

Kimbell Educational Resources



Kaikei (Japanese, active c. 1185-1225), *Standing Shaka Buddha* (detail), c. 1210, gilt and lacquered wood

Kimbell Art Museum

TABLE OF CONTENTS

Preparing students in advance **pp. 3–4**

Featured artworks **pp. 5–28**

Michelangelo Buonarroti, *The Torment of Saint Anthony*

Caravaggio (Michelangelo Merisi), *The Cardsharps*

Elisabeth Louis Vigée Le Brun, *Self-Portrait*

Diego Velázquez, *Don Pedro de Barberana*

Claude Monet, *La Pointe de la Hève at Low Tide*

Pierre Bonnard, *Landscape at Le Cannet*

Indian, *Seated Buddha with Two Attendants*

Indian, *Four-Armed Ganesha*

Chinese, *Earth Spirit*

Chinese, *Court Lady*

Japanese, *Genji in Exile at Suma*

Shibata Zeshin, *Waterfall and Monkeys*

PREPARING STUDENTS IN ADVANCE

We look forward to welcoming your school group to the Kimbell Art Museum! Here are a few suggestions for teachers to help to ensure a successful, productive learning experience at the museum.

LOOK, DISCUSS, CREATE

Use this resource to lead classroom discussions and related activities prior to the visit. (Suggested activities may also be used after the visit.)

REVIEW MUSEUM GUIDELINES

For students:

- Touch the works of art only with your eyes, never with your hands.
- Walk in the museum—do not run.
- Please use an inside voice when sharing your ideas.

Additional information for teachers:

- Backpacks, umbrellas, or other bulky items are not allowed in the galleries. Free parcel check is available. Backpacks containing medical supplies are allowed with special clearance.
- Seeing-eye dogs and other service animals assisting people with disabilities are the only animals allowed in the museum.
- Sketching is allowed in the galleries as long as it is in pencil and does not obstruct or interfere with other visitors.
- Unscheduled lecturing to groups is not permitted.
- No food, drinks, or water bottles are allowed in any galleries.
- Cell phones should be turned to silent mode while in the museum.
- Tobacco use, including cigarettes, cigars, pipes, electronic cigarettes, snuff, and chewing tobacco, is not permitted in the museum or anywhere on the museum's grounds.

Eating lunch at the Kimbell:

- Student groups are welcome to eat outside on the lawn or under the porticos, located between the Kahn Building and Piano Pavilion.
- Lunch boxes and coolers are not permitted in the galleries. You can pack lunches in a cooler and check it upon arrival or leave it on the bus until lunchtime.
- Please make sure to pick up all trash before leaving the museum campus.
- Please remind students to refrain from running on gravel or touching outdoor sculptures.

