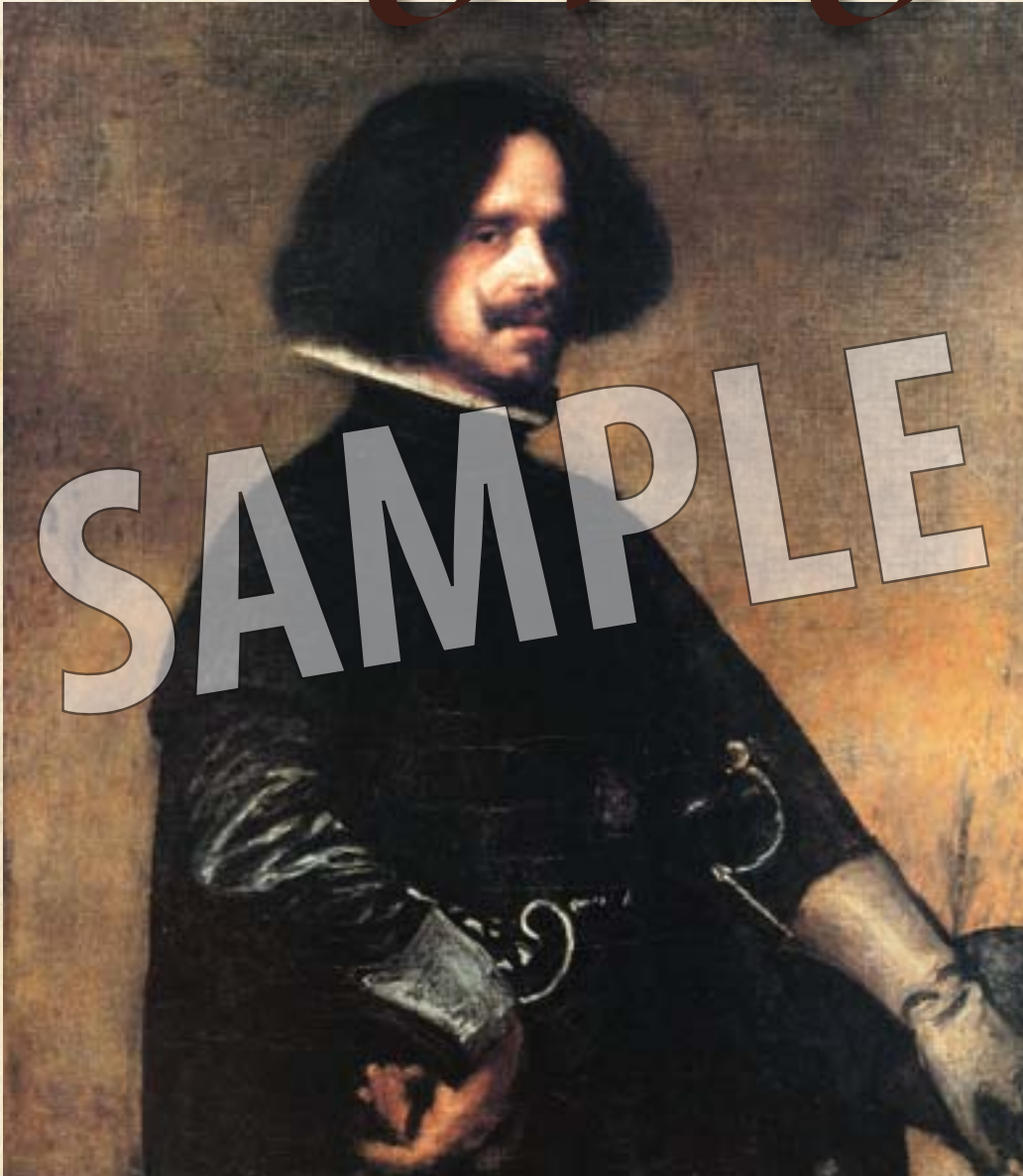


Simply Charlotte Mason presents

Velazquez



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

Simply
Charlotte Mason
.com

Velazquez

by Emily Kiser

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

Velazquez
© 2011 by Emily Kiser

All rights reserved. No part of this work may be reproduced or distributed in any form by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, or storing in information storage and retrieval systems—without written permission from the publisher.

Published and printed by
Simply Charlotte Mason
P. O. Box 892
Grayson, Georgia 30017

ISBN 978-1-61634-117-6

Cover Design: John Shafer

SimplyCharlotteMason.com

Contents

Picture Study	5
How to use a Picture Study Portfolio	9

Velazquez

The Story of Velazquez	11
For Further Reading	17
Velazquez Picture Study	19
Las Meninas, or The Maids of Honor.	20
The Surrender of Breda, also known as ‘The Lances’	21
Portrait of Philip IV	22
The Waterseller of Seville	22
Juan de Pareja.	23
Old Woman Frying Eggs	23
The Adoration of the Magi.	24
Aesop	24

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 Velazquez

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

Across our sky there sometimes flashes a meteor, trailing clouds of glory as it swiftly passes, and then as quickly disappearing into the dim greyness of the night once more. We can only stand gazing in wondering admiration even when the light has gone.

