

September 20, 2008 - January 4, 2009

Children *in* American Art



Educator Resource Packet



THE DAYTON ART INSTITUTE

Educator Resource Guide sponsored by

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Children in The Dayton Art Institute's Collection





Introduction to the Exhibition

CHILDREN IN AMERICAN ART features forty-nine paintings consisting of portraits and genre scenes of children from the mid-seventeenth to the early twentieth century. Forty-six paintings are from the Museum of Fine Arts, Boston, with the remaining works from the collection of The Butler Institute of American Art, and Youngstown. The paintings visually depict the changing roles of children in American society. Children portrayed in art illustrate the history of childhood, as well as the philosophy and attitudes of society. The artwork is exhibited in general chronological order and is presented in the context of five themes that explore society's changing views on childhood. On view September 20, 2008 through January 4, 2009. Organized by the Museum of Fine Arts, Boston and the Nagoya/Boston Museum of Fine Arts. Photograph © 2008 Museum of Fine Arts, Boston. Presented by Premier Health Partners.

A Note to Educators

This Educator Resource Guide is designed as a supplement to the exhibition and will assist educators by:

- Providing information about the artists and historical context of twelve of the fifty paintings in the exhibition.
- Providing a historical timeline of key events in 17th-20th century America.
- Exploring society's changing views on childhood in the following five themes:
 - **Seventeenth and Eighteenth Centuries: Children as Miniature Adults**
 - **Early to Mid-Nineteenth Century: Charming Children and Loving Families**
 - **Mid-Nineteenth Century: Children at Work and Play**
 - **Late Nineteenth Century: Children and Society**
 - **Turn of the Twentieth Century: Children Indoors and Out**
- Examining key works and artists from the exhibition.
- Providing suggestions for questioning strategies, as well as how to interpret clues or symbols in the artwork.
- Suggesting pre- and post- visit activities.
- Making connections to The Dayton Art Institute's permanent collection.
- Aligning the exhibition's thematic content to the Ohio Academic Content Standards.
- Providing additional resources, such as books, videos and websites to assist in preparing students.

Information for this packet has been provided in part by the Museum of Fine Arts, Boston in conjunction with the exhibition **CHILDREN IN AMERICAN ART**.

This packet can be printed on standard 8 ½ x 11 paper in portrait orientation.





Using Clues and Questioning Strategies

Students are encouraged to look closely at the portraits in order to discover and interpret important information about the subjects. Artists often include visual clues that inform the viewer about the subject's identity. Visual clues may include the following:

Clothing: What the child is wearing can indicate the time period in which the portrait was created. The type or style of clothing worn by the child tells the viewer whether the child was rich or poor and even what their current or future position in society might be. Puritans believed that expensive clothing was a result of hard work and diligence, the same traits needed to obtain salvation.

Pets: Then, as now, beloved pets were often included in portraits during this time period. The inclusion of pets was symbolic of the child's desirable character traits, such as the caring and maternal nature of the subject. A hummingbird was evidence that the child's family was wealthy enough to import such a pet. Birds were included in European paintings and could refer to the spiritual life. A dog such as the King Charles spaniel, favored by British aristocrats, told the viewer that the subject's family was prosperous and of high social status.

Objects: Artists included objects in the painting to symbolize the preferred qualities or attributes of the child. Some of the objects and their meanings are listed below.

- Books could symbolize docility or education. When included with paper and fine writing implements, they could refer to the future success of the subject as a merchant or businessman.
- Apples symbolized the original sin of Adam and Eve in the Garden of Eden.
- Cherries referred to a sweetness of character.
- Flowers were a reminder of the romanticism of childhood.
- Jewelry and personal adornment: Coral was used until the nineteenth century to protect children from sickness and danger. It was found in teething rings for babies, as teething was considered to be potentially life threatening. Necklaces made with coral and gold were worn by children.

Questioning strategies:

- What is the subject wearing? Does the material look expensive or cheap? Are the clothes stylish and new or tattered and ill-fitting? Could the child play in the clothing? Would you be comfortable wearing their clothing?
- What does the body language tell you? Is the child stiff and formal? Does the child appear to be relaxed or serious? Does the child's pose look natural or staged?
- What is the subject doing? What type of activity is the child engaged in? Does it look like play or work?
- What does the background tell you? Is the child indoors or outdoors? Does the background reflect the wealth of the child's family?
- What other objects do you see and what do they tell you about the child? Why did the artist include them?





Ohio Academic Content Standards

The content of this exhibition and the suggested curriculum connections in this educator resource are in alignment with specific benchmarks as outlined in the Ohio Academic Content Standards for Visual Arts, English Language Arts, and Social Studies.

Visual Arts

Historical, Cultural and Social Contexts Standard

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

Grades K-4 Benchmarks

- A. Recognize and describe visual art forms and artworks from various times and places.
- B. Identify art forms, visual ideas and images and describe how they are influenced by time and culture.
- C. Identify and describe the different purposes people have for creating works of art.
- D. Place selected visual art exemplars (e.g., artists, art objects, or works of art) chronologically in the history of Ohio, the United States or North America and describe how they contribute to and reflect the time period.

Grades 5-8 Benchmarks

- A. Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts.
- E. Research culturally or historically significant works of art and discuss their role in society, history, culture or politics.

Grades 9-12 Benchmarks

- A. Explain how and why visual art forms develop in the contexts (e.g., social, historical, political) in which they were made.
- B. Compare the works of art to one another in terms of the historical, cultural, social and political influences evident in the works.





Visual Arts

Analyzing and Responding Standard

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships, and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Grades K-4 Benchmarks

- A. Identify and describe the visual features and characteristics in works of art.
- C. Apply comprehension strategies (e.g., personal experience, art knowledge) to respond to a range of visual artworks.

Grades 5-8 Benchmarks

- A. Apply the strategies of art criticism to describe, analyze and interpret selected works of art.

Grades 9-12 Benchmarks

- B. Explain how form, subject matter, and context contribute to meaning in works of art.

Valuing the Aesthetic Reflection Standard

Students understand why people value visual art. Students will present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

Grades K-4 Benchmarks

- A. Apply basic reasoning skills to understand why works of art are made and valued.

Grades 5-8 Benchmarks

- B. Analyze diverse points of view about artworks and explain the factors that shape various perspectives.





Visual Arts

Connections, Relationships and Applications Standard

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual arts.

Grades 5-8 Benchmarks

C. Use key concepts, issues and themes to connect visual art to various content areas.

Grades 9-12 Benchmarks

A. Summarize and explain the impact of a historical event or movement on the development of visual art.

English Language Arts

Communications: Oral and Visual Standard

Students learn to communicate effectively through exposure to good models and opportunities for practice. By speaking, listening, and providing and interpreting visual images, they learn to apply their communication skills in increasingly sophisticated ways. Students learn to deliver presentations that effectively convey information and persuade or entertain audiences. Proficient speakers control language and deliberately choose vocabulary to clarify points and adjust presentations according to audience and purpose.

Grades K-2 Benchmarks

- A. Use active listening strategies to identify the main idea and to gain information from oral presentations.
- B. Connect prior experiences, insights and ideas to those of a speaker.
- C. Follow multi-step instructions.

Grades 3-4 Benchmarks

- A. Demonstrate active listening strategies by asking clarifying questions and responding to questions with appropriate elaboration.
- B. Respond to presentations and media messages by stating the purpose and summarizing main ideas.

Grade 5-7 Benchmarks

- A. Use effective listening strategies, summarize major ideas and draw logical inferences from presentations and visual media.





English Language Arts

Grade 8-10 Benchmarks

- A. Use a variety of strategies to enhance listening comprehension.
- B. Evaluate the content and purpose of a presentation by analyzing the language and delivery choices made by a speaker.

Grade 11-12 Benchmarks

- A. Use a variety of strategies to enhance listening comprehension.

Social Studies

History

Students use materials drawn from the diversity of human experience to analyze and interpret significant events, patterns and themes in the history of Ohio, the United States and the world.

Grades K-2 Benchmarks

- B. Place events in correct order on a time line.
- C. Compare daily life in the past and present, demonstrating an understanding that while basic human needs remain the same, they are met in different ways in different times and places.
- D. Recognize that the actions of individuals make a difference and relate the stories of people from diverse backgrounds who have contributed to the heritage of the United States.

Grades 3-5 Benchmarks

- A. Construct time lines to demonstrate an understanding of units of time and chronological order.
- B. Describe the cultural patterns that are evident in North America today as a result of exploration, colonization and conflict.

Grades 9-10 Benchmarks

- B. Explain the social, political and economic effects of industrialization.





Social Studies

People in Societies

Students use knowledge of perspectives, practices and products of cultural, ethnic and social groups to analyze the impact of their commonality and diversity within.

Grades K-2 Benchmarks

C. Identify ways that different cultures within the United States and the world have shaped our national heritage.

Grades 3-5 Benchmarks

B. Explain the reasons people from various cultural groups came to North America and the consequences of their interactions with each other.

Grades 6-8 Benchmarks

A. Compare cultural practices, products and perspectives of past civilizations in order to understand commonality and diversity of cultures.

Social Studies Skills and Methods

Students collect, organize, evaluate and synthesize information from multiple sources to draw logical conclusions. Students communicate this information using appropriate social studies terminology in oral, written or multimedia form and apply what they have learned to societal issues in simulated or real-world settings.

Grades K-2 Benchmarks

A. Obtain information from oral, visual, print and electronic sources.

B. Communicate information orally, visually or in writing.

Grades 3-5 Benchmarks

A. Obtain information from a variety of primary and secondary sources using the component parts of the source.

C. Use a variety of sources to organize information and draw inferences.

Grades 6-8 Benchmarks

B. Organize historical information in text or graphic format and analyze the information in order to draw conclusions.





SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

How was childhood viewed in the seventeenth and eighteenth centuries?

Admonitions about the inherent depravity of children originated with the 16th-century Swiss theologian John Calvin. Calvin's message, that children were born in sin and remained sinful, was preached in Europe beginning in the mid-1500s. It was transmitted to America through Calvinist ministers, as well as through lesson books and published sermons. Children were seen as no different from adults. No particular appeal was found in their play or their childish daydreams. Only by prayer and confession, and by strict discipline and control imposed by parents and the community, could children hope to overcome the sinful state into which they were born and gain entrance to the kingdom of heaven.

These stern views are reflected in 17th-century portraiture in which children are presented as miniature versions of their parents. Their portraits show no games or toys, no disarming smiles; however, they do forecast the rewards for the discipline and hard work Calvin demanded—not just salvation but also material success. Over the next one hundred years, paintings of children in America changed very little, except that the emphasis on material display increased, and it became even more important to present children as worthy successors to their parents.



