Paolo Veronese: A Master and His Workshop in Renaissance Venice

December 7, 2012 ~ April 14, 2013

Resource and Activity Guide

Saturday for Educators

The Ringling
THE JOHN & MABLE RINGLING MUSEUM OF ART
STATE ART MUSEUM OF FLORIDA | FLORIDA STATE UNIVERSITY
Welcome, Educators! In conjunction with the special exhibition *Paolo Veronese: A Master and His Workshop in Renaissance Venice*, The John and Mable Ringling Museum of Art is proud to bring you this resource and activity guide. Organized around some of the major ideas presented in the exhibition, this guide can serve as an introduction to the magnificent paintings of Paolo Veronese and the historical context in which he worked.

Whether you plan to bring your students to the Ringling to see Veronese’s works in person or you are looking for a way to integrate works of art into a classroom lesson, please explore the resources in this guide and adapt them as necessary to suit your needs.

### About the Exhibition

Paolo Veronese (1528–1588) was one of the giants of Venetian Renaissance painting, the most elegant of the triumvirate that also included Titian and Tintoretto. Though perhaps best known for his grand ceiling paintings and large Biblical feast scenes, Veronese and his active workshop also created altarpieces and smaller religious paintings for private devotion, as well as portraits, depictions of sensual narratives drawn from the classical tradition, and allegories glorifying the Venetian state.

The exhibition *Paolo Veronese: A Master and His Workshop in Renaissance Venice* presents some of the artist’s finest paintings now in North American museums and private collections. Accompanying these works are selected prints, drawings, and sumptuous textile samples that inform Veronese’s artistic process and historical context. To illustrate Veronese’s role as a workshop manager and artist adept at collaboration, the exhibition also features works created in part or full by his colleagues, pupils, and assistants. *Paolo Veronese: A Master and His Workshop in Renaissance Venice* affords Florida residents and visitors the opportunity to enjoy the elegant art of this Renaissance master.
Paolo Veronese holds a prominent place on the list of great painters of the Italian Renaissance. But, just what do we mean when we call Veronese an Italian Renaissance artist? What characteristics, motivations, and methods did he share with his contemporaries? What makes him representative of a unique place and moment in history?

The activities in this guide are designed to help your students answer those questions. At the start of each activity set, you will find one characteristic that aligns Veronese with other artists of his day and with broader cultural themes of the Renaissance. Each activity can be used by itself or in conjunction with other activities from the guide; feel free to mix and match however you see fit. This guide may be used either in the museum (as part of a self-guided school visit) or as an integral part of a classroom lesson on any number of topics.

Standards for various grades in visual art, language arts, and/or social studies are listed at the end of each activity. Supplemental materials and suggested resources may be found in the appendix. Enjoy!

---

**Veronese & the Renaissance**

**c. 1460**: Oil paint is introduced in Italy from Northern Europe

1494: Aldine Press is founded in Venice and begins printing small, portable editions of classical philosophical works

1505: Leonardo da Vinci paints the *Mona Lisa*

1508-1512: Michelangelo paints the ceiling of the Sistine Chapel in the Vatican

1516-1518: Titian comes on the scene in Venice with his first major altarpiece, the *Assumption of the Virgin*

1518: Birth of Tintoretto

**c. 1520**: The Protestant Reformation begins

1531: Henry VIII establishes the Church of England

1532: The Roman Inquisition is established, with the goal of fighting Protestantism and heresy in the Italian peninsula

1543: Copernicus publishes *Revolutions of the Celestial Orbits*

1550: Giorgio Vasari publishes *The Lives of the Artists*

1575: The Black Death strikes Venice, killing 50,000

1576: Death of Titian

1575-1575: Veronese and his workshop complete the interior decoration of the church of San Sebastiano in Venice

1580: Veronese paints frescos to decorate the interior of the Villa Barbaro, designed by architect Andrea Palladio

1588: Death of Veronese


**ACTIVITY #1**

**Goal**
To reflect on the workshop system in the context of the Italian Renaissance, the modern art world, and the student’s own art-making.

