



# The Ringling

MUSEUM OF ART









# MUSEUM OF ART

Tour the European Art collection located in the original 21 Galleries in the Museum of Art. This guide is designed to help teachers facilitate conversations with their students while exploring the Museum of Art.

## ABOUT THE MUSEUM OF ART

The John and Mable Ringling Museum of Art is the State Art Museum of Florida located on 66 acres of grounds and gardens overlooking Sarasota Bay. This awe-inspiring museum was built in the 1930s by famed circus impresario John Ringling and was always intended to be a public museum for the people of Florida. The original 21 galleries house John's collection of European Art, noted internationally for its remarkable collection of Baroque art.

## HOW TO TALK ABOUT ART

These tips are designed to help you explore works of art in conversation with your students.

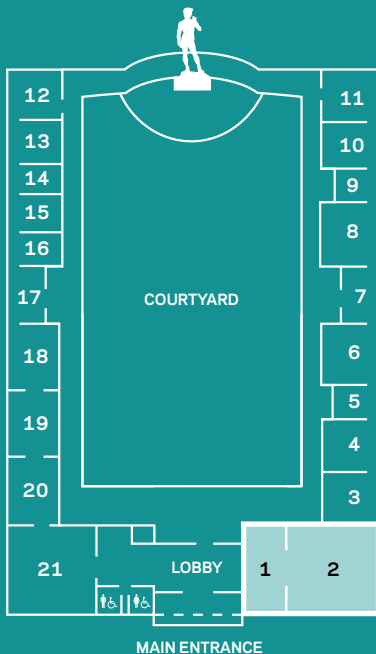
- 1. Look closely at the work of art and make observations.**
  - a. What is going on here? What else do you see?
  - b. Notice the colors used, size of the work, and subject matter.
- 2. Ask students open ended questions to spark a conversation.**
  - a. What does this remind you of?
  - b. If you were inside this painting what would you do?
- 3. Act it out!**
  - a. It can be helpful to understand the mood of a work of art by posing like the figures in the work. Try acting out the scene and discuss how each character is feeling and acting. What will happen next?
- 4. It's ok to not know all the answers! Remember, art is subjective and everyone views art with a different perspective.**

# RUBENS GALLERIES



## Gallery 2

Peter Paul Rubens (Flemish, 1577-1640),  
*The Meeting of Abraham and Melchizedek*,  
 c. 1625. Oil on canvas, 175 1/4 x 224  
 3/4 in. Bequest of John Ringling, 1936.  
 SN212



John Ringling wanted to impress his visitors with these galleries which were designed to display the brilliant *Triumph of the Eucharist* series by Flemish artist Peter Paul Rubens. The Ringling is internationally known for its extensive collection of works by Rubens, including these large-scale paintings. The gallery's decorative moldings and columns echo the themes in the paintings themselves. As you look upwards, can you find similar motifs between the gallery and the paintings?

## ABOUT THE ARTIST

Peter Paul Rubens (1577-1640) is one of the most influential painters of the seventeenth century working in the Baroque style. Loose, virtuosic brushstrokes characterize Rubens works, and his bold use of color makes Rubens' style instantly recognizable. Rubens typically depicted women using voluptuous curves, leading to the phrase "Rubenesque" to characterize curvy women in art. On the other hand, Rubens typically showed men with rippling muscles, contorting their bodies to display intense flexibility and strength.

This painting shows the meeting of the Jewish Patriarch Abraham and the priest-king of Salem, Melchizedek (pronounced mel-'ki-zə-dek). Abraham is seen presenting the king with the spoils of war, while Melchizedek offers Abraham bread and wine. This story, told in the book of Genesis, illustrates an origin story for the Jewish people.

- What stories does your family tell about your ancestors?
- How is the artist using color to help tell this story? Where do your eyes want to go first?
- How did this gallery make you feel when you first walked in? What adjectives would you use to describe this gallery or this painting?

## DISCOVER MORE

Interested in Rubens? Discover more works by the artist Peter Paul Rubens in Gallery 11. You'll see Ruben's *Archduke Ferdinand* at the end of the hall as you walk through the museum.

