

# PLUTARCH

## *Picture Study*



# ROMULUS

A CHARLOTTE MASON PLENARY



A CHARLOTTE MASON PLENARY PRESENTS

A PLUTARCH  
*Picture Study*

THE LIFE OF  
ROMULUS

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## PLUTARCH AND PICTURE STUDY

### CITIZENSHIP AND GREAT ART

The subjects of Plutarch and Picture Study are two integral parts of a Charlotte Mason education. Sharing the beauty of art with students is something I feel strongly about and it is one of the reasons I decided to integrate Picture Study with the subject of Plutarch. The artwork helps to tell a more complete story as students read. Through the artwork, students are able to connect to and visualize the events within the Plutarch text.

The fascinating world of ancient Greece and Rome comes alive through these great works of art. Many artists throughout history have painted famous scenes from Plutarch's *Lives* time and again.

### HOW TO INCORPORATE PICTURE STUDY WITH PLUTARCH

This *Plutarch Picture Study* is designed as a supplement to enhance the corresponding book in *The Annotated Plutarch Series*, both published by A Charlotte Mason Plenary.

Each book in *The Annotated Plutarch Series* has 10-12 lessons. Notice which of these lessons match up with a lesson in the Picture Study. Read a lesson in *The Annotated Plutarch*, have the student narrate, then introduce the additional material in this accompanying Picture Study. Give the student a print to study and tell them some background information about the painting. Share any information to help bring attention to important aspects of the artwork or the story.

Note that A Charlotte Mason Plenary provides background information and a range of discussion questions for each painting. Some paintings will have more information than others, depending on the artist's intent and the amount of information readily available. The types of questions provided range from simple questions for younger students to more complex questions for older students. Feel free to choose background information and discussion questions that resonate with you and your individual students.

### MAKING CONNECTIONS

The goal is to allow the student to make connections between the print and the text they have just read. Discuss how the artwork and the text are related. Does the artist do a good job of telling the story? What was the artist's intent when he created the artwork? Try not to give your own opinions on whether you like the artist or the paintings. Let the students decide if they like the work for themselves. You want the students to make their own connections.

In various *Parents' Review* articles regarding Picture Study, the PNEU teachers listed goals for the lessons. Some of those goals included:

- The idea that every artist shows us his or her conception of a subject through a painting
- The idea of a story is worked out in the composition of the picture
- Every artist has an idea which he or she wishes to be interpreted

What idea is the artist trying to convey? And how does he or she want us to interpret that idea?

These are grand ideas that should easily facilitate Grand Discussion.

You will also find a more in-depth look at how to implement Picture Study at different ages in the article [Picture Study Throughout the Forms](#).

## COMPARE AND CONTRAST

In some cases, more than one painting is included for a specific lesson. Many artists throughout history chose to illustrate the stories of ancient Greece and Rome. In this case, you are asking the student to compare and contrast the artwork pieces with each other and with the text. Which artist illustrated the story better? How do different artists highlight different aspects of the story? What are the ideas represented? And how are they represented differently by each artist?

After the lesson is completed, display the paintings until a new piece is introduced. Let the student become familiar with the work by displaying it in a common area where it can be seen daily. If space permits, display all the included artwork as a visual representation of the story told within Plutarch's text.

## PRIVATE RESOURCES FOR THIS PICTURE STUDY

Additional information about the artwork in this Picture Study can be found on the PICTURE STUDY RESOURCES PAGE FOR ROMULUS: [COMPLENARY.COM/PICTURE-STUDY-RESOURCES/ROMULUS](https://www.complenary.com/picture-study-resources/romulus)

This private resource is included with your purchase of *A Plutarch Picture Study: The Life of Romulus*. Be sure to login to your CMP Account to access these private resources.

You will find additional artwork, photos, videos, and links to learn more about the artwork included in this Picture Study. All links are teen-friendly according to my family's standards. As standards vary among households, please preview to make sure they are suitable for your family.

Thank you and I hope you enjoy Plutarch and Picture Study with A Charlotte Mason Plenary!