**Duration**
10 minutes

**Materials**
Copies of worksheet, *A Renaissance Workshop* (optional; see appendix)

**Standards**
VA.1-912.C.1.2 / VA.68-912.C.2.1

**ACTIVITY:** Each student reflects on a work of art (s)he has made recently.

Ask: Which parts of this work of art were the easiest for you to do? Which parts were the hardest? Answers will likely vary among students – if given the option, would students choose to “specialize” in one particular design element they find easiest or most enjoyable?

Explain that Renaissance artists like Paolo Veronese often organized themselves into workshops, with different people having responsibility for different parts of each painting. The head of the workshop (the master) would do the most difficult and prominent parts of the painting – coming up with the arrangement, creating a preliminary drawing, painting the main figures – and his assistants would work on the background or less important details.

Ask: What do you know about how today’s professional artists make their art – how is it similar to or different from the way Renaissance artists worked? What about how you make art – how does that compare?

**FOLLOW UP:** Complete the worksheet *A Renaissance Workshop* or continue with Activity 2, described below.

**ACTIVITY **: Present Veronese’s *Virgin and Child with Saint Elizabeth, the Infant Saint John the Baptist, and Saint Catherine* for students to examine. Explain the workshop model that Renaissance artists worked within (see above).

Ask: Which parts of this painting did Veronese, the workshop master, likely do himself? Which parts might have been done by other members of the workshop?

Optional: Use the worksheet *A Renaissance Workshop* to reinforce this discussion.

For older grades: Have students group themselves into “workshops.” If you have done Activity 1, students can select group members who will complement their listed strengths and weaknesses. Each workshop then collaborates to create a work of art in the style of Paolo Veronese, with different students responsible for different elements.

For younger grades: Invite the entire class to be a part of your Renaissance workshop. On a large piece of white butcher paper, sketch out a design for a work of art. Have students decide which elements of the design they would like to specialize in (i.e. faces, plants, animals, etc.) Students take turns adding in their selected elements with crayons or markers.

**FOLLOW UP:** Discuss the role that teamwork, cooperation, and trust must have played in running a Renaissance artist’s workshop.

**ACTIVITY #2**

**Goal**
To understand a historical art-making system by bringing it to life.

**Duration**
20-30 minutes

**Materials**
Paper
Drawing materials (crayons, pencils, etc.)
*Virgin and Child […], ca. 1568-70* (see appendix)

**Standards**
VA.K-912.S.1.1 / VA.1-4.F.1.1 / VA.5-68.F.3.3
Like other Renaissance artists, Veronese made works at the request of wealthy patrons.

**Activity #3**

**Goal**
To examine the motivations that lead patrons to commission works of art.

**Duration**
15-20 minutes

**Materials**
Francesco Franceschini, 1551, with museum label text (see appendix)

**Standards**
VA.2-912.C.1.2
VA.4-912.H.1.1
VA.68-912.H.2.3
LA.K-.1112.1.6.2

**Activity #4**

**Goal**
To analyze the patron/artist relationship in a commissioned work of art.

**Duration**
15-20 minutes

**Materials**
Mystic Marriage of St. Catherine, ca. 1575, painting and preparatory drawing (see appendix)

**Standards**
VA.1-912.S.1.4
VA.5.C.1.2
SS.2.E.1.2 / SS.912.H.1.2

**Activity:** Introduce students to the concept of commissioned art. Ask: If you could commission a work of art, what would it be? What would it look like? What would it be made of? What subject would it show? What would you want it to say about you or do for you?

Show students Veronese’s portrait of Francesco Franceschini. Explain that Franceschini had commissioned this painting from the artist. Discuss what might be discernable about this sitter based on what students see in his portrait. Why do you think Franceschini wanted this painting made? What did he want it to say about him?

Provide students with a copy of the label text for this work of art to compare with the theories they generated.