Peter Paul Rubens (Flemish, 1577-1640), *Archduke Ferdinand*, c. 1635.  
 Oil on canvas, 45 3/4 x 37 in.  
 Museum purchase, 1948. SN626



# ART IN ITALY

## 1350-1550



### Gallery 4

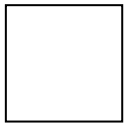
Piero di Cosimo (Italian, 1462-1521),  
*Building of a Palace*, ca. late 1480s.  
 Oil on wood, 32 1/2 x 77 1/2 in.  
 Bequest of John Ringling, 1936. SN22

The Renaissance is a term used to describe a period of burgeoning interest in the natural world, humanities, science, and the classical (ancient Greek and Roman) past. Renaissance artists were interested in creating art that idealized and perfected the world around them. Many artists began experimenting with the best way to most accurately depict three-dimensional space on a flat surface using a system called linear perspective, where everything converges in the center.

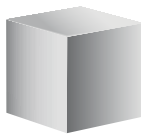
In this painting, laborers and workmen are busy with construction tasks relating to the building of a palace. The palace is nearly completed and we see a solitary figure dressed in white and riding a white horse galloping straight towards us. Perspective is important in this painting, transforming the scene into a three-dimensional world. Laborers fill the foreground, and behind them the palace stretches back towards the horizon. Advances in painting technique during the early Renaissance allow the artist to transform an otherwise flat landscape into a window to another world.

- What shapes (two-dimensional) can you find in this painting?  
 What forms (three-dimensional) can you discover?

SHAPE



FORM



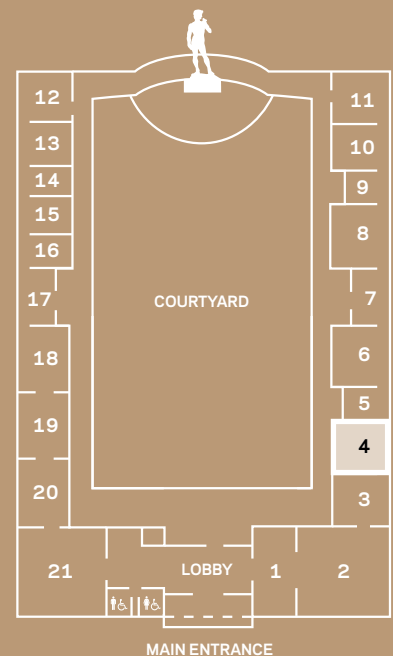
- How are animals being used by humans in this painting?
- How might this construction site look different today? What technologies might still be used?
- What was happening right before this scene? What do you think will happen next?



### DISCOVER MORE

Want to discover more works from the early Renaissance? Explore art from Northern Europe in Gallery 3 and discuss the many ways perspective is being developed.

Lucas Cranach the elder (German, 1472-1553), *Cardinal Albrecht of Brandenburg as Saint Jerome*, 1526. Oil on wood panel. Bequest of John Ringling, 1936. SN308



# RENAISSANCE ART IN ITALY



## Gallery 6

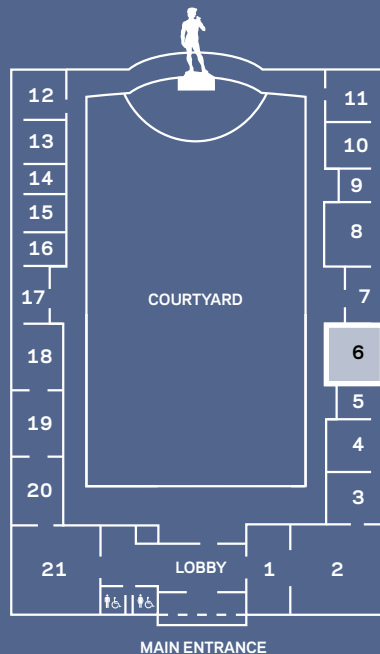
Antonio Negretti (Antonio Palma) (Italian, 1515-1574), *Esther before Ahasuerus*, 1574. Oil on canvas, 67 x 123 in.  
Bequest of John Ringling, 1936. SN85

The term Renaissance comes from the French for "rebirth." Artists working during the Renaissance had a renewed interest in classical art and architecture that produced vividly life-like, yet idealized, works of art. Religion and philosophy remained important during the Renaissance and were often the subject of artists' commissions for wealthy patrons, who would contemplate the weighty ideas presented in the artwork.

This painting tells the story of Esther, who heroically saved her people, the Jews, from certain destruction. Esther was married to the Persian king Ahasuerus (pronounced AY-hazyoo-EER-uhs), who didn't know about Esther's Jewish ancestry. When Ahasuerus signed a law that would massacre all Jewish people, Esther knew she had to intervene. Here we see Esther begging for her people. Overcome by her beauty, Ahasuerus reversed the decree to massacre the Jews. Esther saved her people by standing up for what she believed in.

