THE CIRCUS
Photographs by Frederick W. Glasier

FLORIDA STATE UNIVERSITY
MUSEUM OF FINE ARTS
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# Table of Contents

Letter to the Educator ........................................................................................................3  
Common Core Standards ..................................................................................................4  
History of the Circus .......................................................................................................6  
  P.T. Barnum ..................................................................................................................7  
  The Ringling Brothers .................................................................................................8  
Frederick W. Glasier ......................................................................................................9  
Photography in the Circus ............................................................................................10  
Native American Portraits ............................................................................................11  
Women Performers ........................................................................................................13  
Clowns .............................................................................................................................15  
Glasier’s Legacy ............................................................................................................16  
Introduction to the Exhibition ......................................................................................17  

## Lesson Plans

I. Joining the Circus ........................................................................................................18  
II. Create a Trapeze Artist ..........................................................................................19  
III. Circus Act Posters .................................................................................................20  
IV. Circus History Essay ............................................................................................21  
V. Native American Essay ..........................................................................................22  

Glossary .........................................................................................................................23  
Bibliography ..................................................................................................................26  
Image List ......................................................................................................................27  
Evaluation .....................................................................................................................28
Dear Educator,

This packet was created by the Education Program at the Florida State University Museum of Fine Arts as a tool to help you teach students about Frederick Whitman Glasier’s photographs of the traveling circus. Historic photographs of American circuses give a glimpse into the hidden world of the traveling show. Within the packet, you will find information on the history of the American circus, as well as an introduction to Glasier’s life and work. You will also find educational lesson plans that apply this material to a classroom setting.

We would also like to extend to you an invitation to attend our upcoming exhibition in the Fall of 2015. The museum will be offering guided tours and events during the exhibition to help educators facilitate trips to the museum with their students. For more information about visits and tours, please contact Teri Abstein at (850) 645-4681.

Feel free to use this packet to help you prepare students for a visit to the museum as part of your regular curriculum. This packet is in accordance with the Common Core Standards. All images included in this packet are for educational use only.

We hope that this packet will be a helpful tool for you and your classroom.

Amanda Bertizlian
Dianna Bradley
Christina Cha
Elizabeth Jesse
Anna Olson
Alejandra Zamparelli-Perez
Elementary School K-5
LAFS.5.W.1.2- Write informative/explanatory texts to examine a topic and convey ideas and information clearly
VA.1.C.1.1- Create and discuss works of art that convey personal interests
VA.1.C.2.1- Describe visual imagery used to complete artwork
VA.1.C.3.1- Identify vocabulary that is used in both visual art and other contexts
VA.1.S.1.1- Experiment with art processes and media to express ideas
VA.1.S.1.2- Use varied processes to develop artistic skills when expressing personal thoughts, feelings, and experiences
VA.1.S.1.3- Create works of art to tell a personal story
VA.1.H.3.1- Identify connections between visual art and other content areas
VA.1.H.2.2- Identify objects of art that are used every day for utilitarian purposes
VA.1.H.2.3- Identify places in which artworks may be viewed by others
VA.1.F.3.1- Describe the use of art to share community information
VA.1.O.1.1- Identify and use the structural elements of art and organizational principles of design to support artistic development
VA.1.O.2.1- Create imagery and symbols to express thoughts and feelings
VA.1.O.3.1- Use personal symbols in artwork to document surroundings and community
VA.3.H.2.2- Examine artworks and utilitarian objects, and describe their significance in the school and/or community
VA.3.H.2.3- Describe various venues in which artwork is on display for public viewing
VA.4.C.1.2- Describe observations and apply prior knowledge to interpret visual information and reflect on works of art
VA.4.H.1.1- Identify historical and cultural influences that have inspired artists to produce works of art
VA.4.O.3.1- Apply meaning and relevance to document self or others visually in artwork
VA.5.H.1.4- Explain the importance of artwork to show why respect is or should be given to the work of peer or specified professional artists
SS.1.A.2.1- Understand that history tells the story of people and events of other times and places
SS.1.A.2.2- Compare life now with life in the past

