Raffaella Picello
Anne Elise Adams

CLIL ART ACTIVITIES

PER IL IV ANNO

CROSS CURRICULAR RESOURCES FOR SUBJECT AND LANGUAGE TEACHERS

EDITORI LATERZA

© 2014, Gius. Laterza & Figli, Roma-Bari

Edizione digitale 2014

L'Editore è a disposizione di tutti gli eventuali proprietari
di diritti sulle immagini riprodotte, nel caso non si fosse
riusciti a reperirli per chiedere debita autorizzazione.

*Le fotocopie per uso personale del lettore
possono essere effettuate nei limiti del 15%
di ciascun volume dietro pagamento alla SIAE
del compenso previsto dall'art. 68, commi 4 e 5,
della legge 22 aprile 1941 n. 633.*

*Le riproduzioni effettuate per finalità di carattere professionale,
economico o commerciale o comunque
per uso diverso da quello personale possono essere effettuate
a seguito di specifica autorizzazione rilasciata da CLEARedi,
Centro Licenze e Autorizzazioni per le Riproduzioni Editoriali,
Corso di Porta Romana 108, 20122 Milano,
e-mail: autorizzazioni@clearedi.org, sito web: www.clearedi.org.*

Servizi editoriali a cura di **Pagina, soc. coop.**, Bari.

ISBN 978-88-421-1305-8

Editori Laterza
Piazza Umberto I, 54 70121 Bari
e-mail: redazione.scol@laterza.it
http://www.laterza.it

Questo prodotto è stato realizzato
nel rispetto delle regole stabilite dal Sistema
di gestione qualità conforme ai requisiti
ISO 9001:2008
valutato da Certi W e coperto
dal certificato numero IT.12.0160.QMS

CONTENTS

UNIT 1 Innovators 1

The conquest of reality 1
Leon Battista Alberti and the invention of perspective 5
Masaccio: painter of a heroic humanity 6
Antonello da Messina and the use of oil paint 8

UNIT 2 Visions 10

Protagonists of the Italian Renaissance (A) 10
Protagonists of the Italian Renaissance (B) 11
A silent revelation 12
The technique of fresco painting 14
Geometry and divine premonitions 15
"This is my beloved Son, in whom I am well pleased" 17

UNIT 3 Courts and patrons 19

Early Renaissance patronage 19
The Medici Palace in Florence 20
The Ducal Palace in Urbino 22
A letter from Federico da Montefeltro 24
The Ducal Palace in Mantua 24

UNIT 4 Treasures from the Low Countries 27

Flemish painting 27
Marriage or betrothal? 28
Painting that challenges sculpture 29
Painting that rivals the theatre 31

UNIT 5 Wars and battles 33

Painting wars and battles 33
A chivalric tournament 34
When faith and perspective meet 36
Commenting on contemporary events 38

UNIT 6 Artists at the mirror 40

A new self-awareness 40
Leonardo's unknown self-portrait 41
An intriguing portrait 43
A self-celebration 44
The self-portrait as an exploration of the inner self 45

UNIT 7 Triumphs and ecstasies 47

The early 17th century in Rome 47
The triumph of the gods 48
The triumph of a pope 51
The triumph of faith and illusionism 53
The triumph of faith and form 54

UNIT 8 The five senses 56

The magic of still-life painting 56
Sight 58
Touch 59
Taste 62
Smell 63
Listening to the music 65

UNIT 9 Families 66

Caravaggio and the importance of light 66
The Holy Family 67
In the carpenter's workshop 68
A royal family 71

UNIT 10 Great masters of Baroque architecture 73

Baroque architecture in Italy 73
Bernini and the experience of dynamic space 74
A mathematical illusion 76
A sacred kaleidoscope 78

Avvertenza

- Gli asterischi indicano il grado di difficoltà crescente, da uno a tre, di ogni esercizio.
- Il simbolo MIND THE GAP evidenzia brani con lacune testuali richiamate negli esercizi.

Unit 1 INNOVATORS

The conquest of reality

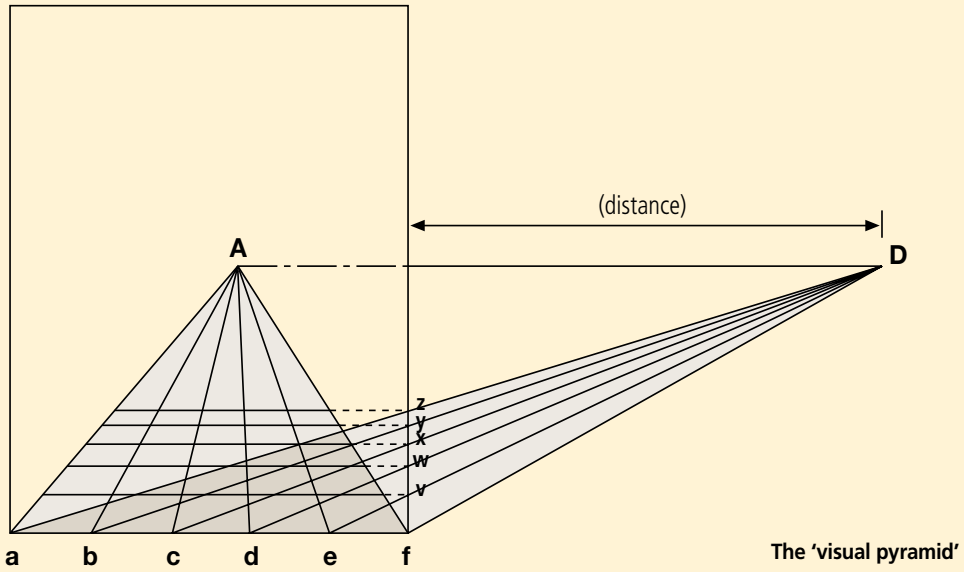
The early Renaissance marked a period of cultural rebirth, known as Humanism, fuelled by a renewed interest in classical antiquities and by the conquest of new scientific and philosophical knowledge that enriched the arts. A turning point in the development of the arts came with the invention of linear perspective by Filippo Brunelleschi, as theorised by Leon Battista Alberti, which introduced a sense of infinity into the realm of human understanding. Perspective represented a new understanding of space as a universal fact, measurable through human reason, as British art historian Ernst Gombrich writes:

"It was a momentous event in the history of art when the two [the creation of illusion and the imitation of reality] came together in the early 15th century in the City of Florence. I am alluding to the famous experiment made by the great architect Filippo Brunellesco. Brunellesco put the methods of Italian painters in rendering objects in space to the test by creating a device that permitted the comparison between the appearance of a building – the Florentine Baptistery – from a given viewpoint and its depiction on a flat panel. Since the device is lost and we only have a description in the earliest biography of the architect, there are almost as many interpretations of what Brunellesco did as there are modern writers on the subject.

What matters in the present context, however, is only that the device must have been constructed on the basis of geometrical optics. It has never seemed surprising to me that a great architect such as Brunellesco should have been familiar with these elementary theoretical facts. We need only imagine him being asked during the erection of the famous cupola of the Florentine cathedral whether the lantern of the cupola would be visible from the piazza below. It would have been clear to him that all that was needed to answer this question was to draw an imaginary line from the lantern to the point in question. If it was blocked by a building the lantern would be occluded, if the path was free it would be visible. Something very much like this reasoning may have prompted the architect to take up his Position a few steps inside the cathedral to look out at the Baptistery which lies opposite. He could then plot the Position of the imaginary line against the door-frame, or conceivably against a net or veil hung across the opening, and this would give him the reference points for his panel. The comparison between the panel and the real building would also have convinced painters how far their traditional methods of representing architectural features needed adjustment to conform with the facts of vision.

[...] The first text we have in which the procedure is expounded dates from the early Renaissance. It is Leon Battista Alberti's *De Pictura*, which was written in 1435, the Italian translation being dedicated to Brunellesco. Alberti takes his starting point from a discussion of the visual rays which enter the eye from the outside world. Since these rays come from various sides and meet in the eye, he speaks of a 'visual pyramid', which we can imagine composed of fine threads gathered in a bunch at one end, which is located in the interior of the eye. Geometry tells us that any parallel transversal section through this pyramid will be proportional to any other, and it is on this basic geometrical fact that Alberti grounds his theory of perspective: 'A painting will be the intersection of a visual pyramid at a given distance, with a fixed centre and certain position of lights, represented artistically with lines and colours on a given surface. Let me tell you what I do when I am painting. First of all, on the surface on which I am going to paint, I draw a rectangle of whatever size I want, which I regard as an open window through which the subject to be painted is seen.'

Given this basic assumption, Alberti proceeds to explain how to represent the gradual diminution of objects as they recede from the window, by explaining the accurate construction of the appearance of a floor consisting of square tiles. The prolongations of the sides of the square will naturally meet at one point on the horizon, each one appearing as a trapezoid. The rule for finding the diminution of the transversals is less easily explained, but Alberti shows that it will depend on the distance of the eye from the plane. The resulting geometrical scaffolding for representing the level ground on which the scene to be viewed through the window can be enacted is known as the *costruzione legittima*. This conception of the picture as a window within which at least some of the distances can be measured or calculated has proved so powerful an intellectual tool that it was destined to conquer the world. It spread from Florence to the other parts of Italy and was soon adopted by painters north of the Alps." (Ernst Gombrich, *Western Art and the Perception of Space*, in *Space in European Art: Council of Europe Exhibition in Japan*, 1987, pp. 5-7)



The 'visual pyramid'

Indeed, painting was soon to absorb these novelties and become the dominant art form of the Renaissance. Masaccio revolutionised it through his use of light: his figures no longer resemble those painted in the Middle Ages owing to the sculptural and natural solidity attained by their bodies. A further novelty in this period was the introduction of oil paint in Italy. The painters of the Low Countries, especially Flanders, were the first to master the use of oil paint. With the new medium painters were able to work with an unlimited range of tones and colours that gave a glowing quality to their works. Antonello da Messina was responsible for introducing this new medium to Northern Italy.

Reading [**]
Understanding content

1. Referring to the above passage, match the sentence halves by filling in the boxes with the right letters.

1. Humanists were attracted to the achievements of the classical past and	☐	a. was based on geometrical principles.
2. Among the greatest achievements that influenced both architecture and painting	☐	b. produce exceptionally rich colours and sharp details.
3. Thanks to one-point perspective visual experience	☐	c. encouraged the study of classical literature, philosophy, history and art.
4. For the first time Masaccio painted	☐	d. figures which cast shadows and were characterized by a realistic three-dimensionality.
5. Oil paint helped	☐	e. was the use of linear perspective.

Speaking [*]
Practicing language skills

2. With the help of your teacher, guess the meaning of the following words from the text.

a. Device: .....

b. Viewpoint: .....

c. Ray: .....

d. Thread: .....

e. To recede: .....

f. Glowing: .....

Vocabulary [*]
Use of dictionary

3. Find the meaning of the following verbs taken from the text above. In each case the infinitive of the verb is given. Use your monolingual dictionary to find the correct meaning in context.

a. To fuel: .....

b. To render: .....

c. To prompt: .....

d. To plot: .....

e. To attain: .....

f. To resemble: .....

Writing [***]
Interpreting primary sources

4. Answer the following questions.

a. What did Gombrich consider to be a major breakthrough in the 15th century?

.....

.....

b. How did Brunelleschi's device work?

.....

.....

c. Did Alberti's ideas differ from Brunelleschi's?

.....

.....

d. What did the term 'visual pyramid' refer to?

.....

e. What definition of a painting did he provide according to this concept?

.....

.....

.....

f. How could a painter represent the gradual diminution of objects?

.....

.....

.....

.....

g. Why did Alberti compare the picture to a window?

.....

.....

Leon Battista Alberti and the invention of perspective

MIND THE GAP

☐ Up to that point his architectural experience was purely theoretical. But in 1447 he began the transformation of the Gothic church of San Francesco in Rimini, commissioned by Sigismondo Malatesta, as a memorial place for this ruler's family.

☐ Unlike Vitruvius, he explained to architects how buildings should be built, not how they were built. His book *De Re Aedificatoria* would remain the classic treatise on architecture from the 16th century until the 18th century.

☐ The façade of Santa Maria Novella (1458-71) is considered Alberti's greatest achievement, since it allows the pre-existing and newly added parts of the building to set a clear example of the new principles he proposed.

☐ The front of the Palazzo Rucellai, executed in 1446-51, as well as the unfinished Tempio Malatestiano in Rimini (1450) were the first buildings that Alberti designed and attempted to build based on his architectural ideals.

☐ Leon Battista Alberti was born in Genoa in 1404 to an important Florentine family that had been exiled from Florence since 1387. Back in Florence in 1429 he incessantly studied Florence's great architecture and art.

☐ His two main architectural writings are *De Pictura* (1435), in which he expounds the importance of painting as a basis for architecture, and *De Re Aedificatoria* (1450), his theoretical masterpiece on architecture inspired by Vitruvius' *Ten Books on Architecture*.

Leon Battista Alberti, Rucellai Palace, 1446-52, Florence

Reading [**]
Understanding content

1. **Read and number the paragraphs in the right order.**

Vocabulary [***]
Language build-up

2. **Guess the meaning of each of the words from the text.**

a. Treatise: .....

b. Achievement: .....

c. Allows: .....

d. Added: .....

e. Attempted: .....

