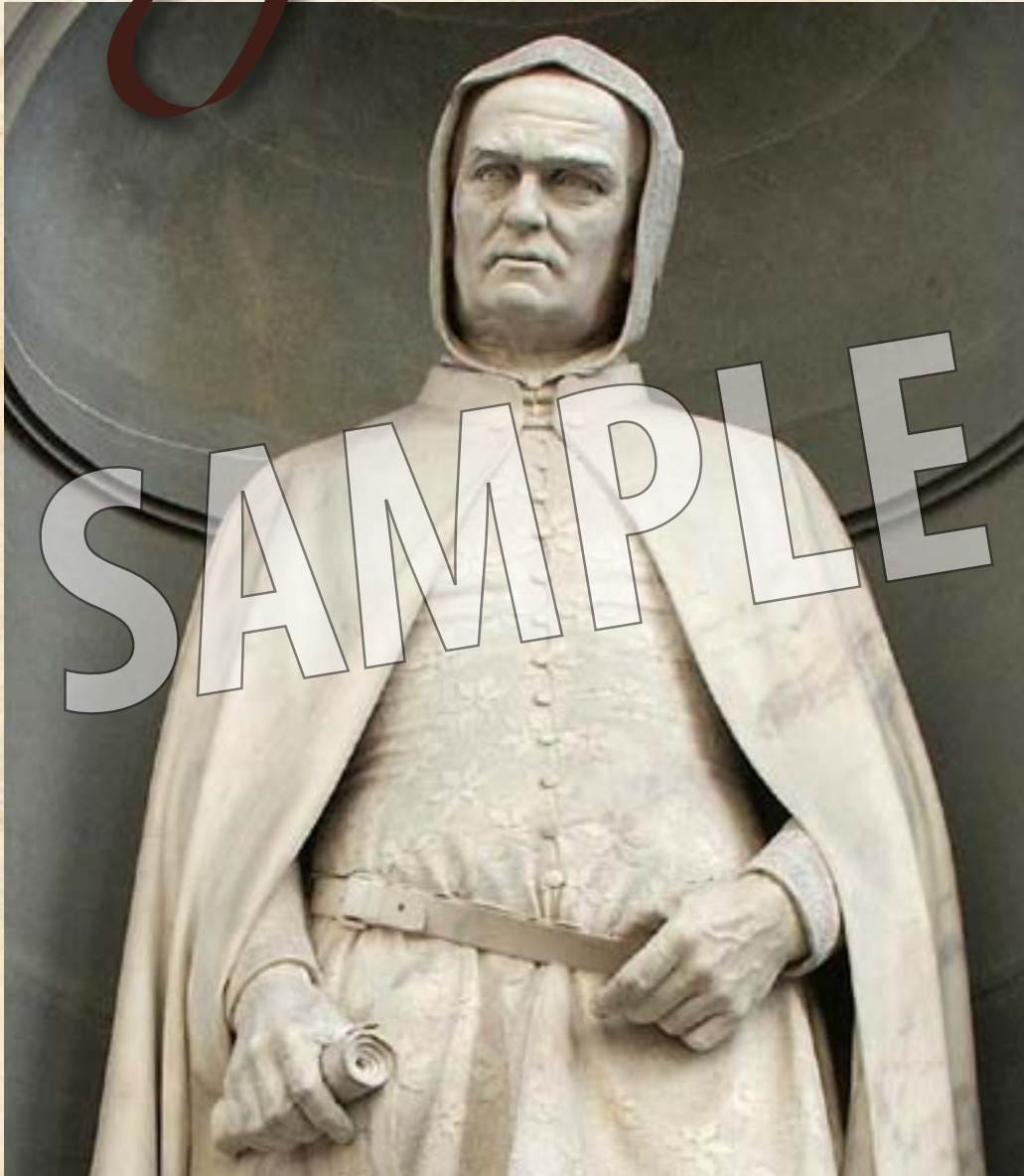


Simply Charlotte Mason presents

Giotto



Picture Study Portfolios
by Emily Kiser

Breathe a sigh of relief—you, the teacher, don't have to know about art in order to teach picture study!

With Picture Study Portfolios you have everything you need to help your family enjoy and appreciate beautiful art. Just 15 minutes once a week and the simple guidance in this book will influence and enrich your children more than you can imagine.

In this book you will find

- A living biography to help your child form a relation with the artist
- Step-by-step instructions for doing picture study with the pictures in this portfolio
- Helpful Leading Thoughts that will add to your understanding of each picture
- Extra recommended books for learning more about the artist

"We cannot measure the influence that one or another artist has upon the child's sense of beauty, upon his power of seeing, as in a picture, the common sight of life; he is enriched more than we know in having really looked at even a single picture."—Charlotte Mason

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Charlotte Mason
.com

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by Emily Kiser

To be used with the Picture Study Portfolio: Giotto
published by Simply Charlotte Mason

Giotto
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Picture Study

Why do we do Picture Study?

