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Stretching the Canvas

The inspiration for this writing experience began more than ten years ago. I don't know exactly when; it just grew out of bits of exciting knowledge and gathered personal essays that I had jotted out and tucked away. It seems that if there is not a blank canvas on my easel I then search for blank bits of paper. The paper sometimes evolves into a sketch, sometimes words, and sometimes both.

Prior to this inspiration, I had visited an area in England known as East Anglia. It lies approximately 60 miles north of London and, including London, it consists of four counties... Essex, Suffolk, Norfolk, and Cambridgeshire. In 1776 John Constable was born in the village of East Bergholt, located on the River Stour in Suffolk County. Here he was schooled, here he worked in his father's mills, and here he painted. He never strayed far from East Anglia and he never left England. Much of East Anglia has been declared by the National Trust as an Area of Outstanding Natural Beauty (AONB). It is an area rich in subject and rich in atmosphere. In fact, Constable said:

“I associate my careless boyhood with all that lies on the banks of the Stour,
They made me a painter (and I am grateful).”

John Constable

At the time I was an oil painting instructor from America. I envisioned sharing my enthusiasm and bringing a group of artists to these beautiful bucolic pastures. I found a fifteenth

century farm house and studio barn in the idyllic village of Dedham. It had been converted to a comfortable inn, without losing its original structure, and is on the same street as the church seen in so many of Constable's paintings. Although the house itself had been built more than 350 years before Constable was born, it was located on the very path that led Constable to his school each morning. The schoolhouse still stands.

I launched my travel plans and set forth. Our painters were inspired by the new vistas and were excited that they were standing in the same soil and silt that John Constable had stood in. It was difficult to fully comprehend the depth of the roots beneath our feet.

I knew that Constable had been responsible for the world of outdoor painting and I wondered exactly how landscape painting reached the shores of America.

The annual adventure continued for ten years. Especially fascinated with British art, from coast to coast, I absorbed as much European painting history as I could. To further validate the trip, my aim was to convince my painters that their visit to Europe was important enough to affect painting in their own back yard. I made museum-hopping and history a part of our painting holiday. We visited Constable on canvas and saw the same landscape scenes that we had been struggling to paint. However, as it should have been, painting was the primary theme every day. Lectures and museums were secondary.

The questions of who, what, where, when, and how were deep in my thoughts. The more I read, the more I realized that my lectures were oversimplifications. My conclusions about how the influences for the first American landscape school crossed the pond were oversimplified. This subject is multifaceted; it is like the prism that we painters refer to so often. The subject is also complicated by varied personal preferences among our learned historians and critics. It is quite evident that there is more focus on subject matter than on the insight required in the unified completion of any fine painting. There is, actually, no other way to describe the eras in art history—the subject

matter, for the historian, is the primary element as it reflects the era being described. As a painter I will try to look beyond the subject and observe the artist's development of communication without making it appear as a sort of mysterious obscurity. The artist possesses the ability to do this in every genre but it is the landscapist who speaks of it most often as he identifies with the natural phenomena around him and is inspired to convey this emotional moment to the viewer.

Following more than a year of extensive reading, I realized that I needed another lifetime to absorb so many scholarly books. Always convinced that I had missed something, I finally saw the likeness to the painting process...know when to stop! So, I will gather up my volume of notes, place the words on my palette, stretch and tone a canvas, and proceed to paint my own picture of landscape painting's voyage to America. It will be a picture whose brush strokes evoke politics, society, brilliant painters and instructors, and their audiences.

You will find that each chapter is prefaced with a short preamble that loosely describes the process of "representational" painting—that often-used term that is defined as representing a selection of objects in a recognizable manner. (It can just as easily be called fine art.) The development of a painting is analogous to the story of the historical development of landscape painting—a parallel that you will discover as you read on into that chapter.

Such a description will be found at the beginning of each chapter and will be presented inside of a box in smaller, indented type, just as you see here.

Viewing the Paintings in Color

Thanks to the Internet, you can view the work of the artists discussed in this book in full color.

Please go to www.YBKpublishers.com/masterpieces. There you will find a PDF that you can download to your computer with one click. In that document you will find links arranged by chapter. Simply click on a link and it will immediately show you a presentation of the work(s) being discussed.

Early Development

The term “opening statement” is commonly used in the arts. In music it may be synonymous with “motif” and in painting it is synonymous with “placement.”