**Follow-up:** For older grades, this activity could be repeated for Veronese’s other two types of paintings – religious figures and scenes from Classical mythology. Additional examples and label text can be found on the exhibition website: www.ringling.org/veronese.

**Activity:** Display side-by-side the preparatory drawing and final version of Veronese’s Mystical Marriage of St. Catherine. Students look for similarities and differences and determine the relationship between the two works. Explain that the final painting was commissioned by a group of nuns for their church.

Ask: Why do you think Veronese needed to make such a detailed preparatory drawing? Discuss the importance of presenting plans to a patron for approval before beginning a large commissioned artwork.

Given how similar the final painting is to the drawing, how do you think the nuns reacted to seeing the drawing? What details are different between the two works? Why might those have been changed?

**Follow-up:** Have students make commissioned works for a classmate. Instruct them to pay attention to their patron’s requests and to create preparatory plans or drawings for the patron’s approval.
LIKE OTHER RENAISSANCE ARTISTS, VERONESE MADE PAINTINGS THAT WERE MEANT TO BE DISPLAYED IN SPECIFIC PLACES.

**Activity #5**

**Goal**
To reflect on artist/patron relationships in the Renaissance using a primary source document.

**Duration**
30-40 minutes

**Materials**
Copies of Veronese’s letter to Marcantonio Gandino, 7 April 1578 (see appendix)
Writing materials

**Standards**
SS.1.-5.A.1.1 / SS.6, 912.W.1.3 / SS.8.A.1.5 /
SS.8.A.1.7 / SS.912.A.1.2
LA.1-1112.4.2.1 / LA.3-
8.4.3.1

**Activity:** Students examine copies of Veronese’s letter to his patron, Marcantonio Gandino. In it, Veronese explains that his workshop did not include a certain design in a portrait of Gandino’s associate, a man named Federico, despite having been requested to do so. The artist offers advice on how this detail might be added. After students read and analyze the letter, they discuss in small groups:

- How would you have felt if you were in the patron’s shoes and you received this letter?
- What are some ways the patron might have responded to the letter? (i.e. demanding some money back from the artist, finding someone to add in the missing design, etc.)
- What seems to be Veronese’s explanation for not including the design, even though it was part of the commission?

Students then work in groups to do one of the following:

- Rewrite Veronese’s letter with a more persuasive explanation for not adding the design.
- Write a response to Veronese from the patron’s point of view.
- Devise a contract that Renaissance patrons could have used to avoid problems like this.

**Activity #6**

**Goal**
To use critical reasoning to understand the connection between a work of art and its intended location.

**Duration**
15-20 minutes

**Materials**
Wedding Feast at Cana, 1562-63; Saint Roch in Glory, 1564; Finding of Moses, 1580
Photographs of works’ original/intended locations (see appendix for all)

**Standards**
VA.1-5.H.2.3 / VA.68-912.H.2.4
**Activity #7**

**Goal**
To connect a work of art to the historical/political context in which it was created.

**Duration**
20 minutes

**Materials**
*Allegory of Venice Adoring the Virgin and Child*, late 1570s (viewable online at www.ringling.org/veronese)
*Renaissance Venice Fact Sheet* (see appendix)

**Standards**
SS.6.W.1.3  /  SS.7.C.2.11
SS.912.A.1.4  /  SS.912.W.4.4
SS.912.H.1.1  /  VA.1.H.3.1
VA.3.C.3.2  /  VA.4-912.C.3.3

---

**Like Other Renaissance Artists, Veronese Was Interested in the Heritage of Ancient Greece and Rome.**

---

**Activity #8**

**Goal**
To learn a classical myth in written and pictorial form.

**Duration**
20-30 minutes

**Materials**
Text of *Apollo and Daphne*
*Apollo and Daphne*, ca. 1560-65 (see appendix for both)

**Standards**
LA.K-1112.1.6.2  /  LA.K-3.2.1.5  /  LA.K.5.2.2
LA.K.6.2.4  /  VA.K.H.1.3
VA.4-912.C.3.3

**Activity:** Explain that the Italian Renaissance brought about renewed interest in the stories of gods, goddesses, and heroes from ancient Greece and Rome. Artists and thinkers of the time were reading translations of these myths, and they were eager to own art that reflected that interest.

