

Santiago Ramón y Cajal, (Spanish, 1852 – 1934), a purkinje neuron from the human cerebellum, 1899, ink and pencil on paper. Courtesy of the Instituto Cajal (CSIC).

***The Beautiful Brain:
The Drawings of Santiago
Ramón y Cajal***

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**Weisman Art Museum
Classroom Activities**

The Beautiful Brain: The Drawings of Santiago Ramón y Cajal

Weisman Art Museum

Drawing As A Way Of Thinking: Classroom Activities

Developed by Jamee Yung, Weisman Art Museum Director of Education

Strangest Dream

Language Arts

Creative writing

Teacher's Guide

This guide, a framework for facilitating activities that suit your individual educational goals, supports a visit to the exhibition or students' responses to the art in the classroom. The activities explore the many intersections of the visual arts with scientific disciplines. These interdisciplinary activities focus on middle-school level, but they can be adapted for elementary and high school.

Introduction

Thank you for your interest in *The Beautiful Brain: The Drawings of Santiago Ramón y Cajal* at the Weisman Art Museum. We hope you find these materials to be a valuable addition to your curriculum and museum visit. Our goal is to develop resources that promote discussion of the history and the ideas behind the artwork. Through these conversations we aim to increase excitement for learning and further inquiry about art and culture. We encourage teachers to use these resources as a starting point for their own dialogue.

Activities

Santiago Ramón y Cajal was a neuroscientist with a background in art. It's not so easy at first glance to tell whether Cajal's drawings are abstract representations of plant roots or scientific studies of brain cells. Cajal's eye seems to be attuned to an artistic aesthetic and has the ability to make sense of a complicated topic. Each activity explores a variety of intersections between the visual arts and scientific disciplines. We created each activity with education strategies in mind so you can connect with the standards you are addressing in your classroom. These strategies include literacy, language arts, science, visual arts, and math standards. The activities were designed for middle school but can easily be adapted for elementary and high school.

The PERCEIVE questions direct the essential underlying process of careful observation or perception. This process guides students into an artwork and helps them begin to form meaning. By practicing the habit of increased perception (slowing down to look before judging), students find evidence to build their interpretations and opinions. They gain an awareness of, and confidence in their own thinking. Students learn to distinguish observations (the facts, the evidence, what they see) from interpretations (reasoned conclusions supported by evidence, why they say that about what they see). These PERCEIVE questions will facilitate discussions about the artwork. The PERCEIVE questions, images, neuron slide images, and background information for each image, are located in the resource section following the activities.

We hope you find our resources for *The Beautiful Brain: The Drawings of Santiago Ramón y Cajal* helpful and fun. We welcome your comments, questions, and feedback on these classroom materials.

All images courtesy of Instituto Cajal (CSIC).

Background Information

Santiago Ramón y Cajal's drawings of the brain are as aesthetically astonishing as they are scientifically important. *The Beautiful Brain: The Drawings of Santiago Ramón y Cajal* is the first museum exhibition to present and contextualize these amazing historical objects.

Scientists the world over know Cajal as the father of modern neuroscience, the study of the structure and function of the brain. Cajal made many seminal contributions to neuroscience. One of his most important discoveries was the idea that the brain is made up of individual cells called neurons. The most commonly held idea among scientists of Cajal's time was that the brain was a continuous, interconnected network. All research on the brain and brain related diseases, such as Parkinson's and Alzheimer's, are based on Cajal's concept of the structure of the brain.

Neuroscientists consider Cajal as important to their discipline as Einstein is to physics. During his lifetime (1852 to 1934) Cajal produced more than three thousand drawings of the brain. Cajal's detailed studies of the brain are as relevant today as they were a century ago. They have never been equaled in their clarity and their ability to express fundamental concepts about the brain. He was awarded the Nobel Prize in 1906 for his work on brain structure.

Cajal did not set out to be a scientist. In fact, he wanted to be an artist, but this was not considered an appropriate ambition in rural Spain where he grew up. When he was about fifteen his father did allow him to enroll in the Academy of Arts. The school's director said he was the most brilliant pupil ever.

But, is what Cajal produced art? It would not have been classified as such in the art world of his day. How should we look at it today? Cajal's drawings were intended to convey specific information but they are also informed by his training as an artist. He had choices in his drawings and he made aesthetic decisions. He arranged forms on his paper and highlighted some parts for emphasis.

Cajal said, in his *Advice for a Young Investigator* (1916), "Drawing . . . enhances discipline and attention, for it forces us to observe the totality of the phenomenon and see details overlooked in ordinary observation." While Cajal's drawings are visualizations of scientific arguments, we believe they are also works of art, shaped by his artistic training, his close observation of nature, and his expression of aesthetic values.

The Drawings of Santiago Ramón y Cajal

The Cajal Institute in Madrid, Spain, lent the eighty original drawings for the exhibition. The Cajal Institute is a research organization of the Spanish government and home to the thousands of drawings Cajal made to document and illustrate his neuroscience research.

Cajal's training as an artist is evident in the clarity of his drawings—the lines are confident and fine. He sometimes made a pencil drawing and then went over the pencil in black ink. He did not erase the pencil lines so they are often visible. He used cross-hatching, small dots, ink washes, and occasionally watercolor, to emphasize certain kinds of cells or to distinguish parts of an individual cell.

The evidence of their use for scientific study remains. You can still see the corrections Cajal made in

white. They would not have been visible when a drawing was published. Many of the drawings are on paper cut into irregular shapes because Cajal cut them out of larger sheets of paper when he published them. The dark stains left on the drawings are from tape.

The drawings at the Cajal Institute have been treated as archival documents rather than works of art until recently. That is why you can see a circular stamp with the words “Museo Cajal Madrid” right in the middle of many of the drawings. The handwritten number inside is called the “Manzano number” after the librarian, Pedro Manzano, who made an inventory of the Cajal archive in the 1940s.

A curatorial team of University of Minnesota neuroscientists and an art historian from its Weisman Art Museum selected these eighty drawings from among the thousands Cajal made, based on both their scientific importance and aesthetic value.

