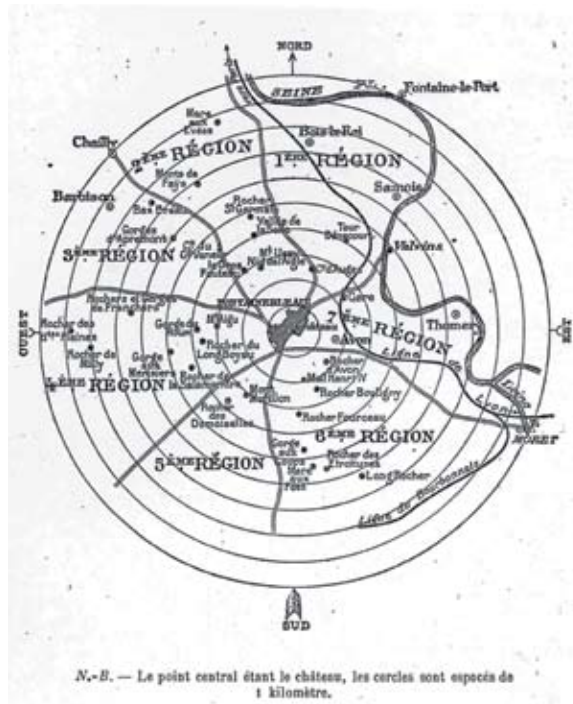


- 7 Le Sully, in the forest of Fontainebleau, c. 1900 photograph © Roger-Viollet
- 8 “Plan de direction dans la forêt de Fontainebleau [Schematic guide to the forest of Fontainebleau]” in Guides Joanne, *Environs de Paris* (Paris, 1887), 325 National Gallery of Art Library, Washington



PS 28

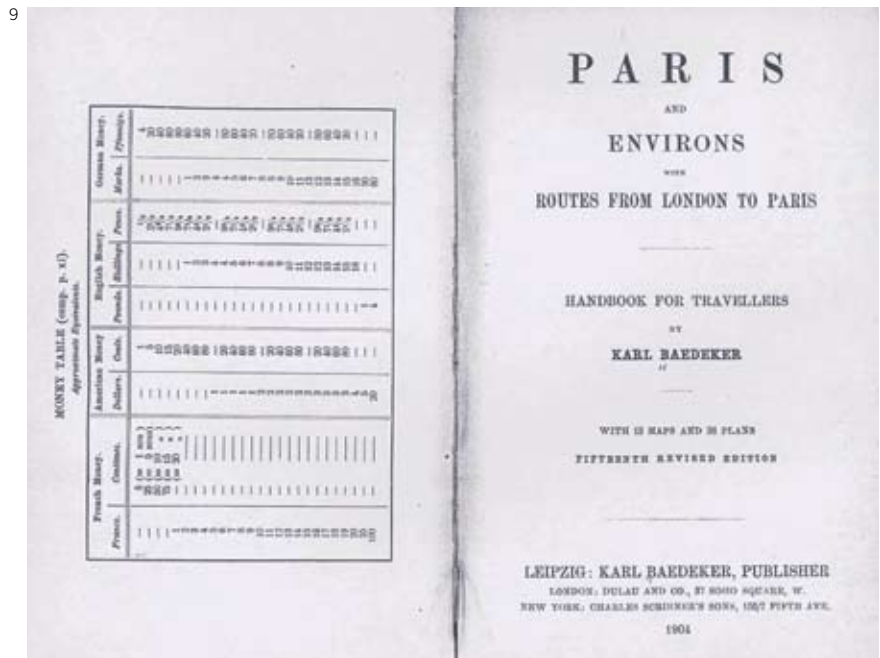
8



PS 29

9 “Money Table” in K. Baedeker, *Paris and Environs* (Leipzig, 1904) National Gallery of Art Library, Washington

10 Gustave Le Gray French, 1820–1882 *The Road to Chailly, Fontainebleau*, 1856 Albumen print, 10 1/16 x 13 15/16 in. Victoria and Albert Museum, London/Art Resource, NY



PS 30



PS 31

À mon avis

Listed below are some useful phrases for expressing opinion in French.

Différer

Être d'accord avec quelqu'un

Je suis de votre avis là-dessus

Convenir de

À titre d'exemple

Raisonner sur

Être en désaccord avec...

Je pense que...

À mon avis,

Cela étant dit,

En ce qui concerne...

Quel est votre avis, votre opinion ?

Êtes-vous d'accord avec moi ?

En faveur de / contre quelque chose...

Tout compte fait,

Plaider

Hors de doute

Parc no. 8

Although France has seven national parks, as of 2006 Fontainebleau was not among them. Some environmental groups have called for its designation as such. Others worry about restrictions that would have adverse effect on local economies. Research these arguments, and prepare for a class debate.

Start your search here:

Town of Fontainebleau: www.fontainebleau.fr

Association des amis de la forêt de Fontainebleau: www.aaff.org

Association des naturalistes de la vallée du Loing et du massif de Fontainebleau:
<http://anvl.club.fr/artCGangrl.htm>

European Institute for Sustainable Development: <http://www.biosphere-fontainebleau-iedd.org/>

The French national park service: <http://www.parcsnationaux-fr.com/accueil/>

French Man and Biosphere (UNESCO): http://www.mab-france.org/fr/reserves/R_fontainebleau.html

I ♥ Fontainebleau

You work for a nineteenth-century French advertising agency and have just been handed an exciting new project: a campaign to attract tourists to Fontainebleau. Organize your ideas for a new ad campaign by filling out the standard promotional fact sheet below:



Target audience: _____

Medium for advertisements: _____

Activities, scenery, or social opportunities that would attract the target audience:

- 1. _____
- 2. _____
- 3. _____

When (what season or time of year) and where will you launch the campaign? _____

Text of bumper sticker*: _____

Artist to design posters: _____

Reasons for choosing artist: _____

What celebrity endorsements will you solicit? Who would you choose as a spokesperson? _____

Suggestions for poster's subject or concept: _____

Sketch your ideas for presentation on the back of this sheet.

* For horse-powered vehicles, of course.

Les chênes anciens

Énumérés ci-dessous sont certains des noms donnés aux chênes les plus anciens de la forêt de Fontainebleau. À l'époque, ces arbres étaient des symboles de la force et de l'identité nationale. Identifiez et expliquez les noms de ces arbres.

Le Déluge

Le Charlemagne

Le Flagey

Le Sully

Le Rageur

Le Vercingétorix

Le Henri IV

Le Pharamond

Le Jupiter

Le Pharamond est tombé dans les années 1930. Il était âgé d'environ cinq cent ans. Quant au Jupiter, de six cent ans d'âge, il est mort en 1993 mais était toujours debout en 2005. Traduisez l'extrait suivant en utilisant des rimes, si vous le pouvez !

Dans ces fils les plus beaux, en vain cent fois meurt-elle ;

Auprès du Pharamond qui tombera demain,

En vain le Jupiter gît au bord du chemin.

En vain, ô fiers géants, le temps vous démantèle !

Moi, j'ai vu se pencher, avec un geste humain

Sur le vieil arbre la forêt immortelle

—Lucien Paté, *Le Sol sacré*, 1896

A Forest Outing

Travel with three companions to the picnic destination where Monet painted his friend and future wife, along the road to the town of Chailly. Assuming you travel all the way to Chailly, what will the excursion cost you?

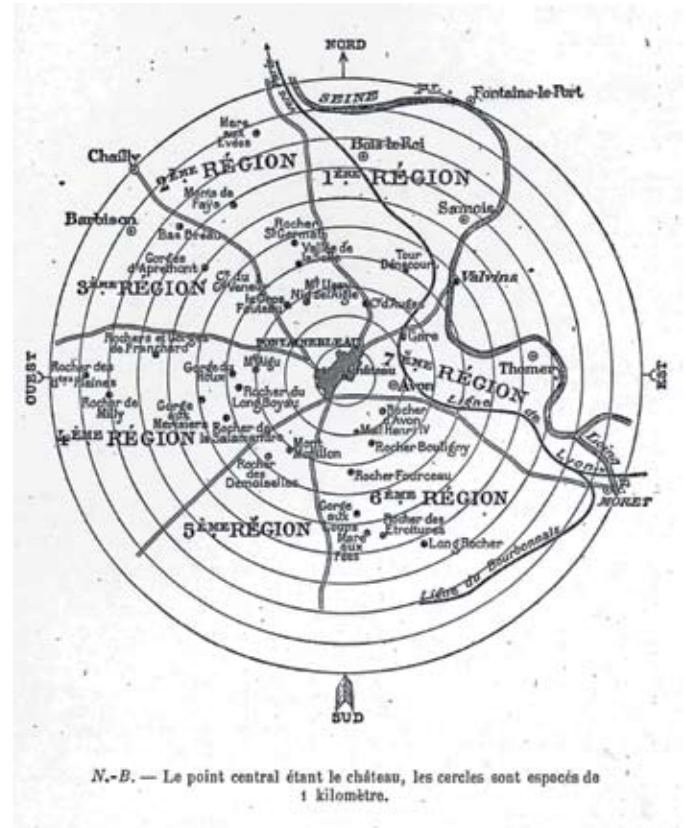
Start from the center of the map (marked in 1km increments) to find the distance from downtown Fontainebleau. Figure that your driver will charge eight francs, fifty centimes per hour for rental of the carriage (the minimum charge is for fifteen minutes) and that you will travel at a rate of five kilometers an hour.

How long is the travel time, there and back? _____.

You expect to spend four hours eating lunch and exploring the woods.

How long will you be gone all together? _____

How much will the carriage cost? _____



N.-B. — Le point central étant le château, les cercles sont espacés de 1 kilomètre.

MONEY TABLE (comp. p. xi).
Approximate Equivalents.

French Money.		American Money		English Money.			German Money.	
Francs.	Centimes.	Dollars.	Cents.	Pounds.	Shillings	Pence.	Marks.	Pfennigs.
—	5 (= 1 sou)	—	1	—	—	1/2	—	4
—	25 (= 5 sous)	—	5	—	—	2 1/2	—	20
—	50 (= 10 ")	—	10	—	—	4 3/4	—	40
—	75 (= 15 ")	—	15	—	—	7 1/4	—	60
1	(= 20 ")	—	20	—	—	9 3/4	—	80
2	—	—	40	—	1	7 1/4	1	80
3	—	—	60	—	2	4 3/4	2	40
4	—	—	80	—	3	2 1/2	3	20
5	—	1	—	—	4	—	4	—
6	—	1	20	—	4	9 3/4	4	80
7	—	1	40	—	5	7 1/4	5	60
8	—	1	60	—	6	4 3/4	6	40
9	—	1	80	—	7	2 1/2	7	20
10	—	2	—	—	8	—	8	—
11	—	2	20	—	8	9 3/4	8	80
12	—	2	40	—	9	7 1/4	9	60
13	—	2	60	—	10	4 3/4	10	40
14	—	2	80	—	11	2 1/2	11	20
15	—	3	—	—	12	—	12	—
16	—	3	20	—	12	9 3/4	12	80
17	—	3	40	—	13	7 1/4	13	60
18	—	3	60	—	14	4 3/4	14	40
19	—	3	80	—	15	2 1/2	15	20
20	—	4	—	—	16	—	16	—
25	—	5	—	1	—	—	20	—
100	—	20	—	4	—	—	80	—

Your hotel will prepare a picnic, charging you the standard fee of three francs, fifty centimes per person for each lunch, plus an extra fifteen percent. You must also feed the driver. How much will the food cost? _____

Use the table to convert the francs into U.S. dollars.

How many dollars will the carriage cost? _____

How many dollars will lunch be? _____

One dollar in 1865—when Monet painted—would buy \$11.92 worth of the same goods and services in 2005. What is the modern cost of your outing to Chailly?

Life and Leisure along the Rivers of the Île-de-France

Imagine an impressionist painting. Do you see flower-strewn meadows? Young couples on a leisurely afternoon stroll near the Seine? A sunny garden under blue skies? Chances are good that the image you have conjured is set in one of the small river towns of the Île-de-France. For many impressionists these places were not only subjects, but home. Claude Monet, Camille Pissarro, and Alfred Sisley lived there; Auguste Renoir and Édouard Manet were their frequent guests. As industrialization followed rail lines, these small towns also witnessed a rapidly changing France. Formerly rural

places in the countryside were transformed by industry, urbane new residents who had moved from the capital, and daytrippers enjoying the growing possibilities for Sunday recreation.

The activities in this section center on impressionism and its departure from the academic tradition in subject matter and style.

At a Glance

57 | THINK LIKE A SALON JUROR

OBJECTIVE To provide background information about academic art.

DESCRIPTION After discussing the process used by Salon juries, some students judge a classroom “exhibition” following academic conventions while others defend the avant-garde.

57 | FORM YOUR OWN AVANT-GARDE

OBJECTIVE To define avant-garde; to foster engagement with contemporary art.

DESCRIPTION 1) In groups, students invent their own avant-garde art movements; 2) individually or as a group, students create works of art representative of their movements.

58 | THE FLOATING STUDIO

OBJECTIVE To prompt creative thinking.



DESCRIPTION After looking at images of studio boats, students consider their value for a painter.

58 | ON THE RIVER

OBJECTIVE To teach French geography; to consider impressionist style.

DESCRIPTION Students 1) learn more about rivers in France; 2) consider how impressionists created visual effects of light and water.

Think Like a Salon Juror



Subject areas	Language arts, visual arts
Activity	Class discussion
Handout 1	Guidelines for Salon Jurors (background/reference)
Illustrations	<p>Jean-Baptiste-Camille Corot, <i>Forest of Fontainebleau</i>, slide 11 / CD 21</p> <p>Édouard Manet, <i>The Railway</i>, repro. / slide 8 / CD 18</p> <p>Any works by Claude Monet, Camille Pissarro, Auguste Renoir, Berthe Morisot, or Alfred Sisley</p> <p>See other primary sources listed on page 61</p>
	 
	<p>CD 21</p> <p>CD 18</p>
<i>Picturing France</i>	pages 41, 57, 138, 141; see index for individual works
Other resource	Read about the Académie des Beaux-Arts today: www.academie-des-beaux-arts.fr/

While younger colleagues were preparing for the first impressionist exhibition in 1874, Édouard Manet was finishing work on *The Railway*. He showed it at the official arts exhibition known as the Salon, where it provoked ridicule. Salon jurors were members of the conservative French Academy. They selected the works for exhibition and awarded prizes in several categories. Distribute Handout 1 to review the aesthetic criteria demanded by the Academy. Then have the class look at the paintings listed above, “rating” Corot and Manet in each of the standards listed.

The initial Salon voting was anonymous. But in a second ballot following presentations by the artists, jurors could amend their choices and annotate their ballots with three or four reasons for their selections. What might Manet have said during his presentation? How would his painting—or works by impressionists like Auguste Renoir, Camille Pissarro, or Berthe Morisot—have fared?

As a class, mount a mock exhibition of impressionist works. Designate some students as jurors to critique and vote the second round, others to speak on behalf of the artists.





Form Your Own Avant-Garde

Subject areas	Language arts, social studies, visual arts
Activities	Class discussion, art activity
Handout 2	“America’s Next Top Artists” (short-answer prompts)
Illustrations	<p>Berthe Morisot, <i>Harbor at Lorient</i>, CD 25</p> <p>Camille Pissarro, <i>Orchard in Bloom, Louveciennes</i>, repro. / slide 20 / CD 43</p> <p>Any other works by Claude Monet, Camille Pissarro, Auguste Renoir, Berthe Morisot, or Alfred Sisley</p> <p>See other primary sources listed on page 61</p>
	 
	<p>CD 25</p> <p>CD 43</p>
<i>Picturing France</i>	pages 57, 81, 110; see index for individual works

The term “avant-garde” originally designated forward military units. In the nineteenth century it came to be applied to the “culture wars.” Avant-garde art movements depart from tradition—and in nineteenth-century France, that meant the dictates of the Academy. Already in 1855, Gustave Courbet (see *Picturing France*, Section 4) had mounted an independent exhibition after some of his works were rejected for the official exhibition at the universal exposition. Independent exhibitions would become increasingly important venues for younger, progressive artists. The paintings by Morisot and Pissarro listed above, for example, appeared in the first impressionist exhibition in 1874.