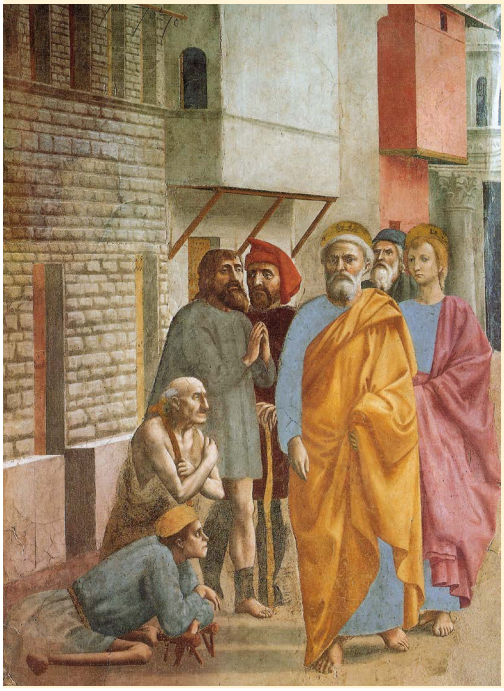
f. Incessantly: .....

g. Masterpiece: .....

Masaccio: painter of a heroic humanity

Reading aloud

Masaccio studied the international ..... of Gentile da Fabriano and combined visual perspective and fascination with texture with the monumental ..... inaugurated by Giotto. In his works, from the *Trinity* to the frescoes in the Brancacci Chapel, Masaccio used ..... as never before: a single lateral source brightens one side, so that the ..... cast a dark shadow behind them. In addition, light adds roundness to the limbs and creates three-dimensional bodies that seem to occupy real ..... and whose garments fall like real fabric. Paradoxically, as some ..... have noted, the central figures in the *Trinity*, rather than representing sacred characters,



Masaccio, *St. Peter Healing the Sick with His Shadow*, 1426-27
[Church of Our Lady of Carmel, Brancacci Chapel, Florence]

appear like solid ..... beings, even more real than the kneeling donors at the sides. Masaccio also used perspective to add a sense of spatial depth. Giotto's paintings had an illusionary ..... of only a minimal space, but Masaccio's seems unlimited. The streets in his ..... are lined with typically medieval Florentine houses that recede according to accurate perspectival principles and are populated by figures whose ..... appear naturally convincing and who are capable of expressing intense human emotions.

Reading & Listening [***]
Practicing your language skills

1. Read the previous text and complete it with the missing words.

critics • figures • depth • style • human • light • proportions • frescoes • forms • space

Speaking [*]
Practicing language skills

2. In pairs, decide which of the following adjectives best describe the works you know by Masaccio.

detailed • three-dimensional • dramatic • individualized • mystic • weightless • rounded • graceful • elongated • monumental • flat • dynamic • foreshortened

Speaking [***]
Critical thinking

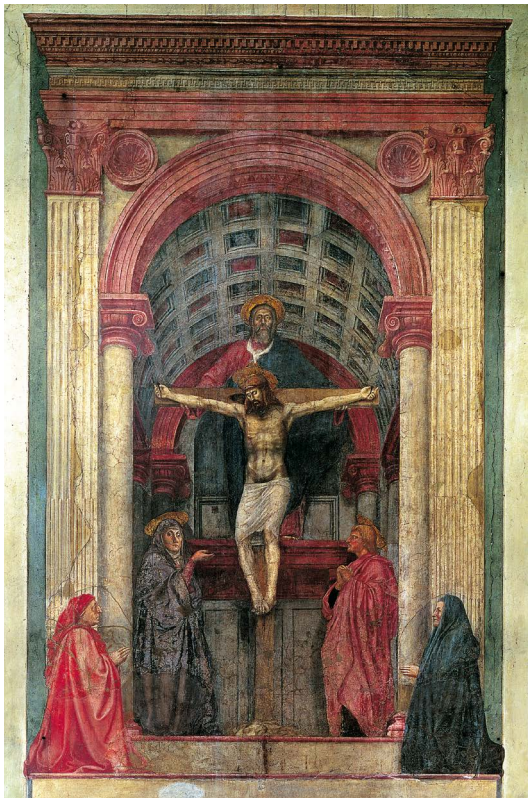
3. With your teacher's help, reflect on the application of linear perspective in Masaccio's *Trinity*. Consider the following aspects:

a. Where the viewpoint is located;

b. How the figures' proportions are achieved;

c. How the pictorial construction of the barrel-vaulted ceiling is rendered;

d. References to Brunelleschi.



Masaccio, *Holy Trinity*, 1425
[Church of Santa Maria Novella, Florence]

Antonello da Messina and the use of oil paint

MIND THE GAP

Born in Sicily, Antonello was probably trained under the painter Colantonio in Naples, a city which had strong links with the Netherlands. ☐ Works in oil by Jan Van Eyck and Rogier Van der Weyden are recorded there from an early date. Antonello is then documented in Venice in 1475-76, ☐ and built a structure for the great altarpieces of Giovanni Bellini. From the Flemish painters Antonello derived an interest in landscapes, ☐. He was sought after for his portraits, but like his Northern precursors, he was equally gifted as a painter of religious subjects in small, cabinet pictures, like *St. Jerome in His Study*. Beside showing a complete mastery of the technique of oil painting, ☐. The light illuminating the foreground enters the picture from the viewer's space, ☐. As in Flemish painting, the open arch in the front of the palace not only frames the interior view, but also provides the occasion for an enchanting genre scene of a partridge, a peacock and a brass bowl with water.

Antonello da Messina, *St. Jerome in His Study*, about 1475
[National Gallery, London]

Reading [**]
Understanding content

1. Five phrases have been removed from the passage. Insert them in the right box.

a. One is impressed by the geometric clarity of the interior and the scaling of the saint to the building he inhabits.

b. While the interior of the palace is lit from the windows along the back wall.

c. Which were also important for the Venetian tradition.

d. Here, between 1438 and 1442, René of Anjou briefly ruled as King of Naples and of Sicily.

e. Where he painted an altarpiece for the church of San Cassiano.

Writing & Speaking [**]
Summarizing ideas

2. Make notes on the main points listed below. In pairs, summarize your notes verbally.

a. The artist's initial contacts with Flemish painting.

b. Antonello's influence on Northern Italian painters.

c. Genres mastered by Antonello.

d. Evidence of Netherlandish painting in the *St. Jerome*.

Unit 2 VISIONS

Protagonists of the Italian Renaissance (A)

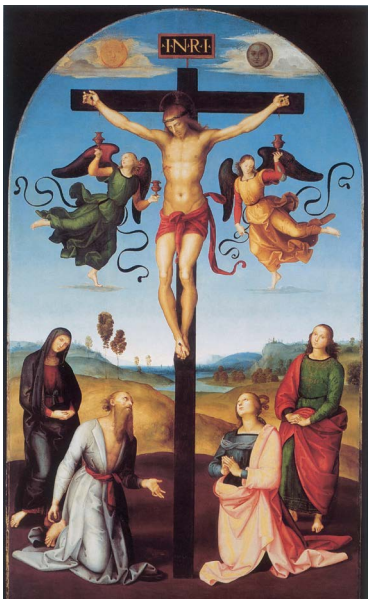
☐ The painting represents the Virgin, who appears to a group of believers at the centre of an ornate tent. She is represented in a regal though highly realistic pose: with superb delicacy, the artist has underlined her pregnant condition, showing the extremely natural gesture with which she places her hand on her stomach.

☐ The Son of Man sits blindfolded, a black crown of thorns silhouetted against his glowing halo, a disembodied hand wielding a club against him while he holds a club, too, in his right hand and a ball in his left. A man's head raises a hat and spits.

☐ As usual, the Virgin and Saint John the Evangelist stand on either side of the cross. In this case, Saints Jerome and Mary Magdalene also kneel before it. Angels catch Christ's blood in chalices, like those used for the wine of the Eucharist.

1

2



3

Reading & Speaking [*]
Interpreting primary sources

1. Can you guess who painted these works? Read the descriptions, then match each one with the corresponding painting. Explain your choices.

Protagonists of the Italian Renaissance (B)

Before Guido di Piero (1400-1455) entered the Dominican order and changed his name to **Beato Angelico**, he was already a painter. He had trained in Florence, the cultural milieu that was filled with debates on perspective, led by Brunelleschi and Donatello, though some aspects linked to the late Gothic tradition survive in his work. He then became a prior at the Monastery of San Marco in Florence and executed a cycle of frescoes both in the convent and the church. In his works he combined Gothic piety with Renaissance grandeur in an atmosphere of calm contemplation. He retained Masaccio's dignity, immediacy and spatial order, but made a personal use of light that fills his scenes with a sense of religious awe and wonder.

Piero della Francesca (1420-1492), born near Arezzo, spent some years training in Florence and worked as a pupil of Domenico Veneziano in 1439. His paintings have a cool and severe character, recalling the classical severity of Greek sculpture. He used mathematics to design his pictorial space effectively, while his figures are also accurately defined in their volumes. This scientific interest was matched by a naturalism derived from Flemish art. As a mathematical theorist, he wrote long treatises, among which the renowned *De prospectiva pingendi* in which he describes the methods of working with perspective and proving its geometric exactness.

The spirit of the Renaissance reached its peak in the works of **Raphael** (1483-1520), called the "Prince of Painters" by the artist's biographer, Giorgio Vasari. His paintings, indeed, epitomised the High Renaissance qualities of harmony and ideal beauty. They combine the sculptural quality of Michelangelo and the *sfumato* and attention for feeling pursued by Leonardo, whose work he observed in Florence, as well as the detail and light of Perugino, whose workshop in Urbino he entered when very young. In 1505 Raphael's fame led Pope Julius II to invite the artist to Rome. As painter to the papal court, he established himself as the most favoured artist in Rome. He was commissioned to paint portraits, devotional subjects, and the Pope's private rooms; he also designed tapestries. Raphael was soon placed in charge of all papal projects involving architecture, painting, decoration, and the preservation of antiquities.

Vocabulary [***]
Use of English

1. Transform the following verbs from the text into nouns and translate them.

a. To train: .....

b. To derive: .....

c. To epitomize: .....

d. To pursue: .....

e. To combine: .....

Reading & Speaking [**]
Understanding content

2. Read the text on Beato Angelico, Piero della Francesca and Raphael, then answer these questions orally.

a. In what sense does Beato Angelico's work present both late Gothic and Renaissance elements?

b. Why is his use of light so remarkable?

c. How are Piero's figures depicted?

d. What are some of the notable qualities of Raphael's paintings?

e. In which cities did Raphael work?

A silent revelation

There are several celebrated paintings by Fra Angelico of the same scene. One of the most awe-inspiring and elaborately sacramental is a panel painting dating from 1432-34 that can be seen at the Museo Diocesano in Cortona. ☐ In spite of the fact that the scene also takes place in a loggia, the painting is plainer, and altogether more austere and more intimate in mood. These two beings, one human, the other angelic, seem set apart from the world. We see an open doorway at Mary's back, with a small window in this bedroom of the kind that you can still see in the monks' cells. ☐ They incline towards each other, as if exchanging confidences. There are no trumpet blasts here, no immediate sense that this angel, in spite of the almost comically colourful flourish of his wings, is the emissary of the Creator; that he has suddenly appeared to the horror, awe and consternation of his human and animal witnesses.

The painting – unlike many of the versions by other painters – also lacks the range of symbolic objects that would have reminded onlookers of Mary's chastity: lilies, chasuble, the carafe, the washbasin. ☐ There is no holy book on Mary's lap. ☐ Mary sits on a plain-looking wooden stool – it looks more like a milking stool than the kind of splendid object that the mother of the Saviour of the World might be expected to

MIND THE GAP

occupy. There is a strange stillness about the scene. They look into each other's eyes. They do not seem about to speak. ☐ Yet that seems to be sufficient. Mary does not seem to be troubled. If anything, she looks serenely accepting.

[Adapted from Michael Glover, *Great Works: Annunciation (1438-45), Fra Angelico*, in "The Independent", 16 July 2010]

Beato Angelico, *Annunciation*, c. 1440
[Monastery of St. Mark, Florence]

Reading [**]
Content awareness

1. The above text is taken from an article describing Beato Angelico's *Annunciation*. Read it carefully and fill in the boxes with the correct sentences.

a. Instead, she and the angel have their arms folded modestly, one mirroring the other, over their chests in the sign of the cross.

b. Instead, we have a plain wooden fence marking the boundary of a garden in which small spring flowers seem to be growing.

c. There is nothing more than that.

d. The scene that Fra Angelico paints on the wall of the Monastery of San Marco is dramatically different in mood.

e. Something important is happening, but the angel looks modest and confiding, as if he is engaging in a private conversation.

Research & Speaking [**]
Working on concepts

2. **The author of the above text says that the painting does not include the symbolic objects generally used to refer to the Virgin Mary. The field that deals with the investigation of such subject matter is called 'iconography'. Surf the web and find out more about iconography, then describe it to one of your classmates with the help of your teacher.**

Vocabulary [*]
Use of English

3. **Find the words which have the following meaning in the text.**

a. Meraviglioso: .....

b. Del tutto: .....

c. Fiducioso: .....

d. Astanti: .....

e. Gamma: .....

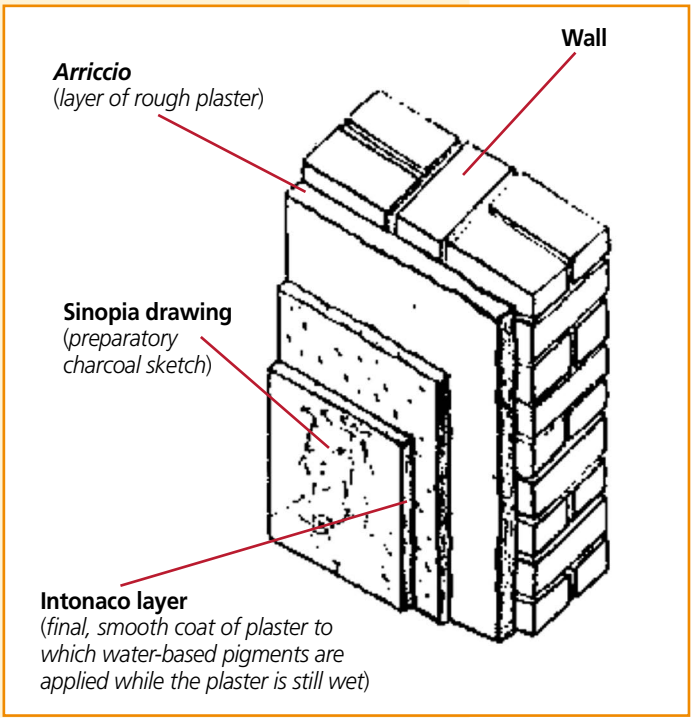
f. Mancare di: .....

g. Essere preoccupato: .....