Middle School 6-8
LAFS.68.W.3.7- Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate
LAFS.68.RH.1.1- Cite specific textual evidence to support analysis of primary and secondary sources
LAFS.68.RH.1.2- Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions
VA.68.C.3.2- Examine and compare the qualities of artworks and utilitarian objects to determine their aesthetic significance
VA.68.H.1.3- Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population

High School 9-12
LAFS.910.L.1.1- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking
LAFS.910.L.1.2- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing
LAFS.910.L.2.3- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening
LAFS.910.L.3.4- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies
LAFS.910.L.3.5- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings
LAFS.910.L.3.6- Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression
LAFS.910.RH.1.1- Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information
LAFS.910.RH.1.2- Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text
LAFS.910.RH.1.3- Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them
LAFS.910.RH.2.4- Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science
LAFS.910.RH.2.5- Analyze how a text uses structure to emphasize key points or advance an explanation or analysis
LAFS.910.RH.2.6- Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts
LAFS.910.W.1.1- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
LAFS.910.W.1.2- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content
LAFS.910.W.3.7- Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation
LAFS.910.W.3.8- Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation
The modern circus was created in England by Philip Astley (1742-1814), a former soldier turned showman. From his years of service in the cavalry, he displayed a remarkable talent as a horse-breaker and trainer. In 1768, Astley opened a riding-school in London, where he began performing feats of horsemanship to great success. He later hired acrobats, rope-dancers, and jugglers, interspersing their acts between his equestrian displays in order to bring novelty to his performances. Another addition to the show was the clown, a character borrowed from the Elizabethan theater, who filled the pauses between acts with comedic routines. With that, the modern circus—a combination of equestrian displays and stunts of strength and agility—was born.

Circus performances originally were given in temporary wooden structures called circus buildings. Soon every major European city had at least one permanent circus, whose architecture rivaled the most flamboyant theaters. Although buildings would remain the choice setting for circus performances in Europe well into the twentieth century, the circus adopted a different format in the United States.
In the early nineteenth century, the United States was a new, developing country with few cities large enough to sustain long-term resident circuses. To reach their public, showmen had little choice but to travel light and fast. In 1825, **Joshuah Purdy Brown** (1802-1834) became the first circus entrepreneur to replace the usual wooden construction with a full canvas tent, a system that had become commonplace by the mid-1830s.

The first circus elephant in the United States was purchased by **Hachaliah Bailey** (1775-1845), which he named “**Old Bet**.” With the elephant, he formed the Bailey Circus, which also included a trained dog, several pigs, a horse, and four wagons. This unique attraction became a prototype of the American circus—a traveling tent-show coupled with a menagerie that was run by businessmen.

**Phineas Taylor Barnum** (1810-1891) was an American showman and businessman remembered for founding the **Barnum & Bailey Circus**. He, however, did not enter the circus business until he was 60 years old.

In 1870, together with fellow businessman **William Cameron Coup**, he established the **P.T. Barnum’s Grand Traveling Museum, Menagerie, Caravan & Hippodrome**, a traveling circus, menagerie, and museum of animal and human oddities. At the time, it was the largest circus venture in American history. The circus grounds covered five acres and accommodated 10,000 seated patrons at a time. The show was an astounding success: Barnum grossed $400,000 in his first year of operation.