Cells of the Brain

One of Cajal’s greatest contributions to our understanding of the brain was his championing of the Neuron Doctrine, which held that the brain is composed of discrete cells (neurons) rather than a continuous network. Early in Cajal’s career, the Reticular Theory, the idea that the brain is a continuous, unbroken network, held prominence. Cajal, using his keen observational skills and newly developed staining techniques that allowed him to see brain cells in great detail through his microscope lens, realized that the continuous network that others had seen was actually made up of discrete cells that were separated by gaps, called synapses. With the advent of the electron microscope in the 1950s, which magnified images to a much greater extent than the light microscopes used by Cajal, the Neuron Doctrine was conclusively confirmed.

There are hundreds of different kinds of neurons in the adult human brain. Neurons possess a tree-like structure that sprouts from the cell body, the dendritic tree. These trees receive inputs from other neurons where electrical impulses travel across synapses. Neurons also possess a long, threadlike appendage called the axon. The dendrites carry electrical signals to the cell body of the neuron while the axon transmits the signals away, to other neurons or to muscles or glands.

Cajal and his contemporaries recognized that, in addition to neurons, the brain was composed of a second kind of cell, called glial cells. They were able to distinguish between neurons and glial cells because they differed greatly in shape. Glial cells do not have dendrites or axons.

The drawings in this exhibit illustrate the neurons and glial cells that Cajal observed through his microscope and characterized in great detail. Cajal often labeled the different parts of his drawings because he intended to use them as illustrations in published articles or books. Cells in this section of the exhibit include the pyramidal neuron, which Cajal referred to as “the noble and enigmatic cell of thought”; the Purkinje neuron with its large, elaborately branched dendritic tree; and the astrocyte, a star-shaped glial cell. Cajal thought that neurons were the generators of human thought and action and speculated that glial cells also played an important role in brain function. Modern research has confirmed Cajal’s speculations.

STRANGEST DREAM

Learning objective: Students will see beyond the surface story of an artwork and experience different viewpoints through close looking and creative writing.

Education Strategies: In order to gain a new perspective on the artwork, find a specific viewpoint, and explain this perspective, students will be required to:

- Describe through all the senses
- Connect to prior knowledge
- Generate ideas
- Make inferences
- Shift perspective
- Relate to emotions
- Expand vocabulary
- Create metaphors

Vocabulary

Neuron: The brain is composed of discrete nerve cells called neurons. The dendrites, a series of branched, tree-like appendages, receive inputs from other neurons. Signals are received at synapses, a small gap between neurons where chemicals (neurotransmitters) convey signals from one neuron to another. In many neurons, synapses occur on fine, hair-like extensions of the dendrite called dendritic spines. Once received by the dendrites, signals are transmitted to the cell body of the neuron and then to the axon, a thin appendage that conducts the signals away from the cell body.

Perspective: One's ideas; the facts known to an individual; a particular mental view or prospect.

Interpretation: The action of explaining the meaning of something

Materials

1. Writing utensils and paper

Images

Digitally project images or print copies of: *[Located in the resource section of this packet]*

Santiago Ramón y Cajal (Spanish, 1852 – 1934), the pyramidal neuron of the cerebral cortex, 1904.

Santiago Ramón y Cajal (Spanish, 1852 – 1934), a giant pyramidal neuron of the human cerebral cortex, 1899.

Santiago Ramón y Cajal (Spanish, 1852 – 1934), pyramidal neurons of the cerebral cortex, 1900.

CLASSROOM ACTIVITY

Look at the artworks:

Look at the drawings by Santiago Ramón y Cajal.

1. PERCEIVE

Work through the PERCEIVE card to investigate the artwork carefully.

What do you notice? What details do you see?

What does it remind you of? Does it make you think of something you've seen, heard, experienced before?

What feelings do you notice? What is the mood?

What questions would you like to ask the artist? What does it make you wonder about?

What do you think the artwork might be about?

What differences/similarities do you see between the three images?

2. CONSIDER

Now look at the third image. Imagine that you are going for a walk (or a swim or a flight) into the artwork. Think about these questions: Would you shrink or grow when you are in the artwork? Where would your starting point be? Where would you go next? How would you move? What would you see around you? What would you hear, smell, and feel? Think about your mood when you are in the artwork. Is it peaceful, bustling, scary, silly, mysterious? How does your journey end?

3. CREATE

Now, write about what you see, hear, smell, or touch while traveling. Use the most colorful and descriptive language you can to describe your journey. Use the first line:

Last night, I had the strangest dream...

Jump in and see where your story takes you! You don't need to know the whole story before you start. Find it along the way. Refer back to the image for more ideas if you get stuck. Our thoughts and ideas always lead us somewhere, and it can be good to just jump right in and start the process of writing. If you get new ideas, change and revise. Artists and writers both rethink and revise their ideas during the process of creating.

4. REFLECT

Ask students to share their story with a partner sitting next to them. Then ask for volunteers to read their piece or a favorite line from it. What details did they observe that they used in their writing? How do these details add meaning and interest to the artwork? How do they add meaning and interest to their writing?

Large group discussion: What differences did students see across perspectives from the various details? Similarities?

Give students background information on the artwork (found in the resource section at the end of this packet).

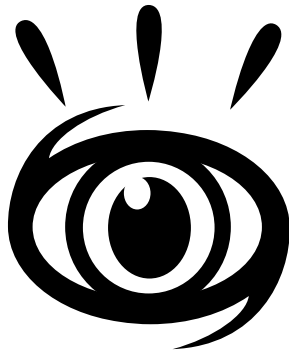
Review these questions together as you conclude the activity. Did you find answers for all of the questions raised by this image at the beginning of the exercise? What questions would you ask the artist? Did background information or the writing of other students raise new questions for you? If so, what are they? How can we bring our own life experiences to contribute when we step inside an artwork to understand our own and other's *perspective*?

RESOURCES

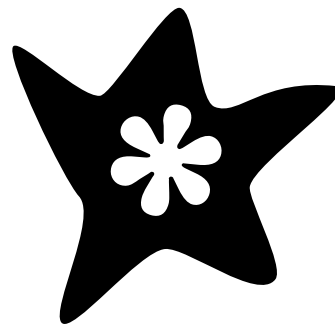
PERCEIVE Card

perceive

Before you read anything about the image,
use your powers of observation
to look **slowly** and **closely**.



What do you notice?
Imagine using all
of your senses.
What do you recognize?



What feeling do you
get from the image?
Is there a mood?