The technique of fresco painting

The technique of fresco painting, known from antiquity and especially popular in the Renaissance and Baroque periods, was used to decorate the walls and ceilings of churches, public buildings, and private dwellings.

The bare wall was first dampened and coated with a layer of coarse lime plaster, called *arriccio*, on which the design was drawn or brushed in red earth pigment (*sinopia*). The overall composition was painted in sections known as *giornate* – Italian for 'a day's work'. Each of these sections was composed of a smooth layer of plaster called *intonaco*. Pigments diluted in water were applied directly to the wet *intonaco*; as the plaster dried, a chemical reaction bound the pigment to it. Embellishments applied to a dry wall – *fresco a*



secco (*secco* is the Italian word for 'dry') – are far less durable, as the paint tends to flake off over time. Fresco is vulnerable to moisture and may be damaged in a cool, damp environment; the arid Mediterranean climate is favourable for its preservation.

The medium of fresco enabled artists to depict complex narratives, and to experiment with depth and spatial relationships. They were often painted in a series, or cycle, for a single space.

[Adapted from http://www.metmuseum.org]

Reading & Speaking [**]

Practicing language skills

1. The previous text explains the different phases of *fresco* technique. With the help of your teacher sum up the various phases to one of your classmates.

Geometry and divine premonitions

An obvious way for the [Renaissance] painter to invoke the gauger's response was to make pointed use of the repertory of stock objects used in the gauging exercises, the familiar things on which the beholder would have learnt his geometry – cisterns, columns, brick towers, paved floors, and the rest. For instance, almost every book used a pavilion as an exercise in calculating surface areas; it was a convenient cone, or compound of cylinder and cone, or of cylinder and truncated cone, and one was asked to work out how much cloth would be needed to make the pavilion. When a painter like Piero della Francesca used a pavilion in his painting, he was inviting his public to gauge. It was not that they would try to make calculations about surface areas or volumes, of course, but that they were disposed to recognize the pavilion, first as a compound of a cylinder and cone, and then secondarily as something deviating from the strict cylinder and cone. The result was a more sharply focused awareness of the pavilion as an individual volume and shape. There is nothing trivial about Piero's use of public skill here; it is a way of meeting the Church's third demand of the painter, that he should use the visual sense's special quality of

Piero della Francesca, *Constantine's Dream*, 1452-66
[Church of St. Francis, Arezzo]

immediacy and force. The beholder's precise and familiar assessment of the pavilion mediates between his own position in the everyday and the mystery of the divine premonition.

[Adapted from Michael Baxandall, *Painting and Experience in Fifteenth-Century Italy*, Oxford University Press, Oxford 1974, p. 87]

Reading & Writing [**]

Understanding content

1. Read the above passage and answer the questions.

a. Why do you think the author refers to the contemporary viewer of a painting as a 'gauger'?

.....

.....

b. According to the author, how did the Renaissance painter succeed in involving the viewer?

.....

.....

c. Why would Piero insert a pavilion in his works?

.....

d. What type of geometric figures were used to design a pavilion?

.....

e. What role does the geometric accuracy of the pavilion play in Piero's work?

.....

.....

Vocabulary [**]

Use of English

2. Match each word with its corresponding Italian equivalent by filling in the boxes with the right letters.

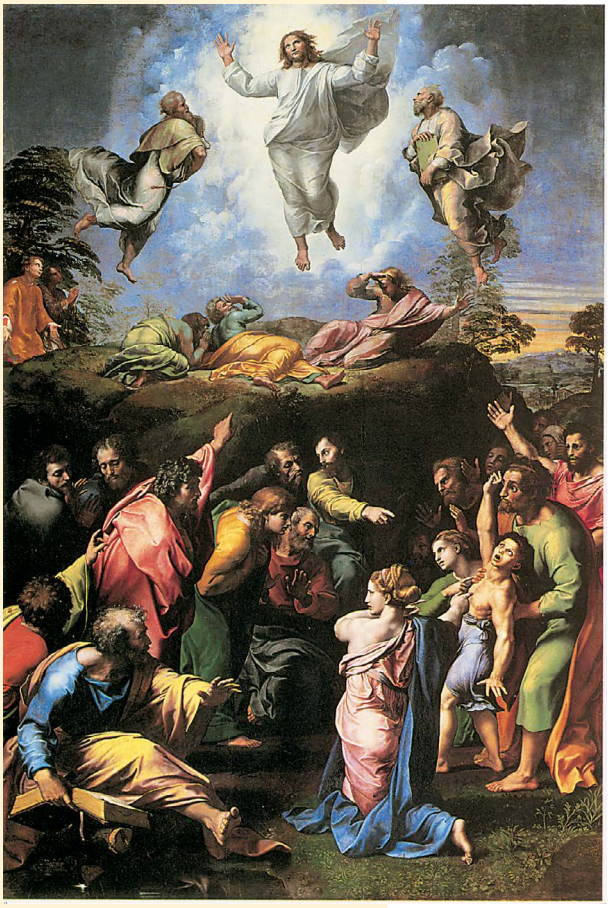
1. Gauger	☐	a. Immediatezza
2. Pointed	☐	b. Osservatore
3. Beholder	☐	c. Misuratore
4. Compound	☐	d. Consapevolezza
5. Awareness	☐	e. Composto
6. Immediacy	☐	f. Mirato

"This is my beloved Son, in whom I am well pleased"

Reading aloud

MIND THE GAP

Raphael's *Transfiguration* was commissioned in Rome in ..... by Cardinal Giulio de' Medici, later Pope Clement VII. To provoke the best efforts from each, he also ..... Sebastiano del Piombo to paint the *Raising of Lazarus* for the same church, his archbishopric in France, thus setting up a ..... between the two artists. Preliminary drawings show that Raphael first planned to depict just a ..... but then, to compete more effectively with Sebastiano, he added the story of the miracle immediately following it in the ....., the *Healing of the Lunatic Boy*. The Transfiguration provided theological evidence that Christ was the son of ....., a messiah and a prophet. Raphael ..... this in Christ's glance directed to heaven and in his great power as he rises up in defiance of gravity, creating a circular halo of blinding light and a whirl that sweeps Moses and Elijah up beside him. The ..... half of the painting depicts the nine Apostles, unable to heal the possessed boy without Christ. When Christ returned, he exorcised the boy's demon and reproached the ..... for their lack of faith.



Raphael, *Transfiguration*, 1518-20
[Musei Vaticani, Rome]

Listening [**]
Practicing language skills

1. **Listen and fill in the blanks with the words you hear.**

Reading & Speaking [*]
Comparing and contrasting

2. **Read the text again and examine the painting. Compare the upper and lower halves of Raphael's *Transfiguration* and discuss the different ways in which the artist depicts the human and spiritual worlds.**

Vocabulary [**]
Use of English

3. **Guess the meaning of the following words from the context.**

a. Evidence: .....

b. Glance: .....

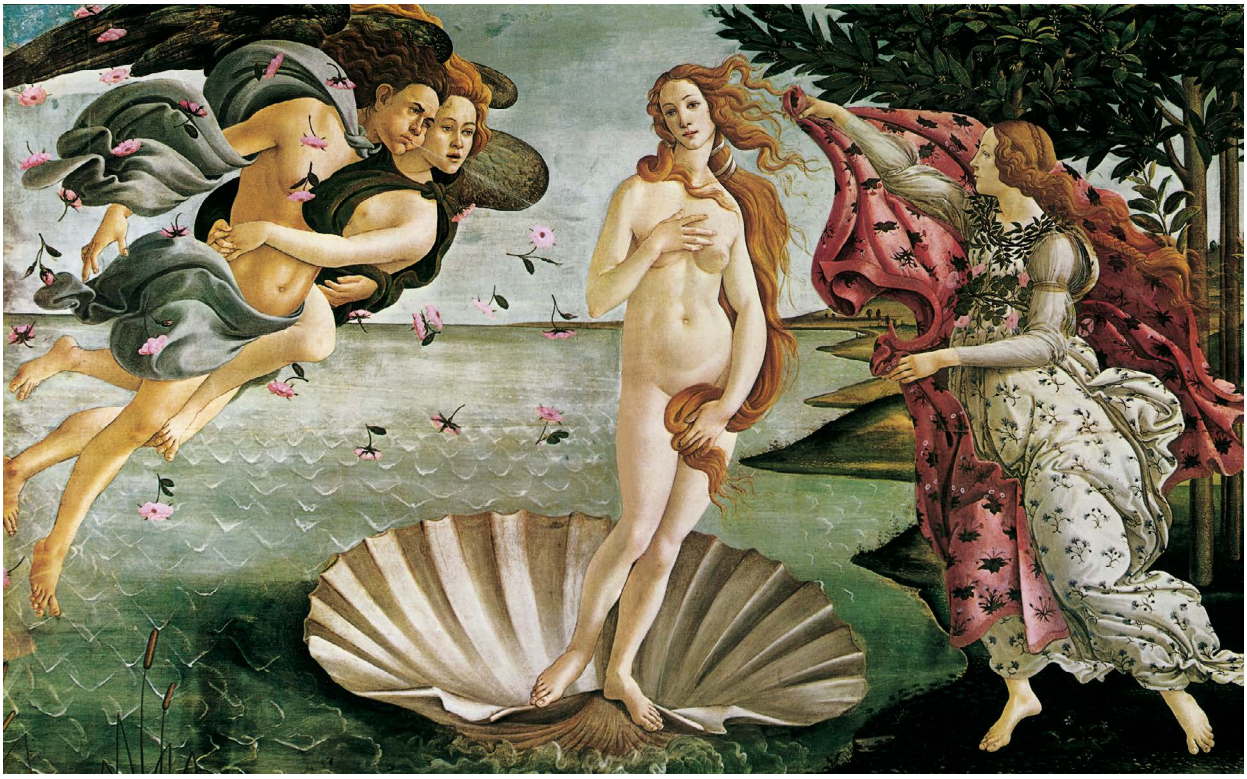
c. In defiance of: .....

d. To heal: .....

e. To reproach: .....

Writing [***]
Content awareness

4. **Reflect on *The Birth of Venus* by Sandro Botticelli and write a short text explaining the meaning of the symbols in the painting.**



Sandro Botticelli, *The Birth of Venus*, 1482-85
[Uffizi Gallery, Florence]

Unit 3 COURTS AND PATRONS

Early Renaissance patronage

After the fragmentation of Italy, which accompanied the fall of the Roman Empire in the 5th century, Italy did not have a lasting national or cultural identity. During the 13th century, a number of city-states were formed across the country: there were republican oligarchies, like Florence, Siena and Venice; the papal court of Rome; and numerous princely courts, which were either imperial fiefs or papal states. To the south was the Kingdom of Naples and Sicily, to the north was the wealthy and powerful principality of Milan, while the centre was dominated by the House of the Medici in Florence. The other major princely courts, Ferrara and Urbino, as well as the marquisate of Mantua, were smaller in comparison and owed their prestige to the patronage of the arts.

Indeed, the lords of the Medici family, who ruled Florence from 1433 to 1494, were the most important patrons of the arts in the Italian Renaissance. They engaged artists – such as Michelozzo, Brunelleschi, Donatello, Botticelli, Michelangelo and many others – to paint the walls of their palaces and villas, as well as magnificent paintings for display in these buildings.

The need to establish their legitimacy inspired the patronage of the *condottieri* princes in the cities of Mantua and Urbino. The lords of Mantua had their palace walls adorned by Antonio Pisanello with frescoes suggesting their descent from King Arthur of the Round Table.

Federigo da Montefeltro reconstructed his little state as a centre of arts and learning. He had a palace erected at his direction under the architects Luciano Laurana and Francesco di Giorgio Martini, which was full of art objects, musical instruments, tapestries and fine furniture.

[Adapted from Margaret L. King, *The Renaissance in Europe*, Laurence King, London 2003, pp. 110-111]

Speaking [*]
Anticipating content

1. In pairs, find the meaning of the word 'patronage'. What examples of patronage do you know from the period of the early Renaissance in Italy?

Reading & Writing [*]
Summarizing ideas

2. Read the text and complete the fact-file. Share your answers with your partner.

Types of patrons: .....

Major Italian courts: .....

Type of patronage: .....

Florence: .....

Mantua: .....

Urbino: .....

Vocabulary [*]
Use of English

3. Read the text and work with a partner. Look at the words from the text and guess their meaning. Check your answers using a bilingual dictionary.

a. Fief: .....

b. Wealthy: .....

c. To engage: .....

d. Display: .....

e. Descent: .....

The Medici Palace in Florence

Reading aloud

The greatest patrons of the Renaissance, like the Medici, were at the same time the creators of urban magnificence and were often architects themselves. In any case, they were the promoters of the greatest artistic achievements of their age.

In 1444 Cosimo the Elder de' Medici entrusted Michelozzo di Bartolomeo, a pupil of Lorenzo Ghiberti and a follower of Brunelleschi, with the task of building a family palace to be used as his principal residence in Via Larga, Florence.

The façade of the Medici Palace is divided into three storeys of decreasing height by horizontal string-courses; the lower originally opened into an arcade, but was walled up by the Riccardi family in the 16th century. A series of classically ornamented windows

complete the upper two floors; the whole is surmounted by a protruding cornice. The lower section of the palace is covered by rusticated masonry, which has precedents in Roman architecture. Stone benches project at street level where visitors could wait to be admitted. The Medici coat of arms, consisting of five balls, crowns the top of each window.