A Charlotte Mason education is full of variety. Parents spread a feast before their children, giving them endless opportunity to taste, savor, enjoy, discover, and appreciate many different kinds of intellectual food, otherwise known as ideas. Nature study, music, and art are just as important in this balanced feast as math, reading, and science. Picture study doesn't take much time, just fifteen minutes or so each week, but its benefits are far reaching: "We cannot measure the influence that one or another artist has upon the child's sense of beauty, upon his power of seeing, as in a picture, the common sights of life; he is enriched more than we know in having really looked at even a single picture" (*Home Education*, p. 309).

Charlotte Mason says that it rests with parents and no others to provide an *intellectual culture* by which she means, "not so much the getting of knowledge, nor even getting the power to learn, but the cultivation of the power *to appreciate, to enjoy, whatever is just, true, and beautiful in thought and expression*" (*Formation of Character*, p. 212, emphasis mine).

Through conscientious study of the great masters of art, children take delight in the "just, true, and beautiful" expression that these artists have given us. Charlotte Mason went so far as to tell us that God "whispers in the ear" of the great artists and we owe it to Him to study their works and read their messages rightly (*Ourselves*, Part 2, p. 102). This ability to appreciate and read a painting rightly is a skill to be developed over time, one that develops naturally as we, the teachers, expose our children to great works of art. "As in a worthy book we leave the author to tell his own tale, so do we trust a picture to tell its tale through the medium the artist gave it" (*Towards A Philosophy of Education*, p. 216).

How do we do Picture Study?

“But the reader will say, ‘A young child cannot appreciate art; it is only the colour and sentiment of a picture that reach him. . . .’ But, as a matter of fact, the minds of children and of their elders alike accommodate themselves to what is put in their way; and if children appreciate the vulgar and sentimental in art, it is because that is the manner of art to which they become habituated” (*Home Education*, pp. 307, 308).

Art appreciation is an integral part of the abundant feast that parents should spread before their children. Just as we weed the “twaddle” out of our bookshelves, and replace it with high quality literature, we should be feeding our children’s intellects with high quality art, not “vulgar, sentimental” illustrations that are common in children’s books. Our children are born persons who appreciate *real* art, from a very young age.

“We recognise that the power of appreciating art and of producing to some extent an interpretation of what one sees is as universal as intelligence, imagination, nay, speech, the power of producing words. But there must be knowledge and, in the first place, *not the technical knowledge of how to produce*, but some reverent knowledge of what has been produced; that is, ***children should learn pictures, line by line, group by group, by reading, not books, but pictures themselves***” (*Towards a Philosophy of Education*, p. 214, emphasis mine).

The first step in doing picture study is supplying your children with good art. Charlotte Mason believed that art appreciation, in the form of picture study, should be included in a student’s lessons from the age of six onwards. Each term the student studies six or so works by a single artist. It is not important to study artists in chronological order, and we do not give young children teaching on art history periods; rather, they will assimilate this information as their history reading progresses, and their knowledge of art increases. Breathe a sigh of relief—you, the teacher, don’t have to know about art in order to teach picture study! “[T]he first and most important thing is to know the pictures themselves” (*Towards a Philosophy of Education*, p. 216). It can be helpful to choose artists to study who painted during, or pictured scenes from, the history period you are studying, although this is not necessary. More important, make sure that the styles of the artists studied during the year are different from one another to avoid confusion for your children.

When we begin to study a new artist Charlotte Mason suggested that we read a short story of that artist’s life. Then we let the children study one picture, silently taking

it all in, noticing every detail until they know it and see it in their mind's eye. This type of study will furnish them with a portable gallery hung in their mind that they will carry with them throughout their lives. They will have made connections with hundreds of great works of art over the course of their school studies, and will know these works intimately.

After studying the picture, the reproduction is turned over or hidden from sight, and a six- to nine-year-old then describes what he saw with all the details he took in, maybe drawing a few lines to show where various objects were located—all from memory. An older child adds to this narration a description of the lines of composition, light and shade, and the style of this artist, as he is able. (All of this knowledge comes through the simple study of pictures in this manner, week after week, short after short lesson.) High school students may render in mono-chrome (all one color), and from memory, as many details of the picture as they can remember. Don't have your children attempt to reproduce the picture exactly; Charlotte Mason said this lessens a child's reverence for the artwork (*Towards a Philosophy of Education*, p. 216).