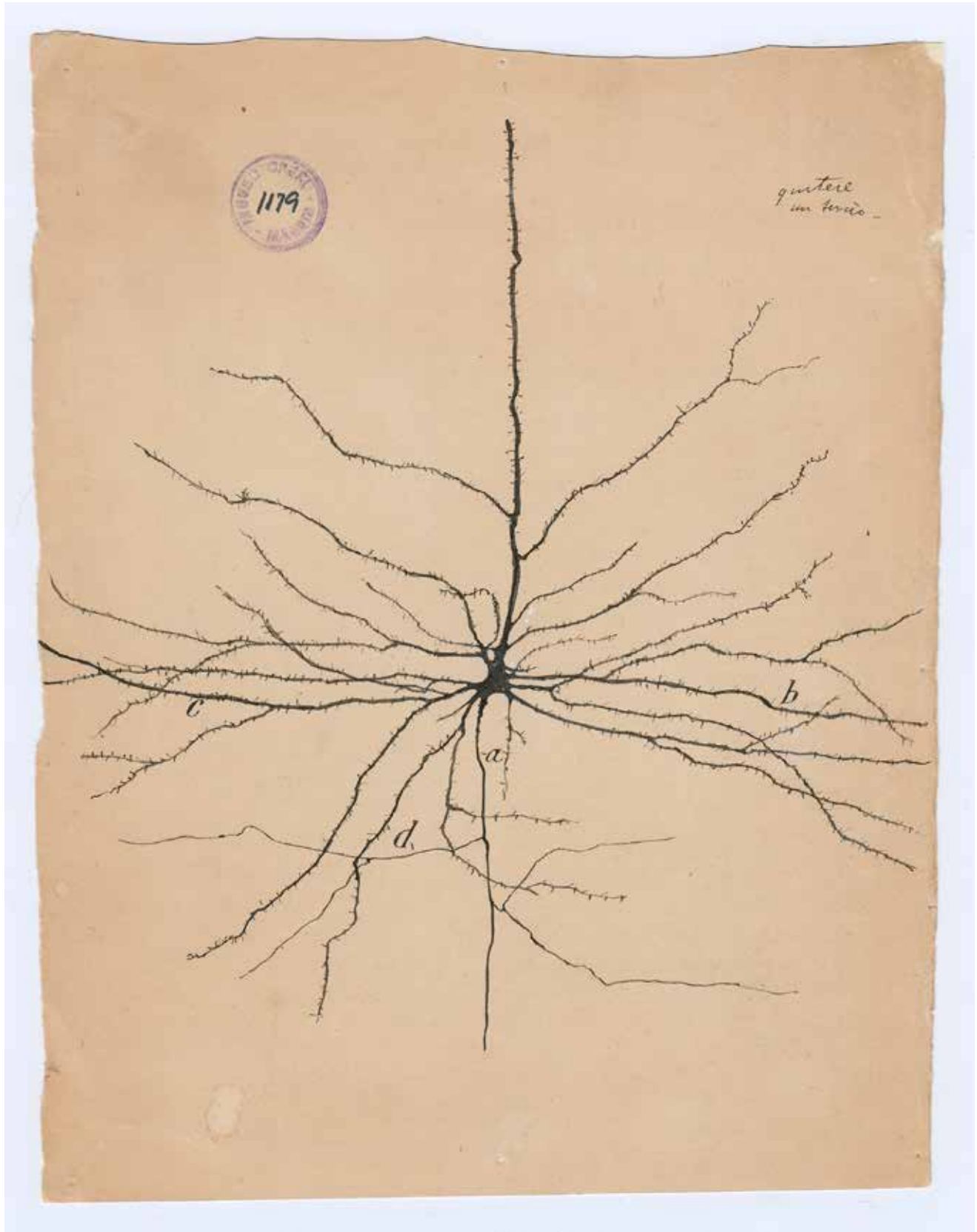


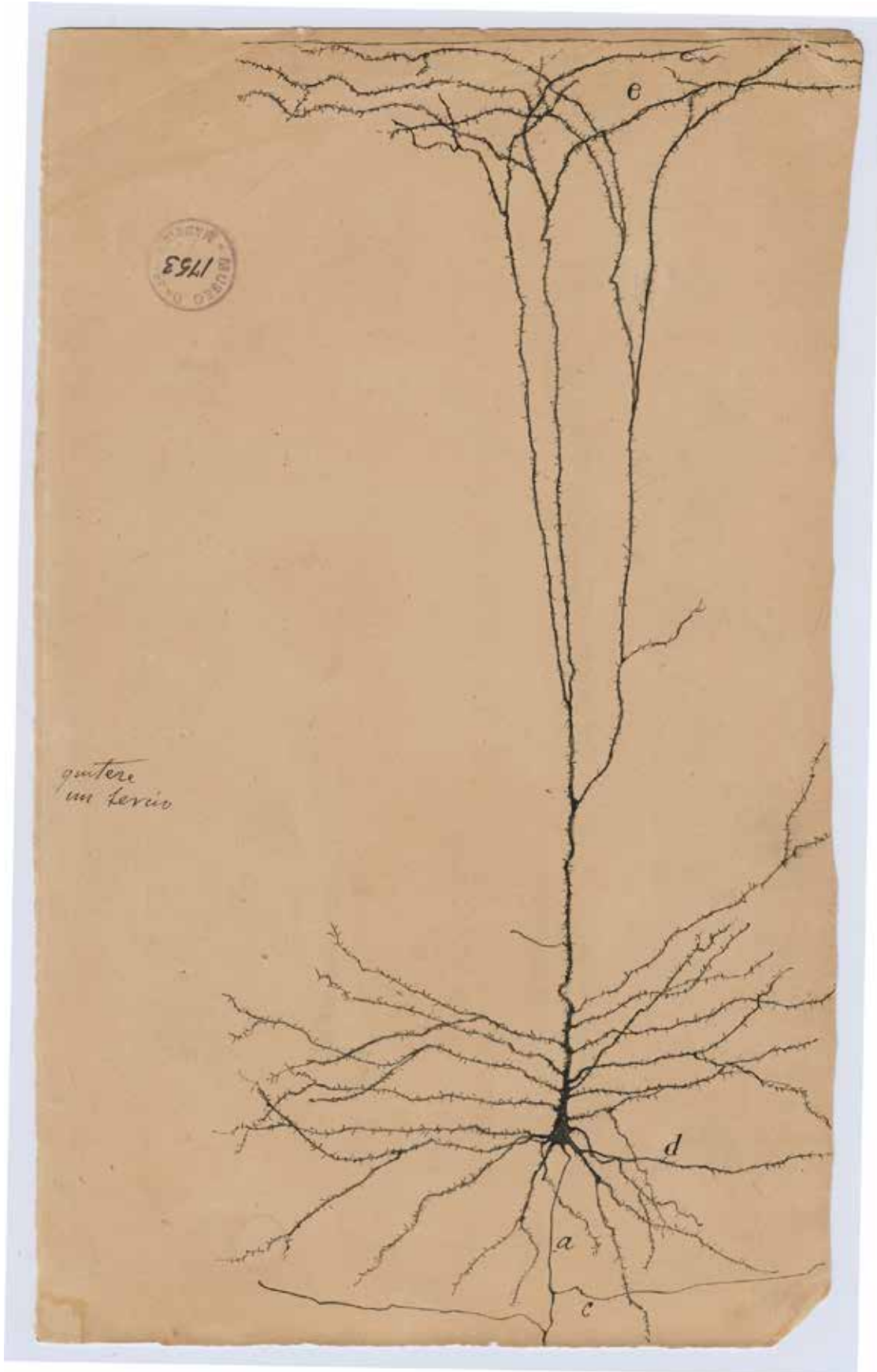
What does this image
remind you of?
What is going on?
What other meanings
could there be?