The painter must first consider his placement and proportions within a given space. The composition should always have an underlying rhythm, not to be neglected as the painting develops. This holds true for any subject, whether portrait, still life or landscape.

If the subject is an interior setting or a landscape that includes distance or buildings, then linear perspective is an issue that will be taken into consideration just after the rhythm is established. If we have linear perspective to resolve it must be balanced with atmospheric perspective, sometimes called aerial perspective. Whereas linear perspective deals with objects minimizing in size as they recede into the distance, atmospheric perspective deals with the loss of value and corresponding changes in prismatic color as it recedes into the distance.

Regarding form, it cannot exist without shadow. If the scene includes forms, a plane in the shadow and a plane in the light is necessary. An oil painter refers to this as “massing the shadow”. As J.M.W. Turner said, “lineal pictures then is the parent of light and shade and light and shade is that of color, each reciprocal elevating.”¹

As the subject gains more of our attention we have to discipline ourselves to hold to our original concept. Where we are going and where we have been are equally important, and in so doing we can keep the concept of the whole.

Historical Placement of Landscape Painting

Perhaps man has always loved landscape, but there was a long period in history that attempted to deflate that emotion. In Europe, in fresco painting between the sixth century BC and the fourth century AD, landscape painting was introduced as background only by the Romans. However through the entire Medieval era from 400 AD, the Europeans viewed landscape as an unnecessary pleasure. The growth of landscape painting was interrupted for a long period. It was not recognized as a completely independent genre until at least the seventeenth century and more likely the eighteenth.

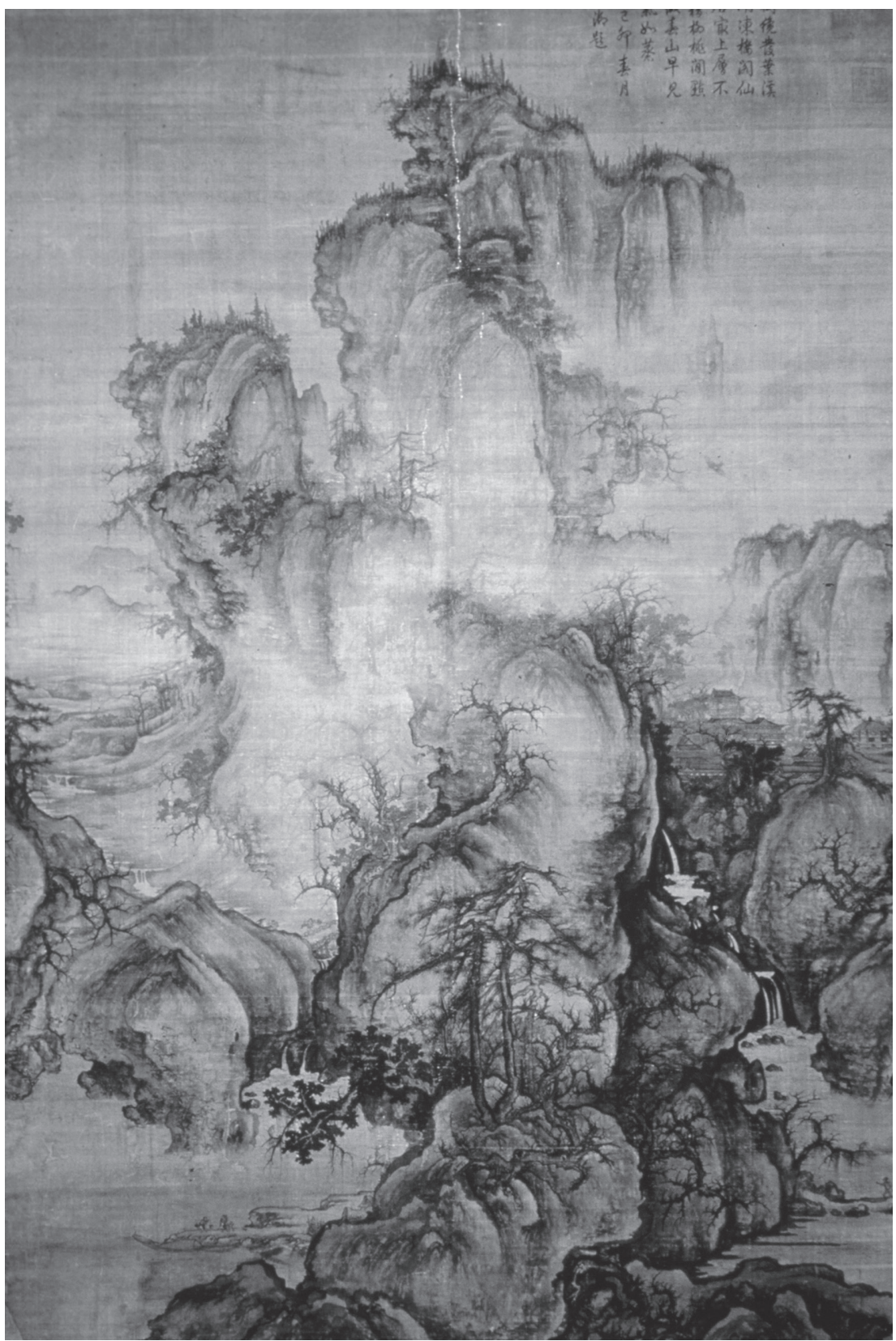
An exception is found in the art history of the Far East. The earliest writings concerning the philosophy underlying Chinese art were written by Hsieh Ho toward the end of the fifth century AD.² Europe was already mired in the rather abysmal zone of the Medieval era and America had not yet been born. The Chinese considered it a part of human nature to enjoy the natural pleasures of the scenic and to avoid industrialization or overcrowding in their search for the scenic mood. (See illustration on next page.)