This painting is not only a beautiful depiction of the heroine Esther, but it may also tell a story about the city it was created in- Venice. In the sixteenth century, Venice boasted some of the most prolific and prosperous merchants in the world but was under pressure from Spain. The city of Venice was hoping to court the favor of the French King Henri III to help alleviate the threat from Spain. Esther represents the humble and chaste city of Venice, begging for righteous help from the king who is crowned with symbols of France.

- What actions are taking place in this painting?
- What do you think happened just before this scene?  
What might happen next?
- What does this painting remind you of?



## DISCOVER MORE

The interest in individual identity, coupled with the revival of ancient Greco-Roman traditions, led to the rise of portraiture during the Renaissance. Discuss the way people are shown in this gallery, focusing on *Family Group* by Giovanni Fasolo. What story might these people be telling? How can you tell this is a family portrait? What characteristics has the artist given each to mark their individuality?



Giovanni Antonio Fasolo (Italian, 1530-1572), *Family Group*, c. 1565.  
Oil on canvas. Bequest of John Ringling, 1936. SN83



The Baroque period (roughly 1600–1750), was characterized by an elaborate and opulent aesthetic, designed to impress the viewer. Baroque art celebrates drama. Artists achieved their dynamic effects by using rich colors, heightened contrasts between light and dark, and/or action-packed movement. Figures are often shown mid-gesture, creating anticipation about what will happen next.

This painting depicts one of the seven Acts of Mercy, charitable deeds mentioned in the Bible as a guideline for how to care for your neighbor. The seven Acts of Mercy are (1) Feeding the Hungry; (2) Giving Drink to the Thirsty; (3) Giving Hospitality to Strangers; (4) Clothing the Naked; (5) Giving Aid to the Sick; (6) Visiting Prisoners; and (7) Burying the Dead. This painting illustrates the second Act of Mercy: *Giving Drink to the Thirsty*. Bernardo Strozzi (1581–1644) carefully chose elements for this painting to have the most dramatic effect. The sharp contrast between lighted figures and dark background, the contrasting green and red colors, and the movement of pouring water create an intense emotional impact. Strozzi showed his figures as ordinary working people with strong, muscular shoulders and weather-beaten faces, perhaps to illustrate that charity is not just a lofty ideal, but rather compassion carried out in the every day.

- What is happening in this scene? What will happen next?
- What type of job might these people have? How can you tell?
- Read the seven Acts of Mercy to students. Discuss which act is shown here.
- Bring this painting to life by having students pose like the figures. This makes for a great photo opportunity!

*Just remember, no flash please!*

# BAROQUE ART IN ITALY 1600-1700



## Gallery 8

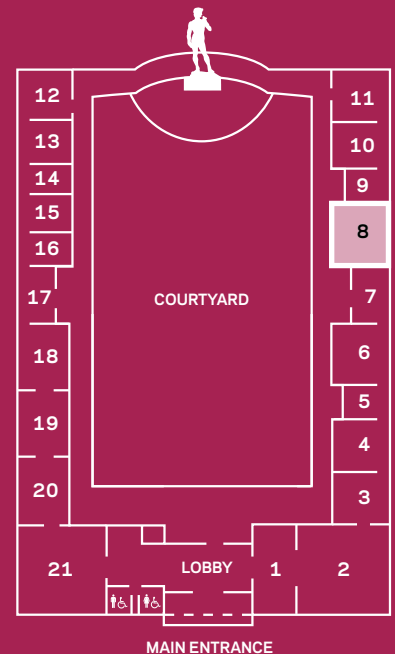
Bernardo Strozzi (Italian, 1581–1644),  
*Act of Mercy: Giving Drink to the Thirsty*,  
1620s. Oil on canvas, 52 1/4 x 74 5/8 in.  
Museum purchase, 1950. SN634



## DISCOVER MORE

Galleries 8 and 9 are full of examples of the dramatic and opulent Baroque period. Don't miss *Mater Dolorosa*, sometimes called the Blue Madonna, in Gallery 9 for an intimate perspective of the Virgin Mary. How has the artist used the light and shadow to convey mood and emotion in this painting?