What does the image
make you wonder about?
What more do you
want to know?

IMAGES:





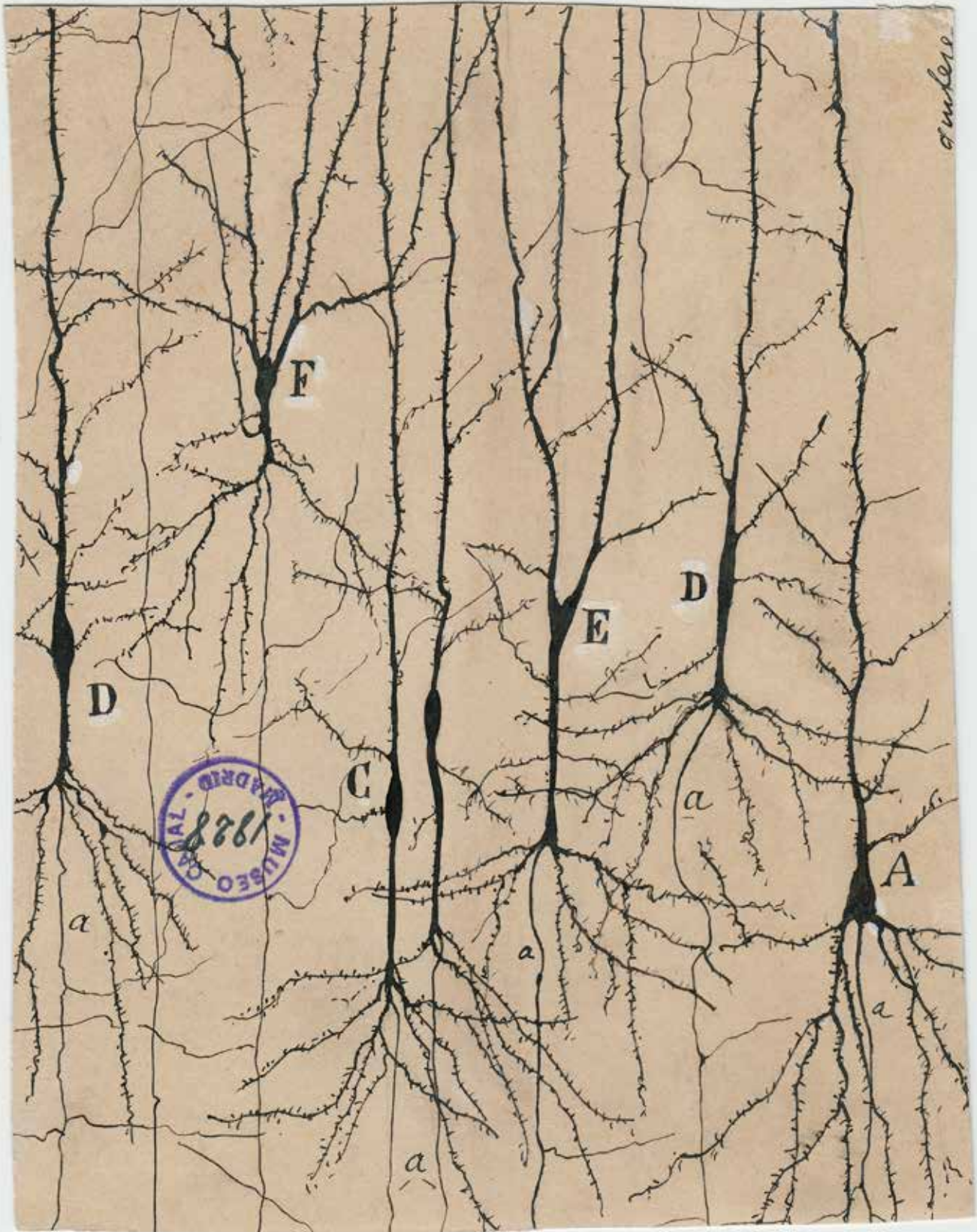
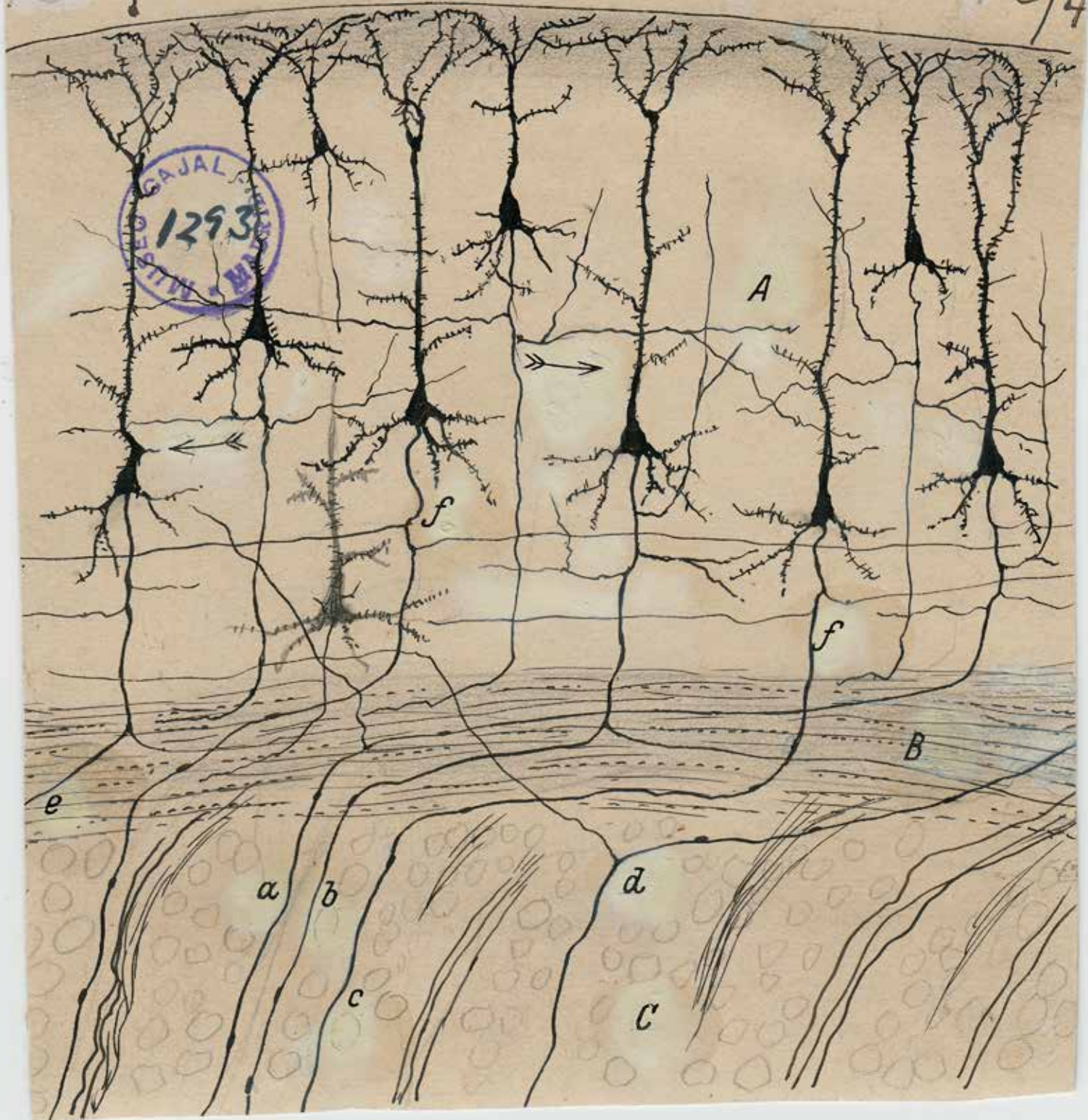
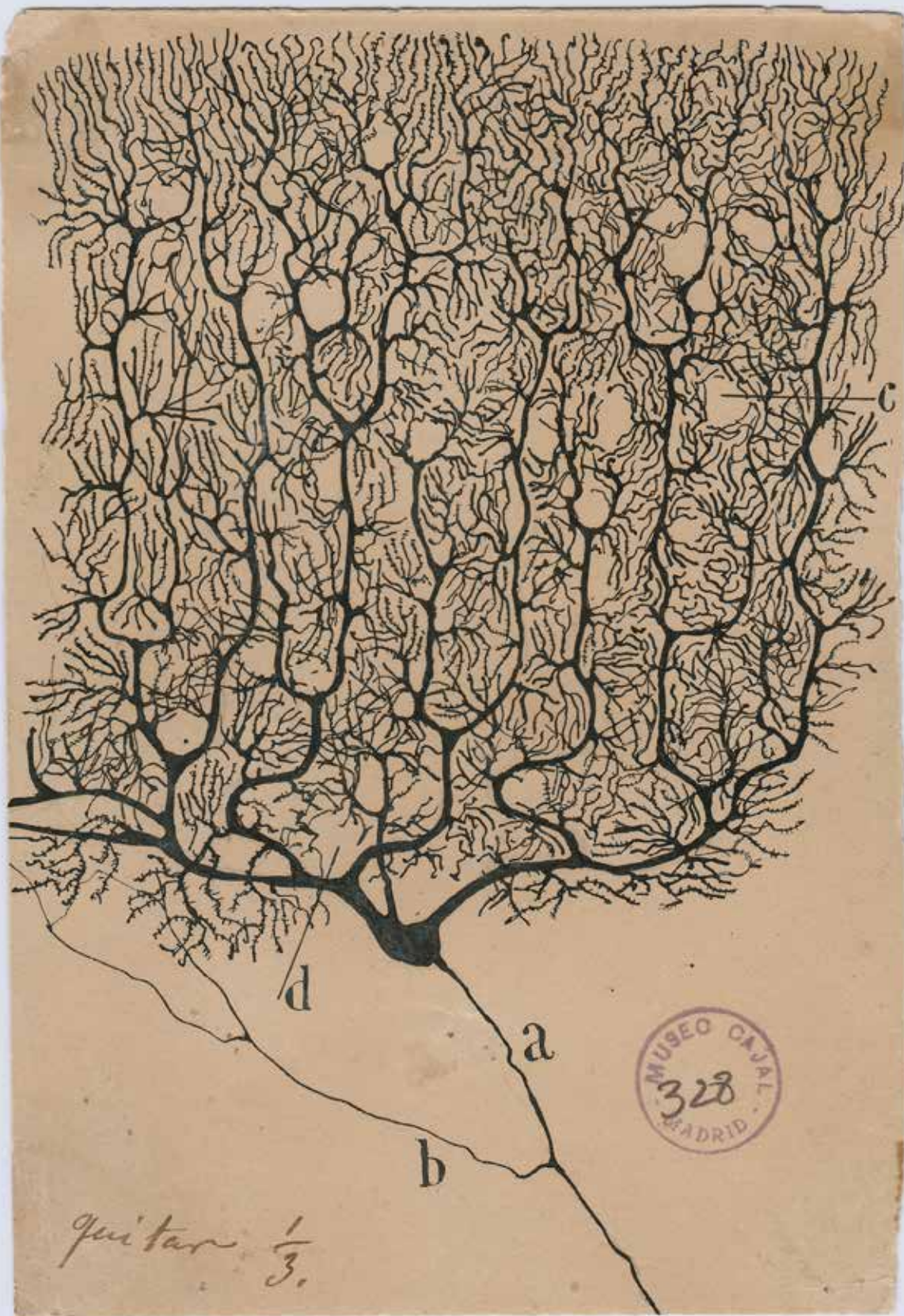