When the narrations, oral or drawn, are complete, a discussion about the picture may occur. Teachers should keep in mind that they are not the dispensers of knowledge, but should tell the name of the piece and ask the child's response to it. Did you like this painting? What did this picture make you think of? Did it remind you of anything you've read about? These simple questions further a child's interaction with the piece, helping him connect the new painting to his previous knowledge. Many works of art have subjects from literature, mythology, the Bible; your children will recall the stories that they have read or will remember the picture when they do read about the subjects portrayed.

All of these things occur in one short lesson each week. Fifteen or twenty minutes once a week is not hard to fit in, even though your school schedule may seem full. The change in type of lesson, the enjoyment afforded by looking at great art, and the relations your students will make are just some of the rewards you will discover by including picture study in your home school.

How to use a Picture Study Portfolio

1. Read the story.

At the start of the term, read the story of the artist included in this portfolio. It may take one or two lessons to complete the reading, but keep the lessons short—fifteen to twenty minutes maximum. Make sure students narrate the reading, either orally or in written form according to their ability.

2. Select a picture.

After this introduction to the new artist for the term, select one picture to study per lesson. Charlotte Mason recommended six different pictures. This allows students to become familiar with the style of the artist, after even just six pictures they will recognize paintings they have not seen before as the work of an artist they have studied. We have included more than six pictures so that you may choose which you would like to study. There is no particular order to the pictures; it isn't necessary to study some over others. The choice is yours; select pictures that appeal to you and your children. Spread the individual works out over the term, or introduce one painting each week for six weeks and then allow the students quiet time over the remaining weeks to look over the pictures at their leisure.

3. Do a picture study.

During the picture study lesson follow these steps:

- Ask the children to tell you about the picture you looked at last time. If this is the first picture study of the term, ask them to tell you a little about the artist's life, where he was from, or something else they remember about him.

- Before they look at the picture, you may want to tell them how large the actual work is, comparing it to some object they are familiar with. Do not tell them the title yet.
- Have the children look at the picture silently for 3–5 minutes, looking closely at all the details in the painting until they can see it in their mind’s eye. Have them check to make sure they can see the whole picture with their eyes closed.
- Next, ask the student(s) to narrate the picture, telling as much as they can about the painting. If you are doing picture study with more than one child, start with one and stop him after he has narrated some of the picture, then have the next child add to his sibling’s narration. Older students may do a drawing of the piece from memory if they are able.

4. Have a Picture Talk.

Last, have a “Picture Talk.” Now tell the children the title of the work. Does this shed any light on what they thought was happening in the picture? What do they think of this picture? Do they like it? How does it make them feel? Can they tell what time of day it is? This is not a time to quiz the student(s) on what they may have missed; it is a time for them to engage and contemplate the picture further. Charlotte Mason tells us that questions about what they think never bore the students, but quizzing them does! If there is a story behind the picture, you may want to look that up and read it if there is time. But keep the lesson short!

5. Display the picture in your home.

Put the picture of the week on display somewhere in your home where everyone can see it.

That’s all there is to it. Enjoy this course of your educational feast. Your family will be blessed by having “a couple of hundred pictures by great masters hanging permanently in the halls of [your] imagination” (*Towards a Philosophy of Education*, p. 43).

The Story of Giotto

from *The Stories of the Painters* by Amy Steedman, edited by Emily Kiser

It was more than seven hundred years ago that a little peasant baby was born in the small village of Vespignano, not far from the beautiful city of Florence, in Italy. The baby's father, an honest, hard-working countryman, was called Bondone, and the name he gave his little son was Giotto.

Life was rough and hard in that country home, but the peasant baby grew into a strong, hardy boy, learning early what cold and hunger meant. The hills which surrounded the village were grey and bare, save where the silver of the olive trees shone in the sunlight, or the tender green of the shooting corn made the valley beautiful in early spring. In summer there was little shade from the blazing sun as it rode high in the blue sky, and the grass which grew among the grey rocks was often burnt and brown. But, nevertheless, it was here that the sheep of the village would be turned out to find what food they could, tended and watched by one of the village boys.

So it happened that when Giotto was ten years old his father sent him to take care of the sheep upon the hillside. Country boys had then no schools to go to or lessons to learn, and Giotto spent long happy days, in sunshine and rain, as he followed the sheep from place to place, wherever they could find grass enough to feed on. But Giotto did something else besides watching his sheep. Indeed, he sometimes forgot all about them, and many a search he had to gather them all together again. For there was one thing he loved doing better than all beside, and that was to try to draw pictures of the things he saw around him.

It was no easy matter for the little shepherd lad. He had no pencils or paper, and he had never, perhaps, seen a picture in all his life. But all this mattered little to him. Out there, under the blue sky, his eyes made pictures for him out of the fleecy white clouds

as they slowly changed from one form to another. He learned to know exactly the shape of every flower and how it grew; he noticed how the olive trees laid their silver leaves against the blue background of the sky that peeped in between, and how his sheep looked as they stooped to eat, or lay down in the shadow of a rock.