What was it like to be a child in the seventeenth century

What was it like to be a child in the eighteenth century

Portrait Gallery

Pre- and Post- Activities

Timeline

Books

Websites for Sections 1-5

Videos for Sections 1-5





Seventeenth and Eighteenth Centuries: Children as Miniature Adults

What was it like to be a child in the seventeenth century?

Dress: Unless the family was wealthy, they had to make their own clothing. Wealthy people could order clothing from Europe or have someone in the colony copy the fashions. There were very strict rules concerning clothing. People dressed depending on their social class and what they could afford. Elaborate clothing for children was a sign of parental success and perhaps even salvation. The Puritans considered the ability to afford expensive clothing as a sign of being one of God's chosen people.

Very young girls and boys both wore a *child's gown* with a close fitting *bodice* similar to those worn by women. The bodice was usually fastened in the back and often had *leading strings* or ribbons attached at the shoulders. These strings served as a restraint or guide for young children. Boys wore the gowns until they were four to seven years old at which time they were able to wear clothing like their fathers.

Education: For the first time in history, children were offered free schooling. Both boys and girls who were six to eight years old attended a *Dame School* taught by a woman, usually a widow. Reading was considered to be a necessary skill as it enabled one to read the Bible. Writing and math, known as ciphering, were of much lesser importance. Children would use a *hornbook*, a primer made of parchment and mounted on a wooden board with a handle. The Lord's Prayer or the alphabet was written on the parchment, which was protected with a transparent plate made of horn. When they learned the information on their hornbook, they were ready to graduate. When a boy graduated he moved on to a higher level of school. Girls, on the other hand, learned to cook and weave and raise a family. The first American schoolbook was the *New England Primer* which appeared in Boston around 1690.

Play and leisure time: Children were kept busy with adult duties and were expected to be productive members of their household. Chores included weeding the garden, washing dishes, feeding chicken, and helping to make candles and soap. Their remaining time was filled with activities with an educational or religious focus since play was considered a frivolous activity.

However, Puritan children still managed to find ways to incorporate playtime within their structured lives. Games and activities included tag, Scotch Hopping (known today as Hopscotch), fishing, kick-ball, leap frog, climbing trees and making dandelion chains. A popular game played outside was rolling a hoop. As the children spun their hoops across the ground, they would race each other from one point to another. Winter games included ice-skating for boys and sledding for both boys and girls. Their ice skates were made with wooden runners. Playing with simple wooden toys such as whirligigs and spinning tops. Dolls were made of rags and cornhusks, whereas dolls made of wood were fancier and used for dressmakers' displays, not for play. Other activities might include reading and embroidering samplers for girls.





Seventeenth and Eighteenth Centuries: Children as Miniature Adults

What was it like to be a child in the eighteenth century?

Dress: Children's clothing underwent a gradual change from constrictive clothing fashioned after the styles for adults to clothing designed specifically for them. The practice of wrapping babies tightly was slowly discontinued early in the century. Diapers were called *clouts*; they were generally made of linen and pinned with straight pins. Very young girls and boys both wore a *child's gown* with a close fitting *bodice* similar to those worn by women. The bodice was usually fastened in the back and often had *leading strings* or ribbons attached at the shoulders. These strings served as a restraint or guide for young children.

The girls wore a child's gown until they were thirteen or fourteen. Occasionally the leading strings remained on the girl's dresses as a symbol of their youthfulness or that they needed to be watched by their parents.

Fortunately for the boys, the gown often looked like a man's coat and would button up the front. Boys wore the gown until they were four to seven years old at which time they were *breeched* (given adult clothing). *Breeches* were fitted pants worn by men that covered the lower body from the waist to the knees. When breeched, the boys were taken out of the gown and given their first pair of breeches. Sometimes a party would be given to celebrate the end of the boy's childhood. A young boy's suit was called a *skeleton suit*. Their trousers were buttoned at the waistcoat or jacket and it was usually high-waisted and fit tightly.

Education: Well-to-do children often attended finishing schools. The three most commonly used books were the Bible, a primer and a *hornbook*. Children often learned to read by using a hornbook, a primer made of parchment and mounted on a wooden board with a handle. The Lord's Prayer or the alphabet was written on the parchment, which was protected with a transparent plate made of horn. Paper and textbooks were scarce so boys and girls recited their lessons until they memorized them.

Boys from wealthy families were usually taught the basics at home. They studied higher math, science, Greek, Latin, geography, history and social etiquette. To obtain a higher education, some boys were sent away to attend school in England.

Girls would learn enough reading and math to read their Bibles and record household expenses. They were usually taught by an educated governess from England. Girls might study art, music, French, cooking, nursing, needlework, spinning, weaving and social etiquette. They did not have the opportunity to go to England because it was not considered important for them.





Seventeenth and Eighteenth Centuries: Children as Miniature Adults

What was it like to be a child in the eighteenth century?

Play and leisure time: Children enjoyed some of the same games that children play today. A few of the games included Hide-and-Seek, Ring-Around-the-Rosie, Scotch Hopping (known today as Hopscotch), kites, tops, marbles, tag, and in the winter months, coasting or sledding and skating for boys.

Colonial Badminton was called *Battledore* and *Shuttlecock*. Battledore comes from a Spanish word, batidor, which means to beat. A battledore was originally a racket-shaped tool used to stir and beat laundry during washing. *Graces* was a game in which a child would throw and catch a hoop using two sticks. The child would catch a hoop by holding the sticks straight. To throw the hoop, the sticks were crossed like scissors. *Bilbo-Catcher* was a game involving a cup and a ball. *Bille* is the French word for ball and *boquet* means the point of a spear.

Fortunate children received toys and games imported from Europe. Some of these were cup and ball, toy drumsticks, fifes, whistles and jaw harps. Dolls were used by *milleners*, the owners of clothing shops, to display the latest fashions, therefore dolls were not played with. During and after the Revolution manufactured goods became scarcer and homemade toys were the norm.





SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Who is this child?



Robert Gibbs was a four-and-a-half year old boy in Colonial America. He was the oldest son and second child of a wealthy woman and Robert Gibbs, a gentleman and successful merchant who emigrated to Boston from England in 1658. Portraits were commissioned of Robert, his seven-year-old sister Margaret, and one-and-a-half-year-old brother Henry in 1670. Robert wears a full sleeved dress made from heavy brocade that was very similar to the clothing that his mother would have worn. The style and material of Robert's clothing tell the viewer that his family was prosperous. Rather than wearing gloves, he holds them in his hand, symbolizing his future authority and financial success. The stiff and formal pose indicates that even though he is only four-and-a-half years old, he is serious and mature and ready to assume an adult role in society.

Who is the artist?

The artist is unknown, but the name Freake-Gibbs is used because the portrait is believed to be painted by the same person who painted the portraits of the Freake and Gibbs families during this time period. Approximately ten portraits dated between 1670 and 1674 of people who lived in Boston are attributed to this unknown artist. The portraits share a consistent style, color palette and composition and appear to be painted in the Elizabethan English style. This style emphasized the linear design of shapes creating a flat and decorative representation of the subject.

A possible reason for the Freake-Gibbs painter to have been anonymous was that painters at this time were considered to be craftsmen similar to silversmiths, ceramists and woodworkers, who did not sign their work. Another possible reason is that in such a small community as Boston in the 1600s, there would have been no need for the artist to advertise their name on an artwork.

Freake-Gibbs painter (American)
ROBERT GIBBS AT 4 ½ YEARS, 1670
Oil on canvas
40 1/8 x 33 in.
Museum of Fine Arts, Boston
M. and M. Korolik Fund





SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Think about:

- Does Robert look more like a child or a small adult? Why would it be important for children during this time period to grow up quickly?
- Does Robert's clothing look comfortable to play in? How is it different from the clothing that you may have worn as a child?
- Does the clothing look expensive or inexpensive? What do you think the artist is trying to tell the viewer about Robert's family?
- What does his expression tell you? Does he seem serious or sad? Why would his family want him to look serious in his portrait?
- Can you find where the artist included Robert's age and when the painting was made?

Connections in The Dayton Art Institute Collection:
Compare to portrait paintings from the same time period.



Unidentified Artist (American)
HENRIETTA HOLLINGSWORTH, 1842
Oil on canvas
The Dayton Art Institute
Gift of Mrs. E. E. Quimby

Find it in the Experientcenter



Unidentified Artist (American)
CHRISTIANNA BANNER, 1850
Oil on canvas
Gift of the Estate of Mr. Elmer R. Webster
and Mr. Robert A. Titsch

Find it in American Gallery 207



SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Who are these children?

Mary and Elizabeth are the teenage daughters of Isaac Royall, one of New England's wealthiest merchants at this time. They lived in a splendid home in Medford, Massachusetts. The sisters are dressed in luxurious silk gowns trimmed with fine imported lace. They are posed with a velvet drape behind them, much like the portraits of wealthy English nobility. Included in the portrait are obedient family pets, showing the viewer that the girls have loving and maternal natures. A hummingbird imported from the West Indies is seen on top of Mary's finger, while a King Charles spaniel, a favorite of British aristocrats, is affectionately held by Elizabeth. The painting not only shows the wealth and social status of the family, but it also clearly portrays the genteel and well mannered character of the sisters.



John Singleton Copley (American, 1738-1815)
MARY AND ELIZABETH ROYALL, 1758
Oil on canvas
57 3/8 x 48 1/8 in.
Museum of Fine Arts, Boston
Julia Knight Fox Fund

Who is the artist?

John Singleton Copley was born in 1738 in Boston, the Province of Massachusetts Bay. He died in 1815 in London, where he had lived since 1775. A capable drawer at a young age, he was only fourteen when he painted his earliest portrait still in existence. Copley had no formal artistic training and was mostly self-taught, studying examples in books and the work of other artists. He learned about painting and the process of engraving when he worked with his step-father Peter Pelham. His sensitive use of color, as well as his ability to realistically render details secured his success as a master of portrait painting. His paintings of dignitaries (state and church), as well as the wives and children of wealthy Boston merchants, were visible symbols of the young colony's material success. Although he rarely painted portraits of children, he skillfully captures the refinement and grace of the Royall sisters' privileged life.



SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Think about:

- What can you tell about the sisters by looking at this portrait? What does the painting tell you about their family?
- What type of clothing do you think Mary and Elizabeth would wear if they were alive today? How do you think they would have their hair styled? Would they wear jewelry?
- What type of clothing would you want to wear to have your portrait painted? Would you or would your parents choose your outfit? Who do you think chose Mary and Elizabeth's clothing?
- Do you see the bird and dog in the photo? Why do you think the pets were included in the painting?
- Do the girls look more relaxed than children in portraits earlier in the century?

Connections in The Dayton Art Institute Collection:
Compare to a painting with similar subject matter.



Unidentified Artist (American)
MRS. JOHN NICHOLS AND DAUGHTER, 1795
Oil on canvas
The Dayton Art Institute
Gift of Sam and Selma Maimon and the Maimon Family

Find it in American Gallery 208





Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Who are the children?



Gilbert Stuart (American, 1755-1828)
FRANCIS MALBONE AND HIS BROTHER
SAUNDERS, about 1773
Oil on canvas
36 x 44 in.
Museum of Fine Arts, Boston
Gift of Francis Malbone Blodget, Jr., and
Gift of a Friend of the Department of
American Decorative Arts and Sculpture
and Emily L. Ainsley Fund

The young brothers Francis and Saunders were the sons of the wealthy Malbone family living in Newport, Rhode Island. Wearing fashionable frock coats specially made from costly materials, the brothers are seated at a fine table that only a wealthy family could afford. On the right, wearing a black ribbon tie is the younger brother Saunders, who was about nine-years-old. Fourteen-year-old Francis, seen on the left, is wearing a ruffled shirt with a brooch in the shape of a twisted heart. On the table between the brothers are books, paper, a splendid inkwell and quill pen. The artist Gilbert Stuart included these items to symbolize the brothers' potential as successful businessmen. Stuart portrayed the brothers as youthful, but took care to present mature, serious and thoughtful young men. Both of the brothers became distinguished merchants, and Francis was elected to the Senate.

Who is the artist?

Gilbert Charles Stuart was born in 1755 in Rhode Island and died in 1828 in Boston, Massachusetts. He was a portrait painter in the American colonies who eventually went to London for further training. He returned to America in 1792 and became the most highly regarded portrait painter in his time, creating portraits of almost everyone in prominence in American government. He is best known for his idealized, solemn and dignified portraits of George Washington.

These portraits are realistic renderings of the brothers. Although the boys look mature beyond their age, he has added a softness or youthfulness to their faces. His ability to paint the fine furniture realistically is obvious in this portrait. He was known for his ability to paint directly on the canvas without a preliminary drawing. He was usually able to complete a painting in a couple of brief sittings.



SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Think about:

- Do you think the brothers look like children or adults in this picture? Why?
- Does their clothing look stylish? Why would only wealthy people wear lace during this time period? Do you notice anything else they are wearing that indicates their wealth?
- Does their clothing give clues about what they might be when they grow up?
- Do you think the objects on the table are important clues? What jobs could the objects symbolize? Can you think of other symbols for jobs?
- What do you think Francis and Saunders became when they grew up? Do you think they had a choice about their profession?

Connections in The Dayton Art Institute Collection:
Compare to another painting by the same artist.



Gilbert Stuart (American, 1755-1828)
MRS. MICHAEL KEPPELE (CATHERINE CALDWELL), 1800
Oil on canvas
The Dayton Art Institute
Gift of Mr. and Mrs. William A. Siebenthaler

Find it in American Gallery 208



Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Pre- and Post- Activities

Pre-Activities

- Discuss reasons why people came to America. Examples are religious freedom, seeking adventure and fortune, being enslaved or kidnapped.
- Compare and contrast the paintings *Robert Gibbs at 4 ½ Years* by Freake-Gibbs painter and *Mary and Elizabeth Royall* by John Singleton Copley (download images provided in this packet). Talk about the common attire of children during the different time periods. Use this information to help identify time periods when looking at portraits at the *CHILDREN IN AMERICAN ART* exhibition.
- Discuss how colonial childhood was different from and similar to life in America today.
- Ask students to imagine wearing colonial clothing. Would it be difficult to perform everyday tasks, play games or do chores in the clothing? Compare to clothing worn today.
- Ask students to imagine the ship ride to the colonies. Think about the physical space allotted to each colonist on the Mayflower and how that would determine what the colonist brought on the ship. What would the students bring on a similar journey?

Post-Activities

- What was life like for colonists living in the original British thirteen colonies in the late 1700s? How was life different for families living in different regions? How did life in the colonies influence our lives today?
- Write a story about an imaginary or real colonist living in America in the 1700s based on research about the time period.
- Have students write letters from the perspective of the colonist which they have created. Pose possible situations and hardships to encourage understanding of how colonists viewed and dealt with problems.
- Identify the original thirteen colonies on a map. Using a blank map of the United States, have students use three different colored pencils or markers to designate the three colonial regions; New England, Middle colonies and Southern colonies.
- Draw a map of the route that a colonist may have traveled when coming from Europe to America. Discuss the challenges that the colonist may have encountered on their journey. Compare their own moving and traveling experiences with that of the colonist.



SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Timeline

- 1607 First permanent settlement in North America is established at Jamestown.
- 1620 Puritans, whose religious views dominate life in the New England colonies, establish the Plymouth Colony.
- 1647 Massachusetts Bay Colony orders every town with fifty families to appoint someone to teach the children to read and write.
- 1756 The Declaration of Independence is adopted by the Continental Congress
- 1775-83 War of Independence between the American colonies and the British.
- 1783-85 Webster publishes *Grammatical Institute of the English Language, (The American Spelling Book)* the most widely read book, after the Bible, in the United States during the nineteenth century.
- 1788 A new Constitution is ratified by the states.
- 1789 George Washington is chosen as the first president.
- 1789 *The Children's Magazine*, the first American magazine for children, is published.



Freake-Gibbs painter, ROBERT GIBBS AT 4 1/2 YEARS, 1670



Gilbert Stuart, FRANCIS MALBONE AND HIS BROTHER SAUNDERS, 1755



SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Books

Seventeenth Century

- Nonfiction

Tuttle's Red Barn: The Story of America's Oldest Family Farm by Richard Michelson.

This family saga offers a real sense of history as it tracks twelve generations of Tuttle who farm the same land through four centuries of social, technological, and economic change.

Grade level: 1-5.

Eighteenth Century

- Fiction

The Fighting Ground by Avi

Grade Level: 3-5

My Brother Sam Is Dead (A Newberry Honor Book) by James and Chris Collier

Grade Level: 3-5

The Courage of Sarah Noble by Alice Dalgliesh

Grade Level: 3-5

Indian Captive: The Story of Mary Jemison by Lois Lenski

Grade Level: 3-5

A Young Patriot: The American Revolution as Experienced by One Boy by Jim Murphy

Grade Level: 6+

Fever 1793 by Laurie Halse Anderson

Fever 1793 is based on an actual epidemic of yellow fever in Philadelphia that killed 5,000 people or 10 percent of the city's population in three months.

Grade Level: 6+



Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Websites for Sections 1-5

Access Art The Dayton Art Institute <http://tours.daytonartinstitute.org/accessart/tour.cfm?TT=ac>

A Curriculum of United States Labor History for Teachers <http://www.kentlaw.edu/ilhs/curricul.htm>

Child Labor <http://lcweb.loc.gov/exhibits/treasures/trm032.html>

Child Labor in America 1908-1912 <http://www.historyplace.com/unitedstates/childlabor/index.html>

Children in 19th-Century Art Reflect Nation's Fears, Dreams <http://news-service.stanford.edu/news/2006/march1/child-030106.html>

Colonial America 1600-1775 <http://falcon.jmu.edu/~ramseyil/colonial.htm>
K12 Resources

Colonial Williamsburg <http://www.history.org/> and <http://www.history.org/kids/>

Museum of Fine Arts, Boston <http://mfa.org/collections/index.asp?key=17>

National Child Labor Committee Collection <http://lcweb.loc.gov/rr/print/coll/207-b.html>
Photographs by Lewis Hine

Passport to Colonial Times <http://eev.liu.edu/kk/colonial/resources.htm#clothes>

Portraiture <http://www.nga.gov/education/american/portraiture.shtm>

Social Studies for Kids: Colonial Times <http://www.socialstudiesforkids.com/subjects/colonialtimes.htm>

Social Studies for Kids: Early 19th Century <http://www.socialstudiesforkids.com/www/us/uslist19thcenturyearly.htm>

Then and Now: Life in Early America, 1740-1840 http://edsitement.neh.gov/view_lesson_plan.asp?id=260#EXTEN

What's in a Name? http://edsitement.neh.gov/view_lesson_plan.asp?id=479





SECTION 1

Seventeenth and Eighteenth Centuries: Children as Miniature Adults

Videos for Sections 1-5

- *Felicity: An American Girl Adventure* (2005)
- *Pollyanna* (1960)
- *Pocahontas* (1995)

“Wishbone”

- *The Legend of Sleepy Hollow* (1998)

“Wishbone”

- *Halloween Hound: The Legend of the Creepy Collars* (Part 1&2)

“Wishbone”

- *A Tail in Twain* (Part 1&2)





Early to Mid-Nineteenth Century: Charming Children and Loving Families

How was childhood viewed in the early nineteenth century?

By the late 1700s a new understanding of children began to appear, first in Europe and then in America. The 17th-century English philosopher John Locke argued that children were blank slates at birth, and it was the responsibility of adults to shape their future characters. Even more influential was the 18th-century French philosopher Jean-Jacques Rousseau, who rejected the notion of children as inherently sinful and thus no different from adults. Rousseau promoted a vision of children as creatures of nature and as such pure and good.

Rousseau's theories were soon taken up in England and America. New childrearing practices followed, and concurrently, the ways children were depicted in portraits began to change. Expressions of tenderness between parents and children, previously criticized as promoting spoiled, undisciplined behavior, were now recommended. Children were encouraged to run and play. Activities that we now consider typical of children began to be tolerated, even celebrated, and recorded in pictures.



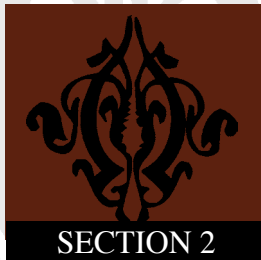
What was it like to be a child in the mid-nineteenth century?

Portrait Gallery

Pre- and Post- Activities

Timeline

Books



Early to Mid-Nineteenth Century: Charming Children and Loving Families

How was childhood viewed in the mid-nineteenth century?

By the mid-1820s large numbers of Americans had moved to undeveloped territory in the West. New settlements promised expanded social and economic opportunities and reinforced the belief that children would learn life's most important lessons, and grow into upstanding adults, by spending time in the countryside, out-of-doors. For the first time, formal portraits of children showed them in natural settings.