The inner courtyard was the original location of Donatello's *David*, but other important works of art also embellish the rooms, such as Benozzo Gozzoli's frescoes in the Chapel of the Magi. The building was the prototype for Renaissance civic architecture and the symbol of the power and influence of Florence's ruling family.

Michelozzo, Medici Palace, 1444-64, Florence

Reading & Writing [*]

Understanding content

1. Read the audio recording about the Medici Palace and write down answers to the following questions with a partner.

a. Can most patrons of the Italian Renaissance be defined as 'architects'?

.....

.....

b. Who commissioned the new Medici Palace?

.....

c. How many storeys does the façade have?

.....

d. Are there any references to Classical Antiquity?

.....

.....

e. Which famous works of art were on display in the palace?

.....

.....

.....

f. Why was Michelozzo's palace important?

.....

.....

Vocabulary [**]
Use of English

2. Find the words which have the following meaning in the above text.

a. Piano: .....

b. Porticato: .....

c. Murare: .....

d. Aggettante: .....

e. Bugnato: .....

f. Panca: .....

g. Stemma: .....

h. Cortile: .....

The Ducal Palace in Urbino

A fierce *condottiere*, Federico da Montefeltro (1420-1482), used the immense earnings from his military career to establish a prestigious court and, from 1468, invested larger sums in art and architecture than any other Italian ruler. The Urbino palace is the greatest of several beautiful mansions that Federico built throughout his territory. Built into the hillside, yet opening onto the city's main square, the castle is defensive, but also accessible. Luciano Laurana's initial and Francesco di Giorgio Martini's subsequent interventions include a central façade with slender towers flanking a three-storey loggia, a broad staircase leading up to the *piano nobile*, or main floor, and an elegant inner courtyard with a wide colonnade. The duke entrusted the execution of the sculptural exterior and interior decorations, along with the marquetry furnishings, to various Lombard, Venetian and Florentine masters, such as Domenico Rosselli and

Ambrogio Barocci. On the *piano nobile* were situated all the audience rooms and Federico's suite of private rooms, which were connected to the Studiolo, the chapel, a secret garden and a loggia overlooking the countryside.

The room which attracts most interest is the Studiolo, created after Federico was made duke. It had the dual purpose of providing a suitable place for him to pursue his studies and of showing off his magnificence and moral ideals to visiting dignitaries from other courts.

The lower wall of the Studiolo, in fact, was covered with illusionistic marquetry works glorifying the duke's accomplishments, while the upper wall was originally hung with portraits by Justus of Ghent depicting famous learned men.

Luciano Laurana and Francesco di Giorgio Martini, Ducal Palace, 1446-80, Urbino

Research & Writing [**]

Expanding content

1. Search the web and complete the following chart with information about the works of Luciano Laurana and Francesco di Giorgio Martini.

	LUCIANO LAURANA	FRANCESCO DI GIORGIO MARTINI
Type of works	....	....
Patrons	....	....
Stylistic features	....	....
Most famous works	....	....

A letter from Federico da Montefeltro

Here is Federico da Montefeltro appointing the Dalmatian architect, Luciano Laurana, to direct the building of his palace:

"We judge worthy of honour and praise those men who are [...] versed in certain skills, and particularly in those which have always been prized by both Ancients and Moderns. One such skill is architecture, founded upon the arts of arithmetic and geometry, which are the foremost of [the] seven liberal arts because they depend upon exact certainty. Architecture furthermore requires great knowledge and intellect and we appreciate and esteem it most highly. And we have searched everywhere, but principally in Tuscany, the font of architects, without finding anyone with real understanding and experience of this art. Recently, having first heard by report and then by personal experience seen and known, how much Master Luciano, the subject of this letter, is gifted and learned in his art, and having decided to make in our city of Urbino a beautiful residence worthy of the rank and fame of our ancestors and our own stature, we have chosen and deputed the said Master Laurana to be engineer and overseer of all the master workmen employed on the said work [...] And we thus order the said masters and workmen and each of our officials and subjects who have anything to do with the project, to obey the said Master Luciano in all things and perform whatever they are ordered to do by him, as though by our own person. [...] Pavia, 10 June 1468."

[Peter Elmer, Nick Webb, Roberta Wood (eds.), *The Renaissance in Europe: An Anthology*, Yale University Press, New Haven 2000, pp. 205-206]

Reading & Writing [***]

Interpreting primary sources

1. Read Federico da Montefeltro's letter and write a short summary of it.

The Ducal Palace in Mantua

The arrival of Pope Pius II in Mantua for the great Church Congress in 1459-60 (to mark) ..... a success for Gonzaga diplomacy. In the meantime, the Gonzaga (to commission) ..... the conversion of the old fortified castle into a princely palace complex to the Florentine architect Luca Fancelli.

Architect Bartolino da Novara (to be) ..... responsible for the complex of the Corte, which (to incorporate) ..... two old palaces of the Bonacolsi family, expelled by the Gonzaga in 1328. Of its numerous painted rooms the most stunning was the *Sala del Pisanello*, a large room containing an unfinished wall decoration based on the Arthurian chivalric cycle (to execute) ..... by Pisanello.

Around 1455 Andrea Mantegna (to approach) ....., at first unsuc-

Bartolino da Novara and Luca Fancelli, Ducal Palace, 1328-1459, Mantua

Andrea Mantegna, Painted Room, detail, 1464-75
[St. George's Castle, Mantua]

cessfully, by Ludovico Gonzaga to take up the position of court painter after the death of Pisanello. Five years later, Mantegna (to accept) ..... the Marquis' offer and (to set out) ..... to conceive the decoration of the Gonzaga's private chapel in the St. George Castle and, from 1465, the decoration of what was to be known as the Painted Room.

First of all, the artist (to paint) ..... the illusionistic ceiling featuring a group of mock-marble portrait busts and an oculus simulating an opening at the centre of the vault, where leaning ladies and putti (to peep) ..... down on the viewer. He then (to proceed) ..... to depict the Gonzaga family and court sitting in a garden loggia right over the north wall fireplace, embroidered curtains on the south and east walls, and the Meeting Scene on the west wall.

Reading [**]
Practicing language skills

1. Read the extract above and transform the infinitive verbs in brackets into the correct tense.

Writing & Speaking [***]
Practicing language skills

2. Imagine you are a tour guide. Search the web and prepare a presentation on the Ducal Palace in Mantua for tourists. Include the following:

a. Construction phases;

b. Patrons;

c. Artists involved and major works of art commissioned.

Unit 4 TREASURES FROM THE LOW COUNTRIES

Flemish painting

One of the most important developments of the 15th century in art was the widespread use of oil paint. ☐ In his famous treatise Cennino Cennini describes the preparation and use of oils in painting on all surfaces. According to Giorgio Vasari in his *Lives of the Artists* (1550), the technique of oil painting was invented, or re-invented, in Europe around 1410 by the Flemish painter Jan Van Eyck.

☐ To prevent the paint from soaking into the wood, artists sealed the surface with a glue made from animal skins and bones. Then they applied the foundation layer all over it, which was called the 'ground'. ☐ Then fine linen canvases were glued to these panels before the ground was applied. Flemish altarpieces, as in other areas of Northern Europe, were constructed with wings that opened and closed, folding neatly into one another. They usually had a scene painted on the exterior, visible during the week. ☐ Moreover, Netherlandish artists, such as Robert Campin, Jan Van Eyck, Rogier Van der Weyden, Hugo Van der Goes, focused insistently on the observable, crafted detail of reality. ☐

Speaking [*]
Anticipating content

1. What do you know about 15th century Flemish painting? In pairs, discuss the main artists and distinctive features of the period.

Reading [***]
Understanding content

2. Five sentences have been removed from the passage. Insert them in the right box.

a. This feature was reflected in the meticulous rendering of fabrics and materials, as well as landscapes and animals.

b. This was obtained by mixing a white mineral powder cooked with glue called 'gesso'.

c. As early as the 13th century oil was used for painting details over tempera pictures.

d. Until the early 16th century most portable pictures were executed on wood panels.

e. On Sundays the interior of the altarpiece was on display to the public.

Vocabulary [*]
Use of English

3. Match each verb (1-5) with an art term (a-e) by filling in the boxes with the right letters.

1. To fold	☐	**a.** Powdered pigments
2. To soak	☐	**b.** Ground
3. To mix	☐	**c.** Paint
4. To glue	☐	**d.** Canvas
5. To apply	☐	**e.** Wing (of an altarpiece)

Marriage or betrothal?

Reading aloud

MIND THE GAP

The Flemish cities of Tournai, Ghent, and Bruges, where the new ..... of painting flourished, rivalled those in Italy as centres of international ..... and trade. Their foreign residents included many Italian businessmen. Jan Van Eyck painted this double portrait ..... the alliance of two families that were active in Bruges and Paris. It probably ..... the betrothal of Giovanni Arnolfini and Giovanna Cenami in a room of the bride's house, rather than an exchange of marriage vows in the privacy of the bridal chamber, as usually thought. The young couple ..... hands as he raises his right hand in solemn oath.

They seem to be quite ....., but in the mirror behind them is the ..... of two other people who have entered the room. One of them is presumably the bride's father, who by tradition gives her away to the groom. The other must be the artist, since the words surrounding the ..... tell us that "Johannes de eyck fuit hic."

[Adapted from Horst W. Janson, Anthony F. Janson, *History of Art for Young People*, Harry N. Abrams, New York 2003, pp. 350-353]

Jan Van Eyck, *Arnolfini Portrait*, 1434
[National Gallery, London]

Listening [**]
Practicing language skills

1. Listen and fill in the blanks in the above text with the words you hear.

Vocabulary [**]
Use of English

2. Using a bilingual dictionary, explain the difference between the following words in each pair.

a. Bride / Groom: .....

b. Vow / Oath: .....

c. Room / Chamber: .....

Research & Writing [**]
Interpreting primary sources

3. Search for information about the *Arnolfini Portrait* on the web and find the meaning of the following symbols in the painting. Using your own words, write three sentences for each symbol.

a. The dog.

b. The female bust on the bedstead.

c. The oranges next to the window.

d. The slippers.

e. The scene represented around the mirror frame.

Painting that challenges sculpture

As if competing with the three-dimensional realism of sculptors such as Claus Sluter, Rogier Van der Weyden placed illusionistically his almost life-size figures inside a golden box. He has succeeded in painting something that has become living, breathing, dying and crying flesh.

A close look at details in this work is essential, for here is a union of opposites that controls the whole work. The hands of the Virgin and Christ suspended beside each other are tangible in their sculpted presence. They are individualized – woman and man, fainting and dead – but they are also stylized by the artist. They refer to a theological concept, the compassion of the Virgin toward her Son, and at the same time they embody Van der Weyden's technical skill. The movements of the figures are conceived according to both psychological and artistic needs. Mary's and Christ's bodies faint and fall simultaneously; the mourners at either end of the painting enclose symmetrically the composition. Rogier Van der Weyden's realism is the perfect com-

bination of both detailed artistic vision and deep religious sentiment. His work is in keeping with the emphasis on personal prayer and contemplation given by contemporary religious reform movements.

[Adapted from Craig Harbison, *The Art of the Northern Renaissance*, Weidenfeld & Nicolson, London 1995, pp. 44-45]

Rogier Van der Weyden, *Deposition*, 1435
[Museo Nacional del Prado, Madrid]

Reading [***]
Content awareness

1. Highlight or underline the key sentences in the above text.

Vocabulary [**]
Use of English

2. Find the words which have the following meaning in the text.

a. Intera: .....

b. Grandezza naturale: .....

c. Preghiera: .....

d. Carne: .....

e. Svenendo: .....

Painting that rivals the theatre

MIND THE GAP

When the wings of the altarpiece were open, the interior showed Tommaso Portinari and his son kneeling on the left and his wife and daughter on the right. Behind them, their patron saints are represented according to a medieval hierarchy of scale.

The *Portinari Triptych*, commissioned by the head of the Medici bank in Bruges, Tommaso Portinari, is one of the most realistic as well as psychologically penetrating works of its time.

The central panel seems to reflect a contemporary practice of religious theatre. The floor is tilted up so that the figures appear carefully arranged on the panel's surface. Angels are clothed in precious robes as in medieval mystery plays.

For Hugo Van der Goes the shepherds were realistic in the way their behaviour reflected their social position. Unlike the other participants, their mouths are open, their awkward hands are joined in prayer and their muscles are straining. They alone break the code of dignity that all other observers possess.

The prominence given to the shepherds also derives from theatrical models, which focused on the variety of human responses to Christ's birth belonging to such humble people.

Hugo Van der Goes painted the exterior in *grisaille* so that on weekdays the *Annunciation* could be shown to the faithful.

[Adapted from Craig Harbison, *The Art of the Northern Renaissance*, Weidenfeld & Nicolson, London 1995, pp. 56-57]

Hugo Van der Goes, *Portinari Triptych*, central panel, 1475
[Uffizi Gallery, Florence]

Reading [**]
Reordering ideas

1. **Read the above text and number the paragraphs in the correct order.**

Vocabulary [*]
Art language build-up

2. **Match these art terms with their Italian equivalent by filling in the boxes with the right letters.**

1. Altarpiece	☐	**a.** Anta
2. Triptych	☐	**b.** Grandezza
3. Scale	☐	**c.** Trittico
4. Grisaille	☐	**d.** Tavola
5. Wing	☐	**e.** Pala d'altare
6. Panel	☐	**f.** Pietra simulata

Unit 4 REVISION

Reading & Writing [**]
Interpreting secondary sources

1. **Read the descriptions with the three paintings again and complete the following map.**

Flemish painters achieved realism through

.....
.....

In the paintings analysed here, realism plays a different role in each

Arnolfini Portrait: .....
.....

Deposition: .....
.....

Portinari Triptych: .....
.....