**For younger grades:** With Veronese’s painting of Apollo and Daphne on display, read aloud the Greek myth. Instruct students to raise their hand or stand up when you get to the part of the story that is illustrated in the painting.

**For older grades:** Have students read the myth of Apollo and Daphne, underlining in the text the moment that is shown in the painting.

Discuss why Veronese might have chosen to illustrate that particular moment in the story.

**Follow-up:** Read students (or have them read) a different classical myth. Students then select an important moment in the story and illustrate it.
ACTIVITY #9

Goal
To compare the components of good writing and visual art.

Duration
15-20 minutes

Materials
Text of Apollo and Daphne myth
Apollo and Daphne, ca. 1560-65
(see appendix for both)

Standards
LA.4-5.2.1.2 / VA.4-912.C.3.3

ACTIVITY: Review some of the components of writing that go into making a good story (action, characters, setting, mood, etc.). Read (aloud or individually) the Greek myth of Apollo and Daphne, and have students identify each of the elements you listed.

Examine Veronese’s painting of the Apollo and Daphne myth, and have students find and describe those same elements within the painting. What action does Veronese depict? What would you say is the mood of the painting, and how does the artist convey that? Describe the characters and the setting – how do they help you understand what is happening in the scene?

Discuss why the elements of action, character, setting, and mood are common to both writing and art.

FOLLOW-UP: Present students with a Veronese painting depicting a myth they have not yet read (Atalanta and Meleager, viewable online at www.ringling.org/veronese, is a good option). Challenge them to identify the narrative elements shown in the painting and to construct a possible version of the myth based on those elements.

LIKE OTHER RENAISSANCE ARTISTS, VERONESE MADE USE OF A NEW ARTISTIC MEDIUM — OIL PAINT.

ACTIVITY #10

Goal
To experiment with different art media.

Duration
45-60 minutes

Materials
To make paints: linseed oil, eggs, powder pigments, mixing vessels
For painting: palettes, brushes, heavy paper

Process: www.webexhibits.org/pigments/

Standards
VA.K-68.S.1.1 / VA.1-2.S.2.1 / VA.3-912.S.3.1

ACTIVITY: Explain to students that the discovery of effective ways to make oil paint was important to artists of the Italian Renaissance. Prior to this development, artists usually used tempera paint made with egg yolks.

Distribute materials and lead students in mixing their own oil and tempera paint. Instruct students to practice painting with each medium on a piece of paper. Students then construct a Venn Diagram comparing the appearance, drying time, mixing capabilities, and ease of use for each type of paint.

FOLLOW-UP: Have students paint the same composition twice, once using tempera paint, and once using oils. Discuss differences between the process and final appearance of each piece.
**ACTIVITY #11**

**Goal**
To hone visual analysis skills by comparing works of art in different media.

**Duration**
10-15 minutes

**Materials**
- Rest on the Flight Into Egypt, ca. 1572 (see appendix)
- Giovanni del Biondo, Madonna and Child with Saints and Angels, ca. 1380/1390 (see appendix)
- Computer or TV for displaying YouTube video

**Standards**
- VA.K-5.H.2.1
- VA.68.F.1.3
- VA.912.C.2.4
- VA.912.H.1.5
- VA.912.H.2.1
- SS.912.W.4.3 / SS912.H.1.2
- SS.912.H.2.2

**ACTIVITY #12**

**Goal**
To understand the role that international trade and travel played in spreading the technological development of oil paint.

**Duration**
15-20 minutes

**Materials**
- Copies of worksheet, Oil Paint Connections (see appendix)

**Standards**
- SS.3.E.1.3 / SS.5.G.1.1
- SS.912.W.4.3 / SS912.H.3.1

---

**ACTIVITY:** Display side-by-side Veronese’s *Rest on the Flight Into Egypt* and Giovanni del Biondo’s *Madonna and Child*. After explaining what oil and tempera paints are made from, have students attempt to determine which is painted with tempera, and which is painted with oil.