Nothing escaped his keen, watchful eyes, and then with eager hands he would sharpen a piece of stone, choose out the smoothest rock, and try to draw on its flat surface all those wonderful shapes which had filled his eyes with their beauty. Olive trees, flowers, birds, and beasts were there, but especially his sheep, for they were his friends and companions who were always near him, and he could draw them in a different way each time they moved.

Now it fell out that one day a great painter from Florence came riding through the valley and over the hills where Giotto was feeding his sheep. The name of the great master was Cimabue, and he was the most wonderful artist in the world, so men said. He had painted a picture which had made all Florence rejoice. The Florentines had never seen anything like it before, and yet it was but a strange-looking portrait of the Madonna and Child, scarcely like a real woman or a real baby at all. Still, it seemed to them a perfect wonder, and Cimabue was honoured as one of the city's greatest men.

The road was lonely as it wound along. There was nothing to be seen but waves of grey hills on every side, so the stranger rode on, scarcely lifting his eyes as he went. Then suddenly he came upon a flock of sheep nibbling the scanty sunburnt grass, and a little brown-faced shepherd-boy gave him a cheerful "Good-day, master."

There was something so bright and merry in the boy's smile that the great man stopped and began to talk to him. Then his eye fell upon the smooth flat rock over which the boy had been bending, and he started with surprise.

"Who did that?" he asked quickly, and he pointed to the outline of a sheep scratched upon the stone.

"It is a picture of one of my sheep there," answered the boy, hanging his head with a shamefaced look. "I drew it with this," and he held out towards the stranger the sharp stone he had been using.

"Who taught you to do this?" asked the master, as he looked more carefully at the lines drawn on the rock.

The boy opened his eyes wide with astonishment. "Nobody taught me, master," he said. "I only try to draw the things that my eyes see."

For Further Reading

If you are interested in reading more about Giotto di Bondone, check your library for the following resources:

Giotto (Getting to Know the World's Greatest Artists), Mike Venezia (Children's Press, 2000)

This series is well-loved by younger readers.

A Boy Named Giotto, Paolo Guarnieri (Farrar, Strauss and Giroux, 1999)

Lavishly illustrated picture book, the illustrations resemble Giotto's style.

The Glorious Impossible, Madeleine L'Engle (Simon & Schuster, 1990)

This is the life of Christ, illustrated with Giotto's frescoes from the Scrovegni (Arena) Chapel in Padua—beautiful!

Giotto Tended the Sheep, Sybil Deucher (E. P. Dutton, 1938)

If you can find this lovely out-of-print book, you won't be disappointed! For elementary through middle school readers.

Giotto and Medieval Art: The Lives and Work of the Medieval Artists, Lucia Corrain, et al. (Peter Bedrick, 2001)

For upper elementary readers on up, this is very colorful, with many pictures by the Medieval artists.

Mornings in Florence, John Ruskin (Kessinger Publishing, 2004)

High School students may enjoy reading Ruskin's observations from the Florentine Chapels decorated with Medieval paintings and frescoes, including Giotto's.

Giotto Picture Study

Choose **six** of the following pictures to study with your students; select those you like best, or that your students will enjoy the most. There is **no order to the following pages**, though the first few pictures are generally the artist's best known works; the extra pictures are included to give you options when choosing pieces to study.

In each lesson, use the "Leading Thoughts" to lead your students in a Picture Talk *after* they have studied the piece and given their narrations. You may choose to talk about or ask any, all, or none of the questions and comments. These are included to provide any helpful information that you and your students may not be familiar with, and to draw your attention to significant points of the work of art. Remember not to lecture your students; ask them what *they* think of the painting. After even a short time you will be amazed at the number, and quality, of relations your students will have formed with great artists and their works!





Lamentation (The Mourning of Christ)

c. 1305, fresco, Scrovegni (Arena) Chapel, Padua, Italy

Present this picture as described on pages 9 and 10.

Leading Thoughts

Fresco comes from the Italian word for “fresh.” A fresco is a type of wall painting. Instead of painting on a panel or canvas that can be moved, a fresco is painted directly on wet (fresh) plaster on a wall. When dry, the painting becomes part of the wall itself.

The blue color that was used in frescoes did not react well with the chemicals of the plaster. Unfortunately, this means that the blue portions of Giotto’s frescoes are faded and chipped.

Do you notice the lines, or sections, that make up the sky in this painting? Those are the boundaries of one section of plaster. Since plaster dries rather quickly, the artist would lay down the amount of wet plaster that he could paint over before it dried.

Notice the expressions on the faces of the mourners. Can you feel their emotions? Giotto was one of the first artists in the Medieval period to make people look “real” or “individual.” By painting their faces showing different emotions, he made them all look unique.