The Tang Dynasty, during the seventh to tenth centuries AD, enjoyed a superior economy that assisted in the development of the arts. Chinese painting at that time consisted much of calligraphy, decorative and/or figure. Following the Tang, the Sung Dynasty (960-1269) embodied an advanced period in painting and took great pleasure in landscape. Emperor Shen Tsung, seventh emperor of the Sung, placed great importance on the Imperial Academy of Art at his court. He placed Kou Hsi in charge of the Academy. Kou Hsi, born in 1020, was considered the greatest landscape master of his day.³ He introduced

Early Spring by Kuo Hsi (Guo Xi) Note Kuo Hsi's use of perspective not only for distance, but to present subject matter above eye level, at eye level, and below eye level.

(Guo Xi (ca. 1000-1090 CE) *Early Spring*. Signed and dated 1072. Hanging scroll, ink and color on silk, 62 1/4 X 42 5/8 in. (158 X 108.1 cm) National Palace Museum, Taipei, Taiwan *Photo Credit*: Lee & Lee Communications/Art Resource, NY)

曉雲葉漢
東樓閣仙
窗上層不
移松樹開
真山早見
如此茶
己卯春月
萬卷



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Planar Changes

Having graduated to upright planes, under planes, and top planes (both in the shadow and in the light), and now joined by halftone, the subject has acquired dimension. Careful analysis of all that is around the subject helps to unify the form and relate it within a given space.

When painting inside the studio, the background is established “when the model takes a break.” When painting outdoor scenes, the backdrop is the mood of the entire atmosphere and is a much larger and more complex concept. Judgment concerning the type of day and the time of day will affect everything in your view. Whether indoors or out, the background must create a void behind your subject that must relate to the entirety. Each stroke of the brush is applied with reason.

Some scenes require less proof of form. Fog and mist convey a mood with little form, shifting the emphasis to atmospheric and aerial perspective. The choice of value is always the key in the composition.

High Renaissance

Oil paint allowed bringing a more finished and realistic truth to painting. The flexibility of the medium enabled subtle transitions that created a natural flow in Renaissance painting that progressed into the period of the High Renaissance (1500-1520). The High Renaissance reached a pinnacle both in the technical sense and in the production of genius. The most famous masters of that period were Leonardo daVinci (1452-1519) , Rafael (1483-1520) and Michelangelo (1475-1564).

It was astonishing that the world produced three great artists that lived and worked at the same time. All three could be categorized as prototypes for genius.

Leonardo da Vinci, born in Vinci, Italy, spent most of his life in Florence, the central city for the arts and intellectualism. For approximately ten years he was assistant to the leading sculptor and painter of the time, Verrochio (1435-1488). He excelled in all fields of art including music, sculpting, painting, and architecture. He was also inventive in science and technology. He was, perhaps, more than anything else, mathematically proficient and was one of the first painters to propose the use of atmospheric perspective in landscape background.