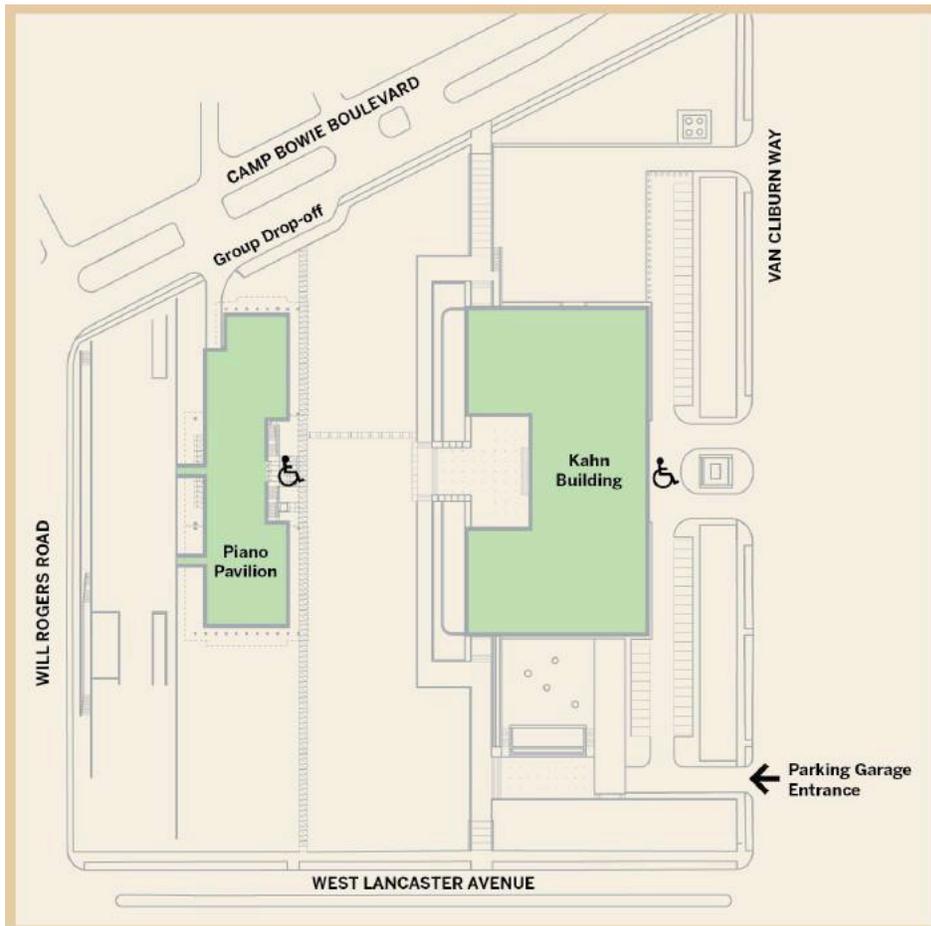
TWO BUILDINGS, ONE MUSEUM



South portico of the Kimbell's Kahn Building (completed 1972)



View of the Kimbell's Piano Pavilion from Lancaster Avenue (completed 2013)



Map of the Kimbell campus



Michelangelo Buonarroti, *The Torment of Saint Anthony*
Tempera on panel, 1487

Michelangelo Buonarroti
Italian, 1475–1564

The Torment of Saint Anthony

Tempera on panel, 1487
Kimbell Art Museum, Fort Worth

This is the first known painting by Michelangelo, described by his earliest biographers and believed to have been painted when he was twelve or thirteen years old. Although Michelangelo considered himself first and foremost a sculptor, he received his early training as a painter, in the workshop of Domenico Ghirlandaio (c. 1449–1494), a leading master in Florence.

Michelangelo's early work is a painted copy of an engraving by the fifteenth-century German master Martin Schongauer. The rare subject comes from the life of Saint Anthony the Great, describing how the Egyptian hermit-saint had a vision that he levitated into the air and was attacked by demons, whose torments he withstood.

Created when he was informally associated with Ghirlandaio's workshop and under the guidance of an older friend, the artist Francesco Granacci, Michelangelo's painting earned him widespread recognition. To give the demonic creatures veracity, Michelangelo studied the colorful scales and other parts of specimens from the fish market. The young artist subtly revised Schongauer's composition, making it more compact and giving the monsters more animal-like features, notably adding fish scales to one of them. He also included a landscape that resembles the Arno River Valley around Florence.

FOR CLASSROOM DISCUSSION / ACTIVITY

What is going on here? What do you notice first? What movement do you see? Describe the different creatures. Do they remind you of other "real" animals? What colors, textures, or patterns catch your eye? What are the demons doing?

Who is this man? How is he dressed? How does he react to the demons? What does that tell you about the story? What kind of story is this?

What details do you notice in the landscape? What are the dominant colors?

Why do you think Michelangelo created a painted copy based on an earlier engraving? What do you think he learned while making it?

CREATE a collage timeline that shows other important artworks by Michelangelo.



Caravaggio (Michelangelo Merisi), *The Cardsharps*
Oil on canvas, c. 1595

Caravaggio (Michelangelo Merisi)
Italian, 1571–1610

The Cardsharps

Oil on canvas, c. 1595
Kimbell Art Museum, Fort Worth

The players are engaged in a game of *primero*, a forerunner of poker. Engrossed in his cards, the dupe is unaware that the older cardsharp signals his accomplice, who reaches to pull a hidden card from his breeches. The fingertips of the cheat's gloved hand are exposed to better feel marked cards. Cardinal Francesco Maria del Monte, a great patron of the arts, took the young Caravaggio into his household soon after purchasing this picture. It hung along with *The Gypsy Fortune Teller* in his palace. Together the two paintings would surely have reminded the cardinal and his guests of the story of the prodigal son, warning about the perils of greed and fraud. Caravaggio has treated the subject not as a caricature of vice but in a fresh way, in which the interaction of gesture and glance evokes the drama of deception and lost innocence in the most human terms. He structures the picture to allow us to witness everything, implicating us in the trickery.