Onorio Marinari (Italian, 1627–1715),  
*Mater Dolorosa*, 1670s. Oil on canvas,  
21 x 15 1/2 x 3/4 in. Bequest of John  
Ringling, 1936. SN136



# NORTHERN ARTISTS IN ROME 1600-1700



## Gallery 10

Giuseppe Ghezzi (Italian, 1634-1721),  
*Judgment of Paris*, c. 1690s. Oil on canvas,  
68 x 96 1/2 in. Museum purchase, 1998.  
SN11033

The *Judgment of Paris* tells how the Trojan War started. When the goddess of discord, Eris, tossed a golden apple to the gods as a gift for the fairest of them all, three goddesses claimed the prize. The gods could not decide which goddess was most lovely, so they asked Paris, a Trojan prince raised by shepherds, to judge the beauty competition—an impossible task. Each goddess attempted to bribe Paris into choosing her: Aphrodite offered Paris the love of Helen, the most beautiful woman in the world, Athena promised Paris valor, fame, and the ability win every war he waged, while Hera the queen of the gods offered Paris riches and kingdoms. Paris chose Aphrodite and the love of Helen and it was his conquest of Helen (who was married to the Greek king Menelaos) that sparked the war between the Greeks and the Trojans.

- Based on the story, can you identify the characters in this painting? What are they all doing?
- If you were Paris, who would you choose? Which gift sounds the most enticing to you?
- Paris was asked to make an impossible decision. Think about a time when you couldn't make up your mind. How might Paris be feeling in this moment? What evidence can you find in the painting to support your claim?



**Aphrodite**  
Goddess of love



**Athena**  
Goddess of wisdom,  
courage, warfare and justice



**Hera**  
Goddess of  
marriage and birth



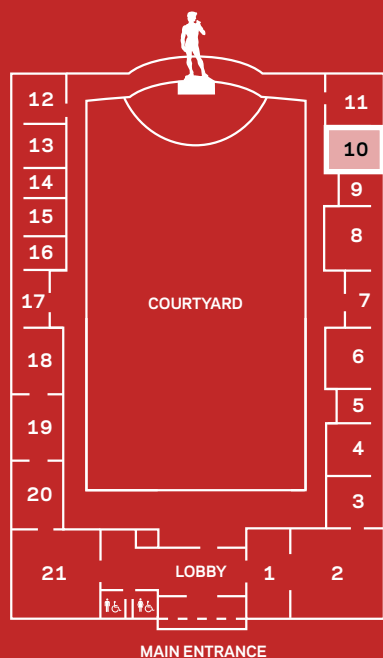
**Paris**  
Trojan prince predicted to  
be the downfall of Troy



**Hermes**  
Messenger for the gods;  
God of trade and thieves



**Cupid**  
Son of Aphrodite;  
god of desire and attraction



### DISCOVER MORE

Interested in Greek and Roman mythology? Don't miss the portrait of Narcissus also in this gallery!

Attributed to Juan Bautista Maíno (Spanish, 1581-1649), *Narcissus*, c. 1600-10. Oil on canvas, 45 x 56 3/8 in. Museum purchase, 1969. SN885



During his lifetime, Peter Paul Rubens (1577–1640) was incredibly busy! Not only one of the most in-demand artists of Europe, he also served as a diplomat and advisor to royals. As was typical for successful artists of the time, Rubens ran a large workshop of trained artists who worked in his style, thus extending his resources. Rubens would often complete the most important parts of a painting himself. Collaboration in an artist’s workshop was critical when producing a high volume of works and provided a training ground for aspiring artists who hoped to become masters. Rubens also collaborated with other master artists who had specific specialties. Here, Rubens partnered with Flemish artist Osias Beert (c. 1580–1624) who contributed to this unique work by adding the flowers on the right and bottom edge of the canvas. Rubens was known for his depictions of people, but Beert was an accomplished still life (inanimate subject matter) artist. Put the two together and you get a masterpiece of both figures and nature.

This painting tells the story of two artists working together: Rubens and Beert. The subject matter tells another story of two artists. According to ancient Greek mythology, Glycera was a weaver of flower wreaths, shown here making a creation from the flowers strewn about her. Her lover Pausias was a painter who sought to capture the beauty of nature through paint. Their relationship evokes the rivalry between nature and art. Which is more spectacular: the organic splendor of nature or the beautiful depiction of it through art?

- What are some examples of a time you worked well with a friend? What did you accomplish together that one person alone could not do?
- The story of Pausias and Glycera tells of the balance between nature and art. Which do you think is more beautiful? Which shows things as they truly are?