In 1881, Barnum joined forces with **James Anthony Bailey**. Following the death of Barnum in 1891, Bailey carried the Barnum & Bailey Circus to new heights of popularity. The traveling show rode the rails on 85 railroad cars, employed more than 1,000 people, consisted of five rings and stages, and included the largest mobile menagerie anywhere.
The Ringling Brothers Circus was founded in 1884 by the seven Ringling brothers: Alf T. Ringling, Al Ringling, Charles Ringling, John Ringling, and Otto Ringling, Henry Ringling, and Gus Ringling. Each of the brothers had a unique role in managing the circus: Alf publicized the show; Al picked the acts; Charles produced; John supervised transportation; Otto was the treasurer; and Gus arranged advertising. As time went on, the brothers’ show grew bigger, and a series of business deals enabled them to absorb some of their competition. The Ringling brothers purchased the Barnum & Bailey Circus in 1907, but continued to run the circuses separately. They were finally merged in 1919 and billed together as “The Greatest Show on Earth.”
Frederick Whitman Glasier (1866-1950) is remembered for photographing the American circus during its heyday, 1890-1925. He was born in Adams, Massachusetts and his father was a civil-war veteran who worked in the local textile industry. While Glasier is most known for his photographic work, he changed professions quite often. Before he became a photographer, he worked as a jeweler, print-maker, and publisher.

Glasier wore a Stetson hat, cowboy boots, and a handlebar mustache. He traveled with the Barnum & Bailey and Sparks circuses for an unknown amount of years. During this time, he worked as an official photographer for these circuses.

During the early 20th century, entertainment was scarce and the circus’ arrival at any given town was the most grandiose event that could possibly occur. Glasier succeeded in permanently capturing the excitement and raw energy of the vivacious circus through his photographs. With his portraits of clowns and other performers, Glasier also revealed the soul of the circus. The haunting stares and intimate poses of his subjects speak directly to the viewer and offer everything from delight to despair.

Glasier died at the age of 84 from a cerebral brain hemorrhage. His wife was then left with all of his photographs and artistic belongings. His works of art have left an enormous impact on the development of portraiture in photography.
In the early twentieth century, photography was not always accepted as an artistic medium since it was a relatively new invention. A context for appreciating the work of a photographer did not yet exist. This was the case during Frederick Glasier’s time from 1890 to 1925. Glasier, among other photographers of the time, were basically inventing the medium. While photography was not yet being used for aesthetic purposes, Glasier had an artistic eye, documenting circus life in a photojournalistic manner. About 1700 of his original glass plates are in existence today.

Photographic portraits were in high demand by the public. Glasier recognized this interest and produced commercial quality images that were often intended for publicity purposes by circus companies like Barnum & Bailey. He looked towards the artistic conventions of the nineteenth century portrait tradition and adopted those characteristics into his photography. The organized composition, rigid poses, painted backdrops, and dramatic lighting all add up to create an intimate and dramatic documentation of the people that made the circus a reality.

Glasier was a pioneer in the field of photography and considered to be a master at action shots. While his contemporaries were making long exposure shots, Glasier was being innovative and going a different route. He was able to capture such spectacles as a trapeze artist flying through the air and a man on a high wire. With his innovative method, Glasier dramatically froze the circus performers as they glided through midair.
Besides circus performers, Glasier also shot portraits of Native Americans who worked in Buffalo Bill Cody’s Wild West shows. Wild West shows emerged around the same time as circuses and they often joined with circuses, such as the Ringling Brothers. Wild West performances strived to conjure up a romantic glamour recalling the days of the American frontier. These performances tended to be more fantasy than reality.

Audiences could anticipate sharpshooting acts, where both cowboys and cowgirls would shoot at targets, rodeo tricks like lassoing horses or buffalo, reenactments of life on the frontier, and staged fights between cowboys and Native Americans. Animals also made up a large part of the show as well. A relatively large number of buffalo, horses, donkeys, and even elk accompanied the performers.

Although cowboys and Native Americans really did once inhabit the Old West, the action-packed stories that filled the narratives of Wild West shows were greatly embellished. Our view of the Wild West today is largely influenced by these shows and their descendant, the Western film genre. While the image of cowboys was built up to make them rugged heroes of the frontier, Native Americans had their image of “vicious savages” further cemented in the public mind.
The members of Native American nations like the Ogala Lakota Tribe willfully agreed to become part of the act. Despite their continued portrayal as warlike and “savage” in the Wild West show acts, many enjoyed and even preferred being a part of the show rather than living on the reservation. For some, life with the Wild West show offered a constant source of food, monetary compensation, transportation, living accommodations, and better treatment. On the reservation, the Ogala Lakota were forbidden to wear their traditional dress or participate in certain activities such as dancing or hunting. While the context of their dances and dress changed in the Wild West show, some Native Americans believed that it helped to preserve their culture.