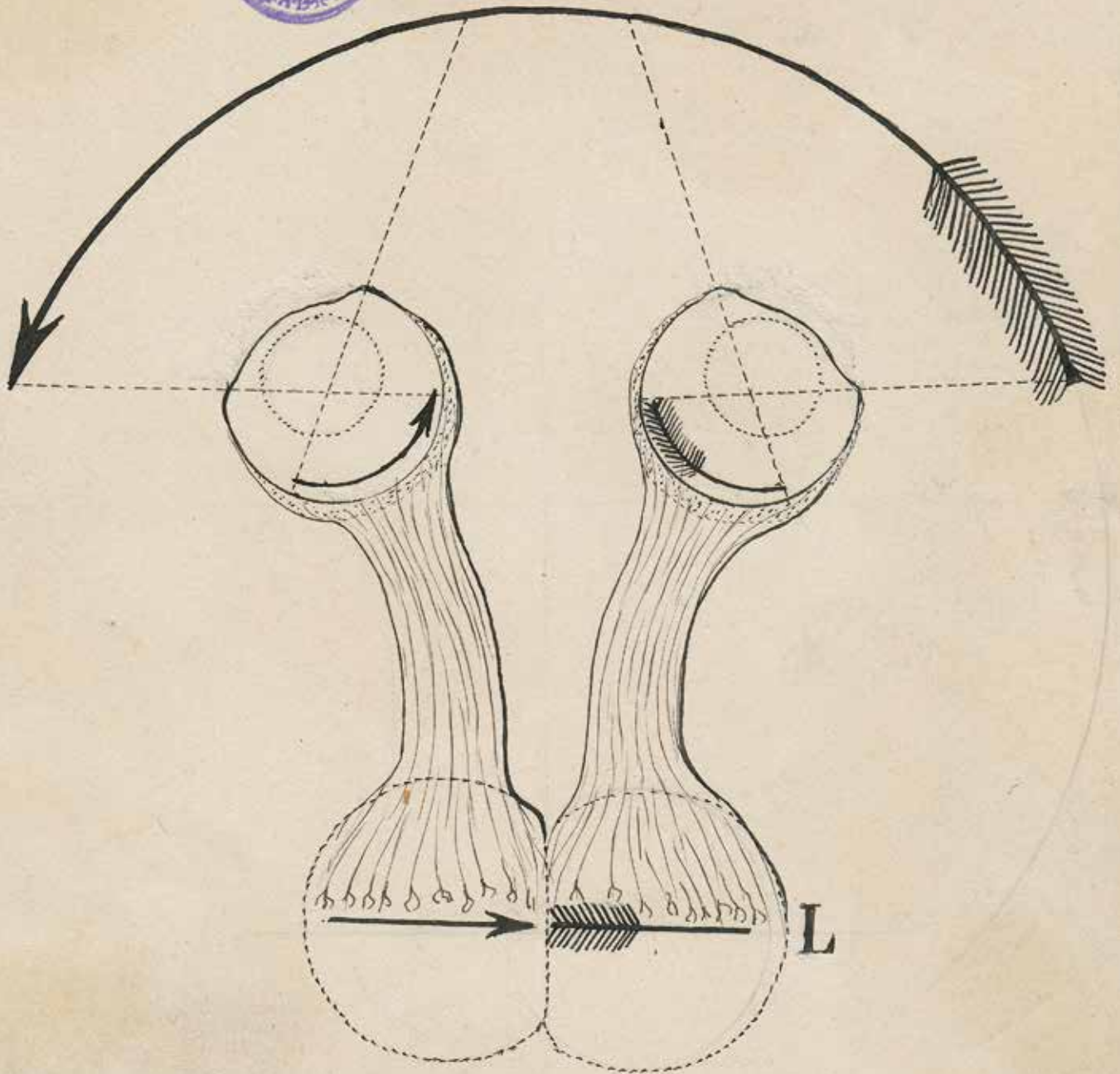
Fig. 38

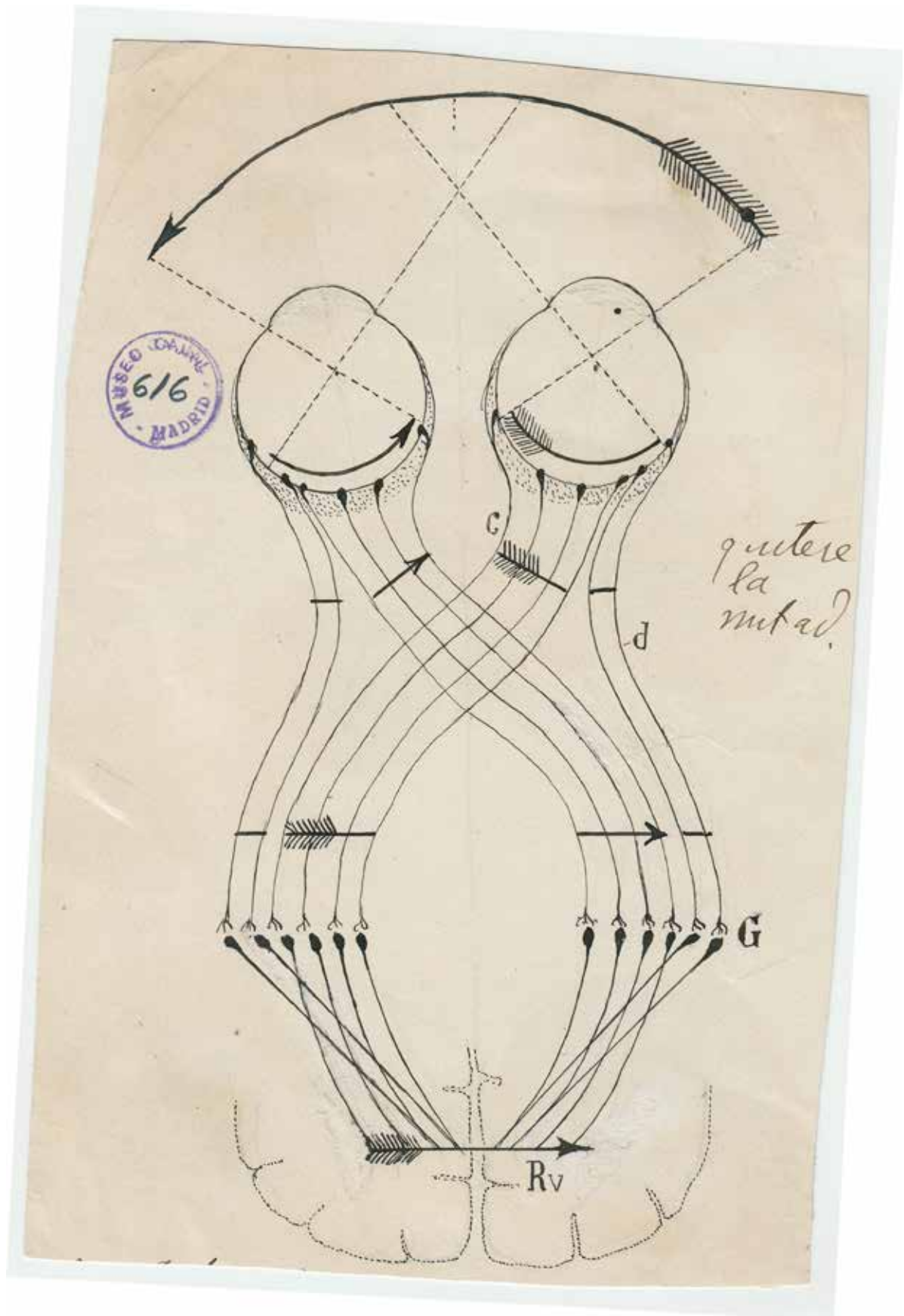
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MUSEO GAJAL