FOR CLASSROOM DISCUSSION / ACTIVITY

What is happening in this picture? What do you notice first? Follow the eyes and gestures of each figure. How does your eye move around the painting?

Compare the characters and describe their actions and expressions. What is each man's role? What do you notice about their costumes?

What types of lines do you see? How are the figures grouped? What shape do they create?

Where do you see light and shadow? What other details do you see? What kind of game are they playing? Describe the space. Where are they?

What do you think will happen next? What would you do in this situation? How does Caravaggio create a sense of drama?

WRITE a story from the perspective of one of the characters and share it with the class.



Diego Velázquez, *Don Pedro de Barberana*
Oil on canvas, c. 1631–33

Diego Velázquez, *Portrait of Don Pedro de Barberana*
Spanish, 1599–1660

Portrait of Don Pedro de Barberana

Oil on canvas, c. 1631–33
Kimbell Art Museum, Fort Worth

Born and trained in Seville, Velázquez moved to Madrid, where he served King Philip IV from 1623. As court painter, his main responsibility was to produce portraits of the royal family and their circle. These remain unsurpassed in their depth of conception and extraordinary painterly technique.

Don Pedro de Barberana y Aparregui (1579–1649) was a member of Philip IV’s privy council. He was named honorary postmaster of the realm and, by royal decree, governor of his native town of Briones. Prominently displayed on his doublet and cape is the red cross of the Order of Calatrava, founded in the Middle Ages as a defense against the Moors and subsequently a privilege of the aristocracy. Don Pedro was knighted in 1630, and Velázquez must have painted the portrait soon after he returned from his first trip to Italy in 1631.

In his full-length portraits Velázquez devised new ways of heightening the illusion of the sitter’s physical presence. Don Pedro commands the entire pictorial space, which is stripped of architectural elements and enlivened by his cast shadow and the soft light of the background. His left brow raised, Don Pedro looks out with cool confidence, seeming to scrutinize the viewer.

FOR CLASSROOM DISCUSSION / ACTIVITY

What words would you use to describe this person? What do you think Don Pedro and the artist Velázquez want us to see in this portrait?

What are some of the first things that attract your attention? What do you notice about his costume?

Where do you see highlights in this picture? How does the artist show the textures in this man’s outfit? Where else do you notice light or shadow?

What do you notice about the background? What do you think the artist chose a very plain setting?

CREATE a portrait of an individual that you respect. What details would you include to represent this person’s life experience and interests?



Elisabeth Louis Vigée Le Brun, *Self-Portrait*
Oil on canvas, c. 1781

Elisabeth Louis Vigée Le Brun, *Self-Portrait*
French, 1755–1842

Self-Portrait

Oil on canvas, c. 1781

Kimbell Art Museum, Fort Worth

This youthful self-portrait depicts Elisabeth Louise Vigée Le Brun at the age of about twenty-six, several years after she painted the first of her many portraits of Queen Marie-Antoinette. Here she presents herself not as an artist, with palette and brushes, but as a charming and attractive lady of society—indistinguishable from her own patrons, including the queen and aristocratic ladies, whom she sometimes painted in similar informal attire. Largely self-taught, Vigée Le Brun was recommended by the queen for membership in the Royal Academy in 1783 and soon acquired considerable fame and renown. When shown at the Salon her paintings were “the most highly praised . . . the topics of conversation at court and in Paris, in suppers, in literary circles.” Her radiant self-portrait highlights Vigée Le Brun’s healthy good looks and creamy complexion, a sparkling light catching her eyes and crystal earrings. Attentive to the latest fashions, she outfitted her sitters in comfortable Grecian gowns and scarves. Here her simple muslin gown and elegant scheme of white, black, and cherry, along with her loose curls of hair, convey an appealingly glamorous persona.

