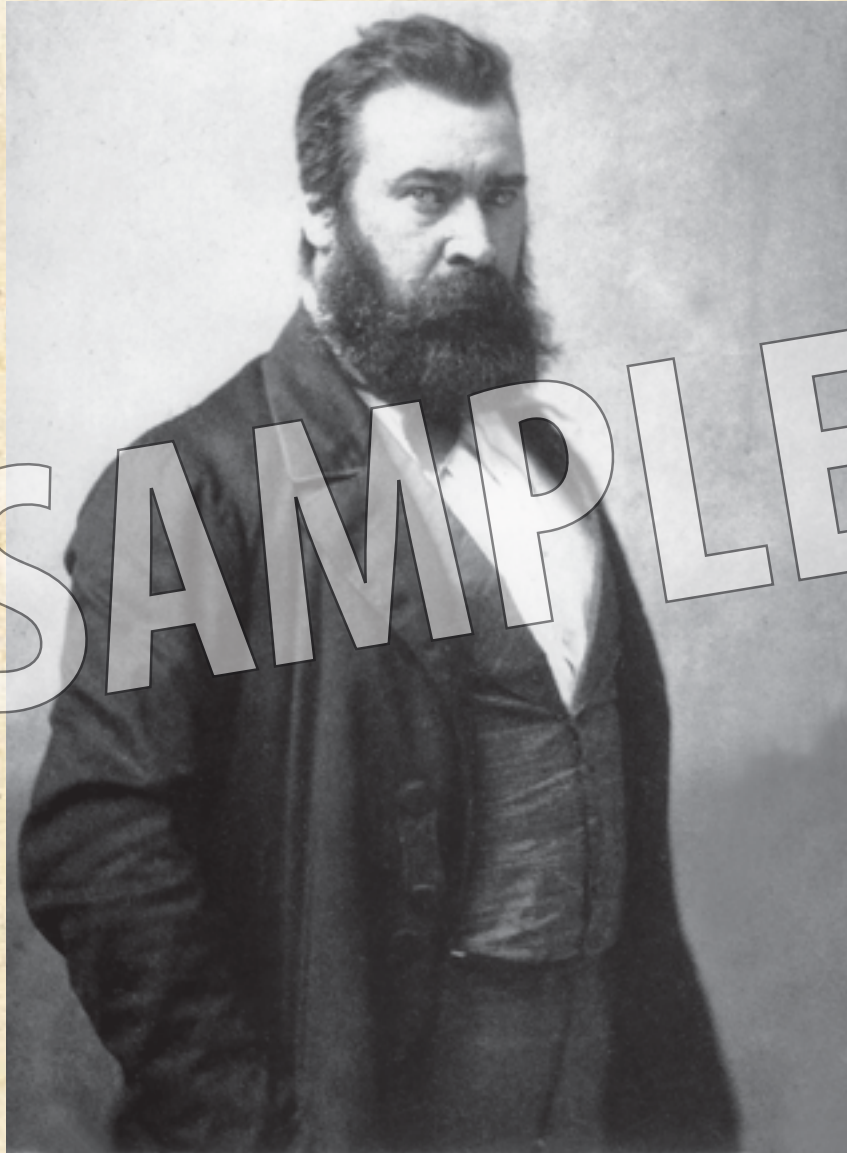


Simply Charlotte Mason presents

Millet



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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Jean François Millet
(1814–1875)

by Emily Kiser

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

Millet
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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 Jean François Millet

from *Pictures Every Child Should Know* by Dolores Bacon, edited by Emily Kiser

Two great artists painted peasants and little else. One was the artist of whom we shall speak, and the other was Jules Breton. One was realistic, the other idealistic. Both did wonderful work, but Millet painted the peasant, worn, patient, steadfast, overwhelmed with toil; Breton, a peasant full of energy, grace, vitality, and joy.

Millet painted peasants as he knew them, and hardly anyone could have known them better, for he was himself peasant-born. His youth was hard, and the scenes of his childhood were such as in after life he became famous by painting. Millet lived in Normandy on the northern coast of France, in the village of Gruchy, near Cherbourg.