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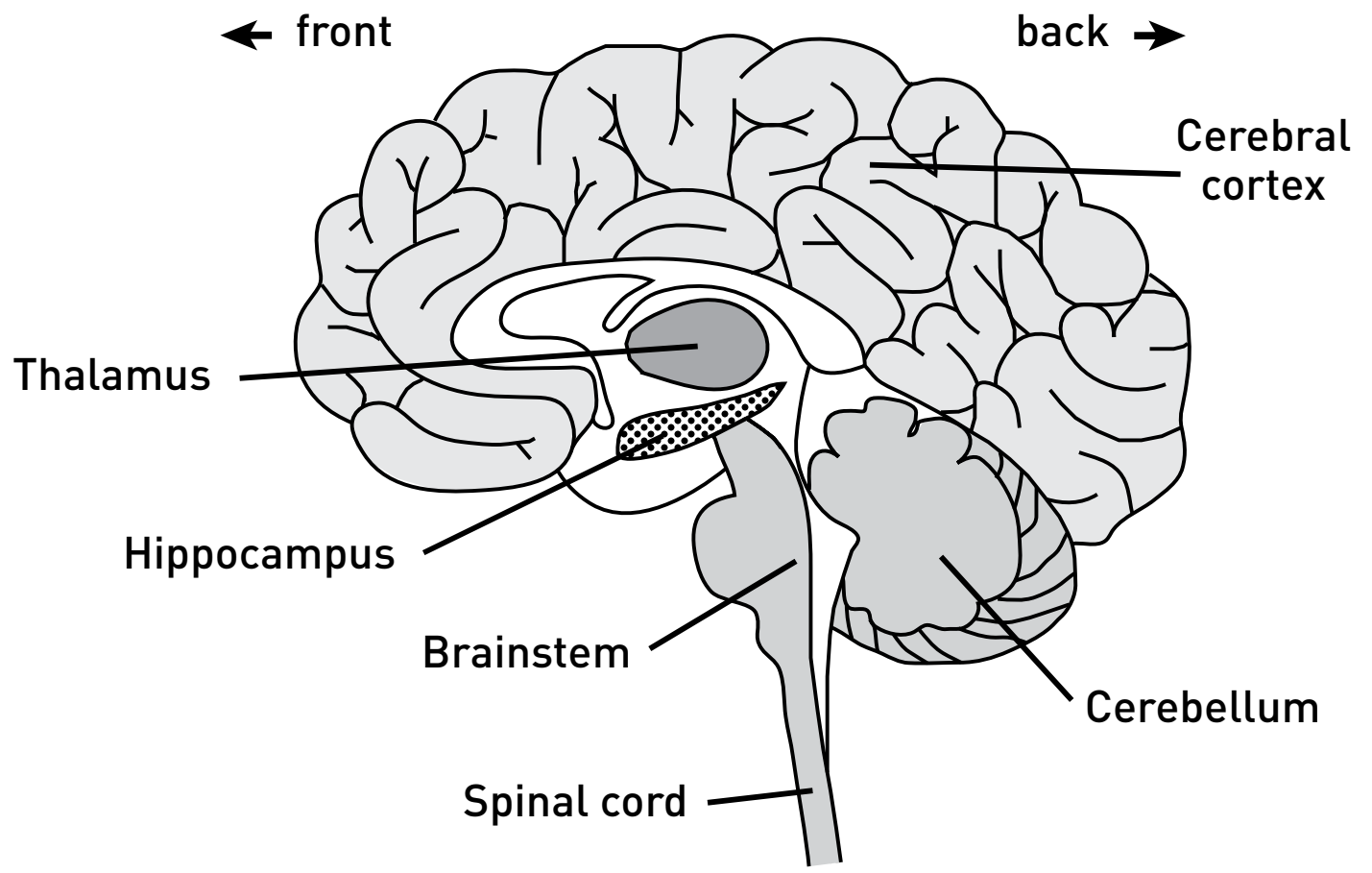
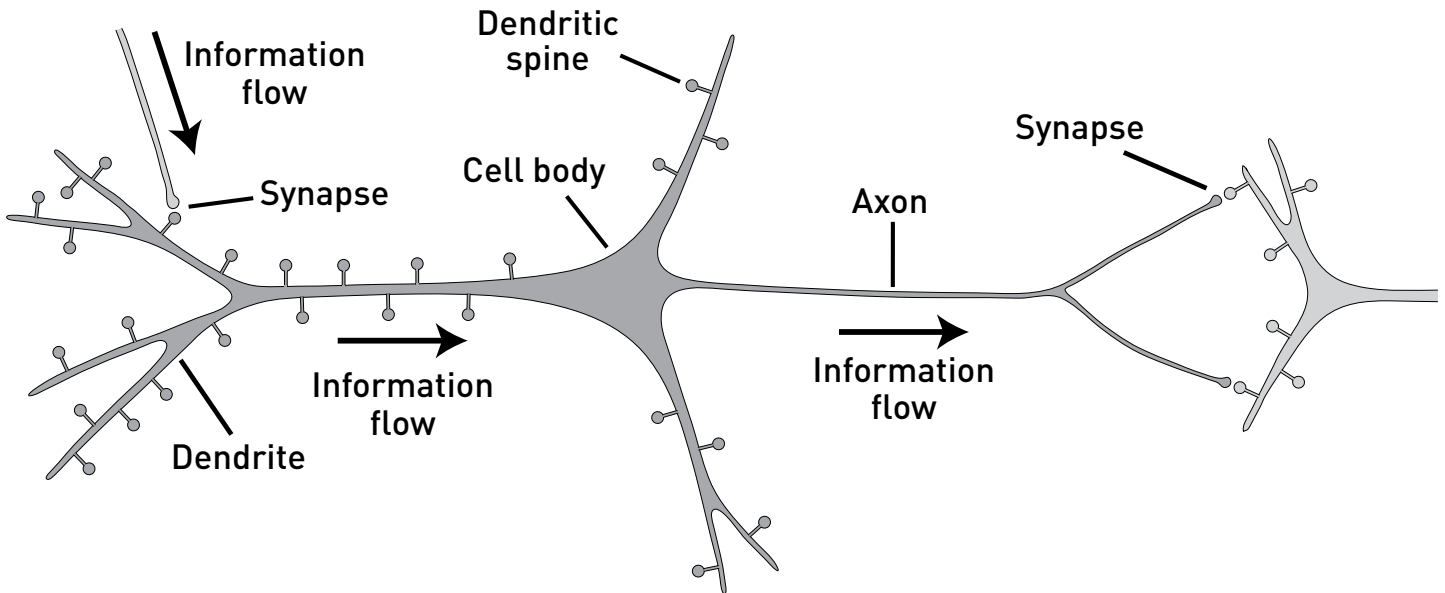