Rafael (Raffaello Sanzio) was a painter and an architect. By the age of seventeen he was called a “master” in painting. He had been trained both by his highly cultured father and in the workshop of Pietro Perugino (1446-1524). Perugino had also been a pupil of Verrochio’s. Rafael developed a far more fluid style than he had been taught and is known for the calm serenity of his figures. In Florence he was heavily influenced by da Vinci and Michelangelo. He became especially successful in the use of soft edges in his figures (as opposed to delineation). This was a style introduced by daVinci and is known as “sfumato.” Rafael spent his final years in Rome as a commissioned painter for the Pope. The bulk of his work in Rome was fresco painting and architectural church design. He died at the age of thirty seven in the year 1520, the final year of the High Renaissance.

Michelangelo was born to an impoverished family, although his father had a noble Florentine heritage. At just one month of age he was placed with a foster family near Florence. His foster father was a stone cutter in the local quarry as were many of the men in that village. He was ten years old when he returned to his father in Florence.

He was apprenticed to a fresco studio under the tutelage of Domenico Ghirlandaio (1449-1494) at thirteen. He learned the technique quickly and by fourteen he entered a school of sculpting in the Medici Palace in Florence. He was more at-

tuned to the nature of stone and building surfaces—plaster—than oil paint mediums. Sculpture would always be his preferred medium.

In Florence he was educated by leading humanists and philosophers. Here he also mastered the study of anatomy. His ability to draw, paint, or sculpt the human figure was extraordinary. At twenty one he sculpted the *Pieta* and commenced work on the *David* when he was twenty-six. The *David* was originally planned to be placed high above the ground. Because of this, he increased the size of the hands and head. He was a master of illusion and created these same effects by elongating figures in the curved ceiling frescos of the Sistine Chapel. He worked into the 1560s, dying in 1565, at the age of ninety. Living well past the High Renaissance, he worked into the Mannerist period. His long life encompassed the Renaissance, the High Renaissance, and Mannerism.



Michelangelo Buonarratti (1475–1564).
David—frontal view, 1501–1504.
Accademia, Florence, Italy

Photo Credit: Alinari/Art Resource, NY

After 1520, between the Renaissance and the Baroque, several decades passed that are known as Mannerism. Mannerism is a label bestowed by historians of the twentieth century that describes the highly exaggerated painting of that period. Proportions were elongated and gestures were unnatural, although the technical method learned during the Renaissance was maintained. Proportional changes were not executed for a reason, as Michelangelo's were, they were executed for the sake of exaggeration only. It may have been an attempt to attract patronage after the passing of the great High Renaissance. Landscape, still in its early stages as a singular subject, suffered unrealistic portrayal in the Mannerist style.

A few more painters should be added to the list of great Renaissance masters:

Titian was, perhaps, the most important master of the Venetian school during his long life. He was born somewhere between 1477 and 1488 (the exact year is unknown) and died in 1576. It is not sure whether he lived into his eighties or nineties, but, during his life he rose to the occasion in this most superior artistic climate. He was known for quick and deft oil sketches and his free use of color. He was an inspiration to a multitude of painters both during his life and after. Compared to Gothic painting, the new use of light and shadow was particularly noted by Titian and da Vinci.

Jacopo Comin (1518–1594) was, as a child, a student of Titian's for a short time. We know this painter by the nickname, "Tintoretto." His father was a dyer or *tintore* in Venice, and thus, his son was known as Tintoretto, the little *tintore*.

Tintoretto was a forwardly ambitious and vibrant personality who claimed that he could draw like Michelangelo and color like Titian. His life span carried into the period of Mannerism, but he is considered the final great master of the High Renaissance. His dramatic use of shadow was a natural link to the coming era of the Baroque.

There were other superior artists in this post-Medieval period. I have cited only the more significant.

Overtones

The painter is unaware of an exact order of steps taken in the process of painting a picture as he must look everywhere at once. If too much early concentration is placed on the center of interest he will sacrifice the strength of the whole. This is the point in time when the painter may lose direction or deliberately chooses to represent an entirely different concept.