In this activity, students invent their own avant-garde and then create a work of art following their aesthetic program. This will help students get into the mindset of the nineteenth-century art rebels. Describing a twenty-first-century avant-garde also opens up possibilities for exploration of art today. Handout 2 provides prompts to help student artists shape their manifestoes.

The Floating Studio

Subject area	Visual arts
Activity	Class discussion
Illustrations	<p>Claude Monet, <i>Bridge at Argenteuil on a Gray Day</i>, slide 16 / CD 36</p> <p>Charles-François Daubigny, <i>Studio on the Boat</i>, slide 13 / CD 30</p> <p>Charles-François Daubigny, <i>Washerwomen at the Oise River near Valmondois</i>, CD 31</p> <p>Alfred Sisley, <i>Flood at Port-Marly</i>, repro. / slide 21 / CD 46</p> <p>See also primary sources listed on page 61</p>
	  
	
	<p><i>Picturing France</i> pages 44, 57</p>

In class, look at Monet's painting to find the small green boat at right. This was his studio boat, similar to the "Botin," the floating studio outfitted earlier by Charles-François Daubigny. Look also at the etching of Daubigny in his studio-boat. Discuss the advantages that such a floating platform would offer a painter of rivers.

On the River

Subject areas	Social studies, visual arts, geography
Activities	Map reading, class discussion
Illustrations	<p>Wall map</p> <p>Claude Monet, <i>Argenteuil</i>, repro. / slide 15 / CD 35, and Claude Monet, <i>Bridge at Argenteuil on a Gray Day</i>, slide 16 / CD 36</p> <p>Auguste Renoir, <i>Regatta at Argenteuil</i>, CD 40</p> <p>Auguste Renoir, <i>Oarsmen at Chatou</i>, repro., slide 18 / CD 41</p> <p>Alfred Sisley, <i>Flood at Port-Marly</i>, slide 21 / CD 46</p> <p>Gustave Caillebotte, <i>Skiffs</i>, slide 19 / CD 42</p>
	  
	  
	<p><i>Picturing France</i> pages 51–53, 54, 61–63; see index for individual works</p>
Other resources	<p>Read nineteenth-century stories set along the rivers of the Île-de-France (see French Extension): Guy de Maupassant, "On the Water" and "A Country Excursion"</p> <p>English text available online at: http://www.classicallibrary.org/maupassant/</p> <p>View the film <i>Une partie de campagne</i> (1936), directed by Jean Renoir.</p>

1: Map Reading

Four major rivers form the backbone of France's water system: the Loire (1,010 km in length), the Seine (770 km), the Garonne (650 km), and the Rhône (522 km within France). In addition, the Rhine forms the border between France and Germany for a distance of 190 km. Identify these rivers on the map. Have students speculate on the different climates and topography along their routes.

2: Discussion

The Seine and its main tributaries—Aube, Loing, Marne, Oise, Yonne, and Eure—attracted many of the impressionists. Riverscapes offered them the opportunity to depict a nexus of land, air, and water. Using the illustrations listed, discuss how artists depicted reflections of light and movement of water. Encourage students to look closely at the reproductions. Some questions and things to look for include:

- **Brushstrokes:** Ask students to find, sketch, and label with a descriptive word or phrase the various kinds of brushstrokes that artists use to convey different elements of the waterscape. How do brushstrokes and color combine to create light and form? What methods suggest whether the water is still or in motion? Consider words such as:
 - choppy
 - smooth
 - dots
 - drags
 - dabs
 - streaks
 - short and long dashes
 - ripples
- **Horizon line:** Is there a clear horizon line? How is a distinction made (or not) between land and water? Between water and air?
- **Movement:** How do artists convey movement or stillness of water—through color, line, brushstroke? What kind of movement is it—quick, slow, languid?
- **Vantage point:** What vantage point does the image construct for you as the viewer? Is it at water level or suspended above? At water's edge? On a café terrace looking down? Alongside

the river? Consider what devices the artist employs to convey vantage point, such as cropping, framing, or other compositional arrangements.

- **Activities:** What kind of activities are taking place on the river—transportation? Industry? Leisure? Sport?
- **The encroaching city:** What elements of the modern city are interspersed with the depiction of nature? How are signs of industry hidden or implied?

French Extension

Students read and discuss two stories by Guy de Maupassant in French:

- “Une partie de campagne” (1881), in which a family of Parisian shopkeepers spends a day along the river. Compare the 1936 Jean Renoir film of the same name.
- “Sur l'eau” (1881), the story of a canotier (pleasure boater). Discuss ways in which the author uses personification in describing the river.

Primary Sources

THINK LIKE A SALON JUROR and FORM YOUR OWN AVANT-GARDE

- 1 A view of the official arts Salon, c. 1861
- 2 Title page of the program for the first impressionist exposition, 1874
- 3 Cartoon satirizing Manet's *The Railway*
- 4 Excerpts from Gustave Courbet's "realist manifesto" (see page 77)
- 5 Albert Besnard, *La Mort de Timophane*, winner of the grand prize at the 1874 Salon

ON THE RIVER

- 6 Argenteuil, with a view of the toll bridge, c. 1910
- 7 Poster advertising the "boaters' ball" at Bougival
- 8 Train schedule and fares from Gare Saint-Lazare

THE FLOATING STUDIO

- 9 Sketches Daubigny made aboard the studio boat



PS 32



PS 36



PS 33



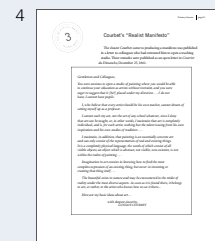
PS 37



PS 34



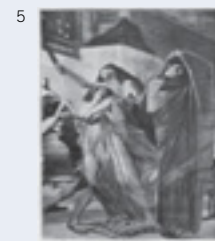
PS 38



PS 35



PS 39

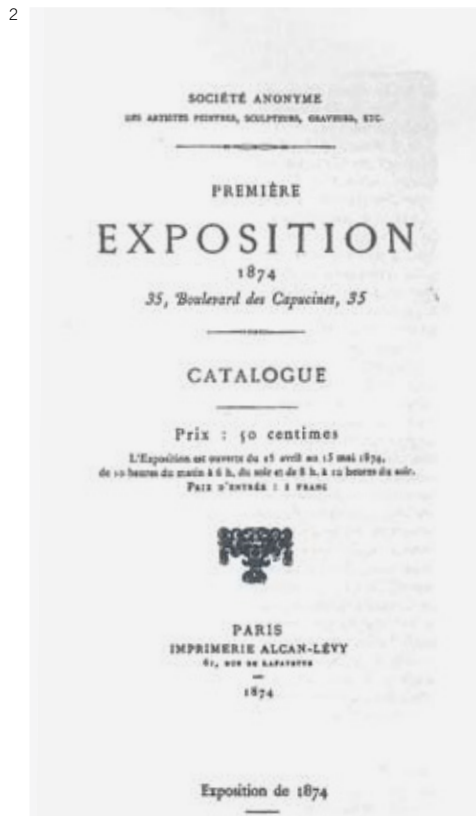


PS 35

- 1 Giuseppe Castiglione
 Italian, 1829–after 1906
*The Salon Carré at the Louvre,
 Salon of 1861*, c. 1861
 Oil on canvas, 69 x 103 cm (27 x 40 1/2 in.)
 Louvre, Paris/Scala/Art Resource, NY
- 2 Title page of the program for the first
 impressionist exposition, 1874
 National Gallery of Art Library, Washington



PS 32



PS 33

- 3 Cham (Amédée de Noé) from *Le Monde illustré*, June 6, 1974
Bibliothèque nationale de France, Paris

The cartoon satirizes Manet's The Railway. The caption reads, "Mr. Manet. In prison for having failed to give due respect to the public. It's just."

- 5 Albert Besnard, *La Mort de Timophane* (*The Death of Timophanes*), in Charles Simond, *Paris de 1800 à 1900 d'après les estampes et les mémoires du temps* (Paris, 1901), 104
National Gallery of Art Library, Washington

Besnard's painting was awarded the Grand prix de Rome at the Salon of 1874, year of the first impressionist exhibition.



PS 34



PS 35

- 6 Argenteuil, with a view of the toll bridge, c. 1910
photograph © Roger-Viollet
- 7 Poster advertising “Le Bal des Canotiers” at Bougival, c. 1875, colored engraving
Musée de l’Île-de-France, Sceaux/Lauros/
Giraudon/The Bridgeman Art Library



PS 36



PS 37

8 Train schedule and fares Paris/Saint-Germain, A. Joanne, *Environs de Paris* (Paris, 1852) and Archives of the Société Nationale des Chemins de Fer, Paris

9 Étienne Moreau-Nélaton, *Daubigny, raconté par lui-même* (Paris, 1925), fig. 52 National Gallery of Art Library, Washington

Daubigny's quick sketches, made October 28, 1857, and reproduced in Moreau-Nélaton's book, served as the basis for prints like Studio on the Boat (Le Bateau atelier).

AVEC EMPLOYANT. — Sur les lignes de l'Est, les trains supplémentaires partent aux lrs Dimanches et jours de Fête, selon les besoins du service. Le public est prié de se renseigner avant d'aller de ces trains supplémentaires.

Voie des Fêtes, voir page 3.

PARIS A SAINT-GERMAIN.

GARES.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100												
Paris (St-Laz.)	7 30	8 20	9 10	10 00	10 50	11 40	12 30	13 20	14 10	15 00	15 50	16 40	17 30	18 20	19 10	20 00	20 50	21 40	22 30	23 20	24 10	25 00	25 50	26 40	27 30	28 20	29 10	30 00	30 50	31 40	32 30	33 20	34 10	35 00	35 50	36 40	37 30	38 20	39 10	40 00	40 50	41 40	42 30	43 20	44 10	45 00	45 50	46 40	47 30	48 20	49 10	50 00	50 50	51 40	52 30	53 20	54 10	55 00	55 50	56 40	57 30	58 20	59 10	60 00	60 50	61 40	62 30	63 20	64 10	65 00	65 50	66 40	67 30	68 20	69 10	70 00	70 50	71 40	72 30	73 20	74 10	75 00	75 50	76 40	77 30	78 20	79 10	80 00	80 50	81 40	82 30	83 20	84 10	85 00	85 50	86 40	87 30	88 20	89 10	90 00	90 50	91 40	92 30	93 20	94 10	95 00	95 50	96 40	97 30	98 20	99 10	100 00

Voie des Fêtes, voir page 3.

SAINT-GERMAIN A PARIS.

GARES.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100												
Saint-Germain	7 30	8 20	9 10	10 00	10 50	11 40	12 30	13 20	14 10	15 00	15 50	16 40	17 30	18 20	19 10	20 00	20 50	21 40	22 30	23 20	24 10	25 00	25 50	26 40	27 30	28 20	29 10	30 00	30 50	31 40	32 30	33 20	34 10	35 00	35 50	36 40	37 30	38 20	39 10	40 00	40 50	41 40	42 30	43 20	44 10	45 00	45 50	46 40	47 30	48 20	49 10	50 00	50 50	51 40	52 30	53 20	54 10	55 00	55 50	56 40	57 30	58 20	59 10	60 00	60 50	61 40	62 30	63 20	64 10	65 00	65 50	66 40	67 30	68 20	69 10	70 00	70 50	71 40	72 30	73 20	74 10	75 00	75 50	76 40	77 30	78 20	79 10	80 00	80 50	81 40	82 30	83 20	84 10	85 00	85 50	86 40	87 30	88 20	89 10	90 00	90 50	91 40	92 30	93 20	94 10	95 00	95 50	96 40	97 30	98 20	99 10	100 00

Le signe * indique les trains pour lesquels des voyageurs peuvent être admis.

NOTA. — Les dimanches et jours de Fête, le temps nécessaire pour le parcours est augmenté de 15 minutes pour les trains de Paris vers Saint-Germain et de 10 minutes pour les trains de Saint-Germain vers Paris.

STATIONS	BILLETS SIMPLES				ALLER ET RETOUR			
	Semaine		Dim. et Fêt.		Semaine		Dim. et Fêt.	
	1 ^{re} cl.	2 ^e cl.	1 ^{re} cl.	2 ^e cl.	1 ^{re} cl.	2 ^e cl.	1 ^{re} cl.	2 ^e cl.
5 Asnières.....	fr. 55	fr. 35	fr. 70	fr. 45	fr. 1 10	fr. 70	fr. 1 30	fr. 80
12 Nanterre.....	fr. 95	fr. 65	fr. 1 35	fr. 1 10	fr. 1 90	fr. 1 30	fr. 2 20	fr. 1 85
14 Rueil.....	fr. 95	fr. 65	fr. 1 35	fr. 1 10	fr. 1 90	fr. 1 30	fr. 2 20	fr. 1 85
15 Chatou.....	fr. 1 20	fr. 80	fr. 1 35	fr. 1 10	fr. 2 40	fr. 1 60	fr. 2 70	fr. 2 20
17 Le Vésinet.....	fr. 1 35	fr. 1 10	fr. 1 50	fr. 1 20	fr. 2 70	fr. 2 20	fr. 3 40	fr. 2 40
19 Le Pecq.....	fr. 1 65	fr. 1 35	fr. 1 65	fr. 1 35	fr. 3 30	fr. 2 70	fr. 3 30	fr. 2 70
21 Saint-Germain.....	fr. 1 65	fr. 1 35	fr. 1 65	fr. 1 35	fr. 3 30	fr. 2 70	fr. 3 30	fr. 2 70

PS 38



PS 39

Guidelines for Salon Juries

Pretend you are a juror at the Salon of 1874, the year the first impressionist exhibition was held. Your criteria for judging submissions to the official art exposition are very different from what those young, avant-garde art rebels are doing. You have a traditional set of standards.

STANDARD 1: ART IS ACCOMPLISHED IN THE STUDIO, NOT IN NATURE.

Although studies made in nature are necessary and can even have a certain immediate appeal, they are not fully realized works of art. Finished paintings are made in the workshop where the elements of art can be applied to elevate a sketch that merely records the artist's observation to the exalted level of Art.

STANDARD 2: FINISH, FINISH, FINISH.

We need only remember the advice of Jean-Auguste-Dominique Ingres: "The touch, however clever, must not be obvious." The brushstrokes of the artist, when visible, detract from illusion and direct attention away from the painting, and toward the painter, in an unseemly way.

STANDARD 3: LINE OVER COLOR.

As our fellow academician Charles Blanc so aptly noted in 1867, "the union of drawing and color is required . . . but drawing must keep its supremacy over color. Otherwise, painting will go to ruin; it will be damned by color as humanity was by Eve."

STANDARD 4: MASTERY OF THE NUDE IS PARAMOUNT.

It is important to note that nude is not naked; the human figure must be idealized above the imperfection, even ugliness, of reality.

STANDARD 5: LESSONS MUST BE LEARNED FROM THE MASTERS OF THE PAST.

They teach artists to see.

STANDARD 6: RESPECT THE HIERARCHY OF GENRES.

Viewers must understand the subject of what they see. Furthermore, it must fit within recognized types. Within these types, a certain order of rank prevails, as established by founding academicians in the seventeenth century. First come history paintings (scenes from the Bible, history, or mythology) and other scenes composed from the imagination; then come portraiture, landscape, and finally—last and least—still life.