Glasier’s work includes portrayals of Wild West shows and the life of those who traveled with it. While he captured his fair share of sharpshooters and equestrians, Glasier was particularly captivated by Native Americans. He reportedly claimed he was of Native American blood. Fascinated by their culture and history, Glasier photographed many portraits of Native Americans in Wampanoag county, as well as members of the Pawnee Tribe. His photographs speak to his respect for Native Americans and just like his other subjects, he brings out the individual nature of his subject through his work.
The circus stands out as an early career opportunity for women in the United States around the turn of the twentieth century. From bearded ladies to snake charmers, to bareback riders to high fliers, the circus was one place where women could escape the social and moral norms of the Victorian era and earn a living doing it. While circuses promoted men with a rags-to-riches story of how they made it to circus stardom, the women almost always came from a well-off, well-known, established performing family.

One of the most famous circus performers during the early 20th century was Irene Montgomery. She was a bareback rider and a high flying act doing tricks on a swinging ladder way up in the air. Women like Montgomery often performed in multiple acts in a circus, and had to be in top physical shape in order to successfully complete their daring feats.
Women were front and center in many circuses’ promotional materials. This attested to women’s changing, more public roles in society. A circus woman felt a sense of freedom many of her contemporaries did not experience. However, it was also regularly emphasized in the media that female circus performers never traveled without a husband, parent, or brother, to preserve the morality of the circus.

Pete and Florence Mardo, Sparks Circus. 1923. Photograph by F. W. Glasier
Comic clowns were an aspect of the circus that was largely expected and anticipated. They acted as a source of amusement for patrons and a sense of relief from the animals and acrobat activities. Clowns were representative of various countries and were experts of various forms of humor. Glasier was able to capture the soul of the comedians and the circus as a whole through his photographs.
By the end of his life, Frederick Glasier had amassed a collection of nearly 2,000 photographic plates. Shortly after his death, Emma Glasier, his wife, offered the plates to the Ringling Museum in April 1953. The Circus Museum, however, was unable or unwilling to purchase them at that time. Nearly a decade later, the next known owner of the plates, Andy Palmer, offered the plates again to the Ringling Museum in 1961. The entire collection was purchased by the museum on December 7, 1963 for a total sum of $1,500, and has remained in the Ringling Museum of the Circus ever since that time.

Although suffering some damage due to flooding in storage, most of Glasier’s fragile glass plates have survived to be printed and enjoyed by the public today. They are documents of a bygone era, recording the golden days of the circus when its scope, size, and social impact were unrivaled. Furthermore, they serve as examples of the professional portrait tradition as it existed at the turn of the century.
Frederick Glasier’s photographs, taken during the early twentieth century, offer an unprecedented look into the essence of the circus when it was in its heyday. These images portray an intimate perspective of what the performers dressed like, as well as what the circus looked like when it was at the height of its popularity. With unrestricted access to all areas of the circus, Glasier captured behind the scenes views that would not have been witnessed by the public under the big tent.

The prints in the exhibition are a product of a digital process that involves scanning gelatin silver prints made from the original glass negatives and printing them with carbon based inks on archival paper. This process allows for the prints to be enlarged to a size that Glasier never would have been able to produce at the time, exposing new detail and providing a renewed clarity for the modern viewer to enjoy.
Lesson Plan: Joining the Circus

**KEY OBJECTIVE:** Students will learn about the history of the circus and analyze the lifestyle of a performer or worker in the circus.