In the traditional concept every visual part is meant to lead the viewer toward the focal point. A rhythm has been established, the value key has been set, planar changes (including halftone and substantial under planes) are in place, and now he can attend to the lighter planes...the exceptional ones destined to be placed on the center of interest accompanied by any necessary detail for explanation.

England—Nineteenth Century

Not since the High Renaissance had painting reached such a peak as it did in the nineteenth century.

During the 1820s landscape painting was becoming more popular. There were two schools of thought presented during the same period. First (and foremost) was Neo-Classicism which revered the historical and second was Realism, a part of the Romantic movement. In both, the painter normally started landscape with outdoor sketches and completed them in the studio.

In England the reign of Queen Victoria, from 1837 to 1901, marked an exciting and productive era for artists. There was the birth of the railroad, development of the camera, arrival of

the cinema, chemical advances for new colors, and the invention of the paint tube. By 1838 the National Gallery in London had been opened. The Museum Act of 1845 allowed museums to be established in many cities.

The railroad gave painters greater access to desirable areas of interest. The development of the camera was double-edged... it eventually eliminated a need for portraiture, but it opened a new field for those talented artists who turned to photography.

Chemical advances brought new colors to printing and new colors to the palette...colors that we consider indispensable today. The paint tube was invented in 1842 by John Goffe Rand. Prior to this, paints were mixed by “color men” and stored in pig’s bladders. The painter would poke a hole in the container each time he needed paint.

Victorian painting was often dominated in the nineteenth century by narrative genre. These were stories of pictorial value, not necessarily narrative in the classical sense, as it had been for so many years. Story-telling lost some popularity after the arrival of the cinema in 1896.

Queen Victoria’s love for animals encouraged animal painting. Edwin Landseer (1802–1873) led that field.

The Royal Academy continued its powerful dictates, which favored Neo-Classicism along with the expectation for good craftsmanship.

England’s protege, America, grew rapidly through the nineteenth century. Achievement in the fine arts were significant. She was a precocious child who quickly overcame her obstacle-challenged youth. She digested every morsel of knowledge from the motherland, as well as the continent, and readily applied it to her own unique surroundings.

France—Nineteenth Century

Just across the English Channel from England, the Academie des Beaux Arts together with the Ecole des Beaux Arts had been

founded in 1648 in Paris. The Academy appointed professors to the school (ecole) and determined the winners of the Prix de Rome.¹ This award was initiated in 1663 by Louis XIV. A promising artist was chosen from the Academy to spend some years studying in Italy with all expenses paid by the state. The Academy also organized the Paris Salon Exhibitions beginning in 1667.

Achieving admission to the school included a stringent exam; tuition was free. Application for the Prix de Rome included a difficult series of exams. If chosen, the prestige of this award would assure a living for an artist.

The Salon Exhibitions were open to all artists. Prizes were awarded at the Salon and patronage and commissions were sure to follow. Patrons in Paris respected the Academy.

Thousands of paintings and sculptures were entered at the Salon each year. More than 3,000 paintings would be accepted. The judging was tedious. Any work that was not categorized as thematic of religion, history, or portrait was disqualified. All work was required to have a finished and polished appearance. By the mid 1800s the Salon began to loosen its rules and paintings of plein air were accepted. But, still, it is difficult to believe that Constable was accepted in 1824. This may have been due to the respect the Academy had for the dealer that entered his work.

An alternative education could be found at Julian. The Academie Julian was founded by Rodolphe Julian in 1873. Julian had been a teacher who recognized the need for an academy of quality for the ever-growing population of ambitious artists in Paris. There was no exam, but there was a nominal fee. Julian oversaw the daily routines of the school and included both cast drawing and life class. Excepting the fact that females were accepted, the rigors were exactly the same as at the Beaux Arts. A male student at Academie Julian could go to the Ecole des Beaux Arts for added prestige and/or to apply for the Prix de Rome.

Other schools and workshops began to appear in Paris due to the explosion of students. The private ateliers were tutored by well-established instructors; some were tutored by the academicians themselves.

New art forms began to develop in the late 1800s that challenged some of the accepted principles. These movements were developed from a desire to free the painter from those past restrictions that were ingrained at traditional academies.

The revolt was not always extreme. It was the devotion to “plein-airism” that challenged the establishment at first, as it was criticized for having an unfinished appearance. Toward the end of the century, additional styles of art would become far more controversial.