## COLLECTION HIGHLIGHTS



### Gallery 11

Peter Paul Rubens (Flemish, 1577–1640),  
*Pausias and Glycera*, c. 1612–1615.  
 Oil on canvas, 80 x 76 1/2 in. Bequest  
 of John Ringling, 1936. SN219

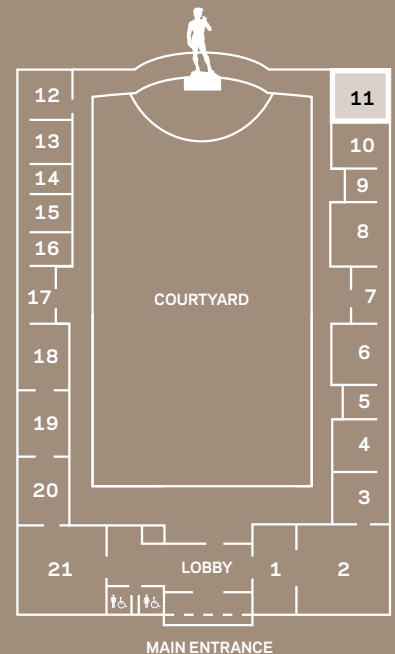


### DISCOVER MORE

This gallery is called the Collection Highlights because it includes some of the most spectacular pieces in our European collection. Diego Velázquez (1599–1660) was the most famous Spanish painter of his generation, and his depiction of the Spanish King Philip IV shows the wealth and splendor of the royal family in Spain. King Philip stands looking across the room to his brother, Archduke Ferdinand painted by Rubens.

Velázquez (Diego Rodríguez de Silva y Velázquez) (Spanish, 1599–1660), *Philip IV*,

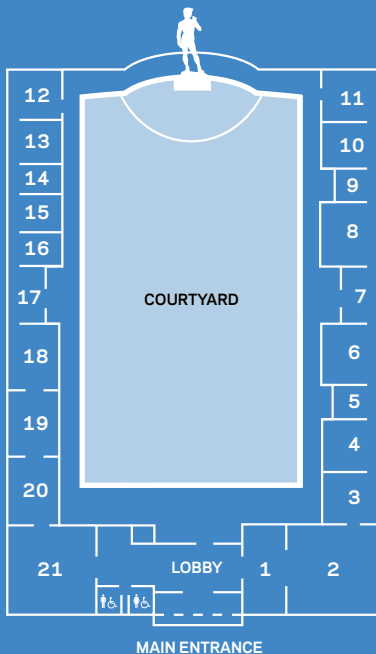
*King of Spain*, c. 1628–29, reworked c. 1631. Oil on canvas, 82 3/8 x 47 5/8 in. Bequest of John Ringling, 1936. SN336



# COURTYARD



Michelangelo (Italian, 1475–1564), cast by Chiurazzi Foundry, *David*, mid 19th-early 20th century. Bronze, 198 3/4 in. Bequest of John Ringling, 1936. SN5466



The design and architecture of the Courtyard was inspired by the Italian Renaissance villas which John and Mable Ringling so loved. Bronze copies of famous Ancient Greek, Roman and Renaissance sculptures fill the courtyard and the loggia surrounding it. John Ringling ordered the sculptures from the Chiurazzi Foundry, an Italian firm which created bronze casts of the famous statues found in Italy. The Chiurazzi Foundry created the sculptures using the lost-wax process of pouring molten metal into a mold created by a wax model.

*David* is a Renaissance sculpture depicting the Biblical hero David holding his slingshot and stone. David was a shepherd boy who took down the giant Goliath, saving the Hebrew people from war and destruction. The original *David* sculpted by Michelangelo (1475–1564) from white marble is considered a masterpiece of Renaissance sculpture and the symbol of Florence, the city where it was created. Our *David* is made of cast bronze, created from a mold of the original sculpture by the Chiurazzi Foundry. *David* stands in the contrapposto position, with his weight on his back right leg which makes him appear graceful and relaxed. Try imitating *David*'s pose—do you find this position comfortable?

- What are some reasons why a city would be known for its famous works of art? Why might Florence consider *David* a symbol of their city? What parts of his story, or of the sculpture itself, might appeal to a city?
- Why might John Ringling have wanted a copy of *David*?
- What does *David*'s position of importance in the Courtyard tell us about the importance of the sculpture? Why do you think John Ringling chose to place *David* there?

## DISCOVER MORE

When viewing the Courtyard with students, the subject of nudity is sure to arise. Explaining the reverence that classical civilizations had for the human body is a good way to address this issue. The Ancient Greeks associated physical beauty with glory and even moral uprightness. They sought to express perfection of the soul through the perfection of the body, and they left their sculptures unclothed so that the idealized figures of athletes, gods, and heroes could be celebrated.