Celebration of childhood in paintings and literature was widespread in the 1830s and 1840s, when one-third of the population of the United States was under the age of ten. However, while some viewers delighted in images of childhood exuberance, others took pride in the obedient child and sought pictorial endorsement of more disciplined behavior.

With the outbreak of the Civil War in 1861, the sentimental idealism that had characterized the representations of children for much of the first half of the 19th century gave way to a new seriousness. Occasionally artists addressed young people's involvement in the war itself.

What was it like to be a child in the nineteenth century?

Dress: Children who did not belong to a wealthy family often wore clothes that had been cut down from a grown-up's worn-out clothing. Most children only had two outfits, one for everyday and one for Sunday or special occasions. Many went barefoot when it was warm enough, even when they went to school. In the winter, both boys and girls wore long underwear. To prevent frostbite on their feet, they would stuff straw or newspaper into their shoes.

Girls wore long skirts made with linen or wool with a long apron known as a pinafore. When girls grew older they had to wear several layers of *petticoats*. The layers possibly included: two muslin *petticoats*, one starched or stiffened petticoat usually made of horsehair, one petticoat bunched up to their knees, an under petticoat, a flannel petticoat, and a pair of drawers. Girls also wore corsets, undershirts that laced up, to make their waist look slimmer and the skirts of the dress look fuller. By the mid-1800s Amelia Bloomer, a feminist of that period, suggested wearing a knee-length skirt and baggy pants called *bloomers* to the ankles. Although it took a number of years for this fashion to be accepted, bloomers became very popular when girls were allowed to be more physically active, playing tennis or riding bikes.

Boys usually wore long-sleeved shirts made of cotton and long pants of wool or cotton and sometimes a jacket.





Early to Mid-Nineteenth Century: Charming Children and Loving Families

Education: Rural children sometimes got up at 5:00 a.m. to begin their chores before school. Chores for boys might include milking cows, feeding the animals, and cleaning their pens. Urban and rural boys made sure there was plenty of wood for the stove. Both rural and urban girls would help their mothers prepare breakfast. The children would help pump and haul water to the house. After breakfast children would take their lunch in a bucket and walk to a one-room school house during the months school was in session.

At school, one teacher would teach students first through eighth grades. There could be five or there could be 45 students or more in each school. The older children sat in the back while the younger students sat in the front. Reading, math, writing, history and geography were taught. Students memorized and recited their lessons.

Boys in the urban areas were sometimes apprenticed to a master craftsman to learn a trade. This could include blacksmiths, metal workers and carpenters. The boys would not be paid for their work. Small boys and girls were sometimes sent to work in shoe and textile factories. These children worked long hours in very poor conditions and were paid very little for their work.

Play and leisure time: Boys during this period played with toy guns and cannons, bugles, marbles, rocking horses, toy wagons and stilts. Girls' toys included puppets, doll houses and homemade dolls of old rags, wood, corn cobs or stuffed stocking or cloth. If a girl was wealthy, her doll was probably imported from Europe and made with wax or porcelain. Girls also might learn how to play the piano.

Children played chess, cards, ten-pins (similar to bowling) and Blind Man's Buff (spelled correctly). In this game one person was "it", blindfolded and called Buff or Buffy.

Graces was a game in which a child would throw and catch a hoop using two sticks. The child would catch a hoop by holding the sticks straight. To throw the hoop, the sticks were crossed like scissors. Children also participated in sack races, pie eating contests, and went sledding or skating.





SECTION 2

Early to Mid-Nineteenth Century: Charming Children and Loving Families

Who is this child?



Mary is the five-year-old daughter of Isaac Hone, a wealthy New York auctioneer. Mary's pose is natural and relaxed, unlike the stiff portraits of children from the eighteenth century. Looking happy and playful, she is dressed in an elaborate hat and a stylish dress and wrap. Mimicking motherhood, she is holding a cat on her lap like a baby. The cat has a towel wrapped around its neck and is being fed with a spoon by the little girl. The family's wealth is apparent in Mary's fashionable and expensive clothing, as well as the Greek Revival style furnishings shown in the painting

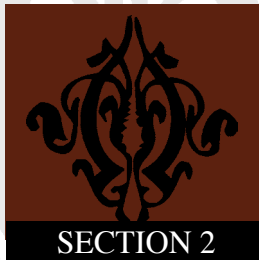
Who is the artist?

Samuel F. B. Morse, best known for inventing the telegraph and Morse code, actually began his career as an artist. A graduate of Yale College, Morse went to England where he was influenced by the English artists Thomas Gainsborough and Sir Joshua Reynolds. These artists and others in Great Britain painted sentimental portraits of children during the late 1700s. It was fashionable to paint little girls playing with kittens as if they were babies.

Morse's efforts at history painting, which was his real interest, were largely unappreciated by the public. He stopped painting in 1837. It was after this period that he began his electrical studies that led to his important inventions.

Think about:

- Why does this portrait seem different from earlier paintings? Do you think that Mary Hone is having fun?
- Does Mary look like a grown up or a child? Does she appear to be wealthy or poor?
- What is different about the way Mary is posed with her cat compared to earlier paintings of children and their pets?
- Does this portrait look posed or natural? Does it look as if the artist discovered Mary playing with her cat?
- At this time girls were expected to become mothers and raise a family, so it was important for Mary to be seen as maternal and loving. How does the painting show you that Mary would be a good mother?



Early to Mid-Nineteenth Century: Charming Children and Loving Families

Who are these children?



William Matthew Prior
American, 1806-1873
THREE SISTERS OF THE COPELAND
FAMILY, 1854
Oil on canvas
26 7/8 x 36 1/2 in.

Museum of Fine Arts, Boston, Bequest of
Martha K. Karolik for the M. and M. Karolik
Collection of American Paintings, 1815-1865

Slavery was virtually non-existent in the New England colonies by the mid-1850s and there was a group of emerging middle class African-American families. Samuel Copeland, a secondhand clothing dealer and real estate investor, was obviously wealthy enough to pay for a fully modeled portrait of his three daughters. Eliza, about six years old, is seen holding a book, a symbol of her education. Images of girls holding books are increasingly used throughout the nineteenth century. Nellie, about two years old, is holding cherries, referring to a sweetness of character. Margaret, about four, holds a flower, which brings to mind romantic visions of childhood. The sisters have ribbons in their hair and are dressed in fashionable off the shoulder dresses, which signified their father's affluence. Gold and coral necklaces are seen around the necks of the two older sisters. Coral was often used as a protection or a charm against sickness or danger for children throughout the nineteenth century.

Who is the artist?

William Matthew Prior was a self-taught artist from New England. He worked in two styles, one primitive and flat and the other more sophisticated and modeled, the latter being more expensive. Prior advertised his services as a portrait painter in an 1831 newspaper. The advertisement stated, "Persons wishing for a flat picture can have a likeness without any shade or shadow would pay one-quarter of the price." The portrait of the Copeland sisters was an example of the artist's more complex style and the family likely paid a large fee for this portrait.

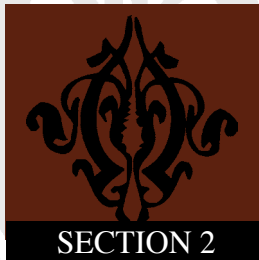
Prior was known as the leading local painter and ran a busy painting shop in East Boston. Many of his clientele were African-Americans, an important reason why Samuel Copeland hired him to paint a portrait of his daughters. A resolute abolitionist, Prior painted his subjects with dignity and sympathy, unlike many contemporary images or caricatures of blacks.



Early to Mid-Nineteenth Century: Charming Children and Loving Families

Think about:

- Artists often included symbols or clues in the painting to tell you more about the people in the painting. Do you see any objects in this painting that could be symbols?
- Can you guess what the book, cherries and flower represent?
- What objects would you include in a portrait of yourself?
- Find some clues that tell you whether Eliza, Nellie and Margaret were rich or poor.
- Coral was believed to have special protective powers and was often used in necklaces or for teething rings for children. Do you see the coral necklaces on the two bigger sisters?
- Why would parents use charms to protect their children from evil powers? Did parents have fewer ways to protect children from harm or sickness then than they do now?
- This painting was done before the Civil War. Do you think the sisters were affected by slavery? Why or why not?
- Where do you think the sisters lived? In the North or the South? Why?



Early to Mid-Nineteenth Century: Charming Children and Loving Families

Pre- and Post- Activities

Pre-Activities

- Look at *Three Sisters of the Copeland Family* by William Matthew Prior (download image provided in this packet).
- Think about what a child's clothing would look like during the early to mid-nineteenth century. Where would they get their clothing? Could they purchase clothing at a store?
- Can you tell if the child wealthy or poor by looking at the clothing they wear? How would their family's wealth determine what their clothing would look like or what materials were used to make it?

Post-Activities

- How is childhood different from adulthood? What are the expectations of an adult different from that of a child? How have these expectations changed since the 1800s? The 1900s?
- Ask students to imagine what it would be like to be a boy who is an apprentice during the early to mid-nineteenth century. Which trade would the student want to learn? Draw a picture of themselves as an apprentice. What would they be doing in the picture?
- Students will create a schedule representing their daily routine and a schedule for a child during the early to mid-nineteenth century. Discuss the differences in the schedules. Which schedule allows for more time for play or recreation? Which schedule requires more time for chores? How has technology changed our daily life?
- Ask students to choose three artifacts from their own homes that will be discovered in the year 2200. Students will write a paragraph about each artifact explaining what it tells about their family's daily life and the time period in which they live.



SECTION 2

Early to Mid-Nineteenth Century: Charming Children and Loving Families

Timeline

1812-14 Britain and the United States fight the War of 1812.



John Rotto Penniman,
FAMILY GROUP, 1798

1827 Massachusetts requires towns of more than 500 families to have a public high school open to all students.

1831 Lydia Maria Child's *The Mother's Book* is published, one of many popular childrearing books.



Henry Inman, GEORGIANNA
BUCKHAM AND HER
MOTHER, 1839

1836 McGuffey publishes *The Eclectic First Reader*, setting a standard for educational texts.

1837 Samuel F. B. Morse invents the telegraph.

1845 Frederick Douglass publishes *Narrative of the Life of Frederick Douglass*, his autobiography detailing his slave experiences.

1845-49 The Irish potato famine leads to the Irish diaspora.

1846-48 The Mexican War results in the annexation of territory that will become California, New Mexico, Arizona, Utah, Nevada, and parts of Colorado and Wyoming.