His old grandmother looked after the household affairs, while his father and mother worked in the fields and Millet must have seen them hundreds of times, standing at evening, with bowed heads, listening to the Angelus bell. He toiled, too, as did other lads in his position. His grandmother was a religious old woman, and nearly all the pictures he ever saw in his boyhood were those in the Bible, which he copied again and again, drawing them upon the stone walls in white chalk.

The old grandmother watched him, never doubting that her boy would become an artist. It was she who had named him—François, after her favourite saint, Francis, and it was she, who, beside the evening fire, would tell him legends of St. Francis. It was she alone who had time and strength left, after the day's work, to teach him the little he learned as a boy and to fix in his mind pictures of home. His father and mother were worn, like pack-horses, after their day in the fields. The mother very likely had to hitch herself up with the donkey, or the big dog, after the fashion of these people, as she helped draw loads about the field. Who can look for Breton's ideal stage peasants from

Millet who knew the truth as he saw it every day?

Many years after his life in the Gruchy home, Millet painted the portrait of the grandmother whom he had loved so much that he cried out: "I wish to paint her soul!" No one could desire a better reward than such a tribute.

Millet had an uncle who was a priest and he did what he could to give the boy a start in learning. He taught him to read Virgil and the Latin Testament; and all his life those two books were Millet's favourites. Besides drawing pictures on the walls of his home, he drew them on his sabots, those sturdy wooden clogs worn by most peasants. What a pity that someone did not preserve those old wooden shoes! He did his share of the farm work, doing his drawing on rainy days.

When he was about eighteen years old, coming from mass one day, he was impressed with the figure of an old man going along the road, and taking some charcoal from his pocket he drew the picture of him on a stone wall. The villagers passing, at once knew the likeness; they were pleased and told Millet so. Old Millet, the father, also was delighted for he, too, had wished to be an artist, but fate had been against him. Seeing the wonderful things his son could do, he decided that he should become what he himself had wished to be, and that he should go to Cherbourg to study.

François set off with his father, carrying a lot of sketches to show, and upon telling the master in Cherbourg what he wanted and showing the sketches, he was encouraged to stay and begin study in earnest. So back the old father went, with the news to the mother and grandmother and the priest uncle, that François had begun his career. He stayed in Cherbourg studying till his father died, when he thought it right to go home and do the work his father had always done. He returned, but the women-folk would not agree to his staying.

"You go back at once," said the grandmother, "and stick to your art. We shall manage the farm."

She sewed up in his belt all the money she had saved, and started him off again, for he had then been studying only two months. Now he remained till he was twenty-three, a fine, strapping, broad-shouldered country fellow. He had long fair hair and piercing dark blue eyes. All the time he was in Cherbourg he was dissatisfied with his work—and with his master's, which seemed to Millet artificial and untrue. He knew nothing of the classical figures the master painted and wished him to paint, for his heart and mind were back in Gruchy among the scenes that bore a meaning for him. He

For Further Reading

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

Millet Tilled the Soil, Sybil Deucher (E. P. Dutton, 1939)

A lovely old gem, sadly out-of-print, but well worth reading if you can find it. By the co-author of Opal Wheeler's beloved composer biographies.

Living Biographies of Great Painters, Henry Thomas (Garden City, 1940)

This is from a series called "Living Biographies." Chapter biographies written for upper-elementary readers on up.

Millet 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 Angelus

1857–59, oil on canvas, 21.9" x 26"

Musée d'Orsay, Paris

Present this picture as described on pages 9 and 10.

Leading Thoughts

The title of this painting refers to the devotional prayers said by faithful Catholics three times a day (6:00 A.M., noon, and 6:00 P.M.). The bells from the church seen in the distance would ring out and signal the time of prayer, and consequently the end of the day's work.

What can you tell about the life of these two peasants? Scenes like this used to be very commonplace when Millet was alive; modern farming machines didn't exist, and all food was produced by hand.

Why do you think pictures of everyday people weren't popular when Millet painted them?