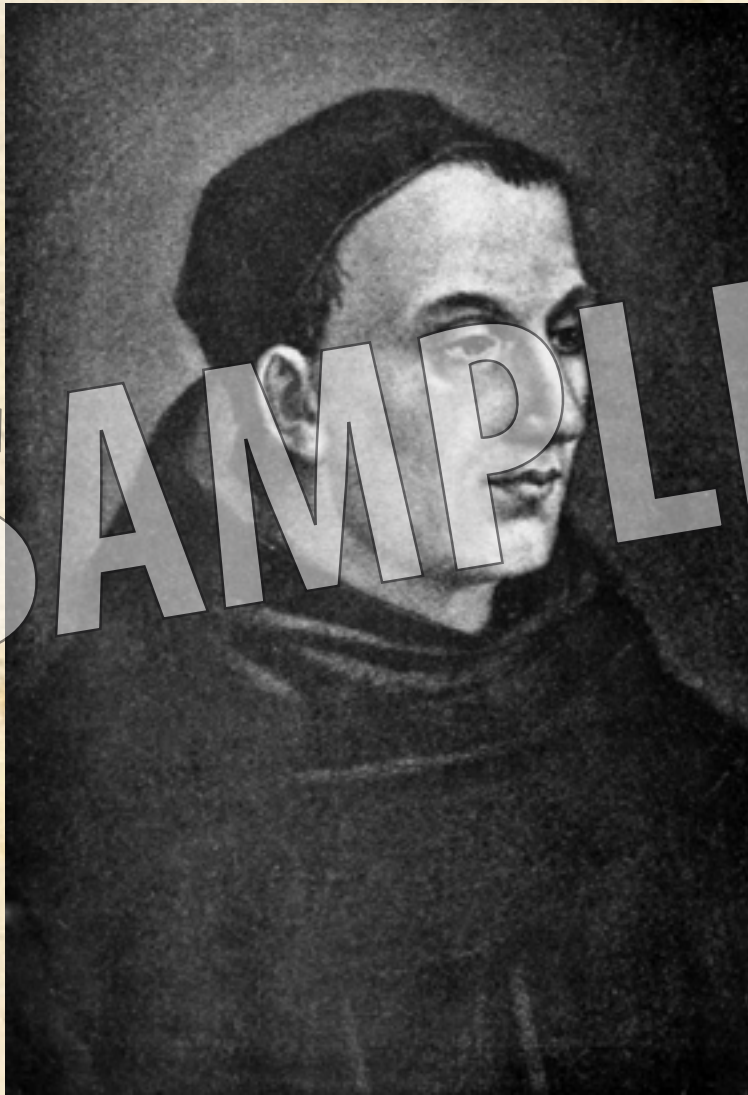


*Simply Charlotte Mason presents*

# *Fra Angelico*



*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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*.com*

*Fra Angelico*  
(1395–1455)

by Emily Kiser

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

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Fra Angelico  
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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 Fra Angelico***

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

Nearly a hundred years had passed by since Giotto lived and worked in Florence, and in the same hilly country where he used to tend his sheep another great painter was born.

Many other artists had come and gone, and had added their golden links of beauty to the chain of Art which bound these years together. Some day you will learn to know all their names and what they did. But now we will only single out, here and there, a few of those names which are perhaps greater than the rest. Just as on a clear night, when we look up into the starlit sky, it would bewilder us to try and remember all the stars, so we learn first to know those that are most easily recognized—the Big Dipper, or the Hunter, as they shine with a clear steady light against the background of a thousand lesser stars.

The name by which this second great painter is known is Fra Angelico, but that was only the name he earned in later years. His baby name was Guido, and his home was in a village close to where Giotto was born.

He was not a poor boy, and did not need to work in the fields or tend the sheep on the hillside. Indeed, he might have soon become rich and famous, for his wonderful talent for painting would have quickly brought him honours and wealth if he had gone out into the world. But instead of this, when he was a young man of twenty he made up his mind to enter the convent at Fiesole, and to become a monk of the Order of Saint Dominic.

Every brother, or *frate*, as he is called, who leaves the world and enters the life of the convent, is given a new name, and his old name is never used again. So young Guido

was called Fra Giovanni, or Brother John. But it is not by that name that he is known best, but that of Fra Angelico, or the angelic brother—a name which was given him afterwards because of his pure and beautiful life, and the heavenly pictures which he painted.

With all his great gifts in his hands, with all the years of youth and pleasure stretching out green and fair before him, he said good-bye to earthly joys, and chose rather to serve his Master Christ in the way he thought was right.

The monks of St. Dominic were the great preachers of those days—men who tried to make the world better by telling people what they ought to do, and teaching them how to live honest and good lives. But there are other ways of teaching people besides preaching, and the young monk who spent his time bending over the illuminated prayer-book, seeing with his dreamy eyes visions of saints and white-robed angels, was preparing to be a greater teacher than them all. The words of the preacher monks have passed away, and the world pays little heed to them now, but the teaching of Fra Angelico, the silent lessons of his wonderful pictures, are as fresh and clear to-day as they were in those far-off years.

Great trouble was in store for the monks of the little convent at Fiesole, which Fra Angelico and his brother Benedetto had entered. Fierce struggles were going on in Italy between different religious parties, and at one time the little band of preaching monks were obliged to leave their peaceful home at Fiesole to seek shelter in other towns. But, as it turned out, this was good fortune for the young painter-monk, for in those hill towns in Umbria where the brothers sought refuge there were pictures to be studied which delighted his eyes with their beauty, and taught him many a lesson which he could never have learned on the quiet slopes of Fiesole.

The hill towns of Italy are very much the same to-day as they were in those days. Long winding roads lead upwards from the plain below to the city gates, and there on the summit of the hill the little town is built. The tall white houses cluster close together, and the overhanging eaves seem almost to meet across the narrow paved streets, and always there is the great square, with the church the center of all.

It would be almost a day's journey to follow the white road that leads down from Perugia across the plain to the little hill town of Assisi, and many a spring morning saw the painter-monk setting out on the convent donkey before sunrise and returning when the sun had set. He would thread his way up between the olive trees until he reached

### ***For Further Reading***

If you are interested in reading more about Fra Angelico, check your library for the following resources:

*Famous Old Masters of Painting*, Roland McKinney (Dodd, Mead, 1951)

*A Child's History of Art*, V. M. Hillyer (Appleton-Century, 1936)

This is a treasure, if you have access to it. Chapter 8 in the "Painting" section covers Fra Angelico.

## *Fra Angelico 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!







## *The Annunciation*

c. 1437–1446, fresco, 90.6" x 126.4"  
Museo San Marco, Florence, 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.

Fra Angelico, painter turned monk, blessed his monastery by painting frescoes on the walls. This fresco is at the top of the stairs leading to the living quarters; all the monks would pass it at least twice a day.

This simple painting lacks many details traditional in Annunciation scenes; most notably there is no white lily gracing the interior. Instead, Fra Angelico painted a quiet, serene, and contemplative scene, fitting for the meditation of the monks passing on the way to their cells.

What can you tell of Mary’s response from her facial expression and body language?