1852 Massachusetts is the first state to enact compulsory school attendance laws.

1852 Harriet Beecher Stowe's *Uncle Tom's Cabin* is published and galvanizes opposition to slavery.

1853 Children's Aid Society of New York is established to help the thousands of homeless children, three-fourths of them children of immigrants.

1856 First American kindergarten is started in Wisconsin.



Henry Inman, DISMISSAL
OF SCHOOL ON AN
OCTOBER AFTERNOON, 1845

1861-65 American Civil War

1863 Lincoln signs the Emancipation Proclamation, freeing slaves.



Winslow Homer,
PLAYING OLD
SOLDIER, 1863



Early to Mid-Nineteenth Century: Charming Children and Loving Families

Books

Nineteenth Century

- Fiction

Elijah Of Buxton (Newbery Honor Book) by Christopher Paul Curtis

Grade Level: 3-5

The Cabin Faced West by Jean Fritz

Grade Level: 3-5

Caddie Woodlawn by Carol Ryrie Brink

Grade Level: 3-5

Little House in the Big Woods by Laura Ingalls Wilder

Grade Level: 3-5

Sarah Plain and Tall by Patricia MacLachlan

Grade Level: 3-5

A Family Apart by Joan Lowery Nixon

Grade Level: 4-8

Many Thousand Gone: African Americans from Slavery to Freedom by Virginia Hamilton

Grade Level: 4-8

Day of Tears by Julius Lester

Winner of the 2006 Coretta Scott King Author Award

Grade Level: 6+

- Nonfiction

The Silent Witness: A True Story of the Civil War by Robin Friedman

Grade Level: 2-5

Maritcha: A Nineteenth-Century American Girl by Tonya Bolden

Grade Level: 3-5

Shutting Out the Sky: Life in the Tenements of New York, 1880–1924 by Deborah Hopkinson

Grade Level: 3-5

United No More! Stories of the Civil War by Doreen Rappaport and Joan Verniero

Grade Level: 3-5

Laura Ingalls Wilder: A Biography by William Anderson

Grade Level: 4-7

Westward Ho! Eleven Explorers of the West by Charlotte Foltz Jones

Grade Level: 6+





SECTION 3

Mid-Nineteenth Century: Children at Work and Play

How was childhood viewed in the mid-nineteenth century?

By the mid-1820s large numbers of Americans had moved to undeveloped territory in the West. New settlements promised expanded social and economic opportunities and reinforced the belief that children would learn life's most important lessons, and grow into upstanding adults, by spending time in the countryside, out-of-doors. For the first time, formal portraits of children showed them in natural settings.

Celebration of childhood in paintings and literature was widespread in the 1830s and 1840s, when one-third of the population of the United States was under the age of ten. However, while some viewers delighted in images of childhood exuberance, others took pride in the obedient child and sought pictorial endorsement of more disciplined behavior.

With the outbreak of the Civil War in 1861, the sentimental idealism that had characterized the representations of children for much of the first half of the 19th century gave way to a new seriousness. Occasionally artists addressed young people's involvement in the war itself.



What was it like to be a child in the mid-nineteenth century?

Portrait Gallery

Pre- and Post- Activities

Timeline

Books



SECTION 3

Mid-Nineteenth Century: Children at Work and Play

Who are these children?



The children have just come out of their schoolhouse on a beautiful autumn afternoon. Some of the children have left their lunch pails and hats on the ground so that they are free to play. On the right are two boys engrossed in reading a story. Standing in a nearby stream is a boy holding a toy sailboat about to place it in the water. A little girl plays with a doll while the other children play and roughhouse in a typical childlike fashion. On the far left, an African-American workman smiles as he watches the children at play. In the background, a lanky school teacher locks the door of the one room schoolhouse. Inscribed over the door is I. Crane, a reference to the comical schoolmaster Ichabod Crane in the *Legend of Sleepy Hollow*, written by Washington Irving in 1820.

Henry Inman
American, 1801-1846

DISMISSAL OF SCHOOL ON AN
OCTOBER AFTERNOON, 1845

Oil on canvas
26 x 35 ¾ in.

Museum of Fine Arts, Boston

Bequest of Martha K. Karolik for the M. and
M. Karolik Collection of American Paintings,
1815-1865

Who is the artist?

Henry Inman was born in 1801 in Utica, New York and died in 1846 in New York City. From the 1820s until his death, Inman was a well-known portrait painter in New York City. He received portrait commissions from prominent families and city government, but also painted literary, historical and genre subjects. Although he never traveled to the region, he was known for his history paintings of the West. He was also known for his miniature painting and printmaking.

Inman painted genre scenes of children playing in rural settings, as well as ragged children in urban settings. As early as 1830, Inman contrasted the evils of city street life with the wholesomeness of rural childhood. He presented an idealized view of childhood in this appealing painting, which is considered to be the highlight of his career.



Mid-Nineteenth Century: Children at Work and Play

Think about:

- What are differences between the school in the painting and the school you attend?
- What games or activities do you see the children playing in the painting? Do you and your friends play any of the same games?
- What time of the year do you think it is? What colors did the artist use to tell you what season it is?
- The artist used lighter or brighter colors to draw your attention to certain parts of the painting. What area did you notice first?
- Where has the artist used the color red? Why do you think he used this color?
- The sunlight is shining through the trees. What is the light shining on? Does the light make you notice the schoolhouse and schoolmaster?
- Do you see written I. Crane over the door? This referred to the schoolmaster Ichabod Crane in the *Legend of Sleepy Hollow*, written by Washington Irving in 1820. Why do you think the artist added this to the painting?



SECTION 3

Mid-Nineteenth Century: Children at Work and Play

Who are these children?



In this painting, a young girl and boy, probably a brother and sister are seen playing outside in the wintertime. The little girl sits on a sled harnessed to a dog in imitation of a horse and sleigh. Her brother hands her a stick, which she pretends is a horsewhip. The children, like children today, were mimicking adult behavior. Both boys and girls played with sleds, a popular toy, and went sledding as soon as snowy weather permitted. The children were playing with their dog, a common pet during that time. Caring for pets was considered to be good training for children.

Who is the artist?

James Goodwyn Clonney was born in England in 1812 and died in New York in 1867. He came from England to the United States as a young man and worked as a lithographic draftsman. He turned to genre painting around 1841, making him one of the first generations of genre painters.

Clonney preferred to keep his work simple and uncluttered. His paintings usually contained only a few figures and the scenes are mildly humorous. It is thought that his work was painted as a kind of visual entertainment. His work was generally popular in his own time, but then fell out of favor. He was rediscovered in the 1940s by an American art collector who considered *The Sleigh Ride* to be a classic example of American daily life.

Think about:

- Do the children seem to be having fun? Are their clothes fancy or practical?
- How is this portrait different than the portraits painted in the early 1800s? Is the portrait formal or informal?
- Does the artist seem interested in portraying the social status of the children?
- Do you think that the children are pretending to be grown up? Do children still pretend to be grown up when they are playing?
- How did people travel during the 1800s? Are the children pretending that the dog and sled are a horse and buggy?
- Wooden sleds were popular toys for both boys and girls. Only boys were allowed to engage in certain winter activities, such as ice skating. Why do you think girls were not allowed to participate in certain activities?
- Do you think that girls would be allowed to do these activities today?





Mid-Nineteenth Century: Children at Work and Play

Pre- and Post- Activities

Pre-Activities

- Look at *Dismissal of School on an October Afternoon* by Henry Inman (download image provided in this packet). Ask students to create a list of differences and similarities between school in the 1800s and now.
- Write a story based on one of the children in *Dismissal of School on an October Afternoon*.
- Look at *The Sleigh Ride* by James Goodwyn Clonney (download image provided in this packet). Research games and activities played during this time period. Discuss similarities and differences between games and activities then and now.

Post-Activities

- Have students create a doll that would be common during this time period. Use materials such as stuffed cloth, corncobs, cornhusks, or rags.
- Play a game that the students researched before their trip to the exhibition.
- Read the *Legend of Sleepy Hollow* written by Washington Irving. Discuss the connection between the book and the schoolmaster in *Dismissal of School on an October Afternoon*.
- The setting of *The Adventures of Huckleberry Finn* written by Mark Twain was the mid-nineteenth century. Look at The Dayton Art Institute's sculpture *Huck Finn* (image provided in this packet). Students will imagine what it would be like to float down the Mississippi River on a raft like Huck Finn. They will use twigs or popsicle sticks to create a model of the raft. Draw a map for the route they would take down the river.



SECTION 3

Mid-Nineteenth Century: Children at Work and Play

Timeline

1852 Massachusetts is the first state to enact compulsory school attendance laws.



Henry Inman,
DISMISSAL OF
SCHOOL ON AN
OCTOBER
AFTERNOON, 1845

1852 Harriet Beecher Stowe's *Uncle Tom's Cabin* is published and galvanizes opposition to slavery.

1853 Children's Aid Society of New York is established to help the thousands of homeless children, three-fourths of them children of immigrants.

1857 First American kindergarten is started in Wisconsin.

1861-65 American Civil War



Winslow Homer,
PLAYING OLD SOLDIER, 1863

1863 Lincoln signs the Emancipation Proclamation, freeing slaves.



SECTION 3

Mid-Nineteenth Century: Children at Work and Play

Books

Nineteenth Century

• Fiction

Elijah Of Buxton (Newbery Honor Book) by Christopher Paul Curtis

Grade Level: 3-5

The Cabin Faced West by Jean Fritz

Grade Level: 3-5

Caddie Woodlawn by Carol Ryrie Brink

Grade Level: 3-5

Little House in the Big Woods by Laura Ingalls Wilder

Grade Level: 3-5

Sarah Plain and Tall by Patricia MacLachlan

Grade Level: 3-5

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Grade Level: 4-8

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Winner of the 2006 Coretta Scott King Author Award

Grade Level: 6+

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Grade Level: 3-5

Laura Ingalls Wilder: A Biography by William Anderson

Grade Level: 4-7

Westward Ho! Eleven Explorers of the West by Charlotte Foltz Jones

Grade Level: 6+





Late Nineteenth Century: Children and Society

How was childhood viewed in the late nineteenth century?

Portraits produced shortly after the Civil War show a return to a pre-war vision of children and reiterate the view that proximity to nature was essential to their healthy development. They also provided reassurance about America's future: these strong, healthy children, nurtured by the outdoors, would grow up to be strong, healthy adults, taking the place of the thousands of young men lost in the war.