“America’s Next Top Artists”

You are a member of an experimental group of young artists trying to gain publicity for your work. There is no Salon at which to exhibit your paintings. Instead, you want to participate in a widely viewed television competition: “America’s Next Top Artists.” In order to qualify, you and your group must complete the following questionnaire:

State your group’s name and artistic philosophy: _____

Provide a brief sound bite or slogan suitable for publicizing your group: _____

In what artistic medium do you work? _____

How does your art differ from previous efforts in this medium? _____

List three types of subject matter found in your work: _____

Quote a review written by a critic opposed to your art movement: _____

How has your hometown, or places you have visited, influenced you as an artist or as a group? _____

What new inventions or technologies have had an impact on your art? _____

Where do members of your group meet, socialize, and develop ideas? _____

Suggest a public location suitable for an exhibition featuring your work: _____

Rugged Landscapes in Auvergne and Franche-Comté

Less well known to most foreigners than other regions in France, Auvergne and Franche-Comté nonetheless had an important place in the story of nineteenth-century French painting. Auvergne, in the center of France, is a varied land of old volcanoes, thermal springs, high plateaus, river-cut gorges, mountains, and crater lakes. Its resemblance to parts of Italy, where the best young French artists went to study, made it one of the first regions to attract French landscape painters. In Franche-Comté, along the border with Switzerland, mountains, waterfalls, and rivers—and a population with a bent toward independence—helped shape the tactile qualities

and bold subjects of realist painter Gustave Courbet, a Comté native and one of the most influential forces in French painting during the 1850s and 1860s.

Students learn about realism, but activities in this section also look at the varied geography of the French “hexagon” and its departments and overseas territories. Opportunities are suggested for creative writing and for research into agriculture and trade via one of France’s most famous products: cheese.

At a Glance

69 | STREAM OF CONSCIOUSNESS

OBJECTIVE To practice creative writing skills.
DESCRIPTION Students imagine themselves within a painting to write expressively about that place.

70 | CHEESE!

OBJECTIVE To introduce French cheese; to consider global trade issues.
DESCRIPTION Students 1) research cheeses from Auvergne, Franche-Comté, and other parts of France; 2) research and discuss international trade rules.

71 | MOUNTAINS OF FRANCE

OBJECTIVE To teach French geography; to practice map skills and metric conversions.
DESCRIPTION In class, students 1) locate French mountain ranges and consider geography clues from a painting; 2) answer math problems based on distances and elevations.

71 | VOLCANOES IN FRANCE?

OBJECTIVE To expand knowledge of French geography, including the Outre-Mer (overseas French departments and regions).
DESCRIPTION Students research volcanoes in continental France and French territories overseas.

72 | “I CANNOT PAINT AN ANGEL”


OBJECTIVE To consider the aims of realism.
DESCRIPTION In class, students compare two landscapes, imagining them as backdrops for different kinds of theatrical and musical performances.

Stream of Consciousness

Subject areas	Language arts, visual arts
Activity	Creative writing
Handout 1	Stream of Consciousness (prompts for short writing exercise)
Handout 2 	“Près du ruisseau, je...” (French extension)
Illustration	Gustave Courbet, <i>The Stream</i> , repro. / slide 24 / CD 50
	
CD 50	
<i>Picturing France</i> pages 79, 81	

Invite students to contemplate the forest solitude of Courbet’s painting then, using Handout 1, write short notes in response to it. Students will then turn these notes into a longer prose-poem meditation on the place. The activity could be applied to numerous other works in the packet.

French Extension

Students write their prose-poems in French using Handout 2 .

Cheese!

Subject areas	Social studies, civics and government, international relations
Activities	Group research, class discussion
Illustration	Wall map
Other resources	<p>Learn about: The AOC designation http://www.inao.gouv.fr/ (in English and French)</p> <p>Cheeses from Normandy http://www.fromages.org/fdn/index_en.html</p> <p>Camembert http://www.camembert-france.com/histca.html</p> <p>Brie de Melun http://www.la-seine-et-marne.com/recettes/brie-melun.html</p> <p>Cheeses from Auvergne www.fourme-ambert.com (in French)</p> <p>www.saintnectaire.com</p> <p>www.salers.org (in French)</p> <p>Cheeses from Franche-Comté http://www.fromage-morbier.com/</p> <p>http://www.comte.com/english/index.html</p> <p>http://www.interfrance.com/fr/fc/ga_la-fromagerie.html#fromage (in French)</p>

1. Research Cheese

In a country famous for cheese, Auvergne and Franche-Comté are especially noted, producing a number of AOC cheeses. AOC (*appellation d'origine contrôlée*) designations are given to cheese, wine, and other products. They guarantee that the products are made in a specific geographic area, by traditional methods, and to the highest quality standards. Of the more than five hundred French cheeses, only forty-one were designated AOC as of 2004.

Auvergne cheeses:	Franche-Comté cheeses:
Cantal	Comté
Saint-Nectaire	Bleu de Gex
Bleu d'Auvergne	Morbier
Fourme d'Ambert	Vacherin
Salers Haute	
Montagne	



Legend has it that the cheeses of Auvergne are among the first ever made; Cantal was said to produce the cheese that was most coveted in ancient Rome, and the name Fourme is from the Latin word that describes the cheese's cylindrical shape. Franche-Comté is also renowned for its cheese, including Comté, which was among the first given AOC status (in the late 1950s). Today, cooperative dairies produce more than forty-three thousand tons of the large wheels—the largest AOC production by far. Rules stipulate not only the breed of cow whose milk goes into Comté, but also that each animal have one hectare of natural pasture to graze on.



As a class, undertake a research project to learn more about French cheeses, assigning different groups to different regions of the country. The Web sites listed will get you started. If possible, conclude with a tasting party!

2: Research and Discuss Trade Issues

Introduce the class to the complex debate about product names and origins. France has long fought use of the word “champagne” to describe sparkling wine not produced in the country's Champagne region. Now European Union (E.U.) rules about “geographic indications” (GIs) seek to protect how many agricultural products are labeled.

Should cheese makers in the U.S. or other countries be allowed to call their products Cantal or Saint-Nectaire if they are made in the same style as the ones from Auvergne? What about Parmesan—is it a ubiquitous kind of cheese or one made in a certain part of Italy? Some U.S. products, like Florida oranges, Vidalia onions, and Idaho potatoes, might also qualify for the same protection. National and local pride, concerns about globalization, desire for authenticity—all these factors and more come into play. Encourage students to do further research and stimulate a class discussion about this contested issue.

Mountains of France

Subject areas	Social studies, math, geography
Activities	Class discussion, map reading, metric conversions
Handout 3	Mountains of France (reference)
Handout 4	Mountains of France Problems (math worksheet, answer key below)
Illustrations	<p>Wall map</p> <p>Théodore Rousseau, <i>Mountain Stream in the Auvergne</i>, repro. / slide 23 / CD 49</p> <p>Gustave Courbet, <i>The Stream</i>, repro. / slide 24 / CD 50</p> <p>Modern landscape photographs on CD</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>CD 49</p> </div> <div style="text-align: center;">  <p>CD 50</p> </div> </div>
<i>Picturing France</i> pages 74, 75, 81; see index for individual works	

Use this activity to locate and characterize mountain ranges in Franche-Comté, Auvergne, and other parts of France. Focus first on the Massif Central and Jura Mountains. Show the illustrations above and ask students what they can say to characterize the mountain ranges based on the two illustrations:

- What does the vegetation suggest about the elevation?
- Would they surmise that these are old formations like the Appalachians or younger ones like the Rockies? How can you tell?
- What kinds of human activity might take place here?

Continue to introduce the other major mountain ranges in France. Handout 3 provides basic introductory information.

Follow up with Handout 4, which uses a set of conversion problems to contrast mountains in France and the U.S.

Handout 4 Answer Key

1. Mont Blanc, 4,807 meters; 4,672 feet, 1,424 meters; 2,710 meters; Puy de Sancy, 1,885 meters; 3,298 meters; 5,636 feet, 1,718 meters
2. 2,037 meters, Puy de Sancy; 6,194 meters, Mont Blanc
3. 4,823 feet, 1,470 meters

Volcanoes in France?

Subject areas	Social studies, natural science
Activities	Individual research, geography activity
Handout 5	Looking for Volcanoes (tips for research, map/geography activity)
Illustrations	<p>Modern landscape photographs on CD</p> <p>See other primary documents listed on page 73</p>
<i>Picturing France</i>	pages 74, 75
Other sources	<p>Explore volcanoes in France and around the world online: http://www.volcano.si.edu/world</p> <p>Learn more about France's overseas departments and territories: http://www.outre-mer.gouv.fr/outremer/front (in French)</p>

The last time a volcano erupted in continental France was about 4500 BC, in the Chaîne des Puys, in Auvergne. However, eruptions in the French departments and regions overseas, known as the Outre-Mer, have been much more recent than that. As of January 2006, there was an ongoing eruption on the French island of Réunion in the Indian Ocean. Use Handout 5 to stimulate discussion about the varied nature of France's geography and to introduce students to French departments and overseas territories.

French Extension




Direct students to the Web sites below for research into volcanoes using French sources. In class, stage a student contest to name an imaginary new volcano, giving it a French word with aptly sulfurous connotations. See:

www.brgm.fr/volcan

www.vulcania.com

a high-tech park and exploratorium in Auvergne, which includes a feature for young people (<http://www.vulcania.com/fr/les-contes-animes-102.html>)

“I Cannot Paint an Angel”

Subject areas	Visual arts, theater arts
Activity	Class discussion
Illustrations	<p>Théodore Rousseau, <i>Mountain Stream in the Auvergne</i>, repro. / slide 23 / CD 49</p> <p>Gustave Courbet, <i>Grotte de la Loue</i>, CD 51</p> <p>Jean-Baptiste-Camille Corot, <i>Forest of Fontainebleau</i>, slide 11 / CD 21</p> <p>Modern scenery photographs on CD</p> <p>See other primary sources listed on page 73</p>
	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>CD 49</p> </div> <div style="text-align: center;">  <p>CD 51</p> </div> <div style="text-align: center;">  <p>CD 21</p> </div> </div>
<p><i>Picturing France</i> page 81; see index for individual works</p>	

Gustave Courbet once famously declared that he could not paint an angel because he had never seen one. This ran exactly counter to the highest ideals of academic art, which saw history painting—scenes from the Bible, ancient myth, or history—as the greatest achievement in painting because it required the artist’s erudition and imagination. This is why Corot, for example, felt compelled to add Mary Magdalene to his forest scene. For Courbet, by contrast, the only authentic source of art was experienced in the immediate present, by an individual artist. He treated ordinary people and everyday subjects, and he presented them on a heroic scale. In his landscapes he eschewed the picturesque for concentrated views that gave a tactile sense of rock, forest, and water.

In class, compare the two spaces painted by Rousseau and Courbet:

- Rousseau leads the eye into the distance down a rocky gorge, finding houses and factories, and signs of life along the way.
- Courbet locks onto the face of the cliff, narrowing our view so tightly that we see only what one glance will reveal (compare the modern photographs of the same scene on the CD). He is interested in the textures of the rock and water, emphasizing the objects’ innate physical qualities rather than their possibilities for the picturesque.

Invite students to imagine that Rousseau’s and Courbet’s paintings are backdrops in a theater. What kind of action—what sort of play—might prompt a set designer to choose one or the other? What music might seem to fit?

Primary Sources

CHEESE!

- 1 Logo for AOC cheeses

MOUNTAINS and VOLCANOES?

- 2 Baron Isidore Taylor, *Voyages pittoresques dans l'ancienne France*
- 3 A travel poster

“I CANNOT PAINT AN ANGEL”

- 4 Excerpts from Gustave Courbet's “realist manifesto”
- 5 Cartoon satirizing Courbet's realism

1



PS 40

3



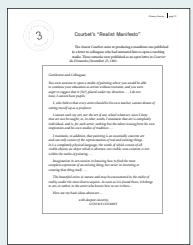
PS 42

2



PS 41

4



5



PS 43

- 1 Logo for AOC cheeses

This mark is found on products with appellation d'origine contrôlée status.

- 2 Baron Isidore Taylor, *Voyages pittoresques dans l'ancienne France* (Paris, 1820), frontispiece
National Gallery of Art Library, Washington
Victoria and Roger Sant Fund



PS 40

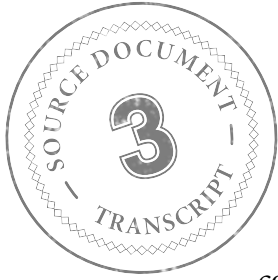


PS 41

3 Tamagno, *Grottes de Baume-les-Messieurs*, in the Jura
Lithographic tourist poster
photograph © Roger-Viollet



PS 42



Courbet's "Realist Manifesto"

The closest Courbet came to producing a manifesto was published in a letter to colleagues who had entreated him to open a teaching studio. These remarks were published as an open letter in *Courrier du Dimanche*, December 25, 1861.

Gentlemen and Colleagues,

You were anxious to open a studio of painting where you would be able to continue your education as artists without restraint, and you were eager to suggest that it [be?] placed under my direction . . . I do not have, I cannot have pupils.

I, who believe that every artist should be his own teacher, cannot dream of setting myself up as a professor.

I cannot teach my art, nor the art of any school whatever, since I deny that art can be taught, or, in other words, I maintain that art is completely individual, and is, for each artist, nothing but the talent issuing from his own inspiration and his own studies of tradition . . .

I maintain, in addition, that painting is an essentially concrete art and can only consist of the representation of real and existing things. It is a completely physical language, the words of which consist of all visible objects; an object which is abstract, not visible, non-existent, is not within the realm of painting . . .

Imagination in art consists in knowing how to find the most complete expression of an existing thing, but never in inventing or creating that thing itself . . .

The beautiful exists in nature and may be encountered in the midst of reality under the most diverse aspects. As soon as it is found there, it belongs to art, or rather, to the artist who knows how to see it there...

Here are my basic ideas about art...

*with deepest sincerity,
GUSTAVE COURBET*

- 5 A cartoon by Cham (Amédée de Noé), reproduced in *Les Folies Parisiennes. Quinze années comiques, 1864–1879* (Paris, 1883), 125
National Gallery of Art Library, Washington
The caption reads, "A visit to the studio: Realism pushed to its absolute limits."



PS 43

Stream of Consciousness

Studying a painting can be like reading a book. It can allow you to forget where you actually are while you imaginatively enter another time and place. Study Courbet's painting, *The Stream (Le Ruisseau du Puits-Noir, vallée de la Loue)*, until you feel yourself in the midst of it, alone and surrounded on all sides by wild nature. Answer the prompts on this sheet and use them to create a prose-poem that describes your experience.

Standing alone by this stream...

I see _____

I touch _____

I smell _____

I think _____

I wish _____

I wonder _____

I am _____



Gustave Courbet, *The Stream (Le Ruisseau du Puits-Noir, vallée de la Loue)*

“Près du ruisseau, je ...”

Étudier une peinture peut parfois s'apparenter à lire un livre. Cette étude nous permet souvent d'oublier le monde qui nous entoure, et de se créer par la même occasion une nouvelle dimension. Ainsi, étudiez l'œuvre de Courbet, *Le ruisseau du Puits-Noir*; jusqu'au moment où vous vous sentirez seul(e) au beau milieu de la nature.

Continuez les phrases suivantes et utilisez-les pour écrire un poème en prose traitant de l'expérience que vous venez de vivre.

Debout, seul(e), près du ruisseau...

Je vois _____

J'entends _____

Je touche _____

Je sens _____

Je pense _____

J'espère _____

J'imagine _____

Je suis _____



Gustave Courbet, *The Stream (Le Ruisseau du Puits-Noir, vallée de la Loue)*

Mountains of France

Here is a quick guide to the major mountain ranges in France.