Unit 5 WARS AND BATTLES

Painting wars and battles

The beginning of the battle painting genre dates back to the 16th and 17th centuries, but depictions of battles have been well known in art since ancient times. The first attempts at realistic depictions of battles occurred during the 14th century in Italy with such artists as Paolo Uccello and Piero della Francesca. Monumental battle painting developed at the beginning of the 16th century thanks to two phenomena: the new way of considering warfare (related to the contemporary Italian Wars and the modern military revolution) and the unprecedented status of several great artists, who treated this subject as a manifesto to display their personal creative skills. Battle subjects became the greatest challenge for Renaissance artists, since the contemporary art theory was based on the depiction of human action, and battle appeared rightfully as one of its most complex aspects.

Battle painting attained a heroic universality and high ideological content in the cartoon by Leonardo da Vinci depicting the *Battle of Anghiari* (1503-06), showing the fierce cruelty of combat and the "bestial madness" of civil strife, and in the sketches by Michelangelo for the *Battle of Cascina* (1504-06), which emphasised heroic readiness to engage in battle.

Titian introduced a realistic setting into battle scenes in the so-called *Battle of Cadore*, dated 1537-38, and Tintoretto introduced countless masses of soldiers in the *Battle of Zara*, around 1585. In the evolution of battle painting that took place in the 17th century, an important role was played by the strong condemnation of the cruelty of the conquerors in the etchings by the Frenchman Jacques Callot, the penetrating disclosure of the social and historical significance of military events in the *Surrender of Breda* by Diego Velázquez (1634-35), and the dramatic passion of the battle canvases by Rubens.

[Adapted from http://encyclopedia2.thefreedictionary.com]

Reading & Writing [*]

Understanding content

1. Read the extract and answer the following questions.

a. What factors greatly influenced battle painting at the start of the 16th century?

.....

.....

b. Why did battle subjects become the greatest challenge for Renaissance artists?

.....

.....

c. What aspects did Leonardo and Michelangelo respectively highlight in their drawings?

.....

.....

d. What was Titian's main contribution to battle painting?

.....

e. How did the genre evolve during the 17th century?

.....

.....

Vocabulary [**]
Use of English

2. Find synonyms for the following words from the text.

a. Attempt: .....

b. To occur: .....

c. To treat: .....

d. Challenge: .....

e. Rightfully: .....

f. Countless: .....

g. Disclosure: .....

A chivalric tournament

Paolo Uccello's battle scene in the National Gallery was probably intended to be placed above the wainscoting (panels covering the lower part of the wall) of a room in the Palazzo Medici. [...] It represents an episode from Florentine history, still topical when the picture was painted: the Rout of San Romano in 1432, when Florentine troops defeated their enemies in one of the many battles between Italian factions. Superficially the painting may look medieval enough. These knights in armour with their long and heavy lances, riding as if to a tournament, may remind us of a medieval romance of chivalry; nor does the way in which the scene is represented strike us at first as very modern. Both horses and men look a little wooden, almost like toys, and the whole gay picture seems very remote from the reality of war. But if we ask ourselves why is it that these horses look somewhat like rocking horses and the whole

Paolo Uccello, *Battle of San Romano*, 1438-40 [National Gallery, London]

scene reminds us a little of a puppet-show, we shall make a curious discovery. It is precisely because the painter was so fascinated by the new possibilities of his art that he did everything to make his figures stand out in space as if they were carved and not painted. He also went to great pains to represent the various pieces of armour on the ground in correct foreshortening. [...] We find traces all over the picture of the interest which Uccello took in perspective and of the spell it exerted over his mind. Even the broken lances lying on the ground are so arranged that they point towards their common 'vanishing point'. It is this neat mathematical arrangement which is partly responsible for the artificial appearance of the stage on which the battle seems to take place.

[Adapted from Ernst Gombrich, *The Story of Art*, Phaidon, London 1972, pp. 254-255]

Vocabulary [*]
Art language build-up

1. **Highlight or underline ten words in the text connected with art.**

Speaking [*]
Group discussion

2. **Foreshortening is the term used to describe the treatment of an object or human body in a picture when it is seen in perspective from a position close to the picture plane and at a right (or sometimes oblique) angle to the picture surface. Identify the elements in Paolo Uccello's work which use this device.**

When faith and perspective meet

The True Cross became famous over the centuries as it performed miracle after miracle. ☐ According to the legend, the Persian King Chosroes II (590-628), craving for its power, stole the relic and used it to subjugate his citizens. ☐

Piero della Francesca interpreted the encounter as a complex battle spreading across the wall from left to right, full of blood and heavy weaponry. ☐ The latter, decorated with Moorish figures, in tatters, the other with crescent moons, falling to the ground. The warriors on both sides wear all sorts of armour, including colourful Roman moulded leather cuirasses and Renaissance style harnesses of polished laminated steel, reflecting the real light that streams from the window on to the altar wall. A warrior in a tall white hat sounds his horn, while all around him weapons fly through the air. ☐ As he falls back he seems to regurgitate the cross from his very mouth.

At the far right, the cross forms part of the blasphemous Trinitarian tabernacle that Chosroes had set up. ☐ Having refused baptism, Chosroes leaves his throne empty and kneels, awaiting the executioner's sword. Around him are his judges, in the guise of members of the Bacci family, the 15th century patrons of the chapel. By showing Chosroes with the same features as God the Father (who appears around the corner in the Annunciation scene), Piero defines visually his criminal blasphemy.

[Adapted from http://projects.ias.edu]

Piero della Francesca, *Battle of Heraclius and Chosroes*, from the fresco cycle *The Legend of the True Cross*, 1452-66
[Church of St. Francis, Arezzo]

Reading [**]
Understanding content

1. The following five sentences have been removed from the above passage. Insert them in the correct box.

a. He called himself God, mounting the cross on his right as the Son, and a cock on a column on his left as the Holy Spirit.

b. At the right-hand edge of the battle, a mounted knight receives a dagger-thrust to the throat.

c. Heraclius, Emperor of Byzantium, in AD 528 came with his troops to rescue the cross by force.

d. The story is taken from a 13th century text by Jacobus de Voragine, *The Golden Legend*.

e. Painted in exquisite detail, the procession to victory can be read in the flags, moving from the imperial eagle to the standards of Islam.

Reading [**]
Making comparisons

2. Read the following statements and decide whether they apply to Paolo Uccello's *Battle of San Romano* (A) or to Piero's *Battle of Heraclius and Chosroes* (B).

a. The painting is one of a set of three showing events from the same battle. ☐ A ☐ B
b. Figures and horses are scientifically measured, as are architectural shapes. ☐ A ☐ B
c. The spatial construction relies on the use of orthogonals. ☐ A ☐ B
d. The viewer gets the impression of witnessing a jousting tournament held on a stage. ☐ A ☐ B
e. The accurate perspective produces a feeling of depth in space. ☐ A ☐ B

Reading & Speaking [*]
Interpreting secondary sources

3. Bernard Berenson devoted much of his critical writings to the Italian Renaissance. Read his introduction to Piero della Francesca and discuss with your teacher the aspects with which you agree or disagree.

The pupil of Domenico Veneziano in characterization, of Paolo Uccello in perspective, himself an eager student of this science, as an artist he was more gifted than either of his teachers. He is hardly inferior to Giotto and Masaccio in feeling for tactile values; in communicating values of force, he is the rival of Donatello; he was perhaps the first to use effects of light for their direct tonic or subduing and soothing qualities; and, finally, judged as an illustrator, it may be questioned whether another painter has ever presented a world more complete and convincing, has ever had an ideal more majestic, or ever endowed things with more heroic significance.

Unfortunately he did not always avail himself of his highest gifts. At times you feel him to be clogged by his science, although never, like Uccello, does he suggest the surveyor and topographer rather than the painter. Now and again those who are always on the outlook for their favourite type of beauty, will receive shocks from certain of Piero's men and women.

[Adapted from Bernard Berenson, *The Central Italian Painters of the Renaissance*, Phaidon, London 1968, p. 69]

Commenting on contemporary events

The painting, commissioned by Ferdinando II de' Medici, the Grand Duke of Tuscany, is a commentary on the one of the most wretched periods of European history, the Thirty Years War, which was waged from 1618 through 1648. It resulted in widespread destruction across just about every major European nation. It was a time of death, starvation, sorrow, fear and agony for a multitude of people.

Mars, the god of war, marches from the Temple of Janus encouraged by the Fury of War, Alecto, while Venus attempts to restrain him. Her head is resting on the back shoulder of Mars. Her face seems to beg him to end the devastation he has brought to mankind. He stands astride with sword in hand, held low, but which is pointing toward a chaotic scene of battle. A woman on the left personifies unhappy Europe; on the right, Alecto is accompanied by two monsters who symbolize the Plague and Famine; beneath are personifications of Harmony, Fecundity, Maternity and Charity, all of whom thrive under peace.

Behind and above Venus are cherubic children. The soft white flesh of Venus and of her cherubic attendants stands in stark contrast to the dark, gritty appearance of the brutally masculine Mars. Though Mars has an adoring look for his fellow deity, his body language suggests he still enjoys a plunge into the swirling violence on the right side of the painting.

The colour scheme is dominated by muted grays, browns and dirty greens, but is contrasted by the flesh-white bodies of Venus and the children. The blood-red robe of Mars also provides vivid relief in the centre of the work.

[Adapted from: http:/totallyhistory.com]

Pieter Paul Rubens, *Consequences of War*, 1638
[Pitti Palace, Florence]

Vocabulary [**]
Use of English

1. Taking the context into consideration, match each verb from the above text with its Italian equivalent by filling in the boxes with the right letters.

1. To wage	☐	a. Prosperare
2. To restrain	☐	b. Indicare
3. To starve	☐	c. Trattenere
4. To point	☐	d. Intraprendere
5. To beg	☐	e. Patire la fame
6. To thrive	☐	f. Immergersi
7. To plunge	☐	g. Supplicare

Reading & Writing [*]
Understanding content

2. Read the above text and complete the following fact-file about Rubens' work.

Title: .....

Artist: .....

Patron: .....

Historical context: .....

Subject: .....

Main characters' roles

Mars: .....

Venus: .....

Alecto: .....

Europe: .....

Speaking [***]
Critical thinking

3. Working in pairs, discuss in what ways the depiction of warfare changed between 1400 and 1600. Then share your ideas with the rest of the class.

Unit 6 ARTISTS AT THE MIRROR

A new self-awareness

Several different factors led to the rise of the self-portrait during the Renaissance and after. The urge to raise the status of the artist, as well as the intellectual development prompted by Italian Humanism, encouraged painters to immortalize their own likenesses in ways for which classical literature – with its praise of portraiture – offered an illustrious precedent. In Renaissance Venice, new discoveries in the technology of glass production helped develop the manufacture of larger, clearer, flatter mirrors than ever before. At the same time, the intense piety that swept through Reformation and Counter-Reformation Europe seems to have fostered a new introspective form of self-consciousness.

The autonomous self-portrait developed both north and south of the Alps. The Italian architect and author of treatises on painting and architecture, Leon Battista Alberti, probably portrayed himself in profile on a bronze plaque around 1435 in imitation of classical portrait medallions. There is plenty of evidence that artists were portraying themselves in independent, free-standing self-portraits by the end of the 15th century. Jean Fouquet's likeness is dated 1470. Albrecht Dürer's first self-portrait dates back to his adolescence in 1484; and he continued to explore his changing appearance and social status until 1522, a few years before his death. In Italy, at the end of the 15th century, when the vogue of the participant self-portrait was declining, Perugino and Pinturicchio included illusionistic framed portrait of themselves within larger fresco cycles.

Speaking [*]
Anticipating content

1. In pairs, discuss the following questions.

a. What is a self-portrait?

b. What can we learn about artists by looking at their self-portraits?

c. Why do artists include certain objects in their portraits?

Reading [**]
Understanding content

2. Choose the best answer for the following questions.

1. In what ways did self-portraits of artists change after the Reformation and Counter-Reformation?
   a. They showed a new awareness of the artist's devotional feelings. ☐
   b. They acquired a new awareness of the artist's inner self. ☐
   c. They showed a new awareness of the artist's technical skills. ☐
2. Why do you think the technology of glass production was an important factor?
   a. Because better mirrors allowed artists to enlarge the image. ☐
   b. Because better mirrors allowed artists to use perspective more effectively. ☐
   c. Because better mirrors allowed artists a deeper analysis of their image. ☐
3. Who was the first important artist to record his own changing personality?
   a. Jean Fouquet. ☐
   b. Albrecht Dürer. ☐
   c. Leon Battista Alberti. ☐
4. What models did Alberti refer to in his self-portrait?
   a. Devotional models. ☐
   b. Introspective portraits. ☐
   c. Classical portraits. ☐
5. What does the expression "participant self-portrait" stand for?
   a. It refers to a scene in which the artist features among several other figures. ☐
   b. It refers to a portrait executed in imitation of classical models. ☐
   c. It refers to a scene in which the artist features as the protagonist of the action. ☐

Leonardo's unknown self-portrait

On Saturday 28 February 2009, during a prime-time television programme on history and science, presented by his son, Alberto Angela, Piero Angela showed how he had discovered the self-portrait of Leonardo da Vinci. This self-portrait is hidden in a page of da Vinci's *Codex on the Flight of Birds*. Now held at the Biblioteca Reale of Turin, the *Codex on the Flight of Birds* is a relatively small codex by Leonardo, dated about 1505.

Angela said that while he was studying a copy of the manuscript by Leonardo, he noticed that there was a drawing hidden between the words on the tenth page of the codex. First of all, the journalist noticed what looked like a nose beneath the writing. The fact that the drawing was made by a left-handed artist, as the direction of the sketching lines shows, reinforced

Leonardo, *Self-Portrait*, c. 1516
[Biblioteca Ambrosiana, Milan]

the necessity of further investigation. Enhancing the red-chalk sketch with the help of a graphic artist, a portrait of a Renaissance man emerged. After months of micro-pixel work, the graphic designers gradually cancelled the text by making it white instead of black, revealing the drawing beneath. Angela realized that this could be a self-portrait of the young artist, and in fact, comparing the drawing with Leonardo's self portrait of c. 1512-15, the result is that the two men look like brothers, as confirmed by the superimposition of the new self-portrait on the Ambrosiana self-portrait in red chalk.