# DUTCH STILL LIFE PAINTING

## 1600-1700

Still life is a genre of art that depicts inanimate objects arranged in a visually interesting manner. Objects might include typical household ware (such as glasses, vases and baskets), fruits, flowers, dead game, and luxury items such as imported Chinese ceramics. Often these scenes represent the wealth of the patron who commissioned the artwork. In Northern Europe, Dutch still life paintings called *pronkstilleven* (Dutch for ostentatious still life) often carried a moral message or story.

This colorful still life shows a rich table laden with decadent food. The Netherlands during the seventeenth century dominated international trade, and the food portrayed in this painting was likely imported. But look closely, not all is as it seems. De Heem's painting contains an ominous message. A scarlet macaw and an African grey parrot are squabbling over a scrap of food. The table, loaded with seafood and fruit exotic to Northern Europe's shores, is at risk of a slipping tablecloth. A storm is brewing out the window and the food is beginning to rot and be picked off by ants. Still life shows not only the luxurious home scene of the successful Dutch, it also contains a warning to those who put too much stock in material goods.

- What objects or food do you recognize in this painting? Do you have similar objects at your home?
- What techniques has the artist used to make this painting look realistic? How has he manipulated color, composition, or texture?
- What is going to happen next?
- Describe the feeling this painting gives you.



### Gallery 13

Jan Davidsz de Heem (Flemish, 1606-1684),  
*Still Life with Parrots*, late 1640s.  
 Oil on canvas, 59 1/4 x 46 1/4 in.  
 Bequest of John Ringling, 1936. SN289

### DISCOVER MORE

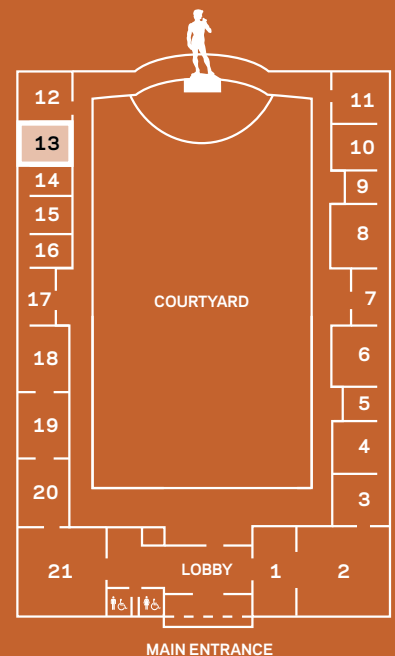
Interested in Dutch painting? Be sure to visit Gallery 14 for Dutch portraits including the reunited *Portrait of a Man* and



*Portrait of a Lady* by Isaack Luttichuijs which were likely made to celebrate the couple's wedding. Over time, the portraits ended up in separate collections but were reunited in 1981 when the *Portrait of a Lady* was purchased and installed at The Ringling.

Isaack Luttichuijs (Dutch, 1616-1673), *Portrait of a Man*, 1663.  
 Oil on canvas, 37 1/4 x 31 in. Bequest of John Ringling, 1936. SN262

Isaack Luttichuijs (Dutch, 1616-1673), *Portrait of a Lady*, c. 1663.  
 Oil on canvas, 38 3/4 x 31 7/8 in. Gift of anonymous donor, 1981. MF81.6



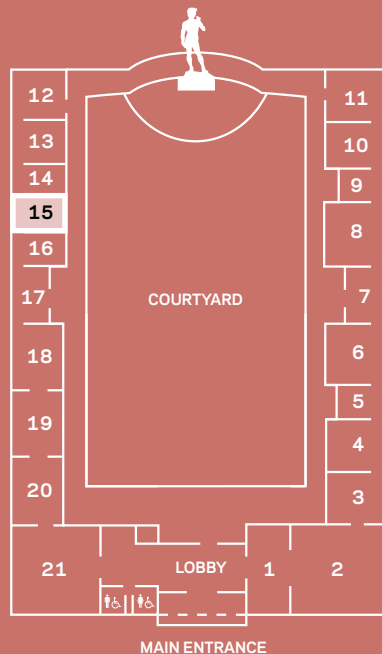
# THE AGE OF ROCOCO

## 1700-1800



### Gallery 15

Claude Jacquet (French, active in Paris after 1632), *Harpsichord*, 1652. Carved, painted and gilded wood, 35 1/4 x 89 1/4 x 32 1/4 in. Bequest of John Ringling, 1936. SN1108



Rococo reigned in the late Baroque period where elaborate decoration, ornate and theatrical gilding and architecture, and asymmetry ruled supreme. Rococo developed in eighteenth century France and came to define the decadence and extravagance of the French aristocracy at that time. Pastel colors and curving decorations were loved by French nobility who celebrated the *joie de vivre*, or love of life, of the period.