**RELEVANT STANDARDS:**
LAFS.5.W.1.2; VA.1.C.1.1; VA.1.C.2.1; VA.1.C.3.1; VA.1.S.1.1; VA.1.S.1.2; VA.1.S.1.3; VA.1.O.2.1; VA.1.O.3.1; VA.4.O.3.1; SS.1.A.2.1; SS.1.A.2.2

**GRADE LEVEL:** K-5  
**TIME NEEDED:** 1 class session

**MATERIALS:**
- paper
- markers
- fabric
- glue

**PROCEDURE:**
1. Explain the history of the circus and lifestyle of workers and performers of the turn of the century. Include information about travel, living arrangements, animal care, and financial gain.
2. Have students consider what they would do if they became a member of the circus.
3. Let students design their costume, drawing themselves in their costume on a piece of paper. Let them use markers or even glue pieces of cut fabric on the page to give the costume a fun effect on the paper. On the back of the page have students describe their day as a worker or performer in the circus including any animals they may encounter in a normal day at their circus job.

**DISCUSSION QUESTIONS:**
1. What do you think it would have felt like to be a member of the circus?
2. Would you like moving around every day? Living on a train or in tents?
3. How do you think circuses have changed in the last 100 years? (e.g. Do they still travel by train everywhere?)

**EVALUATION:**
Can students define what being a member of a mobile circus could be like? Are students able to see the history of the circus and see how it has affected the circus today?
KEY OBJECTIVE: Trapeze artists were regularly part of the traveling circus, and their thrilling aerial stunts served as a major attraction for audiences. Circus photographers like Glasier were interested in capturing these performers in action with their cameras for the sake of art. This lesson plan will allow students to understand this fascination with immortalizing a fleeting moment by creating their own swinging trapeze artist.

RELEVANT STANDARDS:
VA.1.H.3.1; VA.1.O.2.1; VA.4.H.1.1; VA.5.H.1.4

GRADE LEVEL: K-5

TIME NEEDED: 1 class session

MATERIALS:
white construction paper
colored pencils
scissors
straw
yarn
glue

PROCEDURE:
1. Cut a straw in half and string a piece of yarn through one half. Then tie the ends of the string together.
2. Sketch the outline of a trapeze artist on white construction paper. Use colored pencils to create a trapeze artist, being sure that the front has a face and the back looks like the back of a head.
3. Next, carefully cut out the trapeze artist using scissors. Decide how the trapeze artist should hang from the “bar” and glue the figure to the straw. Allow time to dry.

DISCUSSION QUESTIONS:
1. Why do you think circus photographers were interested in capturing moving subjects?
2. If you were a circus photographer, what subjects would you be interested in photographing? Why?

EVALUATION: Are students able to put themselves in the shoes of a circus photographer?
KEY OBJECTIVE: Students will learn about the advertising techniques of the circus and how these posters played an important part in generating large audiences. By incorporating these techniques, students will create posters to effectively advertise their own circus acts. Students will also practice evaluating their own works as well as other students. Parallels will be drawn between the advertisements of the past century and those used by circuses in modern times.

RELEVANT STANDARDS:
VA.1.H.2.2; VA.1.H.2.3; VA.1.F.3.1; VA.1.O.1.1; VA.1.O.2.1; VA.1.O.3.1; VA.3.H.2.2; VA.3.H.2.3; VA.4.C.1.2; VA.4.H.1.1

GRADE LEVEL: K-8  
TIME NEEDED: 2 class sessions

MATERIALS:  
poster board or construction paper  
coloring utensils

PROCEDURE: Show examples of posters used to advertise the circus and specific circus acts from the twentieth century. Discuss what makes the advertisements attractive in terms of design and how they are effective.

Have students create posters for their own circus act. Ask them to consider these questions when designing their poster:

1. What is the theme of your poster? What images should you use to convey your theme?
2. How can color and shapes be used to create a certain mood or atmosphere?
3. What role does composition (or placement of figures) play in advertisement? Why is it important to make the focus of the advertisement prominent?
4. What images or symbols should you use to attract audiences? What would make you want to go see your circus act?