Play an excerpt from the BBC Documentary, “Leonardo da Vinci – The Man Who Wanted to Know Everything” (viewable at [http://www.youtube.com/watch?v=BM-EK56DOD4](http://www.youtube.com/watch?v=BM-EK56DOD4)). Have students re-examine the two paintings they looked at before – have their answers changed?

**FOLLOW-UP:** Discuss Renaissance artists’ growing interest in painting people, animals, and scenery in a naturalistic way. How might the development of oil paint have contributed to this impulse?

**ACTIVITY:** Explain to students that oil paints were first refined and popularized in northern Europe before spreading to Italy and the rest of southern Europe. Have students complete the Oil Paint Connections worksheet.

**FOLLOW-UP:** Have students research European trade routes during the Middle Ages and the Renaissance. What other new technologies or discoveries might have reached Italy through trade in the 16th century?
A Renaissance Workshop

During the Renaissance, artists worked together in workshops to create art. The workshop master, who usually had great skill and many years of experience, oversaw the other artists and apprentices in the workshop. Each member of the workshop would contribute to the works of art produced. The master artist developed compositions and painted the most difficult and important parts of the image. The junior artists would usually handle easier or less noticeable details. Apprentices – children who were studying the trade alongside working artists – would help by doing chores around the workshop while observing and practicing the techniques of the other members.

Look at the illustration below, which shows an imaginary view of Veronese’s workshop. For each task shown, determine who would have been responsible: the master artist (Veronese), a junior artist, or an apprentice. Then, explain why you think that person would have overseen that task.

- **Painting the face of the Virgin Mary, one of the most important people in the scene**
  - Who: __________________________
  - Why: __________________________

- **Mixing paints and cleaning the workshop**
  - Who: __________________________
  - Why: __________________________

- **Painting the wall behind the main figures**
  - Who: __________________________
  - Why: __________________________
Francesco Franceschini, 1551, The John and Mable Ringling Museum of Art, Sarasota.

Francesco Franceschini is Veronese’s earliest known full-length portrait. Franceschini was a twenty-eight-year-old nobleman from Vicenza, a city near Venice. Veronese depicted him as though seen from below looking up, giving an impression of grandeur through elevation. The classical column alludes to Franceschini’s fortitude, while the faithful little dog further enhances his master’s stature. The plinth beneath the column bears a Latin inscription meaning “gift from above.” This may be a general reference to divine fortune, or refer to Christ’s words in the Gospel of John, “Power is given from above.”

Venetian law limited the wearing of top-end fabrics to longstanding patrician families, but inhabitants of mainland cities were not likewise restrained. Vicenza was a leading producer of silk during the sixteenth century and the Franceschini family made its fortune in the silk trade. Franceschini dressed splendidly and was represented doing so as a celebration and advertisement of the family business.
Mystic Marriage of St. Catherine, ca. 1575, Isabella Stewart Gardner Museum, Boston

Translation:

To the Most Magnificent and always signor suo
Signor Marcantonio Gandin in Treviso

[...]

Most Magnificent and Kind Signor,

I lingered as long as I could [at Treviso] and the women at home were all agitated fearing some bad news, but if I had not shown up to calm them, my brother would have come to Treviso today [to find me].

[...]

I send you your portrait together with messere Federico’s. I know that my brother was to make on the paper he [Federico] holds in his hand a compass showing the winds and he has not done it. Your Lordship will be pleased to tell him [Federico] that I hardly had time to paint the tablecloths around him. He could do it [add the compass design] himself, or have someone else do it, as he likes, in ink, but before doing it one should rub it with an orange peel so that the ink can penetrate better, as one will also do in writing the brief [inscription] on it. I also send along your book, and remain forever your servant together with my brother and my goddaughter [in service to] your wife.