FOR CLASSROOM DISCUSSION / ACTIVITY

What do you notice first? What words would you use to describe her expression? What can you guess about her based on her appearance?

Is this a formal or informal portrait? Why? How does the artist want to be seen? Describe her costume. How many different textures do you see? Where does light enter this picture? Do you see highlights?

How many colors do you see? Where does the artist repeat colors in the composition? Why do you think the artist used these colors? How would more colors change this composition?

What kinds of jobs were available for women in the 18th century? Can you detect any qualities that may have helped this female artist achieve professional success? What obstacles do you think she faced?

LEARN more about the exciting life and times of Vigée Le Brun. Who did she meet and paint? Where did she travel? What happened in France during her lifetime?



Claude Monet, *La Pointe de la Hève at Low Tide*
Oil on canvas, 1865

Claude Monet
French, 1840–1926

La Pointe de la Hève at Low Tide

Oil on canvas, 1865
Kimbell Art Museum, Fort Worth

In 1865, the young artist Claude Monet submitted two paintings for exhibition at the annual Paris Salon. Acceptance of these two paintings to the Salon, the most important arena for artists to gain recognition, was a significant step for Monet at that time, although he would later reject the government-sponsored show in favor of independent exhibitions. The artist was born in Paris but grew up in the town of Le Havre on the Normandy coast, an area that the artist painted throughout his career. This painting represents a part of the coast near his father’s summer home at St. Adresse. Although produced early in Monet’s career, it already reveals his preoccupation with the ever-changing appearances of nature through light and color. Expressive brushwork varies in the painting to capture the glistening beach stones as well as the choppy waves sweeping ashore. Monet produced a work that expresses the sensory experience of standing on the beach on a gray day and, as one critic noted, in which “the breeze penetrates as on the open sea.”

FOR CLASSROOM DISCUSSION / ACTIVITY

Notice the different colors and textures in this composition. What kind of day is this? Where would you like to be in this scene? Imagine the sounds, smells, and tastes you might experience.

What kinds of movement are happening? How do diagonals help to organize the picture? What other lines do you notice? How does Monet guide your eye into and around this seascape?

What time of day is this? What makes you say that? Where do you notice light on different surfaces?

What might this picture suggest about Monet’s background and interests? Why do you think he selected this painting for the annual Salon, the largest art exhibition in Paris at the time.

COMPARE this painting with Monet’s *Weeping Willow*, painted over fifty years later, also in the Kimbell’s permanent collection.



Pierre Bonnard, *Landscape at Le Cannet*
Oil on canvas, 1928

Pierre Bonnard
French (1867–1947)

Landscape at Le Cannet

Oil on canvas, 1928
Kimbell Art Museum, Fort Worth

In 1926, Pierre Bonnard purchased a property near the village of Le Cannet, just north of Cannes on the Mediterranean, seeking in the warm climate of the French Riviera an environment that would be good for his wife's health. *Landscape at Le Cannet* is the most ambitious depiction of the world that was the central setting in Bonnard's art for the final decades of his life. Taking a position on the hill above his home, which he had christened "Le Bosquet" for the grove of trees that surrounded it, Bonnard looked to the west, toward the Esterel mountains. The roof of Le Bosquet, near the tree at center of the composition, gives a sense of Bonnard's personal scale in the context of the panorama; the two hillocks in the foreground fall towards the pathway that borders the rear of Bonnard's property, where a girl and her dog can be seen passing by. Bonnard places himself in the right foreground, beside a pair of goats; a cow stands among spiky plants at the other side of the canvas. Suffused with warm light and with a rainbow-like array of colors, the painting was intended to decorate the home of a distinguished collector on the outskirts of Paris.