[Adapted from http://staff.polito.it]

Reading & Writing [*]

Understanding content

1. Read the above text and complete the fact-file with the correct information about the discovery of Leonardo's presumed self-portrait as a young man.

Year of discovery: .....

Work which contained the page: .....

Held at: .....

Clues that prompted the investigation: .....

Work used for comparison: .....

Type of manipulation undertaken: .....

Final outcome: .....

Vocabulary [*]

Use of English

2. Find the words that have the following meaning in the above text.

a. Volo: .....

b. Codice: .....

c. Nascondere: .....

d. Rafforzare: .....

e. Al di sotto: .....

f. Sovrapposizione: .....

An intriguing portrait

Parmigianino (1503-1540) painted his *Self-Portrait in a Convex Mirror* in 1524 when he was 21 years of age, though, in fact, he looks even younger. The artist's self-portrait introduces a refined likeness dependent upon looking in a mirror and drawing himself simultaneously with the left hand. Painted on a curved surface, it simulates a convex mirror. According to Giorgio Vasari, Parmigianino made this demonstration of his genius as a gift to Pope Clement VII.

Parmigianino conceived the painting – it is actually quite small, measuring less than 25 cm in diameter – as a proof of his talent, and in his *Lives* Vasari describes how Parmigianino "made the hand engaged in drawing somewhat large, as the mirror showed it [...] His image on that ball had the appearance of a thing divine [...] nothing more could have been hoped for from the human intellect." The deliberate distortion, which makes the arm in the foreground seem elongated, reflects the anticlassical, artificial aesthetics of Mannerism.

Parmigianino, *Self-Portrait in a Convex Mirror*, 1524
[Kunsthistorisches Museum, Vienna]

Reading & Speaking [***]

Understanding content

1. Read the text and highlight the characteristics of Mannerist painting which are evident in Parmigianino's *Self-portrait*. Then decide whether any of the following statements relate to the painting (Yes/No).

a. The space behind the figure looks ambiguous. ☐ Yes ☐ No

b. The space behind the figure looks distorted. ☐ Yes ☐ No

c. Limbs seem elongated. ☐ Yes ☐ No

d. The work contains obscure imagery. ☐ Yes ☐ No

e. The figure is pushed to the forefront of the picture plane. ☐ Yes ☐ No

f. Light casts long shadows. ☐ Yes ☐ No

Vocabulary [*]
Use of English

2. Identify the synonyms of the following words in the above text.

a. At the same time: .....

b. Rounded: .....

c. Evidence: .....

d. Expected: .....

e. Look: .....

A self-celebration

Reading aloud

MIND THE GAP

Titian was one of the painters most concerned with his ..... He made several self-portraits, two of which have ....., respectively housed in Berlin and at the Prado Museum. Here Titian (active about 1506-1576) ..... himself wearing the gift that demonstrated his sovereign's recognition of his genius. In his *Self-Portrait* of c. 1562, Titian fashioned himself ..... the gold chain that he received when he was knighted by the Holy Roman Emperor ..... and appointed Count Palatine. The ..... of honour bestowed by a ruler was a practice derived from ..... that was central to court culture. [...] Titian's *Self-Portrait* also pointedly displays his '.....', his distinctive painterly style; his chain demonstrates his ability to paint gold with colours, which was regarded as a painter's ..... The position of court artist benefited both artist and .....; the self-portrait with chain at once ennobled the artist and paid homage to the sovereign.

[Adapted from Babette Bohn, James M. Saslow (eds.), *A Companion to Renaissance and Baroque Art*, Wiley-Blackwell, Chichester 2013, p. 194]

Titian, *Self-Portrait*, c. 1550-62
[Gemäldegalerie, Berlin]

Listening [***]
Practicing language skills

1. **Listen and fill in the blanks with the words you hear.**

Speaking [**]
Discussion in groups

2. **Based on what you have studied so far, comment on the status of the artist during the Renaissance.**

The self-portrait as an exploration of the inner self

Reading aloud

When he painted this portrait Rembrandt was about fifty-one years old and looks world-weary. His face is rendered in heavy impasto (thick layering of paint on the canvas) and reflects light from above; light also seems to sink into the velvety dark background. His eyes are shadowed and his heavy brow is accentuated, as are the etched lines of his face and drooping jaws. He looks out at the viewer directly, eyes clear, as if to say that he has nothing to hide. At the time this work was painted, Rembrandt's life had been disrupted: his house and belongings had been repossessed or auctioned off, and he had moved into a modest house where he, nonetheless, continued to paint (as he did until the end of his life, regardless of his financial circumstances). As if to affirm the continuity of his professional life, he has depicted himself, as he did many times, in his painter's robe, with a beret and what is likely a smock that some artists wore when working. The beret was worn by painters during the 16th century and would have been considered out of date in Rembrandt's time, except with ceremonial costumes such as academic robes. Rembrandt's use of it in this image, and others, may pay homage to older artistic traditions and the artists he admired who also wore the beret, for example Renaissance masters, Raphael and Titian.

Rembrandt van Rijn, *Self-Portrait*, 1659
[National Gallery of Art, Andrew W. Mellon Collection, Washington]

Listening [**]
Practicing language skills

1. Listen and decide whether the following statements are true or false.

a. The artist portrayed himself at the age of sixty-one. ☐ True ☐ False

b. Light plays a significant role in the painting. ☐ True ☐ False

c. The portrait coincides with a difficult period in Rembrandt's life. ☐ True ☐ False

d. He is dressed as a Dutch magistrate. ☐ True ☐ False

e. Rembrandt executed several self-portraits throughout his life. ☐ True ☐ False

f. He intended to compare himself to the great painters of the Renaissance. ☐ True ☐ False

Writing [**]
Giving a personal account of genres

2. Imagine you were a painter active in the 16th century. You decide to paint your self-portrait. Write a short account explaining how you would represent yourself. You might use some of the following words/expressions and take into account some of the images reproduced below.

facial expressions • equipment • to draw attention to • reflective mood • physical appearance • idealization of the features • to record • to express • detailed interior • to wear/dress in rich fabrics • elegant posture • to refer to the classical tradition • to engage in the act of painting

Leon Battista Alberti, *Self-Portrait*, c. 1435
[National Gallery of Art, Washington]

Albrecht Dürer, *Self-Portrait*, 1498
[Museo Nacional del Prado, Madrid]

Sofonisba Anguissola, *Self-Portrait at the Easel*, 1556
[Łańcut Museum, Łańcut (Poland)]

Unit 7 TRIUMPHS AND ECSTASIES

The early 17th century in Rome

At the start of the 17th century Rome (to establish) ..... itself once more as the centre of the arts. Mannerist trends (to yield) ..... the stage to naturalist and classical attitudes, which (to coexist) ..... during the early decades. These (to be introduced) ..... respectively by Caravaggio and the Carracci brothers, of whom Annibale (to work) ..... mainly in Rome. Within this context the pope and the Church (to continue) ..... to rank among the first patrons commissioning works of art from artists all over Italy, followed by aristocratic families.

Caravaggio's naturalism (to have) ..... its roots in his unconventional personality, as well as in his training, and (to consist) ..... in an unprecedented down-to-earth treatment of religious subjects – for which he (to use) ..... models of humble origins – dipped in dramatic contrasts of light and shadow. Often the nearly life-size figures' expressions and hand gestures further (to intensify) ..... the final effect.

Along with his cousin Ludovico and his older brother Agostino, Annibale Carracci (to found) ..... the Accademia degli Incamminati in Bologna with the aim of reviving the practice of working from life and focusing on the craft of painting according to naturalist principles.

In Rome, where he (to move) ..... in the final years of the 16th century, Annibale's painting (to evolve) ..... after his encounter with classical antiquity and the art of Michelangelo and Raphael and (to privilege) ..... mythological subjects, as in the frescoes on the ceiling of the Farnese Gallery. In the meantime, Rome (to become) ..... the birthplace of Baroque art, with the sculptor Gian Lorenzo Bernini and the painter Pietro da Cortona as its most influential exponents.

Reading [*]
Practicing language skills

1. **Read the text and put the infinite verbs in brackets in the correct tense.**

Reading & Speaking [***]
Summarizing information

2. **Read the text once more, then summarize the main ideas orally.**

Vocabulary [**]
Use of English

3. **Match each word or phrase with the correct synonym by filling in the boxes with the right letters.**

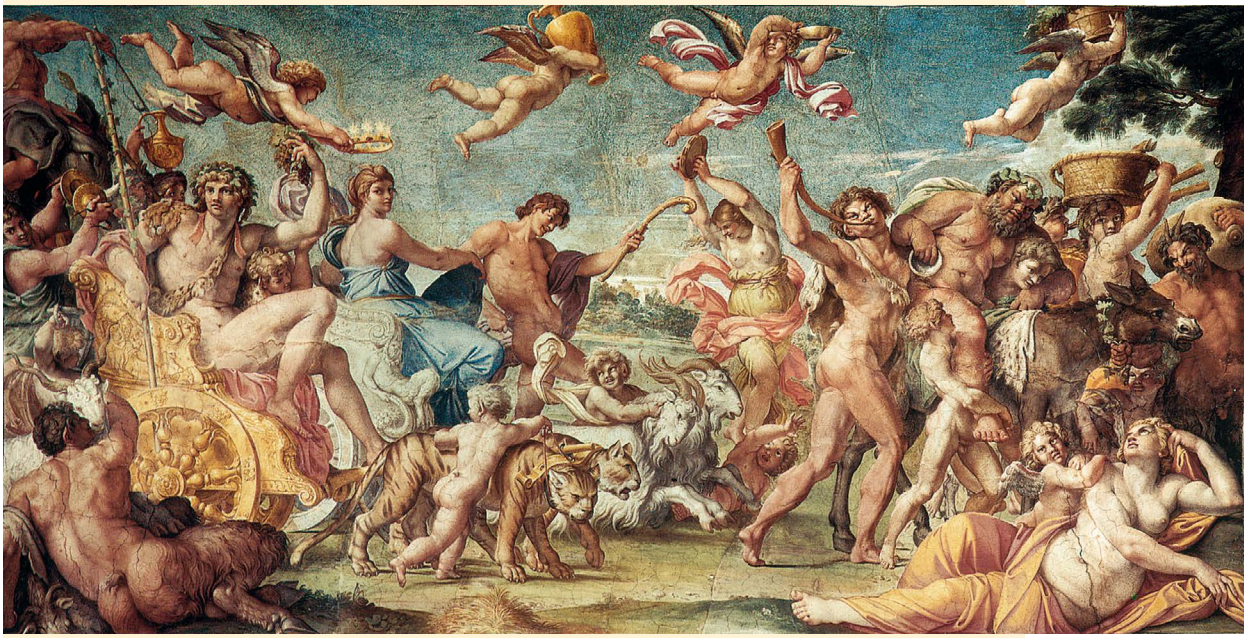
1. To establish oneself	☐	**a.** To be classed
2. To yield	☐	**b.** Purpose
3. To rank	☐	**c.** To give up
4. To dip	☐	**d.** To prove oneself
5. Aim	☐	**e.** Skill
6. Craft	☐	**f.** To plunge

The triumph of the gods

Reading aloud

The dazzling parade of mythological characters depicted by the Carracci in the Farnese Palace was, in fact, planned as a moral allegory for a pious young cardinal, Odoardo Farnese. The decorative scheme on the ceiling of the famous gallery includes twenty love stories from myths – mainly the *Metamorphoses* by Ovid – crowned by the *Triumph of Bacchus and Ariadne*. The pictures are 'framed' and supported by simulated sculpture and heroic nudes recalling Michelangelo's Sistine ceiling. Four cupids depicted in the four corners of the ceiling provide references to the theme of the contest of earthly and divine love. The central picture of Bacchus and Ariadne, a mortal deified by a god, draws all the elements together, showing the triumph of the divine. But, according to Neoplatonic thinking, love had three aspects, divine, earthly and a third, condemned by the philosophers, that of physical passion, all of which are represented in Titian's *Sacred and Profane Love*. All three seem recognizable in Annibale's *Triumph*, too, in the figures of the god, the woman reclining on the right and directing her gaze toward heaven, who is an earthly Venus, and the satyr opposite her.

[Adapted from James Hall, *A History of Ideas and Images in Italian Art*, John Murray, London 1983, pp. 190-192]



Annibale Carracci, *Triumph of Bacchus and Ariadne*, 1598-1600
[Farnese Palace, Rome]

Listening [**]
Understanding content

1. Listen and take notes on the following information.

a. Who commissioned the frescoes?

b. What was the aim of the frescoes?

c. What theme does the cycle illustrate?

d. What is the symbolic relation to Neoplatonic theories?

Speaking [*]
Practicing language skills

2. With the help of your teacher, explain the meaning of the word 'allegory'.

Research & Writing [***]

Interpreting primary sources

3. **Research the allegories represented in the two paintings below. Using your own words, write a short paragraph in which you compare the symbols used and the ways in which each artist has visualized the allegory. You can visit these web pages for help: http://www.nationalgallery.org.uk and www.nga.gov**

Pieter Paul Rubens, *Minerva Protects Pax from Mars (Allegory of Peace and War)*, 1629-30
[National Gallery, London]

Jan Vermeer, *Allegory of Painting*, 1666
[Kunsthistorisches Museum, Vienna]

The triumph of a pope

The most overpowering of the illusionistic ceilings painted in Rome in these decades is the fresco by Pietro da Cortona (1596-1669) in the great hall of the Barberini Palace. This vast painting was meant to glorify the reign of the Barberini Pope, Urban VIII, in the form of a complex allegory. As in the Farnese Gallery, the ceiling is subdivided by a painted framework that simulates architecture and sculpture, but beyond it one can see the infinite sky. Clusters of figures, perched on clouds or soaring freely, swirl above as well as below the framework. They create a double illusion: some figures appear to hover inside the hall, close to the viewer, while others recede into the distance.