*Rachel Lebowitz*

A CHARLOTTE MASON PLENARY

## HELPFUL LINKS FOR THIS PLUTARCH PICTURE STUDY

PICTURE STUDY RESOURCES PAGE FOR ROMULUS: [COMPLENARY.COM/PICTURE-STUDY-RESOURCES/ROMULUS](https://www.complenary.com/picture-study-resources/romulus)

PICTURE STUDY THROUGHOUT THE FORMS: [COMPLENARY.COM/PICTURE-STUDY-THROUGHOUT-THE-FORMS](https://www.complenary.com/picture-study-throughout-the-forms)

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THE FINDING OF ROMULUS AND REMUS

PETER PAUL RUBENS

## THE FINDING OF ROMULUS AND REMUS

ARTISTS: PETER PAUL RUBENS

c. 1612

OIL ON CANVAS, 213 X 212 CM, 84 X 84 INCHES

LOCATION: MUSEI CAPITOLINI, ROME, ITALY

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### PAINTING INFORMATION

Peter Paul Rubens created this painting after he returned home from a long stay in Italy as a tribute to the city of Rome.

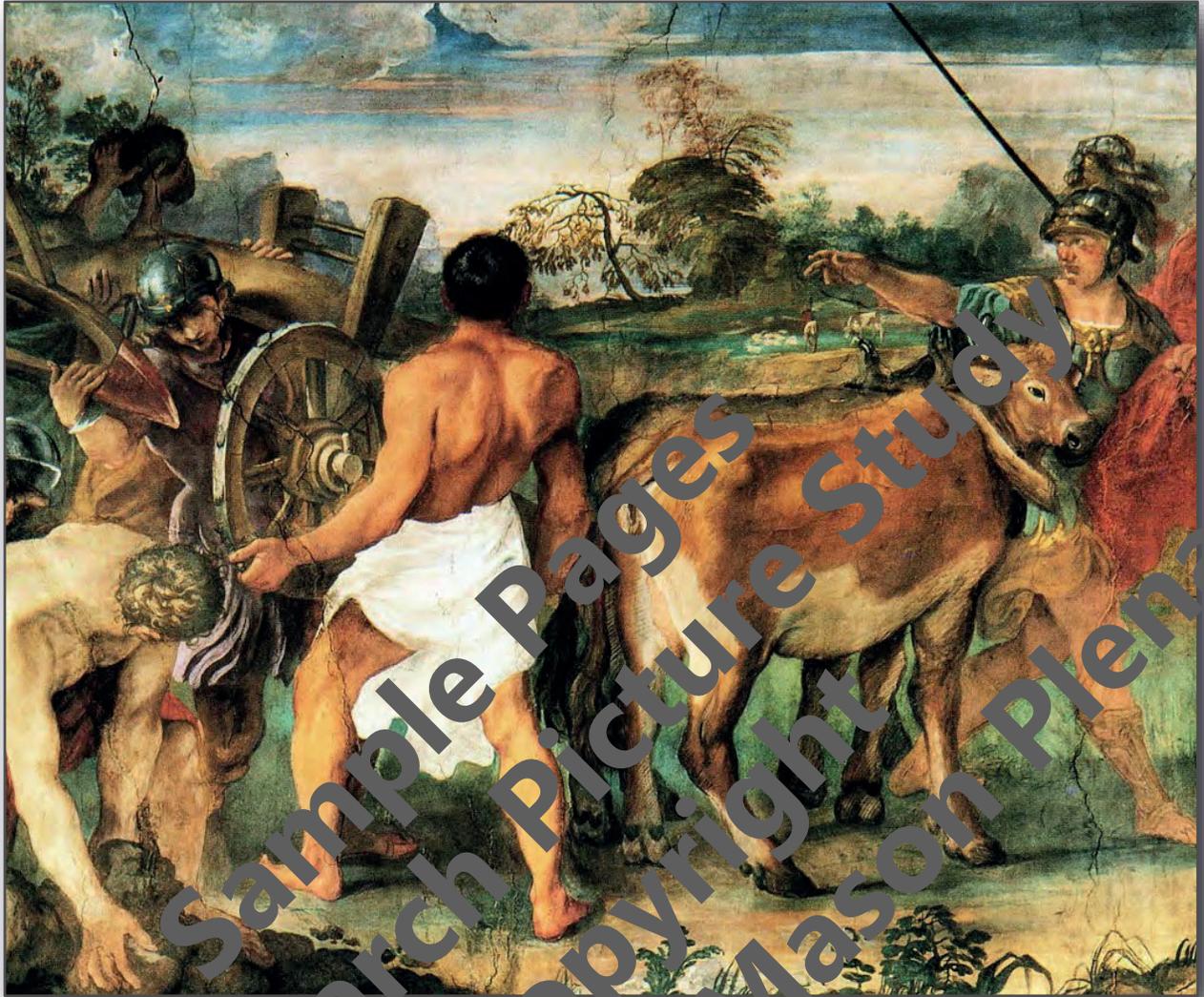
The painting captures the moment when Faustulus, who can be seen in the upper right of the painting, finds the infants on the bank of the Tiber River. The god of the river Tiber is on the left side of the painting reclining on his urn.