From Venice, in San Sebastiano, 7 April 1578

Paullo Caliar servant
Finding of Moses, ca. 1580, National Gallery of Art, Washington DC. Measures 23 in. by 17 ½ in.

Saint Roch in Glory, 1564, Isabella Stewart Gardner Museum, Boston. Preparatory drawing for a space measuring 94 ½ in. by 141 ¾ in.

Wedding Feast at Cana, 1562-63, Louvre Museum, Paris. Measures 266 ½ in. by 391 ¼ in.
Some Intended Locations for Veronese’s Works

Refectory (monks’ dining hall) of the Benedictine monastery at San Giorgio Maggiore, Venice.

Ceiling of the Sala dell’Albergo, Scuola Grande di San Rocco, Venice.

(Note: Veronese drew Saint Roch in Glory as a preliminary design for a ceiling painting in this space, but the patrons ended up hiring another artist, Tintoretto, to complete the commission.

San Roch is the English translation of the Italian San Rocco, for whom the building was named.)

Studiolo (private study) of Francesco I de’ Medici, Florence.

(Note: This is NOT the studiolo for which the painting Finding of Moses was created. As the patron for this work is unknown, this image is meant to be an example of the type of room where a work like this would have been displayed.)
During the Renaissance, Venice was a republic consisting of several islands and mainland territories. The center of the republic, and its seat of government, was the city of Venice itself. The lands belonging to the republic on the Italian peninsula were called the terraferma.

The ruler of the republic was known as a doge, and he shared power with several influential groups of elected officials. Nobles and prominent members of Venetian society filled these elected offices.

The doge lived in a palace called the Palazzo Ducale, which was also the main administrative building for the republic. The doge could be recognized by the distinctive pointy cap he wore, called a corno; the doge’s wife wore a smaller version of this cap.

Renaissance Venetians believed in the ideal of mediocritas, which meant valuing their collective identity as Venetians more than individual identity and accomplishments. The success and glory of the republic was given great importance, while drawing attention to one’s own individual greatness was discouraged.

The official religion of Renaissance Venice was Roman Catholicism, which calls on its believers to worship Jesus Christ as the son of God, along with his mother, Mary. Images of these figures were common in churches and public buildings throughout Venice.

Venice prospered economically during the Renaissance, bringing in large profits from its role as a center of international trade. Venice also earned a great deal of money from the production of luxury goods, especially fine silks and fabrics.

Because Venice was located in the Adriatic Sea, with a number of ports and channels for bringing ships in and out, maritime industries and seafaring were a major part of the republic’s identity.

Venetians recognized St. Mark as the patron saint of their city. The main cathedral was named for the saint, and his supposed remains were kept there. Because St. Mark is associated in the Bible with a lion, Venice adopted a winged lion as its official symbol. Statues, carvings, and paintings of winged lions could be found throughout Renaissance Venice.
THE MYTH OF APOLLO AND DAPHNE

One day Apollo, the handsome god of the sun, music, and poetry, passed by Cupid, the young son of the love goddess Venus. Now Cupid always carried with him a bow and a quiver of arrows, which he could use to make people fall in love with one another. Apollo teased Cupid, saying, “What are you doing with those weapons, little boy? Leave the fighting to the real men, like me! You should stick to playing with toys.” Cupid was so angry at this teasing that he decided to get revenge on Apollo. He shot a gold-tipped arrow into Apollo’s heart; but, instead of injuring the god, the arrow caused him to fall madly in love with the next creature he saw.

It just so happened that the next creature Apollo came across was the beautiful nymph Daphne, who was walking through the lush, green forest where she lived. As the daughter of a river god, Daphne was lovely and graceful, and Apollo fell in love the moment he saw her. But, sneaky Cupid shot Daphne in the heart with another arrow, this one dipped in lead. As a result, Daphne hated the idea of falling in love and getting married. When she saw the handsome god Apollo coming toward her through the forest with love in his eyes, she wanted to get as far away from him as she could!