In many ways the rise and glory of Spain in the fifteen hundreds was like a meteor flashing across the world's history, and we still are left gazing in wonder at the glorious light it shed. In those days Spain was mistress of the world. She sailed the seas and made conquests in all lands. Her galleons brought cargoes of untold riches back to her shores. The pen of her great author, Cervantes, was writing her name in golden letters of fame, and, perhaps more glorious than all, some sixty years later, her art of painting reached its dazzling height.

There had been lesser lights in the years that went before. From Italy had come many painters, and Titian himself had been invited by the Spanish king to visit Madrid. But it was from the north that the inspiration first came, brought by the hand of Jan van Eyck, the Flemish painter. Then, as time went on, the Spaniards refused to copy any foreign Art. They wanted to paint real things as they really were, and they refused to be bound by any rules or copy any examples, however great. Struggling, painting, looking always for reality, these painters slowly but surely built up a school of their own, and the names of El Greco, a painter of religious ecstasy, who has now such a great reputation, of Ribera, and many others shine out as lesser lights before the coming of the star that was to add its greatest glory to the dwindling flash of that passing meteor. And so we come to the story of the Spanish painter Velazquez.

Among all the fair cities of Spain there was one that was accounted fairest and richest of them all. It was a common saying among the Spaniards that “Whom God loves He gives a home in Seville,” and it was in this city, in the year 1599, that something happened which was to mean more lasting glory to Spain than all the victories of her armies and the wealth of her merchant princes.

It was just a little Spanish baby that was born that day in the fair city of Seville, not half so big or grand as the name they gave him, Diego Rodriquez de Silva y Velazquez. Velazquez was the name of the child’s mother, and, as was often the custom in Spain, he was given her name, as well as the name of his father. His mother was Spanish and of noble birth, and his father too, who was a lawyer, came of a good family. It was to a very comfortable, happy home that little Diego came, although money was not very plentiful, and if there were fairies at his christening they certainly gave him all the best gifts out of their treasure store. And the wise stars that shone down on the beautiful city of Seville that night had a few months before lit their lamps over another birthday city in the far-off Netherlands, where another child, whose name was Anthony van Dyck, had been born. Nobody guessed then that these children were to be two of the brightest stars in the world of Art.

Diego was very carefully brought up by his father and mother. They were most particular in Spain about manners, and he was trained to be extremely courteous and polite as well as to be good and obedient. Then when he was old enough to learn lessons he was sent to the very best school in Seville. But though Diego was clever enough, and could learn quickly when he liked, his masters did not give a very good report of him.

“He would be better writing his copies than drawing pictures all over his copy-book,” they said, “and if he would learn his grammar instead of scribbling faces on every page it might do him more good.”

The copy-books and grammar were shown to his father, who looked at the scribbles carefully and found that they were wonderfully clever.

“I would rather make pictures than anything else in the world,” said the boy when his father questioned him.

He was only thirteen, but he was quite sure he knew his own mind; so it was decided that he should leave school and go to work in the studio of a well-known artist, and be apprenticed as a pupil. Now the artist master, whose name was Herrera, was a very rough man with a most violent temper, and when he was angry he beat his pupils

For Further Reading

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

A Child's History of Art, V. M. Hillyer and E. G. Huey (D. Appleton-Century, 1933)

Part I: Painting, chapter 20 is about Velazquez if you have access to this wonderful, but sadly out-of-print, treasure.

A Weekend with Velazquez, Florian Rodari (Rizzoli, 1993)

This book for elementary students through adults is written “from the artist’s” point of view.

Velasquez (Art for Children), Ernest Raboff (J. B. Lippincott, 1988)

I love this series of art books. They not only give biographical information but also guide the reader in looking closely at individual paintings. For elementary students on up.

Velazquez: A Biography, Elizabeth Ripley (J. B. Lippincott, 1965)

A very good series of biographies of the artists. Much recommended if you can locate these out-of-print gems. For middle school on up.

I, Juan de Pareja, Elizabeth Borton de Trevino (Square Fish, 2008)

Historical fiction novel about the slave, and apprentice, to Velazquez. Reading level is fourth grade, though older readers will enjoy it too.

Velazquez 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!





Las Meninas, or The Maids of Honor

1656-57, oil on canvas, 10' 5.2" x 9' 0.7",
The Prado Museum, Madrid, Spain

Present this picture as described on pages 9 and 10.

Leading Thoughts

This is a puzzling picture. Who is the subject? The title says it is “The Maids of Honor” so we think the subject must be the little princess and her ladies in waiting. What else might be the subject?

In the background of the painting is a mirror which shows the reflection of the King and Queen. Where would they be standing in relation to this picture?

Velázquez has painted himself into this picture: he is standing at his easel with an enormous canvas on it. What do you think is on this canvas? Could there be two different pictures there? (It could be the canvas that we see here, if Velázquez was looking into a mirror, placed where the viewer of the picture is; or, because we see the King and Queen’s reflections in the mirror painted in the background, he may be working on a double portrait of the monarchs.) This speculation has long been an “Art Mystery” and many people have pondered it ever since the canvas was painted.

Do you think Velázquez was confident in his position as court painter? If he wasn’t, would he have painted himself in the same picture as the King, Queen, and Princess?