Uplifting images such as these ran counter to the direction of American life in the 1870s and 1880s. The war, which had destroyed both lives and land, had made it hard for many to maintain their faith in the sanctity of country life. The nation's economic structure had also changed; America was evolving from an agricultural to an industrial economy. Increasing numbers of people were leaving the country for the city; fewer people were independent and self-employed. American society was increasingly based on wages, and the disparity between rich and poor was much greater than it had been before the war. In order for families to survive, children along with adults worked in factories, warehouses, and other cheerless places. These often grim realities were by and large ignored by painters of the period, who instead found an eager market for nostalgic images of a country childhood.



What was it like to be a child in the nineteenth century?

Portrait Gallery

Pre- and Post- Activities

Timeline

Books





SECTION 4

Late Nineteenth Century: Children and Society

Who is this child?



This painting evokes the tragic effects of the American Civil War on families. A little boy is seen writing to his father who is away fighting in the war. Wearing a gray cadet's uniform, he focuses intently on his letter. His face indicates the seriousness of his efforts. The large writing arm chair emphasizes his small size and vulnerability.

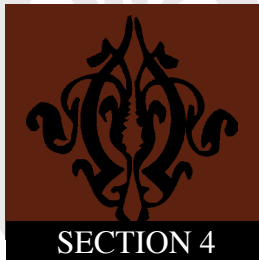
Who is the artist?

Eastman Johnson was born in 1824 in Maine and died in 1906 in New York. Johnson began drawing at an early age. After an apprenticeship with a lithographer in Boston, he returned to Maine and established himself as a portrait draftsman. During and after the Civil War, he painted sympathetic pictures of slaves, both fugitive and newly emancipated. He also painted several images of black children.

This painting touched the emotions of contemporary viewers. The brown tones used by Johnson reflect his four years in The Hague in the 1850s. His exposure to Dutch genre painting likely influenced his interest in paintings of everyday life when he returned home. His focused studies of one or two figures, such as this painting, were among his most compelling works.

Eastman Johnson
American, 1824-1906
WRITING TO FATHER, 1863
Oil on composition board
12 x 9 ¼ in.
Museum of Fine Arts, Boston
Bequest of Maxim Karolik





Late Nineteenth Century: Children and Society

Think about:

- This portrait was painted during the Civil War. Although a small number of women fought in the Civil War, more commonly it was men who served in the military. The little boy is writing a relative who is away fighting the war. Who do you think it was?
- What is the little boy wearing in the painting? Do you see any other military objects in the painting?
- How does it make the boy look as he sits in a big chair at the table? Does this make him appear small and vulnerable?
- What is the boy's facial expression as he writes the letter? Does the boy appear to be happy or serious? What do you think he might have written in his letter?
- How do the colors used by the artist make the painting appear? Dreary and dismal or bright and cheery? Do the colors affect the mood of the painting?
- How has the artist used light to direct your eye to the little boy? Does the light emphasize the dark shadows around the boy?
- Do you think the artist was more interested in portraying whether the boy was rich or poor or how the boy felt? How do you think the artist felt about the war?

Connections in The Dayton Art Institute Collection:

Compare to a sculpture referencing the Civil War period.

Compare to a painting by the same artist.



John Rogers (American, 1820-1904)
THE FUGITIVE'S STORY, 1869
Plaster and paint
The Dayton Art Institute
Gift of Dr. A. Richard Kent

Find it in American Gallery 207



Eastman Johnson (American, 1824-1906)
THE EARLY LOVERS, 1870
Oil on board
The Dayton Art Institute
Museum purchase with funds provided
by the 1985 Associate Art Ball

Find it in American Gallery 207





SECTION 4

Late Nineteenth Century: Children and Society

Who is this child?

A young man, probably a teenager, is dressed in dirty, ragged clothing. He sits on bundles of wood and roasts apples over a coal fire. There were increasing numbers of impoverished urban children due to immigrants and rural families seeking jobs in the city. Many artists in the late nineteenth century portrayed poor children living in the city in a sentimental manner that trivialized the harsh reality of their lives. In this portrait, the artist has captured the loneliness, poverty and hunger of the boy. The boy may be representative of the artist himself or a newsboy hired as a model.



Who is the artist?

Joseph Decker was born in Germany in 1853 and died in Brooklyn, New York in 1924. He immigrated to America when he was fourteen years old. The date in the lower right hand corner indicates that Decker produced this painting when he was fifteen. The young artist's painting skill is seen in the meticulous realism and vivid portrayal of a variety of textures. Strewed across the mantelpiece is an interesting array of objects – tile, a newspaper, paint brushes, rusticated humor and the artist's calling card. Artists during this period often placed calling cards in the pictures to advertise their artistic skills. The card suggests that the boy may represent Decker himself, trying to earn a living in America or a newsboy hired to sit for the artist.

Joseph Decker
American, 1853-1924
ROASTING APPLES, 1868
Oil on canvas
17 x 14 in.
Museum of Fine Arts, Boston
Anonymous gift in honor of Carol Troyen





SECTION 4

Late Nineteenth Century: Children and Society

Think about:

- How is this portrait different than those from earlier periods? Would an artist have painted a portrait of an impoverished child before now?
- The artwork purchased by the wealthy often presented a romanticized version of poor children living in the city. While this artist portrayed the child with tattered clothing, has the artist presented a realistic or romantic version of a street urchin? Why would someone wealthy want a picture of a poor child?
- What important events occurred in America that affected the manner in which artists portrayed the lives of children?
- America was changing from an agricultural to an industrial economy. Were families living in the country or moving to the city?
- Do you see the clues that the artist included on the mantelpiece in the painting? What do you think the clues meant?

Connections in The Dayton Art Institute Collection:

Compare to artwork depicting a social concern during the same time period.



Edward Edmondson Jr. (American, 1830-1884)
TEMPERANCE LECTURE, 1861
Oil on canvas

The Dayton Art Institute
Gift of the Dayton Public Library

Find it in American Gallery 207





SECTION 4

Late Nineteenth Century: Children and Society

Who are these children?



Following the Civil War, themes including children were popular in paintings and literature. The American people were optimistic for the future and believed that children were the hope of the nation. Homer's painting portrays two barefoot boys relaxing in a grassy field of wildflowers, possibly located in upstate New York. The details of the children's clothing are an accurate depiction for the late 1800s. The boys symbolize a generation of healthy farm children in rural America in a nation that was rapidly being urbanized and industrialized. The scene expresses America's nostalgia for a simpler, more innocent time before the war.

Winslow Homer
American, 1836-1910
BOYS IN A PASTURE, 1874
Oil on canvas
15 7/8 x 22 7/8 in.
Museum of Fine Arts, Boston
The Hayden Collection – Charles Henry
Hayden Fund

Who is the artist?

Born in Boston in 1836, Winslow Homer is recognized as one of the greatest artists in nineteenth-century American art. He is known for his realistic paintings of American life and nature scenes. His father, a hardware importer, and his mother, an amateur watercolorist, encouraged his interest in art. Homer served as war-illustrator for *Harper's Weekly* to cover the Civil War from October 1861 to May 1862. He went to the front line where he sketched the daily activities of soldiers.

Homer lived and worked in New York, which was home to many Hudson River artists. During the 1870s, he painted scenes of rural life as well as themes of childhood. In his later years, he lived a reclusive life on the coast of Maine, where he died in 1910.



SECTION 4

Late Nineteenth Century: Children and Society

Think about:

- Life in America was changing. The Civil War had ended, but many people had died in the war. Due to industrialization, many people were leaving the country to work in the city.
- Does this scene look calm and peaceful? Why do you think the artist wanted to paint such a tranquil portrait of the two boys?
- Why would people at that time in America want to buy a painting like this?
- Do you ever look at family photos and reminisce about the past? Do you think that people wanted to remember a simpler and better time in America before the Civil War?

Connections in The Dayton Art Institute Collection:

Compare to a painting with similar subject matter.

Compare to a sculpture referencing a story written in the 1800s.



Charles Soule Jr. (American, 1834-1897)
BOY WITH DOG, 1860-1865
Oil on canvas
The Dayton Art Institute
Gift of Mr. Jonathan H. Winters

Find it in American Gallery 207



Mr. Robert Charles Koepnick (American, 1907-1995)
HUCK FINN, 1930
Bronze
The Dayton Art Institute
Gift of Mrs. Herbert Hook in memory
of her brother Mr. William C. Sherman

Find it in the Great Hall





Late Nineteenth Century: Children and Society

Pre- and Post- Activities

Pre-Activities

- Look at The Dayton Art Institute's sculpture *The Fugitive's Story* by John Rogers (download image provided in this packet). Have students imagine being a slave and write a journal about their experiences and hardships. How would their life be different?
- Look at *Writing to Father* by Eastman Johnson (download image provided in this packet). Imagine being a child living during the Civil War. Discuss the difficulties of living during that time. Write a letter to an imaginary family member fighting in the Civil War.
- Download examples of slave narratives from *Been There for So Long – Selections from WPA Slave Narratives* (<http://newdeal.feri.org/asn/asn00.htm>). Divide into groups and read selected narratives. Students in each group will tell the story of a person whose history they have read.

Post-Activities

- Look at *Roasting Apples* by Joseph Decker (download image provided in this packet). Research immigration to America during the late nineteenth century. What countries did the immigrants come from? What customs did they bring with them? Were they welcome here?
- Ask students to bring ethnic foods of the different cultures that immigrated to America. Students can sample the foods and share recipes in the classroom.
- Ask the students to imagine that they are immigrants to a different country. They can only take a backpack and its contents to start their new life. What would they take with them and why?



SECTION 4

Late Nineteenth Century: Children and Society

Timeline

1869

First transcontinental railroad is completed.

1870-1900

Nearly twelve million immigrants arrive in the United States.

1875

New York Society for the Prevention of Cruelty to Children, the first child welfare agency in the world, is founded.

1876

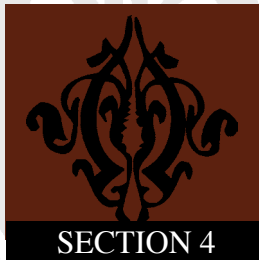
Mark Twain's story of boyhood, *The Adventures of Tom Sawyer*, is published.

1890

Jacob Riis publishes *How the Other Half Lives*, exposing the dismal conditions of New York slums and prompting reforms.