The harpsichord is a musical instrument that predates the piano. While both instruments have a keyboard, the piano strikes a wire to create sound while the harpsichord plucks the string, creating a somewhat more brittle sound. This harpsichord was made in 1652 during the reign of the French King Louis XIV. The beautiful painting inside the lid shows a scene from mythology. The god Apollo is pursuing the nymph Daphne, who prays for a rescue and was turned into a laurel tree. Apollo is the god of the sun, the arts, and archery, all attributes King Louis XIV wanted to be associated with.

- Before streaming, radio, and phones, music would be played by live musicians. How do we listen to music today? How are our listening habits similar to or different from music 400 years ago?
- Is this something you would want in your house? Why or why not?
- This harpsichord is ornately decorated. What else can you discover?

### DISCOVER MORE

The Rococo gallery and the British Painting gallery next door contain art from the same time period, but in very different styles. During the eighteenth century the French were using light, bright colors and over-the-top decorations while the British favored more subdued colors and themes. Compare the two rooms and discuss how they reflect life in France and England during the eighteenth century. Which country would you prefer to live in?



Thomas Gainsborough (British, 1727-1788), *Lieutenant General Philip Honywood*, 1765. Oil on canvas, 128 15/16 x 118 1/4 in. Bequest of John Ringling, 1936. SN390



Italy during the eighteenth century was a popular tourist destination on what was known as the Grand Tour. The Grand Tour was undertaken by wealthy young Europeans who traveled across Europe, taking in the sights and purchasing souvenirs as they traveled. Venice and Rome were major tourist destinations by this time, and many travelers bought paintings by Italian artists as mementos of the Grand Tour.

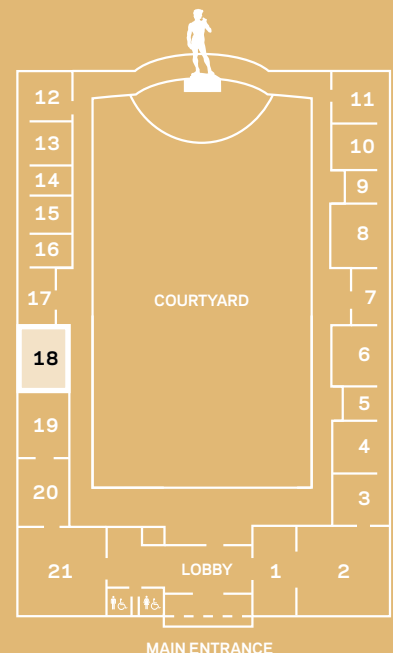
Giovanni Battista Tiepolo was one of the most important Italian artists in the eighteenth century. He was well known for his frescos, which are lively and full of drama. A fresco is made by painting directly upon wet plaster. As the plaster dries, the painting becomes part of the wall. This fresco was likely originally above a doorway or fireplace, with the figures looking down into the room below. At some point, the fresco was removed from the wall and adhered to canvas so it could be hung as a painting. The figures in this fresco are thought to represent triumph, glory and eternity and are painted so they look like bronze statues.

- What are these figures doing?
- How is the artist using color to create the impression that these objects are bronze?
- What do you think this painting means or represents? What symbols can you identify?



### Gallery 18

Giovanni Battista Tiepolo (Italian, 1696–1770), *Two Allegorical Figures*, 1760. Fresco transferred to canvas, 148 x 75 in. Museum purchase, 1951. SN652



### DISCOVER MORE

The eighteenth century also saw a rise in neoclassicism, the revival of the classical style of Ancient Greece and Rome. Discover Ancient Greek ceramics and compare the way eighteenth century artists interpreted this aesthetic in Gallery 17.