The upper part of the central rectangular area depicts a large laurel wreath held by theological virtues, while above them Rome holds the papal tiara and Religion has the crossed keys of the papacy. Cortona integrates three golden bees, the Barberini emblem. The viewer looks up into space, as do the allegorical women overhead. The smaller figure of Divine Providence creates a triangle comprised of Saturn and the Three Fates, as their cloud banks overlap the ornamented stone entablature, and piers support the four corners of the ceiling. Cortona has succeeded in devising a perfect combination of the new principles inherent in the Baroque language with an iconographic programme fusing together the symbols alluding both to profane and divine glorification.

[Adapted from L. Stephenson, *High Baroque Rome: Pietro da Cortona and Andrea Sacchi*, http://baroquepilgrimage.wordpress.com]

Pietro da Cortona, *Triumph of Divine Providence*, 1633-39
[Barberini Palace, Rome]

Reading & Writing [*]
Understanding content

1. Referring to the above text, complete the following sentences.

a. The fresco was executed in .....

b. The subject of the fresco is primarily concerned with .....

.....

c. The painted area is contained .....

d. The arrangement of the figures functions as .....

.....

e. The depiction of the golden bees establishes a connection .....

.....

f. The spatial design reflects the Baroque principle of making ceilings .....

Reading & Speaking [*]
Making stylistic connections

2. Compare Annibale Carracci's *Triumph* with Pietro da Cortona's and say whether the following statements refer to one (A) or the other image (B) or both (C). Give reasons for your choices.

a. Idealized bodies are depicted in a variety of poses. ☐ A ☐ B ☐ C

b. The artist used a range of rich colours inspired by Renaissance Venetian painting. ☐ A ☐ B ☐ C

c. The figures move easily in an open space. ☐ A ☐ B ☐ C

d. The frescoes include references to antique sculptures. ☐ A ☐ B ☐ C

e. The artist made use of painted illusionistic architecture, called *quadratura*. ☐ A ☐ B ☐ C

The triumph of faith and illusionism

Giovan Battista Gaulli, *Triumph of the Sacred Name of Jesus*, 1676-79
[Church of the Gesù, Rome]

Speaking [***]
Making stylistic connections

1. Based on what you have learnt, describe Giovan Battista Gaulli's *Triumph of the Sacred Name of Jesus*. You may find the following expressions helpful.

vault ceiling • painted oval • gilded decoration • the faithful • the unbelievers • sculptures cast shadows

The triumph of faith and form

The *Ecstasy of Saint Theresa* in Santa Maria della Vittoria is the work by Bernini that best captures the essence of the Baroque. The group commemorates a mystical vision involving the saint, during which she reported being stabbed repeatedly in her side by an angel with an arrow. The saint's body and face reflect the combination of pain and spiritual ravishment experienced during the ecstatic event. The concept is reinforced by the artist's expedient to stage the figure on a marble cloud that seems suspended in the air, while rays of glimmering bronze pour down on the figures from the ceiling of the chapel. Bernini enhanced the sensation of light by including a hidden window to let in natural light. To complete the illusion, he even places an audience in the balconies at the sides of the chapel from which members of the Cornaro family act as witnesses to the miraculous event.

Gian Lorenzo Bernini, *Ecstasy of Saint Theresa*, 1647-52
[Church of Santa Maria della Vittoria, Cornaro Chapel, Rome]

Vocabulary [***]
Use of English

1. Transform the following verbs into nouns and then translate them.

a. To ravish: .....

b. To witness: .....

c. To glimmer: .....

d. To involve: .....

e. To enhance: .....

Speaking [***]
Group discussion

2. Based on what you have studied so far, review the distinctive features of Baroque painting.

Reading & Speaking [**]

Practicing your language skills

3. Read the following distinctive features of Baroque sculpture. Choose another work by Gian Lorenzo Bernini and indicate how they relate to the sculpture.

a. Baroque sculptures are endowed with a feeling of movement, energy and tension.

b. Baroque sculpture is filled with individuality, and more action and expressiveness than Renaissance sculpture.

c. A Baroque statue is usually meant to be seen from multiple viewpoints.

d. Often the sculptor exploits negative space to animate the area in which the statue is displayed.

e. Sometimes figures extends into the viewer's space.

Unit 8 THE FIVE SENSES

The magic of still-life painting

Until the end of the 16th century no other artistic genre could compete with devotional subjects and portraiture. Then young Caravaggio showed that a fruit basket he painted for Cardinal Federico Borromeo, placed at the centre of the canvas, could also function as the main subject of the painting. In his later production Caravaggio continued to include enchanting still lifes, though as a complement to the main scenes. His lesson was immediately picked up by the Dutch and Flemish artists. Painters turned their attention to plants, animals, and man-made objects, just as scientists and natural philosophers were developing a new paradigm for learning about the world that emphasized investigation over abstract theory. Exploration, by Spain and the Netherlands especially, increased interest in exotic specimens from around the globe and created a market for their accurate renderings. Still-life painting also spoke more universally about the bounty of God's creation and the nature of art and life. Simple paintings of flowers and food could have a complex appeal and various meanings for the viewers.

Still life did not rank high with art theorists. Yet Dutch still-life paintings were hugely popular. They attracted some of the finest artists and commanded high prices. Many painters specialized in certain types of still life, including pictures of flowers or game, banquet and breakfast pieces that depict tables set with food, and *vanitas* still lifes, which reminded viewers of the emptiness of material pursuits.

[Adapted from *Painting in the Dutch Golden Age*, Department of Education Publications, National Gallery of Art, Washington 2007, p. 87]

Speaking & Reading [*]

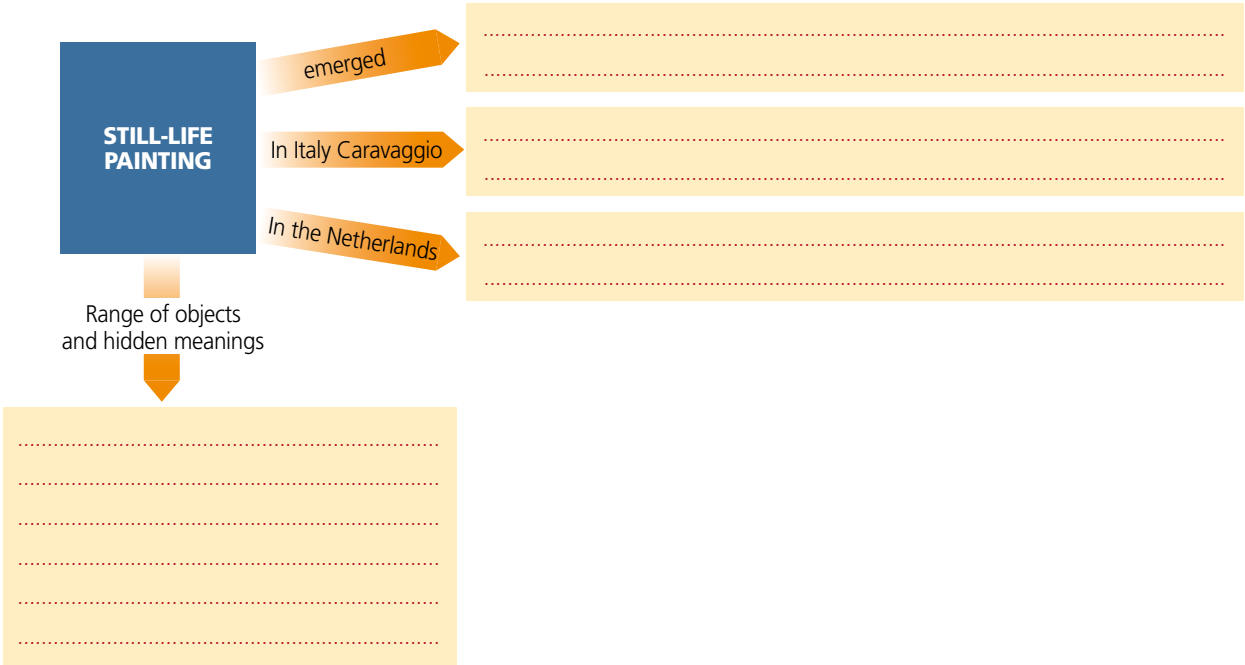
Anticipating content

1. Which sense is the most important for you? Why? Match each sense with the corresponding verb by filling in the boxes with the right letters.

1. Taste	☐	**a.** To hear
2. Touch	☐	**b.** To smell
3. Smell	☐	**c.** To taste
4. Sight	☐	**d.** To feel
5. Hearing	☐	**e.** To see

Reading & Writing [*]
Mapping ideas

2. **After reading the extract, complete the map below.**



Vocabulary [**]
Use of English

3. **Guess the meaning of the following words from the text.**

a. To compete: .....

b. To pick up: .....

c. To turn to: .....

d. Specimen: .....

e. To command: .....

f. Game: .....

Sight

Bosch's most famous painting, due to the richness of weird ....., is the triptych known as the *Garden of Earthly Delights*. The left panel is a depiction of the Garden of ....., where the Lord introduces Adam to the newly created Eve. The airy landscape is populated with animals, including ..... creatures, such as an elephant and a giraffe, as well as bizarre ..... The right wing, a nightmarish scene of burning ruins and instruments of ....., represents Hell. On the other hand, the central ..... illustrates a more ambiguous image. Here is a ..... similar to that of the left wing, yet populated with nude men and women, engaged in a variety of strange and sometimes obscene acts. In the centre, they gather around a basin on the back of all sorts of ..... Several are linked with huge birds, fruit, flowers, or ..... creatures, recognizable as symbols of carnal desire. It is as if the delights in this garden are an unending ..... of the original sin of Adam and Eve, which dooms us to be prisoners of our appetites.

[Adapted from James Hall, *A History of Ideas and Images in Italian Art*, John Murray, London 1983, pp. 356-357]

MIND THE GAP

Hieronymus Bosch, *Garden of Earthly Delights*, 1510-15
[Museo Nacional del Prado, Madrid]

Reading [***]
Understanding content

1. Read the passage and fill in the blanks with the words provided below.

marine • exotic • beasts • torture • Eden • panel • repetition • imagery • landscape • hybrids

Vocabulary [*]
Using dictionaries

2. Using a monolingual dictionary, find the meaning of these words.

a. Weird: .....

b. Nightmarish: .....

c. To gather: .....

d. To engage in: .....

e. Unending: .....

f. To doom: .....

Touch

In 1562 Arcimboldo was appointed court painter and portraitist to Maximilian II, who became emperor in 1564. Arcimboldo created for Maximilian II a series of allegorical paintings of the *Four Seasons*, all depicted as profile busts. *Winter*, one of the most expressive heads, is reminiscent of Leonardo's grotesques: out of an ancient, gnarled tree trunk, the nose and ear emerge as remnants of broken branches, the narrow eye is created by a crack in the bark, and a tree fungus forms the lips. The bristly hair is a tangle of boughs entwined with ivy. A twig with a dangling lemon and orange protrudes from the figure's chest. Woven into the straw mantle are fire strikers, symbols of the chivalric Order of the Golden Fleece, which was under Habsburg leadership. The large M, partially visible at the back of the cloak, alludes to Maximilian II, whose tomb was recently found to contain a mantle with a similar M woven into it.

Giuseppe Arcimboldi, *Winter*, 1563
[Kunsthistorisches Museum, Vienna]

Arcimboldo's composite heads were celebrated as *scherzi* by his contemporaries, but they also reflect the serious scientific study of nature that was characteristic of the 16th century. The precision with which Arcimboldo rendered flora and fauna typifies contemporary botanical illustrations. In their quest for scientific accuracy, sculptors and ceramicists even incorporated casts of reptiles and fish made from actual specimens in their works.

[Adapted from *Arcimboldo 1526-1593. Nature and Fantasy*, Educator's Resource, National Gallery of Art, Washington 2010, p. 7**]**

Vocabulary [***]
Use of English

1. Match the words with their Italian equivalent by filling in the boxes with the right letters.

1. Straw	☐	**a.** Memore
2. Cast	☐	**b.** Rametto
3. Tangle	☐	**c.** Penzolante
4. Twig	☐	**d.** Groviglio
5. Reminiscent	☐	**e.** Stampo
6. Bristly	☐	**f.** Intessere
7. Dangling	☐	**g.** Intrecciare
8. Narrow	☐	**h.** Ispido
9. To weave	☐	**i.** Paglia
10. To entwine	☐	**j.** Stretto

Reading & Writing [**]
Understanding content

2. Read the extract and complete the chart below.

Title	.....
Is the figure represented alone or surrounded by other figures?	.....
From what angle is it represented?	.....
How has the artist depicted the figure?	.....
What objects are included?	....
Does the figure allude to a real person?	....
What type of portrait is it?	.....
Does the image have any symbolic meaning?	....