Joseph Decker,
ROASTING APPLES, 1868



Late Nineteenth Century: Children and Society

Books

Nineteenth Century

- Fiction

Elijah Of Buxton (Newbery Honor Book) by Christopher Paul Curtis

Grade Level: 3-5

The Cabin Faced West by Jean Fritz

Grade Level: 3-5

Caddie Woodlawn by Carol Ryrie Brink

Grade Level: 3-5

Little House in the Big Woods by Laura Ingalls Wilder

Grade Level: 3-5

Sarah Plain and Tall by Patricia MacLachlan

Grade Level: 3-5

A Family Apart by Joan Lowery Nixon

Grade Level: 4-8

Many Thousand Gone: African Americans from Slavery to Freedom by Virginia Hamilton

Grade Level: 4-8

Day of Tears by Julius Lester

Winner of the 2006 Coretta Scott King Author Award

Grade Level: 6+

- Nonfiction

The Silent Witness: A True Story of the Civil War by Robin Friedman

Grade Level: 2-5

Maritcha: A Nineteenth-Century American Girl by Tonya Bolden

Grade Level: 3-5

Shutting Out the Sky: Life in the Tenements of New York, 1880–1924 by Deborah Hopkinson

Grade Level: 3-5

United No More! Stories of the Civil War by Doreen Rappaport and Joan Verniero

Grade Level: 3-5

Laura Ingalls Wilder: A Biography by William Anderson

Grade Level: 4-7

Westward Ho! Eleven Explorers of the West by Charlotte Foltz Jones

Grade Level: 6+





Turn of the Twentieth Century: Children Indoors and Out

How was childhood viewed at the turn of the twentieth century?

Toward the end of the 19th-century representations of children of privilege provided a sort of advertisement of the “national well being.” That children have individual personalities and are not all innocent and charming is a theme that began to appear in late 19th-century American literature. While paintings of children seldom suggest their potential for problematic behavior, considerations of character and of family dynamics come to the surface increasingly often in works of this period.

Through most of the 19th-century, painters emphasized the idyllic nature of childhood by showing children in the countryside and, for the most part, free of adult observation and supervision. By the early 20th-century, however, settings for children’s recreation were equally likely to be urban; their play spaces were increasingly the city park or the playground. Many artists showed children and adults interacting as a natural part of the fabric of modern life. For the most part, these scenes are idyllic as well, featuring well-dressed, happy children and attentive adults. Occasionally, however, artists probed deeper and in their paintings addressed some of the inevitable relationships between parents and their children and among children themselves.



What was it like to be a child in the turn of the twentieth century?

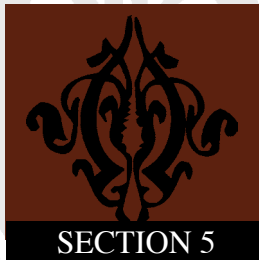
Portrait Gallery

Pre- and Post- Activities

Timeline

Books





Turn of the Twentieth Century: Children Indoors and Out

What was it like to be a child at the turn of the twentieth century?

Dress: Around 1900, cloth and clothing was less expensive as a result of industrialization in America. Instead of having one or two outfits and wearing many layers of clothing, people began to wear different clothes every day. Boys and girls both wore cotton dresses until they were about five years old. Bigger girls wore short dresses down to their knees, and as they got older, their dresses were longer. Girls were not allowed to wear pants or shorts to school. Boys wore short pants until they were ten to twelve years old, at which time they began to wear long pants. Clothing was less restrictive, making it easier for boys and girls to play and be active.

Education: Public schools were free and attended by children who were not rich, while wealthy children attended private academies. At public schools, boys and girls were in classes together. Most children attended school at least for a few years and learned how to read, write and do simple arithmetic. As more children completed high school, more educational opportunities became available for both boys and girls to attend institutes of higher learning. By 1915, some middle-class families were able to send their children to college.

Public schools provided education for immigrant children and helped them become part of American culture. Some children could not attend school because they had to work in order to help support their families. Unfortunately, not everyone was able to receive a good education because of segregation. African-American children generally were not allowed to go to the same schools as white children. Instead they were forced to attend poorer quality schools. Native American children were required to leave the reservation and give up their families, language, and culture in order to attend school.

Play and leisure time: Less fortunate children had to work long hours in factories and mills and were not able to spend time playing. Children as young as six worked from 5:30 a.m. to 7:30 p.m.

Some of the activities played by children at the turn of the century included playing ping-pong, jumping rope, roller skating, bicycling, swimming and playing basketball. Toys included marbles, rocking horses, sleds, mechanical ferris wheels, teddy bears, dolls, dollhouses, checkers and board games. Children collected stamps, arrowheads and dolls. The Kodak Brownie Camera was made for children and cost one dollar. Crayola crayons were first sold in 1903. As the century progressed and advances were made in technology, children listened to popular programs on the radio and attended movies.





SECTION 5

Turn of the Twentieth Century: Children Indoors and Out

Who is this child?



Ellen Mary was the second child of Gardner, Cassatt's youngest brother. Ellen Mary was about two years old when this portrait was painted, the first of many portraits that Cassatt would paint of the girl throughout her childhood.

The plush, bulky coat and hat that indicate that her family's wealth seems to encompass the little girl. The fur trim forms a curved line that contrasts with the yellow chair and background. Although Ellen Mary's face, hands and feet seem tiny, her form fills the space and seems monumental. Cassatt has captured the child's personality and mood. Her look is serious, as if understanding that sitting for the portrait is important, even though it is not very fun.

Who is the artist?

Mary Cassatt was born in 1844 in Pennsylvania and died in 1926. She was trained at the Pennsylvania Academy and traveled throughout Europe. She settled in Paris in 1874 and lived the rest of her life in France. Cassatt became part of the Impressionists after being encouraged by her mentor and friend Edgar Degas. She was best known for her domestic scenes of women and children in their everyday lives.

Cassatt painted this portrait at the height of her career. She had studied Spanish painting, including Velazquez's portraits of royal children who, like Ellen Mary, were trapped in their elaborate clothing. As a friend of Degas, she observed his handling of space and how he used background to comment upon the subject of the painting. A collector of Japanese woodblock prints, Cassatt employed the use of flat patterns within her own work. Her work was a reflection of these combined influences and enhanced with her own sensitive response to women and children.

Mary Stevenson Cassatt
American, 1844-1926
ELLEN MARY IN A WHITE COAT,
about 1896
Oil on canvas
32 x 23 ¾ in.
Museum of Fine Arts, Boston
Anonymous Fractional Gift in honor of
Ellen Mary Cassatt, 1982.630



SECTION 5

Turn of the Twentieth Century: Children Indoors and Out

Think about:

- What does the artist tell you about the child Ellen Mary in the portrait? How do you think Ellen Mary feels about getting her portrait painted? Does she look serious or sad?
- What do you think Ellen Mary was thinking about?
- Does she look comfortable in her hat and coat? Who do you think chose her clothing for the portrait?
- Even though Ellen Mary is small, how did the artist make her seem large in the painting?
- Does the painting give you much information about the room in which she is sitting?
- What do you think the artist thought was the most important thing for you to know about the girl?
- How did the artist draw your eye to the girl's face? Did the artist use a lot of different colors in the painting?
- How does this portrait look different from earlier paintings of children?

Connections in The Dayton Art Institute Collection:
Compare it to a painting by same artist.



Mary Cassatt (American, 1844-1926)
PORTRAIT OF A WOMAN, 1872
Oil on canvas
The Dayton Art Institute
Gift of Mr. Robert Badenhop

Find it in American Gallery 207





SECTION 5

Turn of the Twentieth Century: Children Indoors and Out

Who are the children?

This painting is based on Crite's Boston neighborhood in the 1930s and 1940s. Crite has painted the children laughing and playing on the streets of his neighborhood. Some of the children are playing with an old tire in the middle of the street. Adults pass by the children, not seeming to notice the children's activities. The children are not posed in this painting, but are playing naturally, unaware of the artist's interest in recording their everyday lives.

Who is the artist?

Allan Rohan Crite was born in 1910 in New Jersey and spent most of his life in Boston. At an early age his mother encouraged him to draw and paint. He enjoyed an extensive career in the arts, including work under the Works Progress Administration in the 1930s.



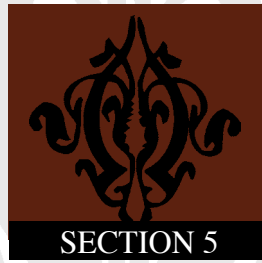
Allan Rohan Crite
American, 1910-2007
TIRE JUMPING IN FRONT OF MY
WINDOW, 1936-47
Oil on canvasboard
23 ½ x 17 ½ in.

Museum of Fine Arts, Boston
Charles H. Bayley Picture and Painting Fund
and Heritage Fund for a Diverse Collection

Crite's longtime interest in urban scenes revealed his desire to portray black people as ordinary citizens instead of stereotypical images, such as jazz musicians or sharecroppers, images prevalent by the 1930s. He often used history and autobiography to connect himself and people of color to a larger context. He carefully composed the settings of his works to base them in reality and make his work accessible to the viewer.

During the 1930s and 1940s he created a series of neighborhood paintings based on the African American community in Boston. The figures in his work are individualized in their clothing and appearance. The colors are rich and the variations of brushwork create movement of the painting's surface. Evident in his work is his emphasis in fine details as a result of his study of the paintings found in Flemish Late Gothic art. His style is representational because it is appropriate to his manner of visual communication. He sees himself as a storyteller of his own people, first in the context of neighborhood, then of people in general, by making a neighborhood of the whole world.





Turn of the Twentieth Century: Children Indoors and Out

Think about:

- Where and what are the children playing?
- Does this picture look different than portraits that were painted in earlier times? Does it look similar to any of the paintings? In what ways?
- Does this look like a formal or informal portrait? Do you think the artist was painting a portrait of a specific child or of all of the children?
- Can you think of another reason that the artist painted this picture? What do you think the artist was trying to tell us about the people who lived in this neighborhood?
- The artist thought of himself as a storyteller. What type of story can you imagine about the people in the painting?



Turn of the Twentieth Century: Children Indoors and Out

Pre- and Post- Activities

Pre-Activities

- Have students make a list of the positive and negative results of technology. How are their lives different than the children who lived before the 20th century?
- Ask the students to discuss the effects of child labor during the turn of the twentieth century.
- Which children commonly worked in the mills and factories? What kind of jobs did they do? What were some reasons that they had to work? How did it affect their childhood?
- How did the lives of wealthy children differ from the lives of poor children? Is this still true today?
- Ask students to write a description of their daily life as if it were to be published in a history book.