- The rugged **Pyrenees** create a formidable barrier between France and Spain. The highest peak, on the Spanish side, Mont Aneto, is 11,169 feet and lies within a massif (mountain mass) called the Maladeta, the Cursed.
- Along the Rhine river in northeastern France, the highest of the ancient dome-shaped summits of the **Vosges** rises to a gentle height of 4,672 feet.
- South of the Vosges, the **Jura** straddle the border with Switzerland. The highest peak, near the Swiss city of Geneva, reaches 5,636 feet. The name Jura comes from a word meaning “forest” and is the origin of “Jurassic.”
- The **Massif Central** is a huge upland area in south central France, occupying about one-sixth of the country’s total land area. It largely consists of 2,000- to 3,000-foot plateaus, but also includes peaks reaching upward of 6,000 feet, dramatic limestone gorges, and volcanoes. The volcanic Puy de Sancy is the highest point at 6,184 feet.
- The **Alps** cover more than 80,000 square miles in some nine countries, from Germany to the former Yugoslavia. They were formed in the same geologic period as the Andes, Rockies, and Himalayas, but do not rise quite so high. The highest point in all of Europe is France’s Mont Blanc at 15,771 feet, along the border with Italy and Switzerland.
- The island of Corsica is a department of France. The fourth largest island in the Mediterranean, it is largely mountainous, rising from the sea to nearly 9,000 feet.

Mountains of France Problems

Use information about French mountains provided on Handout 3.

1. Fill in the missing peak names and elevations of the highest points in various French mountain ranges. Then convert from feet to meters (1 foot = 0.3048 meters).

_____ in the Alps = 15,771 feet = _____ meters

Ballon de Guebwiller, in the Vosges = _____ feet = _____ meters

Mont Chinto, in Corsica = 8,890 feet = _____ meters

_____ in the Massif Central = 6,184 feet = _____ meters

Mont Vignemale, in the French Pyrenees = 10,821 feet = _____ meters

Crête de la Neige, in the Jura = _____ feet = _____ meters

2. Compare the highest peaks in the eastern and western U.S. Convert each elevation; then write the name of the French peak nearest in height.

Mount Mitchell, North Carolina = 6,684 feet = _____ meters \approx _____

Mount McKinley, Alaska = 20,320 feet = _____ meters \approx _____

3. The lowest point in the U.S. is in Death Valley, California, at about 282 feet below sea level. The lowest point in France occurs in the Rhône river delta, where the elevation is about two meters below sea level. How much greater is the difference between minimum and maximum elevations in the U.S. than in France?

_____ feet = _____ meters

Looking for Volcanoes

Puy-de-Dôme in Auvergne is the only active volcano in continental France, where the last eruption occurred about 4500 BC. In terms of earth history, this was just yesterday. Still, there have been much more recent eruptions on French soil than that—one in October 2005, for example. Seem unlikely? Not so, if you take into account the Outre-Mer, France’s departments and regions literally “across the sea.” They include volcanic islands in the West Indies, French Polynesia, and the Indian Ocean.

Explore volcanoes in France and around the world at <http://www.volcano.si.edu/world>.

On the world map below, indicate the approximate locations of:

France

Auvergne

The West Indies and the islands of Guadeloupe and Martinique

French Polynesia and the islands of Tahiti and Bora Bora

The island of Réunion in the Indian Ocean

See if you can find the answers to these questions about French volcanoes.

Where did the 2005 eruption take place? _____

What is the name of the volcano? _____

What is its current status? _____

On what island did a 1976 eruption force evacuation of the capital city? _____

What is the name of that volcano? _____



Painters and Tourists in Normandy

By 1830 Normandy had begun to attract painters to its seaside on the English Channel. Almost every artist we look at in this teaching packet worked there. Initially artists were drawn by the picturesque—by both the coastal scenery and by the “quaint” peasants and fishermen who lived there. Within twenty years, however, many had adopted a new subject: modern life and the growing numbers of middle-class tourists who flocked to new beach resorts like Trouville.

Because of the range of artists who worked in Normandy, the activities in this section explore very different themes—from the rise of plein-air painting to pointillism.

At a Glance

85 | WRITING *EN PLEIN AIR*

OBJECTIVE To consider the relationship between studies and finished works in literature and art; to practice creative writing.

DESCRIPTION After looking at painted studies in class, students “sketch” a verbal landscape, which they turn into a polished prose-poem.

85 | CULTURE CLASH

OBJECTIVE To consider the impact of tourism and social change; to practice critical reading and creative writing skills.

DESCRIPTION Students analyze and reply to a letter written by an artist about tourists in Normandy.

86 | DO-IT-YOURSELF POINTILLIST PAINTING

OBJECTIVE To consider, and experiment with, neo-impressionism; to connect French products with students’ lives.




DESCRIPTION Looking at paintings in class, students 1) learn about neo-impressionism; 2) research Camembert cheese on their own; 3) decorate a wooden Camembert box using pointillist technique.

87 | COMPARING TWO STUDIES

OBJECTIVE To look and analyze critically; to practice expository writing.

DESCRIPTION Students write two museum labels contrasting works of art.



Writing en Plein Air

Subject areas	Language arts, visual arts
Activity	Creative writing
Illustrations	Eugène Boudin, <i>Jetty and Wharf at Trouville</i> , repro. / slide 26 / CD 53 Eugène Boudin, <i>On the Jetty</i> , CD 54 Jean-Baptiste-Camille Corot, <i>Beach near Etretat</i> , slide 25 / CD 52 See other primary sources listed on page 89
	  
	<i>Picturing France</i> pages 86–87

Just like artists, writers often make use of rapid, on-the-spot sketches that they later rework—sometimes exhaustively—to make more carefully considered works of art. In this exercise, students create a literary landscape, beginning with a quick initial sketch and working up to a more artfully crafted representation. Before assigning this activity, lead a general discussion comparing the finished work and studies listed above.

Ask students to go to a location they want to write about. They should jot down quick notes about their initial impressions. Suggest they start with the most immediately striking features and add detail as time allows. After returning home, students reorganize their on-site notes in a more coherent form and use them to write a prose-poem about their chosen landscapes. Back in class, discuss how their word sketches and final prose-poems differ.

Culture Clash

Subject areas	Language arts, social studies
Activities	Reading and analysis, creative writing
Handout 1	Culture Clash (writing prompt)
Handout 2 	Cette plage de Trouville (French extension)
Illustrations	Eugène Boudin, <i>Jetty and Wharf at Trouville</i> , repro. / slide 26 / CD 53 Eugène Boudin, <i>On the Jetty</i> , CD 54 See other primary sources listed on page 89
	 
	<i>Picturing France</i> page 92; see index for individual works


Most of the artists who painted the beaches of Normandy did so as outsiders who were just passing through. Eugène Boudin had a more personal connection with the region. Having grown up on the coast, he had witnessed the rapid transformation of humble ports and fishing villages into fashionable tourist resorts. The rise of tourism benefited Boudin's art in several ways, most importantly by providing him with an unconventional new subject (modern life at the seashore) and a steady stream of buyers (coastal tourists). Even so, Boudin was ambivalent about the outsiders who had so profoundly affected his career and home.

Look at Boudin's paintings in class and distribute Handout 1. It asks students to read and answer questions about a letter written by the artist, then to write a response to him.

French Extension

Students do the activity in French using Handout 2 .

Do-It-Yourself Pointillist Painting

Subject area	Visual arts
Activities	Class discussion, art activity
Illustrations	<p>Georges Seurat, <i>Lighthouse at Honfleur</i>, repro. / slide 29 / CD 57</p> <p>Georges Seurat, <i>Seascape at Port-en-Bessin, Normandy</i>, slide 30 / CD 58</p> <p>Georges Seurat, <i>Study for "La Grande Jatte,"</i> CD 59</p> <p>Modern landscape photographs on CD</p>
	
	<i>Picturing France</i> page 98; see index for individual works

1: Discussion

In class, look at the paintings above and discuss neo-impressionism:

- its use of pointillist technique to achieve optical mixing of color
- its concern with the creation of mood by formal devices, like the use of warm versus cool colors or ascending versus descending line

2: Art Activity

It was long thought, incorrectly, that Seurat painted studies like the one for the *Grande Jatte* on cigar box lids. We know now that was not true, but give students an opportunity to try out the pointillist technique by decorating wooden boxes for Camembert, Normandy's most famous cheese. The students' designs should reflect something of the culture of Normandy.




They can use traditional bristle brushes, small foam brushes, or cubes of cut foam. If it seems too challenging to work directly, have them start from a photograph, magazine illustration, or reproduction from this packet. Instruct students to devise a color strategy before they begin painting. Encourage them to experiment with:

- the optical effects of complementary and warm/cool color combinations
- laying colors side by side to produce optical mixing versus applying dabs over a base of the dominant local color
- different ways of applying the brush (e.g., evenly distributed dabs as in *Lighthouse at Honfleur* versus the contoured strokes in *Seascape at Port-en-Bessin*)

Review the finished works and lead a discussion about the practical experience of painting in a pointillist style. Some questions to consider:

- How many colors did students use?
- How frequently did they need to switch or clean brushes?
- How does dabbing compare with stroking the brush, both as a mode of representation and as a physical action?

Comparing Two Studies


Subject areas	Visual arts, language arts
Activities	Visual analysis, expository writing
Handout 3	Write New Museum Labels (writing prompt)
Handout 4 	Nouvelles étiquettes (French extension)
Illustrations	Jean-Baptiste-Camille Corot, <i>Beach near Etretat</i> , slide 25 / CD 52 Georges Seurat, <i>Study for "La Grande Jatte,"</i> CD 59
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>CD 52</p> </div> <div style="text-align: center;">  <p>CD 59</p> </div> </div>
<i>Picturing France</i> page 87; see index for individual works	

In class, look at the two illustrations above. Both are preparatory sketches intended to help the artist create a fully realized painting but are very different in style themselves. Consider such factors as:

- palette
- brushstroke
- atmosphere
- position of horizon
- use of figures

Handout 3 prompts students to write labels for the works of art, emphasizing each one's unique character.

French Extension

Students write their labels in French using Handout 4 .

Primary Sources

- 1 Advertisement for outdoor painting box
- 2 Postcards from Trouville, c. 1900
- 3 A bathing carriage, 1899–1900
- 4 Advertisements for excursions in Normandy and Brittany



PS 44



PS 45



PS 46



PS 47

- 1 Advertisement for E. Mary et Fils, Paris, in *Salon de 1888, Catalogue illustré* (Paris, 1881), 351
National Gallery of Art Library, Washington
- 2 Postcards from Trouville, c. 1900
Courtesy of Barbara S. Moore

SEPTIÈME ANNÉE

E. MARY ET FILS

26, rue Chaptal, PARIS

FOURNITURES COMPLÈTES

POUR
LE PORTANT À L'ÉTOILE — CROQUIS — LE PAPEL
L'ÉCRIVAIN
LE FEUILLE — LA SCRIPTION ET LE MOULAGE
L'ORFÈVRE ET TOUTES LES BRANCHES DE SON ART

PROFESSEUR-ÉCRIVAIN — VERMOREL-MARIE
BARBEZIEUX
BOUTERIEUX — PÉREIRA
VITTEL, etc.

COULEURS FIXES POUR L'AQUARELLE
Procédé J.-G. VIBERT

Fabrique de Maroquins et Haquettas

SABRES ET ENGAGEMENT, SETTEBAIS, VANDERBEEK
Boutillage et restauration de Sables

LE PROJECTORAMA (Pat. N. 4-1880)

C'est à présent sans le précédent sur le papier à dessin ou sur le bois à aquatinte l'éclairage de ce que l'on voit maintenant en couleurs d'écrans opaques, de verre blanc ou de verre noir, qui se reproduit par la projection sur une paroi de toile peinte et avec la circulation d'air.

(Illustration de dessin, N. 22 et 4, 8, 10)

Toute opinion sur
chaque point,
avec ses preuves
est demandée.

Vente en Gros et en Détail de tous les produits
de la Maison CH. ROBERSON ET C^e de Londres (Seuls représentants)

MEDIUM ROBERSON
COULEURS pour la Peinture à l'huile, Bronzes, Firmans, etc.
COULEURS pour l'Aquarelle, Firmans, Papiers, Brosses, etc.
OUTILS pour la gravure à l'eau-forte (Sablons) et en général toutes fournitures anglaises de toute nature.

351

PS 44



PS 45

Culture Clash

Having grown up on the coast, Eugène Boudin witnessed the rapid transformation of humble ports and fishing villages into fashionable tourist resorts. These tourists offered him modern subjects to paint and a steady stream of buyers. Even so, Boudin was ambivalent about them. After reading the following letter, written after the artist's return from a trip to a Normandy resort, try to analyze his mixed feelings.

28 August 1867

Cher Martin:

This beach at Trouville which used to be my delight, now, since my return, seems like a frightful masquerade. One would have to be a genius to make something of this bunch of do-nothing poseurs. When you've just spent a month among people devoted to the rough work of the fields, to black bread and water, and then you see again this bunch of gilded parasites who have so triumphant an air, it strikes you as pitiable and you feel a certain shame in painting such idle laziness. Fortunately, dear friend, the Creator has spread out everywhere his splendid and warming light, and it is less this society that we reproduce than the element which envelops it.

1. In your own words, summarize Boudin's complaints against the tourists.
2. Based on the objects and activities that Boudin associates with the people he saw in Normandy, what adjectives would you use to describe them? Can you find two or three vivid descriptions that illustrate his ambivalence about the Trouville tourists?
3. What reason does Boudin give for continuing to paint at Trouville despite his dislike of the people there?
4. Boudin wrote his letter to a friend who was an art dealer. Imagine you are that friend. How would you answer him? Write your response at the bottom of this page.

Cette plage de Trouville

Ayant grandi sur la côte, Eugène Boudin a été témoin de la rapide transformation des ports et des villages de pêche en de hauts lieux de tourisme. La présence de ces touristes lui a permis de peindre des sujets plus modernes, en lui fournissant un réseau de riches acheteurs. Même si Boudin portait un avis ambivalent à leur égard.

Après avoir lu la lettre suivante, écrite après le retour de l'artiste d'un voyage en Normandie, tentez d'analyser ses divers sentiments.

28.viii.1867

Cher Martin:

Faut-il le confesser ? Cette plage de Trouville qui naguère faisait mes délices n'a plus l'air à mon retour que d'une affreuse mascarade. Il faut presque du génie pour tirer parti de cette bande de fainéants <<poseurs>>. Quand on vient de passer un mois au milieu de ces races vouées au rude labeur des champs, au pain noir et à l'eau, et qu'on retrouve cette bande de parasites dorés qui ont l'air si triomphant, ça vous fait un peu pitié et l'on éprouve une certaine honte à peindre la paresseuse désœuvrée. Heureusement, cher ami, que le Créateur a répandu un peu partout sa splendide et réchauffante lumière et que c'est moins ce monde que l'élément qui l'enveloppe que nous reproduisons.

1. Résumez à l'aide de vos propres mots les reproches formulés par Boudin au sujet des touristes.
2. Pouvez-vous trouver deux ou trois descriptions qui illustrent son ambivalence concernant les touristes de Trouville ?
3. Quelle raison Boudin donne-t-il pour continuer à peindre Trouville malgré son dégoût pour les gens qui s'y trouvent ?
4. Boudin a écrit cette lettre à l'un de ses amis qui était marchand de tableaux. Imaginez que vous êtes cet ami. Comment lui auriez-vous répondu ? Écrivez votre réponse ci-dessous.

Write New Museum Labels



Georges Seurat, *Study for "La Grande Jatte"*



Jean-Baptiste-Camille Corot, *Beach near Etretat*

On a visit to a museum, you see these two sketches hanging side by side. A label emphasizes the characteristics they have in common, telling you that they are both small studies painted outdoors and that they were intended to serve as models for larger paintings. But you see some important differences, too. Describe some of the differences you see in the two artists' treatment of the following:

- Brushwork
- Texture
- Use of color
- Atmospheric conditions
- Figures
- Ratio of sky to land

Write a new label for each painting that describes its technique and style, and introduces visitors to Corot and Seurat. Use no more than 150 words for each label.