FOR CLASSROOM DISCUSSION / ACTIVITY

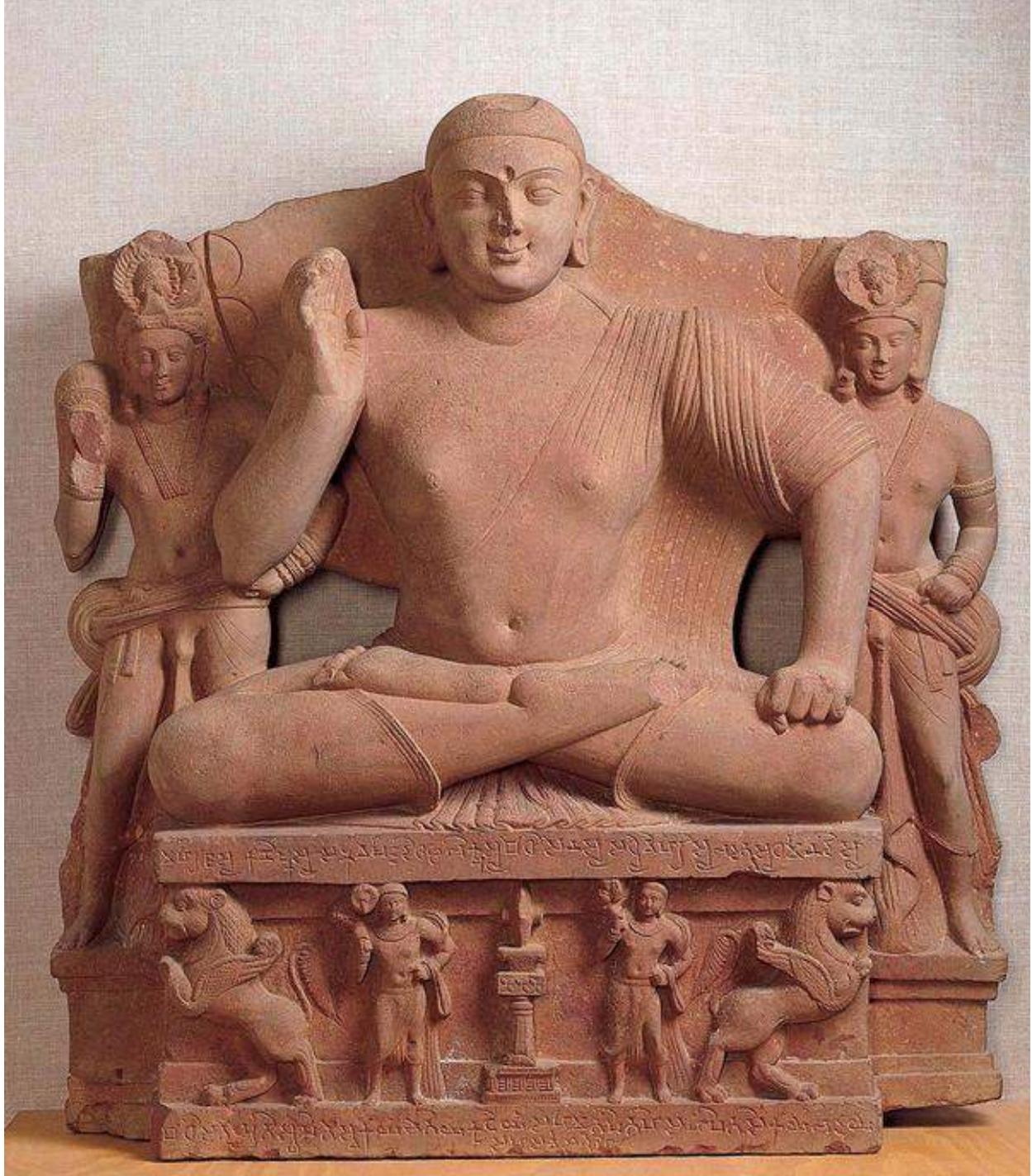
Do you have a favorite place to relax? What words describe that place? What especially stands out in your memories or thinking about this special spot?

Allow your eyes to wander through this landscape. What details catch your eye? How many figures do you see? What are they doing?

Describe the different colors that you see. How does Bonnard's use of color set a mood, awaken the imagination, and/or energize the scene? How does it make you feel?

How might you experience this landscape with your other senses. What would you hear? What would you touch? What's the weather like? What does the air taste or smell like?

WRITE a short story from the perspective of one of the figures or animals found in this landscape. What are they thinking? Where have they been and where are they going?