Post-Activities

- Look at *Ellen Mary in a White Coat* by Mary Stevenson Cassatt (download image provided in this packet). Ask students to discuss the difference between an informal and formal portrait.
- Discuss the similarities between portraits and photographs. Write a paragraph about why you would rather have your photograph taken or your portrait painted by an artist.
- Bring in copies of family photographs to create a family tree.
- Look at *Tire Jumping in Front of My Window* by Allan Rohan Crite (download image provided in this packet). How is the neighborhood in the painting different than the one in which they live? Ask students to write a description and draw a picture of their neighborhood.
- Discuss the influence that family or community has on a child's life.



SECTION 5

Turn of the Twentieth Century: Children Indoors and Out

Timeline

1903 W. E. B. Du Bois, an African American educator and civil-rights activist, publishes *The Souls of Black Folk*, a collection of essays on race that promote political activism.

1903 Wright brothers fly the first successful airplane.

1913 Armory Show opens in New York City, introducing avant-garde European art to the United States.

1914 World War I breaks out in Europe.

1917-18 United States joins World War I, ends in Allied victory.

1920 Nineteenth Amendment to the Constitution is ratified, granting women the right to vote.

1929 Great Depression begins with the stock market crash in October.

1935 Congress creates the WPA to put unemployed people back to work on a variety of public projects, including the construction of 4,383 public schools.

1935 Laura Ingalls Wilder publishes *The Little House on the Prairie*, a series of children's books presenting an idealized view of life on the frontier.



Allan Rohan Crite,
TIRE JUMPING IN
FRONT OF MY
WINDOW, 1936-47

1938 Fair Labor Standards Act establishes minimum ages and hours of employment for children.

1939-45 World War II



Milton Clark Avery,
THE ARTIST'S
DAUGHTER IN
A BLUE GOWN, 1944



SECTION 5

Turn of the Twentieth Century: Children Indoors and Out

Books

Twentieth Century

• Fiction

Bread and Roses, Too by Katherine Paterson

Grade Level: 3-5

Fire! The Beginnings of the Labor Movement (Once Upon America) by Barbara Diamond Goldin

Grade Level: 3-6

Roll of Thunder, Hear My Cry by Mildred D. Taylor

Grade Level: 3-5

• Nonfiction

What to Do about Alice? How Alice Roosevelt Broke the Rules, Charmed the World, and Drove Her Father Teddy Crazy! by Barbara Kerley

Grade level: 1-5



Children in The Dayton Art Institute Collection

Discover artworks including or referencing children in different cultures and time periods. Look for artwork with the ACCESS ART symbol and go to the web address to learn more at The Dayton Art Institute's website.

Experiencenter

On view through April, 2009 in the Experiencenter's exhibition Kids as Curators

Unknown American artist
HENRIETTA HOLLINGSWORTH
Oil on canvas
The Dayton Art Institute
Gift of Mrs. E. E. Quimby



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=da03&ID=59&COM=ac>

Gallery 101

Yoruba people
FEMALE FIGURE, PART OF A SET OF
IBEJI TWIN FIGURES, 20th century
Wood, pigment, glass trade beads, fiber thread
The Dayton Art Institute
Lent by Donald and Sue Dugan



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=dw01&ID=4&COM=ac>

African Art Gallery 101

Akan-Akuapem people
AKUA-BA DOLL, 20th century
Wood, black pigment, ritually blackened surface
The Dayton Art Institute
Gift of Dianne Komminsk

Songye people
CHILD POWER FIGURE (NKISHI), 19th century
Wood, horn, iron, brass tacks, glass beads, raffia,
cloth, fiber, tukula, symbolic substances
The Dayton Art Institute
Gift if Dianne Komminsk in memory of
LaVerne Shone

Yombe people
FEMALE FIGURE AND CHILD (PFEMBA
OR PEMBA), Late 19th- early 20th century
Wood
The Dayton Art Institute
Lent by the Felix Collection

Yoruba people
MALE FIGURE, PART OF A SET OF
IBEJI TWIN FIGURES, 20th century
Wood, pigment, glass trade beads, fiber thread
The Dayton Art Institute
Lent by Donald and Sue Dugan



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=dw01&ID=4&COM=ac>



Children in The Dayton Art Institute Collection

Chinese Art Gallery 110

Chinese

BIRTH OF A BUDDHA, 15th century

Bronze with gilding

The Dayton Art Institute

Gift of Mrs. Virginia W. Kettering

*DP&L Gallery of 19th Century
American Art Gallery 207*

Charles Soule Jr.

American, 1834-1897

BOY WITH DOG, 1860-1865

Oil on canvas

The Dayton Art Institute

Gift of Mr. Jonathan H. Winters



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=da03&ID=57&COM=ac>

*James M. Cox Pre-Columbian
Art Gallery 118*

Jailsco

MOTHER NURSING A CHILD, 100 BCE - CE 250

Ceramic and paint

The Dayton Art Institute

The Harold W. Shaw Collection

Unidentified Artist

American

CHRISTIANNA BANNER, 1850

Oil on canvas

The Dayton Art Institute

Gift of the Estate of Mr. Elmer R. Webster and
Mr. Robert A. Tisch

Nayarit

VILLAGE GROUP, 100 BCE - CE 250

Ceramic and paint

The Dayton Art Institute

The Harold W. Shaw Collection

Laura C. Birge

American, 1846-1928

HEAD OF A MOROCCAN GIRL, 1875

Oil on canvas

The Dayton Art Institute

Gift of Mr. William G. Payne

Clara Soule

American, 1835-1902

LOU HARRIES, AGE 3, 1860s

Oil on canvas

The Dayton Art Institute

Gift of Mr. and Mrs. Edward U. Kemp



Children in The Dayton Art Institute Collection

*DP&L Gallery of 19th Century
American Art Gallery 207*

Edward Edmondson Jr.
American, 1830-1884
TEMPERANCE LECTURE, 1861
Oil on canvas
The Dayton Art Institute
Gift of the Dayton Public Library

John Rogers
American, 1820-1904
THE FUGITIVE'S STORY, 1869
Plaster and paint
The Dayton Art Institute
Gift of Dr. A. Richard Kent

*Warren and Mary Webster Gallery
of Colonial & Early American
Art Gallery 208*

Unidentified Artist
American
CHILD'S WINDSOR COMB-BACK ROCKING
CHAIR , 1800-1810
Painted Wood
The Dayton Art Institute
Gift of Mrs. Virginia W. Kettering

Gallery 208

Unidentified Artist
English
CRADLE, 1661
Oak
The Dayton Art Institute
Gift of Mrs. Virginia W. Kettering

Charles Willson Peale
American, 1741-1827
JAMES CRAWFORD AND DAUGHTER, 1800
Oil on canvas
The Dayton Art Institute
Gift of Sam and Selma Maimon and the Maimon family

Ralph Earl
American, 1751-1801
MRS. JOHN NICHOLS AND
DAUGHTER, 1795
Oil on canvas
The Dayton Art Institute
Gift of Sam and Selma Maimon and Maimon family



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=da02&ID=62&COM=ac>



Children in The Dayton Art Institute Collection

Great Hall

Mr. Robert Charles Koepnick
American, 1907-1995
HUCK FINN, 1930
Bronze
The Dayton Art Institute
Gift of Mrs. Herbert Hook in memory of her
brother Mr. William C. Sherman

*17th Century Baroque Art in
Manders and France Gallery 215*

Hendrick Terbruggen
Dutch, 1588-1629
A BOY VIOLINIST, 1626
Oil on canvas
The Dayton Art Institute
Gift of Mr. And Mrs. Elton F. MacDonald



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=dw09&ID=82&COM=ac>

*Bieser Family Gallery of Late 19th
Century French Art Gallery 212*

Georges Rouault
French, 1871-1958
OUR LADY OF THE FIELDS NO. 4,
1920-1939
Oil on paper mounted on canvas
The Dayton Art Institute
Gift of Mr. John W. Sweeterman in memory of
Jeanne F. Sweeterman



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=dw10&ID=74&COM=ac>

William Adolphe Bouguereau
French, 1825-1905
THE SONG OF THE NIGHTINGALE, 1895
Oil on canvas
The Dayton Art Institute
Gift of Mr. Robert Badenhop

Sebastian Bourdon
French, 1616-1671
THE HOLY FAMILY WITH STS. ELIZABETH AND
INFANT JOHN THE BAPTIST, 1660-1665
Oil on canvas
The Dayton Art Institute
Gift of Mr. and Mrs. Elton F. MacDonald

Claude Vigon
French, 1593-1670
THE ADORATION OF THE MAGI, 1619
Oil on canvas
The Dayton Art Institute
Museum purchase in honor and in memory of
Miss Virginia V. Blakeney



Children in The Dayton Art Institute Collection

17th Century Baroque Painting in Italy Gallery 217

Giovanni Francesco Barbieri, called Il Guercino
Italian, 1591-1666
CHRISTIAN CHARITY, 1625-1626
Oil on canvas
The Dayton Art Institute
Museum purchase with funds provided by Miss Anne Chapman and the Junior League of Dayton, Ohio, Inc.

Late Medieval and Renaissance Art Gallery 220

Unidentified Artist
Venetian
MADONNA AND CHILD WITH THE FOUR EVANGELIST, mid-14th century
Tempera and gold leaf on wood panel
The Dayton Art Institute
Anonymous gift

Kresge Foundation Gallery of 16th and 17th Century European Art Gallery 218

Luca Cambiaso
Italian, 1527-1585
MADONNA AND CHILD, 1564
Oil on canvas
The Dayton Art Institute
Gift of Mr. and Mrs. Elton F. MacDonald

Giovanni di Francesco Toscani
Italian, 1370-1430
MADONNA OF HUMILITY, 1410
Tempera and gold leaf on poplar
The Dayton Art Institute
Gift of Mr. and Mrs. Elton F. MacDonald

Guiseppe Cesari, called Il Cavaliere d' Arpino
Italian, 1568-1640
THE ADORATION OF THE MAGI, 1600-1610
Oil on wood panel
The Dayton Art Institute
Gift of Mr. Robert Badenhop

Pier Francesco Bissolo
Italian, 1492-1554
THE HOLY FAMILY WITH A DONOR IN A LANDSCAPE, early 1520s
Oil on wood panel
The Dayton Art Institute
Museum purchase with funds provided by the John Berry Family, the James F. Dicke Family and the Deaccessioned Works of Art Fund



<http://tours.daytonartinstitute.org/accessart/object.cfm?TT=ac&TN=dw09&ID=92&COM=ac>

Michelangelo Anseimi
Italian, 1492-1554/56
THE HOLY FAMILY, first half of 16th century
Oil on metal foil on leather
The Dayton Art Institute
Gift of Mrs. Howell H. Howard