IMAGE INFORMATION



Santiago Ramón y Cajal (Spanish, 1852 – 1934)
the pyramidal neuron of the cerebral cortex

1904
ink and pencil on paper

Pyramidal neurons, which are critical to the function of the cerebral cortex, were characterized in great detail by Cajal. The cerebral cortex receives and processes information from our sense organs, commands motor activity, and is responsible for higher brain functions. The pyramidal neuron derives its name from its pyramid-shaped cell body, the large structure at the center of the cell. Because of their large size, pyramidal neurons are among the few neurons in the brain that can be seen with the naked eye, without the benefit of a microscope. A single pyramidal neuron is illustrated in this iconic image. This drawing illustrates Cajal's fine lines and confident drawing style. Even the tiniest spines on the dendrites are drawn with precision.



Santiago Ramón y Cajal (Spanish, 1852 – 1934)
a giant pyramidal neuron of the human cerebral cortex

1899
ink and pencil on paper

The pyramidal neuron illustrated here is a giant one. Its cell body lies deep below the surface of the cerebral cortex. Branching upward from its cell body is one set of very long dendrites over a millimeter (about a twenty-fifth of an inch) in length that extend all the way to the surface of the brain (e). Other dendrites (d) surround the cell body. Output signals from the neuron travel from the cell body into the axon (a), which splits into several branches (c). The longest branch of the giant pyramidal axon can travel all the way into the spinal cord.



Santiago Ramón y Cajal (Spanish, 1852 – 1934)
pyramidal neurons of the cerebral cortex

1900
ink and pencil on paper

Cajal mused, “The cerebral cortex is similar to a garden filled with innumerable trees, the pyramidal cells, which can multiply their branches thanks to intelligent cultivation, send their roots deeper, and produce more exquisite flowers and fruits every day.” This drawing, indeed, resembles a line of trees in a botanical drawing that shows their trunks, branches, and roots.

The profusely branching dendritic trees of pyramidal neurons receive information from many other brain areas. Pyramidal neurons in one region of the cortex control the voluntary movements of our bodies, while those in other areas are involved in cognitive functions such as reasoning and judgment as well as self-awareness.



Santiago Ramón y Cajal (Spanish, 1852 – 1934)
pyramidal neurons of the cerebral cortex and their axon pathways

1935
 ink and pencil on paper

The signals from pyramidal neurons in the cerebral cortex travel to many other parts of the brain and spinal cord. In this drawing of a forest of pyramidal neurons, Cajal shows the pathways followed by the cells' axons, their output appendages. The axons extend downward from the neurons' cell bodies and branch into several daughter axons. Some of these axon branches stay within the cerebral cortex, sending information to other neurons in adjacent areas (indicated by arrows in layer A). Other axon branches travel deeper below the brain surface (a, b, c, and d in layer C), sending information to distant parts of the brain.



Santiago Ramón y Cajal (Spanish, 1852 – 1934)
a purkinje neuron from the human cerebellum

1899
 ink and pencil on paper

Cajal mused in his autobiography, “In our parks are there any trees more elegant and luxurious than the Purkinje cell from the cerebellum . . . ?” In a different context, this drawing could be an abstract representation of a large tree.

Cajal studied and drew Purkinje neurons in great detail. These neurons are located in the cerebellum, a structure at the back of the brain that lies underneath the cerebral cortex and facilitates fine control of our movements. Purkinje neurons have an incredibly elaborate dendritic tree structure, making them among the most recognizable neurons in the brain. Their dendritic trees spread out in two dimensions, like a handheld fan.



Santiago Ramón y Cajal (Spanish, 1852 – 1934)
diagram indicating how information from the eyes might be transmitted to the brain

1898
 ink and pencil on paper



Santiago Ramón y Cajal (Spanish, 1852 – 1934)
diagram indicating how information from the eyes might be transmitted to the brain

1898
 ink and pencil on paper

It was well known in Cajal's time that much of the information from the right eye traveled to the left side of the brain and vice versa. Cajal puzzled over why this was true in all animals. He imagined our two eyes looking at an arrow, as illustrated in the left-hand drawing. He reasoned that if information from the two eyes did not cross as it traveled to the brain, then a unified representation of the visual world could not be created in the brain (arrow L). On the other hand, if information from the eyes did cross, as illustrated in the right-hand drawing, a unified representation would result (arrow Rv).