Indian, *Seated Buddha with Two Attendants*
Red sandstone, AD 82

Indian

India, Uttar Pradesh, Mathura, Kushan period (c. 50 BC–AD 320)

Seated Buddha with Two Attendants

Red sandstone, c. A.D. 131

Kimbell Art Museum, Fort Worth

This seated Buddha conforms to a standard early Mathura type. In his personification as Shakyamuni, the teacher, the Buddha is portrayed as a traditional yogi, seated on a throne, and dressed as a monk. The thin, diaphanous robe is worn over the left shoulder, leaving the right shoulder bare. The sensitive modeling of the soft flesh gives little hint of the musculature underneath but still endows the body with a sense of solidity and mass. The hair is smooth like a cap, and the cranial bump (*ushnisha*), now missing, would have appeared as a twisted bun or coil of hair (*kapardin*). The right hand is raised in the gesture of reassurance (*abhayamudra*). As prescribed by the scriptures, the palms of the hands and soles of the Buddha's feet are marked with the lotus and the wheel, symbols of his divinity and teaching.

Carved in high relief with generously modeled and sensuous torsos, the royal attendants flanking the Buddha have similar stylized facial features and archaic smiles as their lord. The sculpture is carved in the form of a stela and includes other symbols and figures referring to the Buddha's life and exalted status as a universal monarch. The large halo behind his head represents the sun and proclaims his divinity. The pillar, topped by a wheel centered in the relief panel of the throne, is symbolic of preaching and refers to the Buddha's first sermon at Sarnath. The two figures holding flywhisks, flanking the pillar, and the rampant lions signify the Buddha's royal heritage.

FOR CLASSROOM DISCUSSION / ACTIVITY

Describe the seated figure of the Buddha, his facial expression, and also his pose and gestures. How does the sculpture make you feel? Why?

How is the Buddha dressed? How does the sculptor distinguish between the parts that are flesh and those that are covered with cloth?

What other figures surround the Buddha? What are they holding and wearing? Are they as important as the central figure?

What material is this? Describe its color and texture. Is this a durable stone? Has it suffered any damage? What's missing?

RESEARCH the life of the historical Buddha and the meaning behind his most common iconography and mudras. Do you see any of these elements pictured in this sculpture?



Indian, *Four-Armed Ganesha*
Terracotta relief, 5th–6th century AD

Indian
India, Uttar Pradesh, Gupta period (320–600)

Four-Armed Ganesha

Terracotta relief, 5th–6th century AD
Kimbell Art Museum, Fort Worth

Ganesha is the elephant-headed son of Shiva, one of the three most important deities of the Hindu pantheon, and his consort, the goddess Parvati. He is widely worshiped as the remover of obstacles and the bestower of good fortune, prosperity, and health. The origin of his hybrid body—consisting of an elephant’s head with one tusk and an infant’s torso with distended belly—is related in Hindu legends. Parvati is said to have created Ganesha in human form to act as her door guardian. When he refused to admit Shiva to Parvati’s chamber, the god cut off the child’s head. In order to placate the distressed Parvati, Shiva replaced the head with that of the first living thing he could find—an elephant.

Hindu deities are often depicted with multiple heads and arms, a physical expression of the multiplicity of their superhuman powers. Due to the damaged condition of this superb terracotta relief, it is no longer possible to identify the deity’s usual attributes—an axe, a rosary, and a bowl of sweetmeats—which would have been held in his hands. The serpent hanging across his torso signifies his relationship to Shiva, who also bears this attribute. Many Hindu brick temples were decorated with terracotta plaques such as this one. The plaques are distinguished by their naturalistic modeling, well-illustrated in the sensuous and powerful sculpting of this image, which is unusually expressive, and notable also for its large size and early date.

FOR CLASSROOM DISCUSSION / ACTIVITY

What do you notice about this sculpture right away? What details do you notice that might mark Ganesha as a special person? Why do you think he has an elephant’s head?

How do we know that Ganesha is the most important figure in this piece? Where are the other figures in the composition? Are they the same size as Ganesha? What are they doing?

Can we walk all the way around this sculpture? Where do you think a sculpture like this was originally placed?

Why would Ganesha, the “Lord of Obstacles,” be shown with the head of an elephant? What sort of objects or problems might people ask him to remove?

RESEARCH stories about Ganesha to discover more about his personality and adventures. Choose a story and retell it in your own words to a classmate.