Barbizon

Throughout the nineteenth century, in both England and France, the Neo-Classical tradition was paramount. Painters in France strove to emulate the masters of Italy. Those who were interested in painting from nature went to Italy as their predecessors, Claude and Poussin, had done. Painting in the countryside near Rome allowed them greater freedom of observation, as well as lending that history if they wished to include it in the subject matter.

In 1803, Napoleon Bonaparte moved the French Academy of Rome to the Villa Medici. He renovated the villa, which was located in the lovely (and presently named) Borghese Gardens, to preserve it, and to make it suitable to live and study in, for the recipients of the Prix de Rome. The award was reestablished in 1817 to include landscape. This award created further enticement to attend the Academy and students flocked from everywhere to the Academie des Beaux Arts in Paris to seek the Prix de Rome. The award was designed to insure the continuance of history painting. In reality, the winners were more interested in painting from nature.

Other painters in Paris were studying the collection of Dutch and Flemish painters exhibited at the Louvre. However, it was primarily the influence of the painting by John Constable, (*The Haywain*), shown at the prestigious Paris Salon in

Varnishing Day

At the Royal Academy in London, three days prior to an exhibit, the painters would come to the exhibition rooms and touch up their paintings and/or varnish any places on their canvas that needed it. It was called “Varnishing Day” and it was sometimes attended by the public. Observing the position of their work and how it reacts with all of the works surrounding it could awaken a new idea in the painter’s mind. Some of the painters would treat the time as a demonstration. . .it was show time! Turner, of course, was a special treat. Sometimes a last minute bit of subject matter would be painted in (or painted out) to change the focal point and improve the composition, thus evoking a less complicated or more solid impression. It seems that a painting is never finished! This is comparable to the writer’s



need to write and rewrite and to the musician's need to score and rescore.

I always find last minute improvements that need to be addressed, mostly in the relationship to the rhythm or the attempt to hold the viewer's attention. This is usually a process of elimination or simplification.

The true purpose of the painter is simply to reproduce in other minds the "impression" which a scene has made upon him... details in the picture must be elaborated only enough fully to reproduce the impression. When more is done the impression is weakened and may be lost.

George Inness

Before tying all the loose ends together it is best to turn away for a few days (or more) and re-approach it with a fresh eye. When everything has been resolved to the best of your ability, and the painting is reasonably dry, a coating of a thinned-out varnish (such as a retouch varnish), will bring up the color as well as any darks that may have sunk back over time or because of repainting. Painters throughout history have found their favorite means for the "sink in" problem. There are formulas that some added into their paints that helped to keep the color mixes and the darks true without adding final varnishes. Those painters who were careless with additives, or simply did not know the relationships among chemicals, experienced decomposition (such as cracking) of their paintings over time. Some painters prefer a matte varnish, however, heavier varnishes should never be added immediately after completion. The paint should be allowed to oxidize over several months before applying a final varnish.

In conclusion, the less added, the longer the life of the painting, whether speaking of subject and style or of chemicals. Those paintings that have withstood the punishment of time were approached with simplicity and solid principle.

Our life is frittered away by detail...simplify, simplify
Henry David Thoreau

American Barbizon and Tonalism

It was nearing the late 1800s and landscape painting had reached America. The torch had been relayed from country to country in a natural manner. The flame was not to be extinguished and future painters would ignite additional bursts of fire around the world in seeking to change the focal point and improve the composition. It would attract attention in the same way that Turner did on varnishing day when he excited the crowd with last minute highlights and repoussoirs.

At the end of the Hudson River era, the finished sketch was the most popular form. This indicated two things in art history; first, that the American academic system, although modeled on the European format, was never as demanding and would never be so in the future. American landscape painters had adopted the concept of making the great outdoors their academy. Second, was that the Barbizon School from France would be easily accepted as there was a similarity to the loosely handled technique of the Hudson River finished sketch, as well as the philosophical viewpoint espoused by George Inness.

In a painting knowledge and spirit go hand in hand, but
knowledge takes one step back and tips his hat to spirit

George Inness

The close values so masterfully demonstrated by the Luminists, Kensett and Gifford, were born again in the studio of Inness. This time it would be termed Tonalism. Tonalism is a word also associated with the Barbizons. The loose brushwork and muted color enhanced conveying an emotional response.