Once the students have finished their posters, encourage them to share and evaluate each other’s artworks. Were they successful in making others want to come and see their act? What could be improved upon to make their poster more appealing?

DISCUSSION QUESTIONS:
1. What design or artistic techniques make the circus posters of the twentieth century so effective?
2. How have circus advertisements changed from the twentieth century compared to modern times?

EVALUATION:
Are students able to create effective advertisements for their own circus acts? Are they able to identify what design elements in their own works and their peers make advertisements both persuasive and appealing aesthetically? Can they compare and contrast twentieth century circus advertisements with modern day ones?
KEY OBJECTIVE: Students will grasp the changes to the circus over time and create a paper mapping out and highlighting key changes in the circus over time.

RELEVANT STANDARDS:
LAFS.910.L.1.1; LAFS.910.L.1.2; LAFS.910.L.2.3; LAFS.910.L.3.4; LAFS.910.L.3.5; LAFS.910.L.3.6; LAFS.910.RH.1.1; LAFS.910.RH.1.2; LAFS.910.RH.1.3; LAFS.910.RH.2.4; LAFS.910.RH.2.5; LAFS.910.RH.2.6; LAFS.910.W.1.1; LAFS.910.W.1.2; LAFS.910.W.3.7; LAFS.910.W.3.8

GRADE LEVEL: 6-12  TIME NEEDED: 2-3 class sessions

MATERIALS:
writing supplies
research material

PROCEDURE:
1. Teach students the history of the circus. Include information on Wild West shows and how they fit into the theme.
2. Allow students time to research current circus structure and production.
3. Have students write a small paper comparing and contrasting the circus of the past (turn of the century) to the circus of today
4. OR have students write a paper tracking the changes to the circus and how it progressed over time.

DISCUSSION QUESTIONS:
1. What sets the American circus apart from the original European style, horse exhibition circuses?
2. How has the circus adapted its use of animals in its productions?
3. How does the Wild West show fit in with the American circus and how does it stand apart on its own?

EVALUATION:
1. Are students able to give distinct differences between the circuses of the past and the circuses of today?
2. Have students pulled what they have learned from the museum and from the lesson into their papers well?
KEY OBJECTIVE: Students will conduct research on images of Native Americans and compare and contrast the differences between those by Frederick W. Glasier and the depictions of Native Americans from other Wild West shows, like those in the Buffalo Bill’s Wild West. Students will examine how these images relate to such ideas as the “Noble Savage” and the violent, warlike stereotypes of Native Americans at the time. Students may also draw connections to these images and stereotypes and how they relate to the condition of Native Americans in modern day times.


GRADE LEVEL: 9-12 TIME NEEDED: 2-4 class sessions

MATERIALS: writing utensils paper or word processor research materials (internet or library books)

PROCEDURE:
1. Introduce the prompt to students and address any preliminary questions they may have regarding the subject matter.
2. Use the library and/or internet to conduct research.
3. Allow for one to two class sessions for students to write their essays.
4. (Optional) Convene after the essays are completed and discuss the students’ findings and thoughts on the topic.

DISCUSSION QUESTIONS:
1. What qualities of Frederick W. Glasier’s photography (if any) evoke the stereotype of the “Noble Savage?”
2. How do images of Native Americans differ among other Wild West shows? What are the characteristics of the roles they took on for the show?
3. Do you think the government may have utilized Native Americans popular portrayal as “war-like” and “savage” in Wild West shows to help justify the seizure of Native American lands with military force?
4. Do you see any similarities between the depictions of Native Americans as “noble savages” or any other stereotype in today’s culture?