Daphne sprinted through the trees, leaping over rocks and shrubs and little streams. She ran as fast as a river, but Apollo always kept up with her—he was a god, after all, and he didn’t want to lose his love! The pair raced through the forest, until Apollo finally caught up with Daphne. Desperate to avoid being taken away by Apollo, Daphne cried out to her father, the river god, “Oh, father! Save me from this terrible fate! Do not let me fall into Apollo’s clutches!”

With those words, something truly wondrous began to happen. Shoots and leaves began to sprout from Daphne’s fingertips, and her toes grew longer and longer, twisting down into the earth under her feet. As a horrified Apollo watched, Daphne’s arms hardened into strong branches, and her body froze in place in the form of a tree trunk. Her clothes and skin turned into scaly tree bark, and the nymph Daphne was no more. In her place stood a tall, proud laurel tree.

Although Apollo was sad to lose his love, he promised to remember her by wearing a crown of laurel leaves on his head. For this reason, the Greeks gave laurel crowns as a reward for victory in sport or battle.

Apollo and Daphne, ca. 1560-1565, San Diego Museum of Art.
Activity #11

Rosa on the Flight into Egypt, ca. 1572, The John and Mable Ringling Museum of Art, Sarasota.

Giovanni del Biondo, Madonna and Child with Saints and Angels, ca. 1380/1390, The John and Mable Ringling Museum of Art, Sarasota.
Although oil-based paints had existed for centuries, great technical advances and refinements made in northern Europe in the 15th century made them much more popular. Oil paintings became one of the primary art forms of the Renaissance. Use the information on the map to trace the spread of oil painting from northern Europe to Italy. In each box, list the name of an artist who contributed to the spread of oil painting. Next to the arrows between boxes, summarize the connection between the two adjacent individuals. A few examples have been filled in for you.
FOR FURTHER LEARNING


GLOSSARY

**Action** The events that happen in a story

**Allegory** An image or figure with a hidden meaning; a symbol

**Character** A person (or anything with a personality) who participates in a story

**Classical** Relating to the culture of ancient Greece or Rome

**Commission** To order a work of art to be produced

**Doge** The chief ruler of the Republic of Venice

**Mood** The atmosphere or feeling created in a story or image

**Oil paint** Paint mixed from ground pigments and a slow-drying oil, like linseed oil

**Patron** Someone who gives financial support to an artist

**Renaissance** Literally “rebirth”; the revival of classical art and culture in Europe during the 14th-16th centuries

**Setting** Where a story takes place; the place depicted in a work of art

**Tempera paint** Paint mixed from ground pigments and a water-soluble binder, usually egg yolk

**Workshop** A group of artists and apprentices working together to produce art under the direction of a master artist
ABOUT THE RINGLING

Located on a 66-acre estate on Sarasota Bay, The John and Mable Ringling Museum of Art was established in 1927 as the legacy of John Ringling (1866-1936) and his wife, Mable (1875-1929). Recognized as the official State Art Museum of Florida, the Museum of Art offers 21 galleries of European paintings, as well as Cypriot antiquities, Asian art, American paintings, Astor Mansion rooms, and modern and contemporary art. The Ulla R. and Arthur F. Searing Wing hosts a variety of traveling exhibitions throughout the year.

The Estate features the spectacular 56-room Ca’ d’Zan Mansion (“House of John”), a waterfront mansion reflecting life in the Gilded Age, and the Historic Asolo Theater, a restored 18th-century theater from Asolo, Italy. Two museums highlighting the American circus are a unique part of the estate. The original Circus Museum houses circus memorabilia, and the Tibbals Learning Center showcases the world’s largest miniature circus. Additionally, the grounds include Mable Ringling’s Rose Garden, completed in 1913, along with sculpture gardens and beautiful landscapes overlooking Sarasota Bay.

UPCOMING SATURDAY FOR EDUCATORS PROGRAMS

April 13, 2013
Celebrate Circus

June 22, 2013
America Moderns, 1910-1960:
From O’Keeffe to Rockwell