American Tonalism was a broad term that continued into the twentieth century and ran simultaneously with American Impressionism. It can be assumed that Hudson River Luminism, Tonalism and American Impressionism may be lumped together as they are all a study of light and atmosphere, a concept that had been of special interest to Americans from the beginning.

European Grounding

Middle nineteenth-century American students, like a great school of minnows, swam to the shores of Europe to seek grounding in academic training. America did not have the academic rigor that Europe was known for. American students who returned home from Europe were a persuasive influence to those who were serious about academic training. Paris became a giant studio, drawing from all over Europe and America. American artists formed the largest group of foreign painters and sculptors in Europe.

American students had been studying the old masters for years in museums and private collections and were occasionally criticized for their greater attention to Europe, but they never considered themselves as dismissive of America; in fact, they brought a better language of painting to America. Even those who never left home were influenced by teachers or returning students who had been trained in Europe. No painter became a valued painter through isolationism.

Painters who adhered entirely to American subject matter seemed to be considered more acceptable by the “nativists”. As an example, both Thomas Eakins (1844–1916) and Winslow Homer (1836–1910) had traveled to Europe. Homer did not stay, but Eakins stayed to study with Jean-Leon Gerome (1824–1904) for three years, and with yet another Velazquez fan, Leon Bonnat for one year. He then took a spell in Spain where he studied the work of Velazquez. On his return to America he used what he had learned, adapting it to American subject matter. Their European influences aside, Eakins and Homer were considered purely American. Homer, not trained in Europe, as was Eakins, was influenced only by having viewed the Barbizons in Europe, enabling him a more independent style.

The nativist attitude in America developed from a sincere desire for patriotism in a country approaching full bloom. Approximately two hundred years earlier, in 1663, France had established the Prix de Rome and had sent their young artists to

Rome to ground them by showing them the finest examples of art work available regardless of its country of origin.

Nationality is a good thing to a certain extent, but universality is better. All that is best in the great poets of all countries is not what is national in them, but what is universal. Their roots are in their native soil; but their branches wave in the unpatriotic air, that speaks the same language unto all men

Henry Wadsworth Longfellow

Some of the successors to the Hudson River School were William Morris Hunt (1824–1879), Homer Dodge Martin (1836–1897), and Alexander Helwig Wyant (1836–1892). Wyant had some training in Dusseldorf, but just as had Hunt and Martin, he had been influenced by viewing Barbizon work in France. They were called “The American Barbizons”. Inness fell into the same category, but, in retrospect, he demanded (as had Whistler) an individual position. Could we possibly term it “Innessism”? As Inness gently closed the door of the Hudson River School, it follows that Hunt opened another door for the American Barbizons, who were sometimes described as Tonalists.

William Morris Hunt was born in Vermont to a prominent and wealthy family. He attended Harvard University, but left during his junior year. After the untimely death of his father he traveled with his artistic mother, two brothers and a sister, to Europe on the Grand Tour. This was around 1844, slightly before the proliferation of artists in Paris. He first studied sculpture in Rome and then in Dusseldorf where he found the training to be rigid. He later went to Paris where he continued with sculpture. On viewing the work of Thomas Couture (1815–1879), he turned immediately to painting.

Couture had been a product of the Ecole des Beaux-Arts and a recipient of the Prix de Rome in 1837. He opened his own atelier in Paris in 1846 intending to produce a new and fine group of history painters. In the middle of the century the greatest number of American students chose Couture, of-

Instructors and their Students

as noted in this book

Instructor

Students

15th–16th century

Verrochio (1435–1488)	da Vinci, Perugino
Ghirlandaio (1449–1494)	Michelangelo
Perugino (1446–1524)	Rafael
Titian (1477 or 1488–1576)	Tintoretto
Peterzanno (1540–1596)	Caravaggio

16th–17th century

Pacheco (1564–1644)	Velasquez
Rubens (1577–1640)	van Dyck
Lastman (1583–1633)	Rembrandt
Poussin (1594–1665)	Dughet
Velasquez (1599–1660)	Jaun de Pareja
Rembrandt (1606–1669)	Fabretius
Ruisdael (1628 or 1629–1682)	Hobbema

18th century

William Hogarth (1697–1764) and his school	Gainsborough
Alexander Cozens (1717–1786)	John Robert Cozens, George Beaumont (collector, amateur artist)
William Williams (1727–1791)	Benjamin West