Nouvelles étiquettes



Georges Seurat, *Study for "La Grande Jatte"*



Jean-Baptiste-Camille Corot, *Beach near Etretat*

Lors de la visite d'un musée, vous remarquez ces deux croquis côte à côte. Une étiquette met en valeur leurs points communs : les deux images sont de petites études et ont pour but de servir de modèle pour des peintures plus grandes. Vous remarquez aussi d'importantes différences. Décrivez certaines d'entre ces différences en insistant tout particulièrement sur les aspects suivants :

- La peinture
- L'utilisation des couleurs
- Le climat
- Les personnages
- Le rapport terre/ciel

Écrivez une nouvelle étiquette pour chaque peinture, qui portera sur la technique et le style d'introduire afin Corot et Seurat aux visiteurs du musée. Vous n'utiliserez que 150 mots pour chaque étiquette.

Seeking the “Primitive” in Brittany

Nineteenth-century visitors to Brittany encountered a culture unique in France; in fact, it hardly seemed French at all. They heard a language incomprehensible to Parisians but perhaps understood by someone from Cornwall. Local peasants were deeply religious, but their ceremonies included echoes of a pagan past and saints not recognized by Rome. The hard, rocky landscape seemed haunted by the ghost of King Arthur. Celtic traditions shaped music, dance, and legend. There was no local wine—only cider!

The remoteness of Brittany and its “otherness” attracted artists like Paul Gauguin, who hoped to tap a deep and expressive power they believed

had been lost in the industrialized world but that might still flow from a more “primitive,” less compromised culture. For Gauguin, this quest would lead eventually to the South Seas, but his first explorations with the bold, expressive style he called synthetism (*synthétisme*) occurred in Brittany. Activities in this section focus on synthetism and help acquaint students with Brittany’s Celtic culture.

At a Glance

97 | WISH YOU WERE HERE

OBJECTIVE To explore the lives and work of Gauguin and his mentor Camille Pissarro; to exercise students’ creative imagination.

DESCRIPTION In class, students discuss the biographies of both artists before completing a brief art and writing assignment.

97 | *SYNTHÉTISME*

OBJECTIVE To explore *synthétisme* and abstraction.

DESCRIPTION In class, students 1) compare two paintings to discover characteristics of synthetic works; 2) apply them in an art activity.

98 | CREATING A MOOD

OBJECTIVE To consider elements of landscape that create mood.

DESCRIPTION While looking at a set of paintings, students discuss visual cues for mood.

98 | CELTIC CULTURE: MUSIC, DANCE, LEGEND

OBJECTIVE To learn about Breton music and dance; to exercise creativity in music and writing.





DESCRIPTION In class, students 1) try a Breton dance themselves; 2) research on their own.

99 | DRESSING THE PART

OBJECTIVE To explore Breton folk culture.






DESCRIPTION Following an overview in class, students research Breton costume and produce a report.

Wish You Were Here

Subject areas	Language arts, visual arts
Activities	Class discussion, creative writing, art activity
Handout 1	Wish You Were Here (writing prompt and color-in project)
Illustrations	Paul Gauguin, <i>Landscape at Le Pouldu</i> , CD 62 Paul Gauguin, <i>Haystacks in Brittany</i> , slide 32 / CD 63 Paul Gauguin, <i>Breton Girls Dancing</i> , repro. / slide 31 / CD 60 Paul Gauguin, <i>Pleasures of Brittany</i> , CD 61 Any work by Camille Pissarro
	  CD 62 CD 63   CD 60 CD 61
	<i>Picturing France</i> pages 27–28, 103–105; see index for individual works

In this activity, students put themselves in Gauguin’s *sabots* (wooden shoes) to illustrate and write a postcard from the artist to his old friend and mentor Pissarro, explaining how the countryside inspires him. In class, review the biographies of the two artists before distributing the writing prompt on Handout 1. Focus on Gauguin’s purposes for working in Brittany, especially his desire to find a “primitive,” authentic culture that would impart power to his painting.

Synthétisme






Subject area	Visual arts
Activities	Class discussion, art activity
Handout 2	Abstracting Nature (prompts and instructions for art activity)
Illustrations	Paul Gauguin, <i>Brittany Landscape</i> , CD 64 Paul Gauguin, <i>Landscape at Le Pouldu</i> , CD 62 Paul Gauguin, <i>Breton Girls Dancing</i> , repro. / slide 31 / CD 60 Paul Gauguin, <i>Haystacks in Brittany</i> , slide 32 / CD 63 Paul Sérusier, <i>Farmhouse at Le Pouldu</i> , repro. / slide 34 / CD 68
	   CD 64 CD 62 CD 60   CD 63 CD 68
	<i>Picturing France</i> page 110; see index for individual works

Lead a discussion comparing *Brittany Landscape* and *Landscape at Le Pouldu* to discover differences that mark the second as a *synthétiste* (synthetist) painting. Elements that characterize synthetism include:

- simplified, flattened forms
- repetition of forms
- outlining of shapes
- bold, unmodulated colors
- use of color for expressive purposes

Continue to look further at the other paintings listed above to reach consensus about their synthetist characteristics. Follow up the discussion with Handout 2. It prompts students to view a landscape through Gauguin’s eyes and provides instructions for them to make a synthetist landscape starting from a black-and-white photograph. Students can find a photograph on their own or you can print images in gray scale from the CD.


Creating a Mood

Subject area	Visual arts
Activity	Class discussion
Illustrations	<p>Paul Gauguin, <i>Brittany Landscape</i>, CD 64</p> <p>Paul Gauguin, <i>Landscape at Le Pouldu</i>, CD 62</p> <p>Paul Gauguin, <i>Haystacks in Brittany</i>, slide 32 / CD 63</p> <p>Henri Moret, <i>The Island of Raguenez, Brittany</i>, CD 65</p> <p>Odilon Redon, <i>Breton Village</i>, CD 67</p> <p>Paul Sérusier, <i>Farmhouse at Le Pouldu</i>, repro. / slide 34 / CD 68</p> <p>See other primary sources listed on page 101</p>
	     
<i>Picturing France</i> See index for individual works	

In class, discuss how landscape painting creates a mood through color, line, and composition. What colors create a cheerful-looking place? What colors suggest hot or cold weather? What types of lines seem restless or still? What is the impact of filled or open spaces? Consider how details—or lack of them—affect the scene.

You may want to consider landscapes from other sections as well.

Celtic Culture: Music, Dance, Legend

Subject areas	Social studies, performing arts, language arts
Activities	Class discussion, music/dance
Illustrations	<p>Paul Gauguin, <i>Breton Girls Dancing, Pont-Aven</i>, repro. / slide 31 / CD 60</p> <p>See other primary sources listed on page 101</p>
	 <p>CD 60</p>
<i>Picturing France</i> pages 106, 108–109	
Other resources	<p>Get song lyrics, sheet music, and hear or download audio: http://perso.wanadoo.fr/per.kentel/ (in French and English)</p> <p>See examples of the gavotte and other Breton dances: http://videos.dancilla.com (search by dance type or region)</p> <p>Print dance instructions from: www.webfeet.org/frenchtrad/crisbheet</p> <p>Learn more legends at: www.europeoftales.net</p>

1: Explore Music and Dance

Explore the rich heritage of traditional Breton song and dance. Kan ha diskant (see Primary Sources) singing often accompanies gavotte dances. Repetition of lyrics and alternation of voices in solo and tandem singing sets up a strong rhythm that propels the song—and the dance—forward.

Gauguin's girls are dancing a gavotte. With instructions from the Web sites listed above, try your hand (and feet!) at dancing a gavotte in class.

2: Explore Breton Legends



You have probably heard of leprechauns, but what about korrigans? They are gnomelike, mischievous beings who abound in Brittany. In fact, mythical creatures are associated with nearly every feature of Brittany’s landscape: giants whose footprints formed its dramatic hills and rocky outcroppings, mermaids splashing in its shimmering coastal waters, mischievous elves and fairies cavorting in fields and streams, and dangerous enchantresses haunting the region’s woodlands. Have students read the legend of Ys (in Primary Sources) and learn more about Brittany’s rich store of legends at the Web site listed.

French Extension

Translate and study the structure of songs by one of the most widely known Breton groups, Tri Yann. Lyrics (most of them in French) are also available from:

<http://www.paroles.net/artis/1960>

Dressing the Part

Subject area	Social studies
Activities	Class discussion, individual research
Illustrations	<p>Paul Gauguin, <i>Breton Girls Dancing, Pont Aven</i>, repro. / slide 33 / CD 60</p> <p>Paul Gauguin, <i>Pair of Wooden Shoes (Sabots)</i>, slide 33 / CD 66</p> <p>See other primary sources listed on page 101</p>
	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>CD 60</p> </div> <div style="text-align: center;">  <p>CD 66</p> </div> </div>
<i>Picturing France</i>	pages 106, 114
Other resource	For information on Breton costume: http://www.pvf.dircon.co.uk/BCH-5B(Costume).html

In class, look at the traditional dress in Gauguin’s painting and the wooden shoes he carved. They were a part of the distinct, and almost foreign, culture he sought in Brittany. Have students research and write a report on the traditional costumes of Brittany. Ask them to consider how regional pride as well as the tourist market have influenced the role of such costumes in Breton life today.

French Extension

Two well-known French comic characters are garbed in the traditional dress of Brittany. The “Bécassine” comic book series began in 1905 and continued into the late 1950s. In 2005 France issued a series of stamps to commemorate her centenary. A good-hearted but hapless maid, Bécassine has come to represent for some modern Bretons — though not all — the worst stereotypes about their region. Mam’ Goudig, on the other hand, may also wear sabots and a tall Breton cap, but she is a modern creation, savvy and mischievous (and, N.B., sometimes inappropriate for younger students).

Have students learn about these two characters and their reception in Brittany. After presentations in class, teams could stage a mock trial — for treason — pitting Bécassine’s accusers and defenders. They can begin to learn more at the Web sites below.

About Bécassine:

<http://digital.library.wisc.edu/1711.dl/History.Becassine>
<http://www.bretagne.com/fr/culture/histoire/becassine>

About Mam’Goudig:

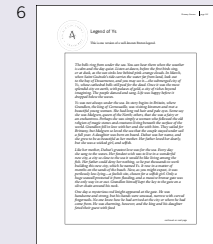
<http://www.mamgoudig.com/>

Primary Sources

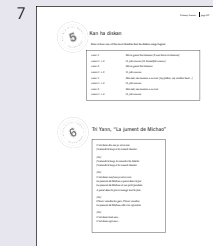
- 1 Cover of comic book *Bécassine pendant la guerre*
- 2 Mam’Goudig takes a stance
- 3 Men playing the *bombarde* and *biniou* at a *pardon* in Le Pouldu, 1903
- 4 Oyster gathering in Cancale, c. 1900
- 5 Notice of the Volponi exhibition of synthetist art
- 6 The story of Ys
- 7 A kan ha diskann lyric and song lyric: Tri Yann, “*La jument de Michao*”



PS 48



PS 49



PS 50



PS 51



PS 52

- 1 *Bécassine pendant la guerre*
Cover of comic book
University of Wisconsin Digital Collections
- 2 Mam'Goudig
Character created by Jean-Paul David



PS 48

2



PS 49

3 Men playing the *bombarde* and *biniou* at a *pardon* in Le Pouldu, 1903
photograph © Roger-Viollet

4 Oyster gathering in Cancale, c. 1900
photograph © Roger-Viollet

5 Notice of the Volpini exhibition
Musée de Pont-Aven

The exhibition in Paris was the first public showing of the new synthetist style of Gauguin and his followers working in Brittany.



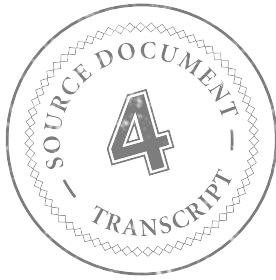
PS 50



PS 51



PS 52



Legend of Ys

This is one version of a well-known Breton legend.

The bells ring from under the sea. You can hear them when the weather is calm and the day quiet. Listen at dawn, before the first birds sing, or at dusk, as the sun sinks low behind pink-orange clouds. In March, when Saint Guénole's tide carries the water far from land, look out to the bay of Douarnenez, and you may see it—the submerged city of Ys, whose cathedral bells still peal for the dead. Once it was the most splendid city on earth, with palaces of gold, a city of riches beyond imagining. The people danced and sang. Life was happy before it dropped below the waves.

Ys was not always under the sea. Its story begins in Britain, where Grandlon, the king of Cornouaille, was visiting kinsmen and met a beautiful young woman. She had long red hair and pale eyes. Some say she was Malgven, queen of the North; others, that she was a fairy or an enchantress. Perhaps she was simply a woman who followed the old religion of magic stones and creatures living beneath the surface of the world. Grandlon fell in love with her and she with him. They sailed for Brittany, but Malgven so loved the sea that the couple stayed under sail a full year. A daughter was born on board. Dahut was her name, and she grew to be as beautiful as her mother. Her father loved her dearly, but she was a wicked girl, and selfish.

Like her mother, Dahut's greatest love was for the sea. Every day she sang to the waves. Her fondest wish was to live in a wonderful new city, a city so close to the sea it would be like living among the fish. Her father could deny her nothing, so he put thousands to work building this new city, which he named Ys. It rose in a matter of months on the sands of the beach. Now, as you might expect, it was perilously low-lying—a foolish site, chosen for a selfish girl. Only a huge seawall protected it from flooding, and a massive bronze gate was the only way in or out. Grandlon himself kept the key to the gate on a silver chain around his neck.

One day a mysterious red knight appeared at the gate. He was handsome and strong, but his hands were unusual, narrow with curved fingernails. No one knew how he had arrived at the city or where he had come from. He was charming, however, and the king and his daughter feted their guest with food

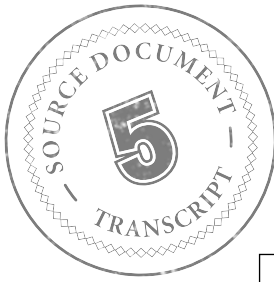
continued on next page

and drink. After dinner he entertained them with spellbinding words. As he told the old legends, his speech was like music—and Dahut was entranced. Hoping to win the knight's heart, she promised him any wish. His request surprised her, but she complied with happy anticipation.

Deep into the night, she crept to her father's bedchamber. Opening her mouth, she blew gently, and a white fog drifted out around her. She was invisible within it, she could be neither seen nor heard, nor her touch felt. Dahut leaned in close to the sleeping king and pulled the silver chain from his neck. This was the knight's wish—to hold the key that locked the seawall gate, the key that kept the city and all who lived there safe from rushing tides. Had Dahut been a more thoughtful girl, she might have recognized the danger. Had she been a more prayerful girl, she might have recognized the devil in a knight's disguise. For no sooner had she handed over the key, than the red knight was no more, replaced by the hideous form and ugly soul of Satan. The air around him was acrid, but it was fear that began to rise in her throat.

The devil raced to the gate and swung it wide. Cold, gray water began to rise within the town. People gathered their children, knowing there was no escape. But, along with the devil, there was a saint at work that night. Saint Guénole awakened Grandlon and warned him of the danger. The king mounted his great horse Morvarc'h, a horse faster than the wind, faster than the surging water. Morvarc'h could outrace the engulfing tide. Dahut ran to her father, begged him to save her from the flood. Loving her—and ignorant of her treachery—Grandlon pulled her onto the huge steed. But the extra weight slowed Morvarc'h, and it seemed father and daughter would both drown. Saint Guénole appeared again and spoke sternly to Grandlon: "Throw down your wicked child or die with her. She is the cause of this destruction, the doom of your people." Grandlon did as the saint commanded, and although he lived to a great age, he was never happy again.