You can see the twins and the she-wolf in the foreground. Also on the left is Rhea Silvia, the mother of the twins. The center background is dominated by a large fig tree known as the *Ficus Ruminalis*. You can also see woodpeckers in the tree.

### DISCUSSION QUESTIONS

1. Does the painting match what you saw in your mind's eye when you read Plutarch's text of this scene?
2. Do you think Rubens did a good job depicting the story of Romulus and Remus? Why or why not?
3. Why do you think Rubens included the people and the animals listed in the painting's description above?

Romulus Picture Study Resources page: [CMPLINARY.COM/PICTURE-STUDY-RESOURCES/ROMULUS](https://www.cmplenary.com/picture-study-resources/romulus)



ROMULUS TRACES THE BOUNDARIES OF ROME

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ANNIBALE CARRACCI

## ROMULUS TRACES THE BOUNDARIES OF ROME

ARTIST: ANNIBALE CARRACCI

c. 1590

FRESCO

LOCATION: PALAZZO MAGNANI, BOLOGNA, ITALY

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### PAINTING INFORMATION

This scene is one of 14 paintings that depict the story of Rome's beginnings as a frieze of frescoes in the Palazzo Magnani in Bologna, Italy, where they are still located.

The frieze was commissioned by Lorenzo Magnani in 1590 to celebrate the nomination of his family as a new member of the city's senate. Magnani hired three artists from the same family to complete the project: brothers Annibale and Agostino Carracci and their cousin Ludovico Carracci.

Known collectively as *Stories of the Foundation of Rome*, the frieze decorates the top of the four walls in the grand hall of Magnani's home, or Palazzo.

The Carraccis used Plutarch's *Life of Romulus* as their source and inspiration for the frescoes. In the four narrative panels, the story of Rome unfolds.

A *fresco* is a watercolor painting that is painted rapidly on wet plaster on a wall or ceiling so that the colors penetrate the plaster and become "fixed" as it dries.

A *frieze* is a broad horizontal band of sculpture or painted decoration on a wall near the ceiling and is usually used to tell a story.

### DISCUSSION QUESTIONS

1. Did the artist accurately capture the scene as described in Plutarch's text?
2. Can you imagine this painting as part of a larger series within a frieze?
3. You can see the other 13 paintings in this frieze on the Romulus Picture Study Resources page (spoiler alert: many of the frescoes depict scenes from later on in Plutarch's text).