Chinese, *Earth Spirit*
Gray earthenware with painted polychrome decoration, first half of the 8th century

Chinese

China, probably Shaanxi province, Tang dynasty (618–907)

Earth Spirit

Gray earthenware with painted polychrome decoration, first half of the 8th century

Kimbell Art Museum, Fort Worth

The inclusion of fantastic animal guardians as part of the retinue of tomb figures began in the Northern Wei dynasty (AD 386–534) and continued into the Tang dynasty. Also called earth spirits, or *zhenmushou* (grave-quelling beasts), these guardians took the form of fantastic hybrid creatures composed of various animal and sometimes human elements and were placed in the tomb in pairs to ward off any malevolent beings who threatened to intrude. The Kimbell's fierce figure of an earth spirit stands in a rampant posture of conquest as it subdues a snarling beast upon a rockwork base, its left arm entwined with a serpent.

The spirit's triple horns, bulging eyes, and bare-teethed grimace add to its ferocious appearance. Black stripes on the forearms and forelegs terminate in sharply clawed hands and feet, and undulating flames emerge from its head, shoulders, and right leg. A gilded tondo, finely painted with a group of figures (possibly musicians, who may also be foreigners), set against a luxuriant floral panel, embellishes the figure's chest. The composite elements of the earth spirit, such as the large horns, claws, fangs, and tiger stripes, presumably conferred upon it the fearsome qualities of such animals. The evil that the earth spirit is quelling is in the form of the horned, hoofed beast that he tramples underfoot. The eye on the side of the beast's belly may represent the "third eye," an indication of the influence of Esoteric Buddhism prevalent during the early Tang period.

FOR CLASSROOM DISCUSSION / ACTIVITY

What is your first response to this sculpture? Choose three words to describe it.

What actions do you see happening? Notice how your eye travels around the figures. How do their gestures and expressions help you figure out what's going on?

Count the number of animal-like features you see in this sculpture. What animals do they remind you of? How do they contribute to the sculpture's overall feeling?

If you designed your own guardian against evil forces, what would it look like? Would it take on animal or mythological features? What other attributes might it have?

SKETCH your own personal Earth Spirit. As a challenge, try to follow the color scheme of the Kimbell's sculpture.



Chinese, *Court Lady*
Gray earthenware with painted polychrome decoration, first half of the 8th century

Chinese

China, probably Shaanxi province, Tang dynasty (618–907)

Court Lady

Gray earthenware with painted polychrome decoration, first half of the 8th century

Kimbell Art Museum, Fort Worth

One of the most engaging and distinctive groups of Tang funerary sculpture is the one representing ladies of the court. This animated and charming example stands in a gracefully swayed pose, her petite hands held in a conversational gesture in front of her swelling form. She wears a white long-sleeved jacket tucked into a full-length red robe that falls in looping folds to her feet, leaving her upturned, *ruyi*-shaped, triple-cloud shoes visible. Her hairstyle, known as a *gaoji* (upswept topknot), is stiffly lacquered and folded, with a clump of hair separated and bound into a fan shape in the front, all held in place by two crescent-shaped combs. Her plump, heavily made-up cheeks are offset by exquisitely delicate eyes, nose, and slightly parted lips, reflecting the contemporary ideal of voluptuous beauty.

The Tang sculptors' careful attention to details of fashion and physiognomy allows us to trace in their works the changing fashions of ladies at court during this period. In the early eighth century a new aesthetic favored a fuller and more rotund physique and loose, billowing robes. This fashion for ladies of ample form was probably set by Yang Guifei, the imperial consort of the emperor Xuanzong (reigned AD 712–56). Dressed in elegant clothes with their hair arranged in elaborate coiffures and their faces beautified with cosmetics, these figures of aristocratic Tang women possess a singular grace and charm.

FOR CLASSROOM DISCUSSION / ACTIVITY

What is she wearing? How is her hair styled? What little details did the artist want us to notice in particular?

Imitate her hand gestures. What are you usually doing when gesturing like that? What do you think she would say to you?

Why do you think someone would put her in their tomb? What might she do for them in the afterlife? What would you want to take with you on a long journey? Or who?

What is this sculpture made of? What sort of tools did the artist use to create the details you see?