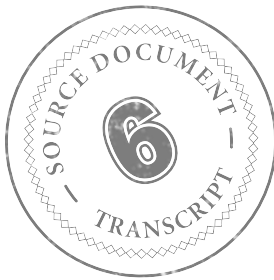
This is the end of the story of Ys, except for one strange thing. From time to time, fishermen on the bay of Douarnenez see a beautiful mermaid, singing to the sea.



Kan ha diskan

Here is how one of the most familiar kan ha diskan songs begins:

voice 1: *Me zo ganet ba Gemene [I was born in Gemene]*
 voices 1 + 2: *Ô, joli coucou [O, beautiful coucou]*
 voice 2: *Me zo ganet ba Gemene*
 voices 1 + 2: *Ô, joli coucou*
 voice 1: *Ma zad, ma mamm a oa ivez [my father, my mother had ...]*
 voices 1 + 2: *Ô, joli coucou*
 voice 2: *Ma zad, ma mamm a oa ivez*
 voices 1 + 2: *Ô, joli coucou*



Tri Yann, “La jument de Michao”

*C'est dans dix ans je m'en irai
 J'entends le loup et le renard chanter*

{2x}
*J'entends le loup, le renard, et la belette
 J'entends le loup et le renard chanter*

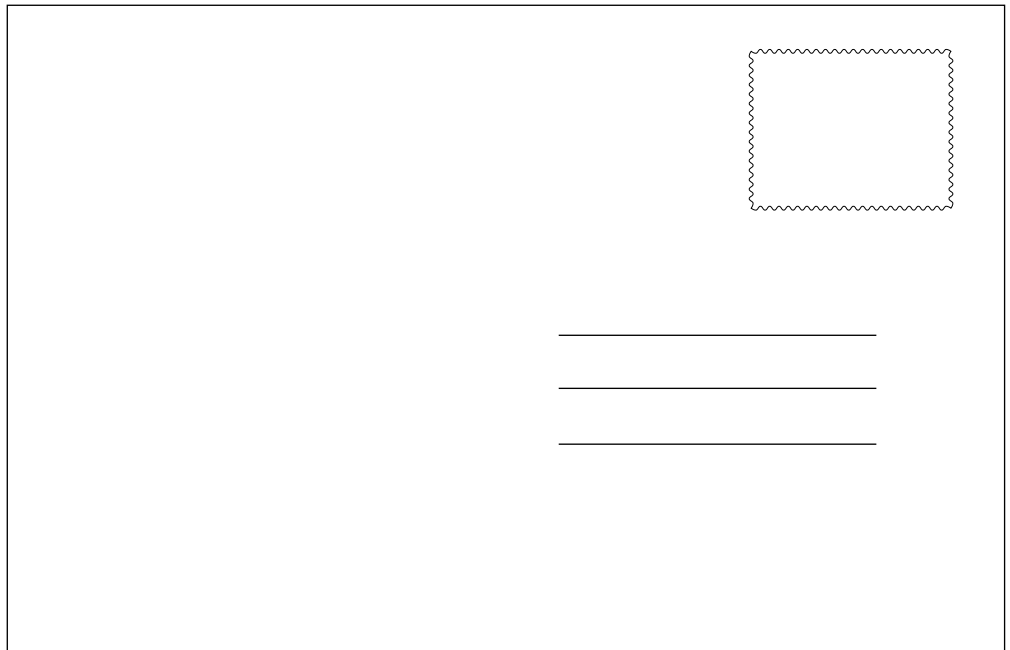
{2x}
*C'est dans neuf ans je m'en irai
 La jument de Michao a passé dans le pré
 La jument de Michao et son petit poulain
 A passé dans le pré et mangé tout le foin*

{2x}
*L'hiver viendra les gars, l'hiver viendra
 La jument de Michao, elle s'en repentira*

{2x}
*C'est dans huit ans...
 C'est dans sept ans...*

Wish You Were Here

Imagine you are the artist Paul Gauguin. You have left the big city of Paris and moved to rural Brittany. You have closely observed the landscape, the people, and their customs. And you have found fresh inspiration for your art. Write a postcard to your former mentor, Camille Pissarro, telling him how the changes in scenery and lifestyle have affected you. Show him what your new work looks like by coloring in the front of the postcard.



Abstracting Nature

The French word *synthétisme* is similar to the English word “synthesis,” which means to combine different elements into one unified whole. French synthetist artists like Gauguin thought a painting should be the unified expression of:

- outward appearance of what the artist sees
- feelings aroused in the artist by what he sees
- aesthetic characteristics such as line, color, and shape reduced to their essentials

Create your own synthetist landscape. First, find a landscape photograph to work with. Then, as a thought exercise, retrace Gauguin’s process by answering these questions:

- What do you see before you? Describe the setting and the objects, people, and activities within it.
- How does this scene make you feel? What thoughts does it trigger? What does it remind you of?
- What abstract visual elements underlie this scene? Do certain colors, lines, or shapes predominate? Do they take on patterns or rhythms of their own? What forms do the light and shade take?

Now photocopy your landscape photograph at low contrast so you can draw on it and color it in with crayons, markers, watercolor, or any other non-opaque medium. Here are some tips:

- Identify the principal shapes. Exaggerate and simplify them.
- Reduce the gradual modeling of shadow from light to dark into a few bold areas.
- Color in all the shapes, using colors that exaggerate their natural appearance and emphasize your expressive response to the landscape.

Effects of the Sun in Provence

Provence, like Brittany, has a distinct cultural and visual character. The Mediterranean climate is hot and dry, the fields filled with lavender and olive trees. Colors are intense under brilliant skies. In the nineteenth century many people still spoke a regional language that sounded more Spanish than French. Artists flocked to Provence in great numbers, as do tourists today, but here we look at only two. Both produced their most important works in this fragrant, sun-drenched place. For Paul Cézanne, a native of Aix-en-

Provence, this land was the deeply rooted source of his art and experience. For Vincent van Gogh, Provence was “the Japan of the South,” a place naturally endowed with the vivid color and strong compositional outlines he felt in tune with his aesthetic goals.

These activities introduce students to the geography and culture of Provence, while they consider elements of Cézanne’s and Van Gogh’s art, including the influence of Japanese prints.

At a Glance

111 | REGIONAL STILL LIFE

- OBJECTIVE** To teach students about Provençal products; to consider contemporary loss of distinctive regional character; to exercise student creativity.
- DESCRIPTION** Students 1) assemble Provençal products into a still life tableau; 2) brainstorm elements appropriate for a still life of their region and consider how mass communications have dimmed regional distinctions; 3) draw, paint, or photograph the still-life tableau.

111 | COLOR AND EMOTION

- OBJECTIVE** To encourage students to see color as a means of expression; to exercise creativity.
- DESCRIPTION** In class, students 1) discuss Van Gogh’s expressive use of color; 2) answer a color questionnaire to pick a color palette; 3) create a self-portrait.

112 | EXPRESSIVE MARKS

- OBJECTIVE** To encourage students to see brushwork as a means of expression.
- DESCRIPTION** In class, students look closely at works by Van Gogh and copy his pen and brush marks.

112 | COLOR COLLECTION

- OBJECTIVE** To exercise student creative writing skills; to increase color vocabulary.
- DESCRIPTION** Students look to a painting to build up a word bank they will use to write a prose-poem.

113 | JAPANESE PRINTS

- OBJECTIVE** To teach about the nature and influence of Japanese woodblocks, and about nineteenth-century relations between Japan and the West.
- DESCRIPTION** In class, students 1) discuss woodblock prints and paintings; 2) undertake independent research about the prints and their introduction to Europe.

114 | LEGEND OF THE CHÂTEAU NOIR

- OBJECTIVE** To exercise creative writing skills.
- DESCRIPTION** In class, students look at a Cézanne painting that then serves as inspiration for writing a tale of mystery.


114 | THE MISTRAL

- OBJECTIVE** To teach students about the mistral and how its effects can be seen in the landscape (and landscape paintings).
- DESCRIPTION** In class, students 1) look for signs of wind in paintings; 2) complete a vocabulary and reading assignment about the mistral.

115 | WINDS WORLDWIDE

- OBJECTIVE:** To teach students about the science behind famous winds.
- DESCRIPTION:** Students undertake research into the science or uses of winds like the mistral.

Regional Still Life

Subject areas	Social studies, visual arts
Activities	Class discussion, art activity
Illustrations	Paul Cézanne, <i>Still Life with Apples and Peaches</i> , PS 53 See other primary sources listed on page 117
 PS 53	
<i>Picturing France</i> page 125	

1: Assemble a Provençal Still Life

Stimulate the senses with a still life composed of products native to Provence (but available at your local grocery store). Your arrangement might include: lemons, olives and olive oil, lavender, sunflowers, garlic, anchovies, thyme and rosemary (or a sachet of herbes de Provence), ceramics, and brightly colored printed fabrics. Arrange them in a warm, sunny corner of the classroom. Ask students to comment on how the smells, tastes, and colors contribute to a sense of place.

2: Brainstorm a Local Still Life

Next, have students suggest still-life objects representative of your area. Include local products and things emblematic of regional heritage. Consider what your local still life could and could not communicate. Would this still life be as evocative as the Provençal one? Discuss the erosion of regional distinctions that has resulted from modern mobility, mass communication, and marketing. Consider efforts made in Provence, Brittany, and your area to sustain traditions.

3: Art Activity

Have students draw, paint, or photograph the Provençal still life. What can cropping, selection of point of view, and other techniques do to enhance the composition?

French Extension

Students learn vocabulary for all their still-life elements.

Color and Emotion

Subject area	Visual arts
Activities	Class discussion, art activity
Handout 1	Color and Emotion (prompts for color associations)
Illustrations	Auguste Renoir, <i>Claude Monet</i> , CD 78 Vincent van Gogh, <i>Self-Portrait</i> , CD 79 Vincent van Gogh, <i>La Mousmé</i> , repro. / slide 39 / CD 74 Mary Cassatt, <i>The Loge</i> , slide 6 / CD 11
 CD 78	
 CD 79	
 CD 74	
 CD 11	
<i>Picturing France</i> See index for individual works	

1: Discussion

In class, discuss Van Gogh's expressive use of color by comparing the painting pairs above. Renoir suggests something about the character of his friend Monet through props like the book and pipe, by using warm, dark colors, and posing him in a quiet moment. Van Gogh painted himself holding a palette—the most important part of his self-identification was as an artist—but our sense of him is created most strongly through color (and expressive brushstrokes). Ask students to look for color complements. What is the effect of the strong contrasts? The deep background against the strong highlights on the face? The artist's red hair and beard against his green-toned skin? What would be the effect of dulling the colors or reducing the intensity of light?

What about the costumes of *La Mousmé* and Cassatt's upper-class girls? What visual effect is produced by the strong contrast of blue and orange, stripes and dots




versus soft pastels and ruffles? What sense of character do we get from these three young women? How do the artists suggest it?

2: Art Activity

Students can think about their own color associations by answering the questionnaire on Handout 1, before creating a self-portrait with their favorite color.

Expressive Marks

Subject area	Visual arts
Activities	Class discussion, art activity
Handout 2	Expressive Marks (looking/art activity)
Illustrations	Vincent van Gogh, <i>Farmhouse in Provence</i> , repro. / slide 38 / CD 73 Vincent van Gogh, <i>Harvest—The Plain of La Crau</i> , slide 40 / CD 75 Vincent van Gogh, <i>The Olive Orchard</i> , CD 76

Picturing France page 137; see index for individual works

The expressive quality of Van Gogh's brushwork is one of the most important elements of his art. Energetic strokes make an affective connection—direct and sympathetic—between the artist and the subjects he represents. Given the artist's struggles and eventual suicide, it can sometimes be tempting to describe these strong marks as “fevered,” yet Van Gogh took a very deliberate approach to his art. On Handout 2, students explore the lines in a drawing to appreciate their power as well as the artist's devotion to his craft.

Color Collection

Subject area	Language arts
Activity	Creative writing
Handout 3	Color Collection (list of color names)
Handout 4	Writing in Color (prompts for writing)
Illustrations	Vincent van Gogh, <i>The Olive Orchard</i> , CD 76



CD 76

Picturing France pages 135, 137

You will understand that nature in the South cannot be painted with the palette of Mauve, the palette is distinctly colorful, sky blue, orange, pink, vermilion, bright yellow, bright green, bright wine-red, violet.

—Van Gogh's letter to his sister Wilhelmina, from Arles, March 30, 1888

Distribute Handout 3, which gives students a list of color names.




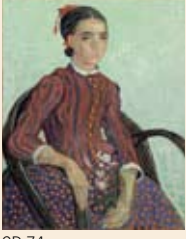
In class, have them look at *The Olive Orchard* and create a word bank using Handout 4, which they will use at home to write a prose-poem that evokes one of Van Gogh's paintings.

French Extension

Students do this activity in French. They can consult this online thesaurus to locate a rich trove of color words:

<http://elsap1.unicaen.fr/cgi-bin/cherches.cgi>

Japanese Prints

Subject areas	Visual arts, social studies
Activities	Class discussion, research
Illustrations	<p>Claude Monet, <i>The Japanese Footbridge</i>, CD 39</p> <p>Edgar Degas, <i>The Dance Lesson</i>, repro. / slide 5 / CD 8</p> <p>Henri de Toulouse-Lautrec, <i>Maxime Dethomas</i>, CD 13</p> <p>Vincent van Gogh, <i>La Mousmé</i>, repro. / slide 39 / CD 74</p> <p>See other primary sources listed on page 117</p>
	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>CD 39</p> </div> <div style="text-align: center;">  <p>CD 8</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  <p>CD 13</p> </div> <div style="text-align: center;">  <p>CD 74</p> </div> </div>
<i>Picturing France</i>	page 132; see index for individual works
Other resources	<p>For information about and images of Japanese prints: http://spectacle.berkeley.edu/~fiorillo/ http://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm</p>

The nineteenth century witnessed a vogue for Japanese woodblock prints, known as *ukiyo-e*. Viewed in galleries or at universal expositions, they circulated widely in the West and were collected by many of the artists in this packet.

1: Discussion

Print images of Japanese woodblock prints from the Web sites listed (also see Primary Sources). Ask students to collect additional reproductions of *ukiyo-e* prints from books or Web sites, selecting four or five images that most closely match pictorial effects they have seen in French paintings. As a class, discuss the woodblocks in relation to paintings listed (or any others in the packet).

Some visual elements to look for and discuss are:

- emphasis on flat, colored surfaces and decorative patterns
- simplification of shapes and flattened forms
- unusual viewpoints, often oblique and/or from above
- minimal chiaroscuro or modeling
- strong, crisp outlining
- asymmetrical compositions, often along diagonal lines

2: Individual Research

Have students research the nineteenth-century French fascination with the art of Japan. Ask them to find answers to these questions:

- What does the term *ukiyo-e* mean?
- How were the prints made?
- When did Japan open to trade with the West?
- What were the earliest Parisian venues for exhibiting and selling Japanese goods?
- Which artists seem to have been most strongly influenced by Japanese woodblock prints?

Legend of the Château Noir 🏰


Subject area	Language arts
Activity	Creative writing
Handout 5	Legend of Château Noir (writing prompt)
Illustration	Paul Cézanne, <i>Le Château Noir</i> , slide 36 / CD 71
	
CD 71	
<i>Picturing France</i> page 129	

In class look at Cézanne's *Château Noir* and discuss the mood suggested by its color scheme. As mise-en-scène for their creative writing project, tell students that the building's name means "Black Chateau" and that chemistry equipment found in the building led some in the nineteenth century to believe alchemy experiments had been carried on there. (Although, in truth, the name probably comes from the fact that an earlier building on the site was once painted black by the owner, who was a manufacturer of pigments—and whose profession probably also explains the chemistry equipment.) Handout 5 gives them more prompts to get started.