EVALUATION:
1. Do students understand the ways in which Native Americans were portrayed in the twentieth century?
2. Can students draw connections between these portrayals and cultural portrayals of Native Americans in modern times?
<table>
<thead>
<tr>
<th><strong>GLOSSARY</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASTLEY, PHILIP</strong></td>
</tr>
<tr>
<td>An English equestrian, circus owner, and inventor, regarded as being the “father of the modern circus.”</td>
</tr>
<tr>
<td><strong>BAILEY, HACHALIAH</strong></td>
</tr>
<tr>
<td>In 1808, he purchased an elephant which he named “Old Bet” that became the first circus elephant in the United States. With the elephant, he formed the Bailey Circus, which also included a trained dog, several pigs, a horse, and four wagons.</td>
</tr>
<tr>
<td><strong>BAILEY, JAMES ANTONY</strong></td>
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<tr>
<td>An American circus ringmaster, he established the Barnum &amp; Bailey Circus together with P.T. Barnum.</td>
</tr>
<tr>
<td><strong>BARNUM, P.T.</strong></td>
</tr>
<tr>
<td>An American showman and businessman remembered for founding the Barnum &amp; Bailey Circus.</td>
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<tr>
<td><strong>BARNUM &amp; BAILEY CIRCUS</strong></td>
</tr>
<tr>
<td>An American circus company created by James Antony Bailey and P.T. Barnum. It later merged with the Ringling Brothers Circus in 1919.</td>
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<tr>
<td><strong>BROWN, JOSHUAH PURDY</strong></td>
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<tr>
<td>A businessman who made the circus even more portable when he developed a canvas tent to house the entertainment, rather than the traditional wooden circus buildings that were laborious to tear down and transport.</td>
</tr>
<tr>
<td><strong>BUFFALO BILL CODY’S WILD WEST</strong></td>
</tr>
<tr>
<td>A circus-like attraction that toured annually. Visitors would see feats of skill, staged races, and reenactments. Performers would act out the riding of the Pony Express, Native American attacks on wagon trains, and stagecoach robberies. Many historical western figures, like Sitting Bull, participated in the show. The show influenced many 20th century portrayals of “the West” in cinema and literature.</td>
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<tr>
<td><strong>CLOWN</strong></td>
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<tr>
<td>A circus performer who employs slapstick or similar types of physical humor. A clown commonly wears outlandish costumes featuring colorful wigs, distinctive makeup, exaggerated footwear, and colorful clothing.</td>
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<tr>
<td>Term</td>
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<tr>
<td>COWBOY</td>
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<tr>
<td>EQUESTRIAN</td>
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<tr>
<td>GLASIER, EMMA</td>
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<tr>
<td>GLASIER, FREDERICK W.</td>
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<tr>
<td>GLASS PLATES</td>
</tr>
<tr>
<td>LONG-EXPOSURE PHOTOGRAPHY</td>
</tr>
<tr>
<td>MENAGERIE</td>
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<tr>
<td>MONTGOMERY, IRENE</td>
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<td>RINGLING BROTHERS</td>
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<td>RINGLING MUSEUM</td>
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<td>SHARPSHOOTER</td>
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<td><strong>THE GREATEST SHOW ON EARTH</strong></td>
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<td><strong>WAMPANAOG</strong></td>
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Astley’s Amphitheater. <https://londonhistorians.files.wordpress.com/2011/01/450px-astleys_amphitheatre.jpg>


Glasier, Frederick W. Gertrude Dewar, Mademoiselle Omega, Brockton Fair, Massachusetts. 1908. <http://www.cigarcitymagazine.com/articles/people/item/american-photographer-frederick-w-glasier>

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Irene Montgomery. <https://www.nwhm.org/blog/throwbackthursday-step-right-up-step-right-up-step-right-up/>

Was this material adaptable for introduction to your students?

All    Some    None

Did you feel the packet adequately provided the information and materials on the topics covered by the exhibition?

All    Some    None

Was the packet presented in an organized manner?

All    Some    None

Would you like to continue to receive materials from FSU Museum of Fine Arts?

Yes    No

Did you use any of the suggested activities in your classroom?

All    Some    None

If so, were they successful?

All    Some    None

Do you have any other comments or suggestions for us regarding the Education Packet?