Romulus Picture Study Resources page: [CMPLENARY.COM/PICTURE-STUDY-RESOURCES/ROMULUS](https://www.cmplenary.com/picture-study-resources/romulus)



**ROMULUS, CONQUEROR OF THE ACRON**

JEAN-AUGUSTE-DOMINIQUE INGRES

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## ROMULUS, CONQUEROR OF ACRON

ARTIST: JEAN-AUGUSTE-DOMINIQUE INGRES

C. 1812

TEMPURA ON CANVAS, 275 CM X 533 CM, 9 FT X 17.5 FT

LOCATION: ÉCOLE DES BEAUX ARTS, PARIS, FRANCE

### PAINTING INFORMATION

Jean-Auguste-Dominique Ingres was a French Neoclassical painter and an instructor at the famous École des Beaux-Arts (School of Fine Arts) in Paris, where this painting now resides.

It was originally commissioned by General Sextius Alexandre François de Miomans, a French military officer who served in the American Revolution, the French Revolution and the Napoleonic Wars. The painting was intended for the home of Emperor Napoleon Bonaparte. The painting's full title is *Romulus, Conqueror of Acron, Carries the Spoils of Victory to the Temple of Jupiter*.

*Acron at once began the war and marched with a great force, and Romulus marched to meet him. When they came in sight of each other they each challenged the other to fight, the soldiers on both sides looking on. Romulus made a vow that if he should overcome and kill his enemy he would himself carry the spoils to the temple of Jupiter and give them to him. He overcame his adversary, slew him, routed his army, and captured his city.*

*Romulus, in order to make the fulfillment of his vows pleasing to Jupiter, and as fine a spectacle for the citizens as he could, cut down all oak trees in his camp and fashioned it into a trophy upon which he hung or fastened all the arms of Acron, each in its proper place. Then he girded on his own clothes, placed a crown of laurel upon his long hair, and, placing the trophy upright on his right shoulder, marched along in his armor, singing a song of victory, with all the army following him.*

*At Rome, the citizens received him with admiration and delight; and this procession was the origin of all the subsequent triumphs and the model which they imitated.*

*The Annotated Plutarch: Romulus*

According to Art Historian Georges Wildenstein, Ingres cast the canvas as a long frieze, a style traditional of the ancient world, and introduced several motifs from ancient art. For example, Wildenstein suggests the horse man homage to the marble horse of the Parthenon frieze by the Greek sculptor Phidias and that Ingres used tempera to evoke the matte quality of ancient Roman frescos.

Ingres studied under Jacques-Louis David, Europe's leading painter at the time. Wildenstein also suggests that some elements of the painting are similar to David's *The Intervention of the Sabine Women* (which you will study in Lesson 7). Note Romulus' stance, the figure of the slain Acron, and the image of Romulus' shield.

### DISCUSSION QUESTIONS

1. Do you think Ingres captured the scene as described in Plutarch's text? Why or why not?
2. Why do you think General Miomans asked Ingres to paint this particular scene for Napoleon?
3. On the Romulus Picture Study Resources page, you can see a picture of this painting hanging in the Amphitheater of Jorda at the École des Beaux-Arts in Paris as well as a mural by Paul Delaroche that hangs in the same room.

Romulus Picture Study Resources page: [CMPLENARY.COM/PICTURE-STUDY-RESOURCES/ROMULUS](https://www.cmplenary.com/picture-study-resources/romulus)



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Original Unabridged Text by Charlotte Mason  
Annotated by Rachel Lebowitz

### THE ANNOTATED PLUTARCH SERIES

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[CMPLINARY.COM](http://CMPLINARY.COM)



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# PLUTARCH

## *Picture Study Packages*

*"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."*

*- Charlotte Mason*

### MAKING CONNECTIONS THROUGH PICTURE STUDY

The fascinating world of ancient Greece and Rome comes alive through these great works of art. Many artists throughout history have painted famous scenes from Plutarch's Lives time and again.

The artwork helps to tell a more complete story as students read Plutarch's text. Through the artwork, students are able to connect to and visualize the events within Plutarch's Lives.

Each Plutarch Picture Study includes:

- Instructions on how to integrate Picture Study with Plutarch
- Eight to ten (8-10) prints to illustrate scenes within the text
- Detail information about each piece of artwork
- Study questions to help students connect the artwork to Plutarch's text



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