French Extension 🏰

Students can do the writing activity in French. Advanced students can read and analyze selections from Jean Giono's *Un de Baumugnes*, *Colline* or *Manosque des Plateaux*, focusing on descriptions of landscape and villages and how they are treated like characters. (Students can also view the film version of Giono's *Le Hussard sur le Toit*, 1995, directed by Jean-Paul Rappeneau.)

The Mistral 🏰

Subject areas	Language arts, geography, visual arts
Activities	Class discussion, vocabulary and reading exercise
Handout 6	The Great Scourge (reading and vocabulary exercise)
Illustrations	Vincent van Gogh, <i>Farmhouse in Provence</i> , repro. / slide 38 / CD 73
	Vincent van Gogh, <i>Harvest—The Plain of Le Crau</i> , slide 40 / CD 75
	Paul Cézanne, <i>Houses in Provence</i> , repro. / slide 35 / CD 69
	See other primary sources listed on page 117
	
CD 73 CD 75 CD 69	
<i>Picturing France</i> page 124; see index for individual works	

The cold howl of the mistral winds, like the buzz of *cigales* (cicadas) or fragrant rows of lavender, is synonymous with Provence. It is one of many winds worldwide that profoundly affect the land and its people. In this activity, students learn more about the mistral by reading nineteenth-century travelogue descriptions and completing a vocabulary exercise on Handout 6. Follow up with a classroom hunt for signs of the mistral's impact in the works of art listed above.

French Extension 1 🏰

Students can read about Provence and the mistral in an 1894 French bicycle touring guide available at:
<http://visualiseur.bnf.fr/Visualiseur?Destination=Gallica&O=NUMM-103098>

French Extension 2 🏰

In class, stage a television weather forecast for strong winds and storms over Provence.

Winds Worldwide

Subject area	Natural science
Activity	Independent research
Handout 7	Devil and Doctor Winds (resource list and prompt for research)
<i>Picturing France</i>	page 124

A contest in the late 1990s, sponsored by a Portland TV station, the *Oregonian* newspaper, and the American Meteorological Society, drew about seven thousand entries to name the racing wind that channels down the Columbia River gorge (winner: coho). Across the globe, people seem to want to give personality to strong recurrent winds by naming them. The chinook (“snow melter”), which blows down east from the Rockies, can raise air temperature by more than 20 degrees C—in fifteen minutes. Diablo winds in the Bay Area of California are implicated in destructive wildfires. The Santa Ana, in Los Angeles, stings the face and eyes, and shortens tempers. So can the sirocco, which blows from North Africa to southern Italy. The harmattan, a cooling wind in Africa, is called “doctor” while it is implicated in outbreaks of meningitis.

Have students research wind as a physical phenomenon. The Web sites on Handout 7 will help get them started.

From Raymond Chandler, “Red Wind,” 1938

There was a desert wind blowing that night. It was one of those hot dry Santa Anas that come down through the mountain passes and curl your hair and make your nerves jump and your skin itch. On nights like that every booze party ends in a fight. Meek little wives feel the edge of the carving knife and study their husbands' necks. Anything can happen.

Primary Sources

- 1 Paul Cézanne, *Still Life with Apples and Peaches*
- 2 A modern photograph of Cézanne's studio
- 3 Jean Bertot, *La France en bicyclette* (Paris, 1894), title page
- 4 Ando Hiroshige, *Squall at the Large Bridge Ohashi*



PS 53



PS 54



PS 55



PS 56

- 1 Paul Cézanne
French, 1839–1906
Still Life with Apples and Peaches, c. 1905
Oil on canvas, 81 x 100.5 cm (31⁷/₈ x 39⁹/₁₆ in.)
National Gallery of Art, Washington
Gift of Eugene and Agnes E. Meyer 1959.15.1

- 2 A modern photograph of Cézanne's studio
Chris Hillier/Corbis

Many of the same props Cézanne included in his still-life compositions can be seen in his studio today.



PS 53

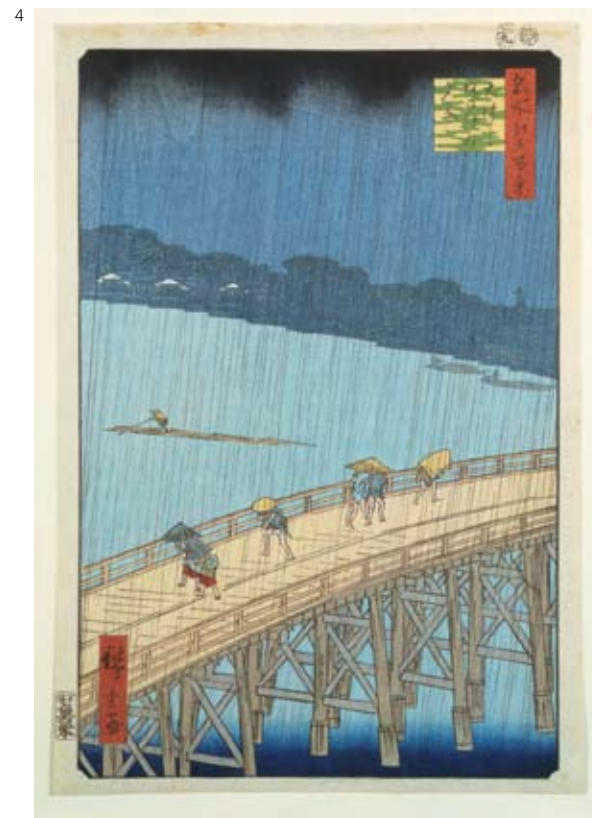


PS 54

- 3 Jean Bertot, *La France en bicyclette* (Paris, 1894), title page
Bibliothèque nationale de France, Paris
- 4 Ando Hiroshige
Japanese, 1797–1858
Squall at the Large Bridge Ohashi, 1857
Woodblock print
Bridgeman-Giraudon/Art Resource, NY



PS 55



Color and Emotion

Oh yes! He loved yellow, did good Vincent, the painter from Holland, gleams of sunlight warming his soul, which detested fog. A craving for warmth.—Paul Gauguin, 1903

Vincent van Gogh had intense feelings about certain colors. Yellow, for example, symbolized love and light. No wonder he gravitated to Provence: land of warm golden sunshine, amber wheat fields, sunflowers, and lemons! Do colors affect you in a similar way? Shed some light on your personal color symbolism by answering these questions:

1. What is your favorite color? What mood do you associate with that color?
2. What color do you most often wear? Why?
3. What color is your favorite room? How do you feel there?
4. What color do you associate with comfort?
5. What color do you associate with fear?
6. What color do you associate with joy?
7. What color do you associate with boredom?
8. If you were going to paint your worst nightmare, what colors would you use?
9. Looking back over your answers, do you tend to respond more positively to warm or cool colors? Bright or muted? Primary, secondary, or tertiary colors?

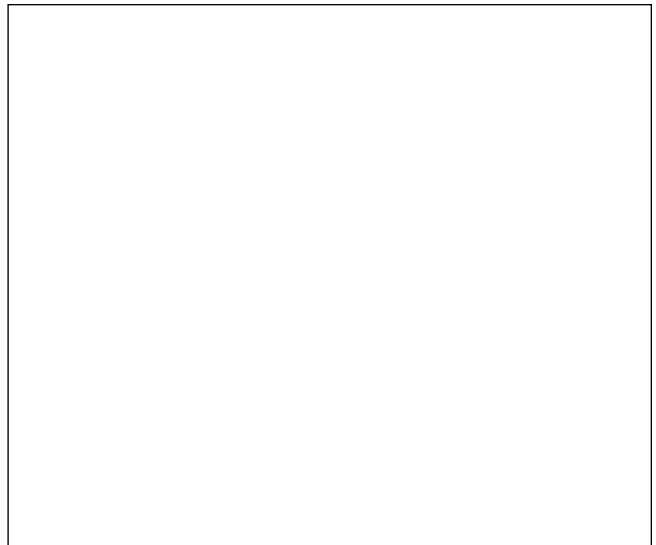
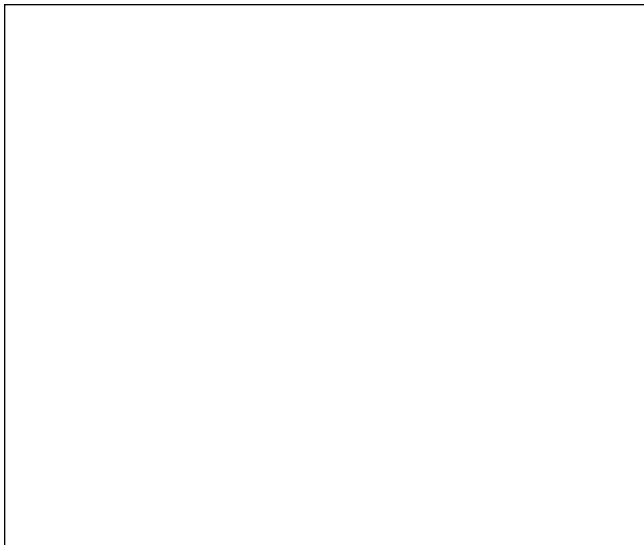
Now that you have assessed your preferences for certain colors, create a self-portrait limiting your palette to variations of your favorite color. You can start with a photograph of yourself (or a photocopy) to create a drawing or a collage.

Expressive Marks

In the boxes below, use magic marker or crayon to reproduce four different types of penstrokes that you see in Van Gogh's drawing, *Harvest—The Plain of La Crau*. What do the various lines express to you? Label each box with a descriptive word or phrase.



Vincent van Gogh, *Harvest—The Plain of La Crau*



Color Collection

Here are some of the English language's rich collection of color names and descriptions. You may also wish to consult a dictionary or thesaurus for more.

RED	beet red, cardinal, carnation, carnelian, cerise, cherry, coral, crimson, fire, maroon, rose, ruby, ruddy, rust, salmon, scarlet, Titian, vermilion, wine
ORANGE	apricot, carrot, copper, mandarin, ocher, orange, peach, pumpkin, tangerine, terracotta
YELLOW	buff, beige, canary, chartreuse, champagne, citron, ecru, flaxen, gold, lemon, marigold, ocher, saffron, sallow, sulfur, straw
GREEN	apple green, aqua, aquamarine, avocado, bottle-green, emerald, grassy, ivy, Kelly green, leafy, malachite, moss, olive, pea, pistachio, shamrock, verdant, vernal
BLUE	azure, cerulean, cobalt, cornflower, cyan, hyacinth, indigo, lapis, midnight blue, navy, Prussian, robin's egg blue, sapphire, sky blue, turquoise, ultramarine
PURPLE	amethyst, burgundy, eggplant, fuchsia, grape, lavender, lilac, magenta, mauve, mulberry, plum, raisin, violet, wine
BROWN	beige, bronze, chestnut, chocolate, cinnamon, coffee, drab, dun, hazel, henna, khaki, mahogany, roan, russet, sepia, tan, taupe, tawny, toast, umber, walnut
WHITE	alabaster, blond, cream, eggshell, ivory, lily, milky, off-white, pearl, snowy
GRAY	ash, charcoal, dapple, dusty, iron, silver, smoky, steel
BLACK	coal, ebony, ink, jet black, lampblack, pitch, raven, sable, sloe, tarry

Writing in Color

While painting *The Olive Orchard*, Van Gogh wrote: “They are old silver, sometimes with more blue in them, sometimes greenish, bronzed, fading white above a soil which is yellow, pink, violet tinted orange...very difficult.” Taking your cue from Van Gogh’s chromatic description of his painting, write creatively about *The Olive Orchard*. Prepare by creating three word banks:

1. The colors that you see
2. Verb/adverb pairs that describe the movement of the brushstrokes, the interaction of colors, or the lines of the composition
3. Pairs of nouns and adjectives suggested by the scene

Once your word banks are complete, use those words with others to create a prose-poem about the painting.



Vincent van Gogh, *The Olive Orchard*

Example word banks

1. colors	2. verbs/adverbs	3. adjectives/nouns
olive	spikes up	fluttery leaves
mahogany	carves out	rutted field
silver	twists	
green		streaks

The Great Scourge

The mistral is a powerful, cold north wind that rushes into Provence from the Alps. Funneled by the Rhône Valley, it reaches speeds above one hundred miles per hour. Read the excerpts below to get a better understanding of its power and impact, and why so many call it a “scourge.”

On the back of this sheet, provide definitions for all the underlined words, starting with scourge!

From John Murray, *A Handbook for Travellers in France*, 5th ed. (London, 1854), page 422:

Those who are prone to complain of the climate of England should be sent to try that of the south of France. If they expect an unvarying serene sky and warm temperature, they will be woefully disappointed... The vicissitudes are so sudden and severe, that strong persons, much more invalids, should beware how they yield to the temptation of wearing thin clothing, and of abandoning cloaks and great-coats.

The cause of these sudden changes in temperature is the Mistral or N. W. wind, one of the scourges of Provence, from the occurrence of which no season is exempt. It is a most violent bitterly cold, and drying wind, which fills the atmosphere with a yellow haze, and is very painful to the eyes and face. It prevails... all along the coast, and up the Rhône as far as Valence.

“Voilà le vent, le tourbillon, l’ouragan, les diables déchaînés” [That is the wind, the whirlwind, the tempest, those unchained devils] are the words in which Madame de Sévigné* describes it: it overthrows at times the largest trees; their branches generally grow in a direction contrary to its cutting blasts, and while it rages, vessels are not infrequently prevented putting out to sea in the teeth of it. It was well known to the ancients, and is supposed to be the Melamborias of Strabo,** which he describes as sweeping stones and gravel from the ground. It is sufficient to blow a man from his horse.

* Marie de Rabutin-Chantal, marquise de Sévigné (1626–1696) staved off loneliness by writing vivid letters to her daughter, largely creating a new literary genre, epistolary writing.

** Melam is from the Greek for “black”; Boreas was the Greek name of the north wind. Strabo was a Greek geographer who lived about 58 BC–AD 24.

From S. Baring-Gould, M.A., *In Troubadour-Land: A Ramble in Provence and Languedoc* (London, 1891), pages 63–64:

The great scourge of the Crau is the north-west wind... so violent as to roll over the pebbles, and to blow away the roofs of houses, and tear up trees by the roots. In fact, the Crau may be regarded as the Home of the Winds.

It is easy to explain the origin of these furious gales, bise* and mistral. The low sandy regions at the mouth of the Rhône, denuded of all vegetation, and the great stony plain of the Crau, heated by the direct rays of the sun, rarity the air over the surface of the soil, and this rises, to be at once replaced by the cold air from the Alps and Cévennes**; the air off the snow pours down with headlong violence to occupy the vacuum formed by the heated ascending column of air off the plain, sweeping the valley of the Rhône, and reaching its maximum of intensity between Avignon and the sea, where it meets, and is blunted in its force by the equable atmosphere that covers the surface of the Mediterranean...

But the mistral (magistral, the master-wind) remains, and still scourges the delta of the Rhône. In 1845 it carried away the suspension bridge between Beaucaire and Tarascon. The passage of the Rhône is often rendered impossible for days through its violence. It has been found necessary to plant rows of cypress on each side of the line that crosses the Crau, to break the force of the wind upon the trains. Indeed, throughout the district, the fields will, in many places, be found walled up on all sides by plantation of cypresses from thirty to fifty feet high, as screens against this terrible blast, to protect the crops from being literally blown out of the ground.

* The bise is a warm wind that blows down from the Alps, mostly around the Swiss city of Geneva.

** The Cévennes mountains, rising to about five thousand feet, form the southern rim of the Massif Central and look down on the valley of the Rhône to the east.