CONDUCT an imaginary interview with the Court Lady. What questions would you ask? What answers would she give?



Japanese, *Genji at Suma*
Six-fold screen; ink, gold, silver, and pigments on paper, late 16th century

Japanese
Japan, Momoyama period (1583–1615)

Genji in Exile at Suma

Six-fold screen; ink, gold, silver, and pigments on paper, late 16th century
Kimbell Art Museum, Fort Worth

In this melancholy scene, the large sea of rough, billowing waves, the lone nobleman seated in a rustic hut with only his books and *koto* as companions, and the dusky tones of ink and silver and gold suggest a remote locale. A windblown visitor dressed in a straw cape, who appears to have arrived in a small boat moored at the left, trudges along the shore to the hut. The green of the tatami mats and the white and pink of the blossoming cherry trees (indicating springtime) provide the only brightness in an otherwise somber composition reflecting the sense of isolation and the forlorn state of mind of the nobleman.

The subject of the screen is from the classic masterpiece of Japanese literature *The Tale of Genji*, written in the early eleventh century by Lady Murasaki Shikibu. The epic novel, comprised of fifty-four chapters, recounts the tumultuous romantic life of Hikaru Genji, the son of a Japanese emperor. The dramatic yet somber scene is based on chapters 12 and 13, Suma, and Akashi, in which Genji is exiled to the rural coastal town of Suma after offending the emperor. The mysterious visitor may represent a messenger sent to retrieve him, or he may be the Akashi Novitiate, who wishes to bring Genji to Akashi to marry his daughter. Both are described as arriving in Suma by boat in the midst of a raging storm.

FOR CLASSROOM DISCUSSION / ACTIVITY

Where do you think this scene takes place? What takes up most of the picture? Describe the ocean waves, and the sounds you might hear in this place. Would you like to visit?

What colors are used for the water and sky? How would you describe the weather? Where are the brightest colors? What do they show? What is happening on the right side of the picture?

Who is in this picture? What are they doing? What will happen next? What would you take to an isolated place like this?

The Japanese term for a folding screen is *byōbu*, meaning “protection from the wind.” How did it earn that name? How was it used, and where?

RESEARCH *The Tale of Genji* to learn more about its importance in world literature.



Shibata Zeshin, *Waterfall and Monkeys*
Hanging scroll; ink and light colors on silk, 1872

Japanese
Japan, Meiji period (1868–1911)

Waterfall and Monkeys

Hanging scroll; ink and light colors on paper, 1872
Kimbell Art Museum, Fort Worth

Shibata Zeshin was the outstanding Japanese lacquer artist and painter of the nineteenth century. An energetic and prolific artist, he earned distinction during his lifetime for paintings that showed unusual creativity. Zeshin painted several works in which animals mimic human behavior. By demonstrating the apparent humanity of the animals, Zeshin creates a kinship between viewer and subject; and because monkeys naturally resemble man in their actions, they were a frequent choice of subject for works of this kind.

Painted during Zeshin's artistic maturity, *Waterfall and Monkeys* is exceptional for its ambitious scale, sense of space, and compositional balance. While both waterfalls and monkeys are popular as singular subjects in Japanese painting, this imaginative and humorous combination is unique. Zeshin creates a lively scene of a troop of young monkeys with the beleaguered adult, crawling about the craggy rocks at the base of a fast-flowing waterfall. The naturalness and variety of the monkeys' poses and expressions suggest that Zeshin observed simian behavior firsthand. His interest in realism is further apparent in the delicate rendering of the monkeys' fur, from the soft washes and short, fine lines that define the youngsters' coats, to the longer, fluid strokes of the mother's thick hair.

FOR CLASSROOM DISCUSSION / ACTIVITY

What do you see happening here? Describe the adult monkey's expression. What does this scene remind you of? What is the loudest sound you would hear in this scene?

What are these young monkeys doing? How many different poses do you see? What do you see at the right corner of the picture? What is the crouching monkey holding? Imagine what might happen next.

Describe the landscape. Where do you think this is? What are the main colors in the painting? Compare the different textures shown here.

CREATE a humorous picture featuring your favorite animals. What would be they be doing? What setting would you choose?