Attributed to the Edinburgh Painter, *Amphora Depicting a Chariot, Two Warriors, an Old Man and a Woman*, early 5th Century BC. Clay, 10 1/2 x 6 1/2 x 6 1/2 in. Gift of Manuel Ortiz, Jr., 1955. SN1487

# THE ASTOR MANSION SALON AND LIBRARY



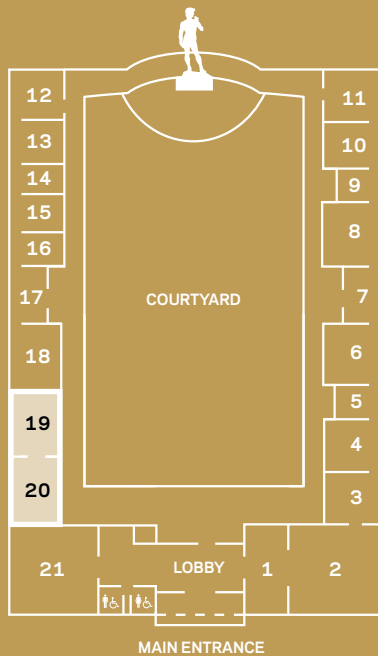
## Gallery 19

Jules Allard and Sons (French, 1878–1907), *Astor Crème Salon*. Bequest of John Ringling, 1936. SN11273

John Ringling was what the established upper-class families of the early twentieth century disdainfully called *nouveau riche*, or new money. Ringling acquired his wealth during his lifetime and had a humble beginning as the son of a harness maker. As the old mansions of the Gilded Age were torn down to make room for expansions and skyscrapers in New York City, Ringling bought furniture, decorations, and entire rooms to decorate his home and his art museum, thus establishing himself as an inheritor of America's wealth and fortune.

The Astor Cream Salon and Library are entire rooms originally part of the Astor mansion in New York City. When the Astor mansion was demolished in 1926, John Ringling purchased these two rooms to be installed in his new Museum of Art. Caroline Astor (1830–1908), a prominent socialite, shared the mansion with her son, Colonel John Jacob Astor IV (1864–1912) and his wife. The Cream Salon was on Caroline's side of the home while the darker paneled library was on John Jacob's half. Originally these rooms would have been filled with light, music, furniture and art. Can you imagine visiting a house as extravagant as this?

- If you had rooms like this in your house what would you use them for?
- The Astors lived here before television and radio were invented. What types of things might the Astors have done for entertainment?
- Why do you think John Ringling would have wanted to own these rooms?



## DISCOVER MORE

The Astor Library is home to several large bronze sculptures including *Eros and a Dolphin*. This sculpture shows a dolphin twisted around the Roman god Eros as they dive into the deep. What similarities and differences can you discover between the way this dolphin is depicted and the way we think of dolphins today?

Chiurazzi Foundry (Italian, founded 1870), *Eros and a Dolphin*, 1900–1936. Bronze, 67 x 38 x 26 1/2 in. Gift of Roy C and Susan Palmer, 2005. SN11130





# 19TH CENTURY ART 1800 - 1900

Although John Ringling's primary interest was in collecting Renaissance and Baroque art, he also collected works that were made in the 19th and 20th centuries. The art in this gallery demonstrates John's interest in works from the 19th century.

As the world moved towards the modern era, artists adapted to reflect the philosophy and popular culture of the time. Artists began to focus on individual expression, experimenting with techniques and styles that revolutionized the art world. Some artists, like Rosa Bonheur (1822-1899), utilized realism to an unprecedented extent, becoming the most famous female artist of the nineteenth century. Other artists such as Alfred Stevens (1823-1906) experimented with looser brushwork, allowing color to convey the impression of the object depicted.

*Plowing in the Nivernais* is one of Rosa Bonheur's masterpieces. Bonheur was trained by her father who was an art teacher and became famed for the level of realistic detail in her paintings which typically featured animals. Bonheur closely studied animal anatomy and spent much time on France's rural farms and in slaughterhouses. Bonheur enjoyed both commercial and critical success, allowing her to purchase a large estate and was honored as the first female recipient of the Grand Cross of the French Legion of Honor.



## Gallery 21

Rosa Bonheur (French, 1822-1899), *Plowing in the Nivernais (Labourages Nivernais)*, 1850. Oil on canvas, 52 1/2 x 102 in. Bequest of John Ringling, 1936. SN433

- What are these animals doing? Why might humans be using animals to do this work?
- Where do these cows appear to be located?
- Use your five senses to imagine the painting. What would you hear, smell, or feel?
- What difficulties might Rosa Bonheur have faced as a female artist in the nineteenth century?

### DISCOVER MORE

The largest painting in this gallery, *Emperor Justinian* by Jean-Joseph Benjamin-Constant (1845-1902) has recently undergone



intensive conservation. Learn more about how paintings are preserved and stabilized for the enjoyment of future generations on the text panels and iPad near the painting.

Jean-Joseph Benjamin-Constant (French, 1845-1902), *Emperor Justinian*, 1886. Oil on canvas, 148 x 260 in. Bequest of John Ringling, 1936. SN442