Write definitions, in your own words, for:

scourge:

tempest:

prone:

contrary:

woefully:

vessels:

vicissitudes:

sufficient:

invalids:

Troubadour (in modern American English it's troubador):

yield:

gales:

exempt:

denuded:

prevails:

rarify:

genre:

ascending:

epistolary:

equable:

Devil and Doctor Winds

Strong winds have strong impacts on people. Learn more about the mistral and other winds.

The **chinook** (“snow melter”), which blows down east from the Rockies, can raise air temperature by more than 20 degrees C—in fifteen minutes.

Diablo winds in the Bay Area of California are implicated in destructive wildfires.

The **Santa Ana**, in Los Angeles, stings the face and eyes, and shortens tempers. So can the sirocco, which blows from North Africa to southern Italy.

The **harmattan**, a cooling dry wind in western Africa, is called “doctor” for the relief it provides from heat and humidity, but the dust it carries from the Sahara is also associated with disease.

The government of Liechtenstein warns new immigrants that the **foehn** can give them headaches and make many people depressed.

Research winds across the world at:

http://www.bbc.co.uk/weather/features/understanding/wind_world.shtml

<http://www.srh.weather.gov/jetstream/synoptic/wind.htm>

<http://www.hprcc.unl.edu/nebraska/stuproj/ametf99/wenzl/katabatic.html>

http://disc.gsfc.nasa.gov/oceancolor/shuttle_oceanography_web/oss_48.shtml

Find the answer to these questions:

- What physical forces create these winds?
- Why are some cold and others hot?
- What is the role of speed and compression?
- During which season(s) do they occur? Why?

Wrap Up and Review

At a Glance

129 | POSTER PUZZLE

- OBJECTIVE** To review knowledge of Brittany and Normandy.
- DESCRIPTION** Students explain the illustrations on a nineteenth-century travel poster.

129 | TRAVEL BY CLUE

- OBJECTIVE** To review knowledge of France and paintings studied; to practice map and schedule reading.
- DESCRIPTION** Students locate various places in France according to clues given.

Poster Puzzle

Subject areas	Social studies, visual arts
Activities	Image reading and travel activity
Handout 1	Take the Train (poster worksheet)

Handout 1 reproduces a nineteenth-century poster from a French railroad advertising service to Normandy and Brittany. Students are asked to identify these regional symbols and briefly explain why they were good choices for a poster:

Normandy:

apple blossoms
the dramatic cliff formation at Etretat
Rouen cathedral

Brittany:

seaside leisure
a man in traditional costume playing a Celtic bagpipe

This activity can be adapted for other regions of France using visual sources.

Travel by Clue

Subject areas	Social studies, visual arts
Activities	Individual research, map/travel activity
Handout 2	Travel by Clue (clues, answer key below)
Illustration	Wall map
Other resource	Web site of the La Société Nationale des Chemins de Fer (SNCF), the French national train system: http://www.voyages-sncf.com

Let students solve art-related mysteries to plot a final tour around France. Break them into teams and have them work in class. After they have solved the clues on Handout 2, they can work individually (or still in teams) to plot the fastest route—via SNCF trains—to all the places they have identified. Who can plan the most efficient itinerary using the SNCF Web site? All trips must begin and end in Paris.

Handout 2 Answer Key

1. Paris 2. Gare Saint-Lazare 3. Montagne Ste.-Victoire, Aix-en-Provence 4. Fontainebleau 5. Argenteuil 6. Giverny 7. Brittany 8. Rouen 9. Arles 10. Jura

Primary Source

POSTER PUZZLE

- 1 Tourist poster for Normandy and Brittany



PS 57

- 1 Paul Berthon, *Chemins de fer de l'Ouest. Normandie, Bretagne*
Lithographic tourist poster, c. 1900
Bibliothèque nationale de France, Paris



Poster Puzzle

Look at this poster from a nineteenth-century railroad advertising reduced fares to Normandy and Brittany. In the spaces provided, briefly identify the illustrations and explain why they were chosen as highlights of the regions.

The poster is a vertical rectangular advertisement for the 'CHEMINS DE FER DE L'OUEST' (Western Railway). At the top, the text 'CHEMINS DE FER DE L'OUEST' is written in a red, serif font. Below this, the word 'NORMANDIE' is prominently displayed in a large, white, serif font against a dark background. To the right of 'NORMANDIE', the words 'MONTES MICHEL' are written diagonally in a yellow banner, and 'ETRETAT' is written in a small box. The central part of the poster features the word 'BRETAGNE' in a large, white, serif font. To the left of 'BRETAGNE', 'ILE DE JERSEY' is written diagonally in a yellow banner, and 'CATHEDRALE DE ROUEN' is written in a small box. The bottom section of the poster contains the text 'BILLETS CIRCULAIRES OU D'ALLER & RETOUR A PRIX REDUITS 40% REDUCTION 40%' in a bold, serif font. At the very bottom, it says 'ENVOI FRANCO SUR DEMANDE AFFRANCHEE des LIVRETS, GUIDES & INDICATEURS DÉTAILLÉS ADRESSER les LETTRES à PARIS, 20, RUE de ROME (BUREAU de la PUBLICITÉ)'. The illustrations include a landscape with a tree and a cow, a sea with a lighthouse and a boat, a cathedral, and a man playing a bagpipe. There are also several small squares and lines pointing to specific parts of the poster, likely for a puzzle or analysis.

Travel by Clue

Solve all the clues on this sheet to plot a final imaginary train trip around France.

CLUES:

1. You must begin and end your journey in the city that saw the world's first department store as well as the famous Moulin Rouge nightspot. That place is: _____
2. The train station you will use was the subject of a painting by Édouard Manet, which seemed more like a casual glimpse of two people in front of a cloud of steam. The station is: _____
3. Your journey would not be complete without seeing the mountain, _____, painted so many times by Paul Cézanne. Your nearest rail stop will be in the city of: _____
4. You have always wanted to try some really world-class boulder climbs, so you head to the forest of: _____
5. So many impressionists lived and painted there! Why, you've seen pictures by Monet, Renoir, and Manet, pictures of Monet, his flowers, and his family—all in this one small Seine town. You expect it will be different—more built up—today, but you must see: _____
6. Your mother has asked you to bring her a photograph of Claude Monet's famous waterlilies in: _____
7. Wanting to see the dancing at a fest-noz, you stop in the region where Paul Gauguin looked for a "primitive" culture: _____
8. You hope to see the English Channel before you leave France, but on the way you stop at the town where Joan of Arc was burned at the stake and whose cathedral Monet painted some thirty times. You get off the train in the city of: _____
9. You wonder if what Van Gogh said about the strong color and light of Provence is true, so you go to the town where he lived: _____
10. You want to see Courbet's home in Ornans, but it takes too many train changes to get there. So you'll have to see the _____ mountains some other time.

Timeline

- 1800 | Publication of Pierre-Henri de Valenciennes' *Éléments de la perspective pratique* inspires new interest in landscape painting.
- 1804 | Napoleon Bonaparte (1769–1821) is crowned emperor of France (First Empire).
- 1814 | After Napoleon abdicates at Fontainebleau, a new Bourbon king, Louis XVIII, ascends the throne and establishes a constitutional monarchy.
- 1816 | France's school of painting and sculpture is renamed the Académie des Beaux-Arts, continuing the official arts establishment's influence over artists and Salon exhibitions.
- 1822 | The first French seaside resorts are established along the Normandy coast.
- 1824 | English painter John Constable's *Hay Wain* wins a gold medal at the Paris Salon.
- 1825 | Charles X, only surviving brother of Louis XVI, is coronated.

Jean-Baptiste-Camille Corot makes his first trip to Italy, producing influential *plein-air* studies.
- 1830 | July Revolution leads to abdication of Charles X and proclamation of limited constitutional monarchy under the new "Citizen King," Louis-Philippe.

Hector Berlioz' *Symphonie Fantastique* is performed in Paris; the cancan appears as a popular dance.
- 1832 | The first railway in France begins operation, but development stalls over the next decade.
- 1837 | The Gare Saint-Lazare railroad station opens in Paris, serving points north and west.
- 1839 | Louis Daguerre unveils a new photographic process, the daguerreotype, which creates highly detailed, one-of-a-kind images on highly polished metal plates.

Michel-Eugène Chevreul publishes *De la loi du contraste simultané des couleurs*, a study of perception and color theory that will be enormously influential for artists.
- 1841 | Collapsible metal squeeze tubes of paint become commercially available.

A patent is issued for the calotype, a photographic process that captures gradations of tone and uses a paper negative that can produce multiple copies.
- 1843 | Railway travel begins between Paris and Orléans; the next year a line opens from Paris to Rouen.
- 1845 | Richard Wagner's opera *Tannhäuser* is performed to boos and whistles.
- 1846 | In a review of the Paris Salon, Charles Baudelaire calls for art reflecting the "heroism of modern life."
- 1848 | Louis-Philippe, his regime grown increasingly repressive, is overthrown and the Second Republic is established under presidency of Louis-Napoleon (great-nephew of Napoleon I).
- 1849 | The first French postage stamp is issued.
- 1850 | The ambrotype, a faster and less expensive photographic process, becomes available.
- 1850 | Major French railway networks are constructed.
- 1860
- 1852 | Théodore Rousseau petitions for protection of Fontainebleau forest.
- 1853 | A coup paves the way for Louis-Napoleon to be declared Emperor Napoleon III (Second Empire).

Wagner publishes the libretto to the Ring Cycle.

Baron Georges Haussmann begins a seventeen-year project to modernize Paris.
- 1854 | The Kanagawa treaty opens formerly isolationist Japan to trade; Japanese products soon flood Europe.
- 1855 | Rejected at the Exposition Universelle in Paris, Courbet organizes a private exhibition of realist painting.
- 1856 | Claude Monet's caricatures in a Le Havre shop window attract the attention of Eugène Boudin, with whom he begins to paint outdoors.

Louis Pasteur develops the pasteurization process.
- 1857 | Charles-François Daubigny buys a river ferry and outfits it as a floating studio.

On Corot's advice, Camille Pissarro paints from nature in the Île-de-France.

Gustave Flaubert publishes *Madame Bovary*.

Charles Baudelaire publishes *Les Fleurs du mal*.
- 1859 | Manet registers to copy paintings at the Louvre, where he meets Edgar Degas.

Pissarro attends the Académie Suisse and meets Monet.
- 1861 | Paul Cézanne arrives in Paris and enrolls at the Académie Suisse, where he meets Monet.
- 1862 | Victor Hugo publishes *Les Misérables*.

A Far Eastern curio shop selling Japanese fans and woodblock prints opens near the Louvre.

- 1863 | Napoleon III signs a decree setting aside about 2,500 acres of Fontainebleau forest as *séries artistiques*.

Paintings rejected at the Salon are shown in the alternative Salon des Refusés, eliciting shock and outrage, particularly Manet's *Luncheon on the Grass*.

Rail line from Paris to Deauville-Trouville opens.
- 1865 | The Printemps department store opens in Paris.
- 1866 | Manet heads up a clique of artists and writers who congregate at Café Guerbois near his studio in the Batignolles quarter of Paris.
- 1867 | Manet and Courbet hold solo shows near grounds of the Exposition Universelle.
- 1868 | Manet meets Berthe Morisot. Degas registers to copy at the Louvre.
- 1870 | France declares war on Prussia. Hot air balloons are used to carry officials and war dispatches out of the besieged Paris.

Napoleon III is deposed and a republican parliamentary democracy is created (Third Republic).
- 1871 | Parisians seize control of the French capital and establish the Paris Commune, but are bloodily suppressed.

Émile Zola publishes *La Fortune des Rougon-Macquart*, the first of his twenty-volume series of realistic novels exploring one family.
- 1873 | The first color photographs are produced.

The Café de la Nouvelle-Athènes becomes the new Paris gathering spot for the impressionist group.
- 1872 | Camille Saint-Saëns premiers the Concerto no. 1 for cello.
- 1874 | French government purchases twenty-nine landscape paintings exhibited at the Salon, acknowledging the genre after decades of official neglect and relatively few purchases.

The first of eight impressionist exhibitions is held at Nadar's Paris studio.

Mary Cassatt settles in Paris.
- 1875 | After fourteen years' construction, the new Paris Opéra is completed.
- 1876 | Stéphane Mallarmé publishes *L'Après-midi d'un faune*.
- 1878 | Eadweard Muybridge publishes photographs of a horse in motion and they are brought to the attention of Degas.
- 1879 | Publication of Ogden Rood's *Modern Chromatics* (French edition in 1881).
- 1880 | Thomas Edison invents the electric light.
- 1882 | Musée d'Ethnographie du Trocadéro opens in Paris for the study of "primitive" cultures.
- 1886 | Eighth and last impressionist group exhibition is held in Paris; Georges Seurat causes a sensation with *A Sunday on La Grande Jatte*.

Gauguin goes to Brittany.
- 1888 | Vincent van Gogh sets up house in Arles in hopes of attracting other artists; Gauguin joins him for about two months at the end of the year.

Paul Sérusier paints *The Talisman*.

The introduction of the Kodak box camera further simplifies photography.

Arthur Rimbaud publishes *Les Illuminations*.

Brothers André and Édouard Michelin establish a tire company.
- 1889 | The Eiffel Tower is built for the world's fair.
- 1890 | Monet purchases a house in Giverny in Normandy.
- 1891 | About three thousand copies of Toulouse-Lautrec's first poster advertising the Moulin Rouge nightclub appear overnight in Paris in December.

Gauguin sails for Tahiti.
- 1893 | Monet begins to build his water garden at Giverny.
- 1894 | Claude Debussy's tone poem *Prélude à l'après-midi d'un faune* appears.
- 1895 | Louis and Auguste Lumière build a portable movie camera; Paris audiences see projected movies for the first time.
- 1896 | Physicist Antoine Henri Becquerel's experiments lead to the discovery of what Marie Curie will name radioactivity.
- 1900 | Paris Métro opens.

The first *Guide Michelin* is published for travelers.

Tools and Resources

Tools and Resources

For information about art-historical trends and individual artists, please see the bibliography in *Picturing France*.

Primary Sources:

The Web site of the French national library, the Bibliothèque nationale de France, is a rich trove of primary source material. It includes texts, images, and audio files that can be downloaded or purchased. Search from the main catalogue at:

<http://gallica.bnf.fr>

A thematic tour by regions of France is offered at:

<http://gallica.bnf.fr/VoyagesEnFrance/>

Web sites of many museum collections, including that of the National Gallery of Art, provide extensive information on their French paintings. See, for example:

www.nga.gov

www.metmuseum.org

www.louvre.fr

www.musee-orsay.fr

Geographic and Cultural Information:

Maps and other information about the geography and geology of France can be obtained from the Institut Géographique Nationale. Specialized maps are available for download and for sale.

www.ign.fr

Two French Web sites offer cultural information, photographs, and maps for each department and commune in France. The level of information available varies, but is often extensive. These are commercial sites, with advertising.

www.quid.fr/departements/html

www.quid.fr/communes/html

Education Resources

For art, cultural, and language resources see:

<http://edsitement.neh.gov>

Download a landscape lesson (in English) from the Musée d'Orsay:

<http://www.musee-orsay.fr/ORSAY/orsaygb/Fipedag0.nsf/db87f2443b19bfebc1256825003996e6/b7d209df003013dac1256fba0038ca9e?OpenDocument>

A teaching resource about leisure along the Seine and Auguste Renoir's *Luncheon of the Boating Party* is available from the Phillips Collection in Washington, D.C. See excerpts and order online at:

<http://www.phillipscollection.org/html/programs.html>

For links and programs for the teaching of French, see:

<http://www.yale.edu/macmillan/pier/rctf/>

<http://www.info-france-usa.org/culture/education/>

<http://alliance-us.org/en/index.aspx>