Research & Speaking [***]
Interpreting primary sources

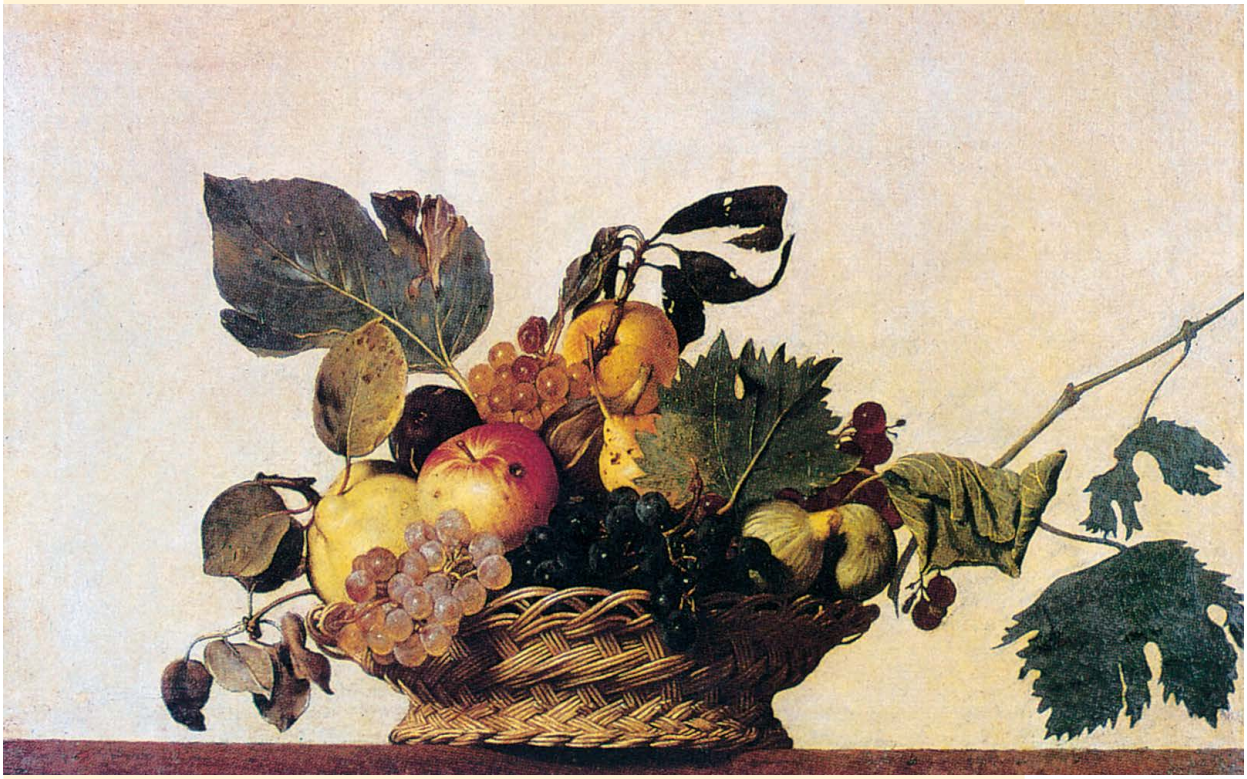
3. Arcimboldo also created for Maximilian II a series of paintings personifying the Four Elements – Earth, Air, Fire, and Water – which were believed in Antiquity to compose all matter. As for the Four Seasons, they are portraits of his patron. Search the web for information about the symbols included in the following painting representing *Fire* and compare them to those used in the *Winter* portrait.

In *Fire* the crown of hair blazes away above the assemblage of fire-making instruments that constitute this profile bust. The cheek is a large flint, and the neck and chin consist of a burning candle and an oil lamp. Fire strikers shape the nose and ear. Kindling chips infused with wax form the moustache, and the eye is a candle stub. The chest is fashioned out of firearms: gun barrels, cannons, and a gunpowder scoop; above them lies the collar of the Golden Fleece, with the pendant double eagle of the House of Habsburg referring to Maximilian.

[Adapted from *Arcimboldo 1526-1593. Nature and Fantasy*, Educator's Resource, National Gallery of Art, Washington 2010, p. 10]

Giuseppe Arcimboldi, *Fire*, 1566
[Kunsthistorisches Museum, Vienna]

Taste



Caravaggio, *Fruit Basket*, 1599
[Ambrosiana Gallery, Milan]

Caravaggio, *Boy with a Fruit Basket*, 1595-96
[Borghese Gallery, Rome]

Caravaggio, *Bacchus*, 1597
[Uffizi Gallery, Florence]

Writing [***]
Practicing language skills

1. Complete the sentences below.

a. Caravaggio arrived in Rome from his native Lombardy .....

b. There he began working in the studio of one of Rome's .....

c. He was probably employed by this artist as a sort of specialist painter of .....

d. In the *Fruit Basket* the painted fruit is not chosen by the artist for its glowing ripeness .....

.....

e. In fact, the apple is inhabited by a worm, while the grapes .....

f. Likewise, the figs are on the point of rotting and several leaves reveal the unrelenting .....

.....

Speaking [***]
Group discussion

2. Based on what you have studied so far, comment on the role of still life in Caravaggio's *Boy with a Fruit Basket* and *Bacchus*. Are the fruits similar? Are they depicted in the same way? Do they have the same meaning?

Smell

Reading aloud

MIND THE GAP

☐ The illusion in this work is so convincing that it extends to senses beyond sight. In 1646 a Dutch poet praised the beauty of a flower picture *and* its fragrance: "our eyes wander in the colour, and also her fragrance permeates more than musk."

☐ In addition to the cross-shaped reflection of a mullioned window in the glass vase, there are other signs. A butterfly, often associated with the resurrection, lingers on a white poppy, a flower linked with sleep, death, and the Passion of Christ.

☐ In his painting de Heem included blossoms that appear at different times of the year. This arrangement of peonies and roses, poppies and cyclamen not only reflects the wonders of nature's creations, but also something of the artist's making.

☐ According to this view, still-life painting was not a slavish recording of what the artist saw before him – all art demanded imagination and artifice.

☐ By contrast, caterpillars and tiny ants that eat away at leaves and flowers, petals that begin to wither, flower heads that droop – all remind us of the brevity of life.

☐ Dutch painting was not an ordinary mirror of the world. Bouquets such as de Heem's address the meaning of life, the nature of art, and the bounty of God's creation.

☐ In fact, he manipulated the forms: exaggeratedly long stems allow for a more dynamic composition, and the dark background intensifies his colour. This painted bouquet outlasts nature, and indeed permanence was considered by theorists to be one of the fundamental virtues of art.

☐ De Heem's bouquet also seems to make symbolic reference to Christ's resurrection and man's salvation.

[Adapted from *Painting in the Dutch Golden Age*, Department of Education Publications, National Gallery of Art, Washington 2007, p. 94]

Jan Davidsz. de Heem, *Vase of Flowers*, c. 1660
[National Gallery of Art, Washington]

Reading [**]
Understanding content

1. Read the passage and reorder the jumbled paragraphs. The first paragraph is given.

Vocabulary [*]
Using dictionaries

2. Using a bilingual dictionary, find the meaning of the following words.

a. Stem: .....

b. Tiny: .....

c. Mullioned: .....

d. To outlast: .....

e. To wither: .....

f. To droop: .....

g. To linger: .....

h. To address: .....

Listening to the music

Research & Writing [***]

Making stylistic connections

1. **Search the web for Italian 17th century still-life paintings and attribute the above painting to its artist. Write a short text justifying your attribution by discussing specific visual characteristics of the painting which are commonly associated with the work of this artist.**

Unit 9 FAMILIES

Caravaggio and the importance of light

Baroque art cannot be easily classified owing to its contradictions and paradoxes. As a matter of fact, in Italian painting two tendencies coexisted: naturalism and classicism. It has been claimed that Baroque style expresses the spirit of the Counter Reformation. However, by 1600 Catholicism had regained much of its influence and Protestantism was on the defensive.

Among the greatest painters of the Baroque age are Caravaggio, Rembrandt, Rubens, Velázquez and Vermeer. As the biographer Gian Pietro Bellori writes in his *Lives of the Artists* in 1672, Caravaggio turned away from the "manner" and "convention" that marked most of the paintings produced in this period and opted instead for a more natural style that gave his figures "flesh and blood." For Caravaggio naturalism was not an end in itself, but a means of conveying a profound religious content. His realistic approach to the human figure, painted directly from life using ordinary people and dramatically lit against a dark background, shocked his contemporaries and paved the way for new developments in the history of painting. Baroque painting often dramatizes scenes using light effects; this is also a characteristic of the works by Rembrandt, Vermeer, and Georges de La Tour.

Vocabulary [*]

Use of English

1. Find the words which have the following meaning in the above text.

a. To declare: .....

b. To upset: .....

c. To choose: .....

d. To begin: .....

e. Goal: .....

Reading & Writing [**]

Understanding content

2. Read the above text and answer the questions on the next page.

a. Why is Baroque art so difficult to classify?

.....

b. Why do you think it was said to embody the principles of the Counter Reformation? Do you agree?

.....

c. What was revolutionary about Caravaggio according to Bellori?

.....

.....

.....

d. What was the main purpose of Caravaggio's naturalism?

.....

e. Why did he shock his contemporaries?

.....

.....

The Holy Family

Caravaggio, *Rest on the Flight into Egypt*, 1597
[Doria Pamphili Gallery, Rome]

Speaking [*]
Interpreting primary sources

1. Study Caravaggio's *Rest on the Flight into Egypt* and decide whether the following statements apply (Yes) or not (No) to the painting.

a. Figures are compressed in a narrow plane. ☐ Yes ☐ No

b. They stand out for their spontaneous expressions. ☐ Yes ☐ No

c. Their strong musculature is revealed by their heroic gestures. ☐ Yes ☐ No

d. Light comes from two different sources creating a dramatic effect. ☐ Yes ☐ No

e. Caravaggio delicately combines light and shadow to achieve a unifying effect. ☐ Yes ☐ No

f. There is little evidence that the figures facing the angel are members of the Holy Family. ☐ Yes ☐ No

g. The protagonists engage the viewer with a direct look. ☐ Yes ☐ No

h. The sacred scene has been illustrated in a completely different way from traditional representations. ☐ Yes ☐ No

i. Both the music score and the objects painted at St. Joseph's feet reveal the artist's skill in painting still life. ☐ Yes ☐ No

Writing [**]
Practicing language skills

2. Using the correct sentences in the above activity and adding more information, write a description of Caravaggio's painting.

In the carpenter's workshop

Reading aloud

Many of the artists working in the early 17th century were influenced by Caravaggio. Some of them, like Georges de La Tour (1593-1652), developed highly original styles. Although he spent his career in Lorraine, in the North-East of France, he began by painting picturesque genre figures, then turned to elaborate scenes from contemporary theatre and religious pictures derived largely from Caravaggio's Northern followers. Often using a candle as the only source of light, de la Tour designed dramatic night-time compositions.

His *St. Joseph* may be mistaken for a genre scene, but its devotional spirit has some

of the power of Caravaggio's religious works. De La Tour's intensity of vision charges each gesture and each expression with emotion and devotional reverence. The child Jesus holds a candle, which lights the scene with intimacy and tenderness. De La Tour reduces his composition to a geometric simplicity in which the forms appear real and monumental, adding a calm quality that raises it above the everyday world.

Georges de La Tour, *St. Joseph*, 1642
[Musée du Louvre, Paris]

Listening & Speaking [**]
Understanding content

1. Listen and answer the questions.

a. Was Georges de La Tour influenced by Caravaggio?

b. Where did he pursue his career?

c. How did he come in contact with Caravaggio's works?

d. What is the distinctive feature of his paintings?

e. Why are La Tour's paintings called 'realistic'?

Vocabulary [*]
Use of English

2. Match the following verbs with their Italian equivalent by filling in the boxes with the right letters.

1. To mistake	☐	**a.** Reggere
2. To charge	☐	**b.** Elevare
3. To reduce	☐	**c.** Caricare
4. To hold	☐	**d.** Ridurre
5. To raise	☐	**e.** Confondere

Speaking [**]
Group discussion

3. Based on what you have studied so far, compare the *St. Joseph* with the *St. Magdalene* by the same artist. Where does the light come from? Are the figures completely visible? Which parts of the paintings appear enhanced by the light source? Why?

Georges de La Tour,
***St. Magdalene*, 1638-43**
[Metropolitan Museum,
New York]

A royal family

One of Spain's greatest artists of the Baroque period, Velázquez, trained in Seville, then came to the attention of King Philip IV as a young man and was appointed court painter in Madrid in the late 1620s. For more than thirty years he painted the family and court of Philip IV. During his visit to the Spanish court on a diplomatic mission Rubens helped Velázquez to discover the beauty of the many Titians in the King's collection from which he developed a new fluency and richness of colour. This is also evident in *Las Meninas*, or the Maids of Honour, where he combined the formality of a royal group portrait with the informality of a more casual genre scene in his studio. In the foreground princess Margarita poses with her two maids, her favourite dwarf and a dog. Other figures were enigmatically included in the canvas: the faces of the king and queen are reflected in the mirror at the back and a gentleman is framed in a brightly lit open doorway. On the left, the artist represents himself standing in front of a large canvas, very likely in the act of executing this portrait.

Diego Velázquez, *Las Meninas*, 1656
[Museo Nacional del Prado, Madrid]

Above all, the painting reveals Velázquez's fascination with light. The indirect light that pervades the studio contrasts with the direct light that strikes the figures in the foreground and bounces and reflects from a variety of materials. His aim was to represent the movement of light itself and the infinite range of its effects on form and colour. Although his strong contrast of light and shadow suggests the influence of Caravaggio, Velázquez's technique is more subtle, employing delicate glazes that set off the impasto of the highlights.

Speaking [*]
Practicing your language skills

1. With the help of your teacher, guess the meaning of the following words from the text.

a. Fluency: .....

b. Glaze: .....

c. To bounce: .....

d. To employ: .....

e. To set off: .....

Unit 9 REVISION

Writing [***]
Critical thinking

1. Referring to the three works of Caravaggio, La Tour and Velázquez reproduced above, write a short essay comparing the use of light employed by each artist and its effectiveness.

Unit 10 GREAT MASTERS OF BAROQUE ARCHITECTURE

Baroque architecture in Italy

Reading aloud

MIND THE GAP

Baroque architecture emerges first in Italy, and Rome is privileged by the simultaneous ..... of ambitious popes and an artist of international reputation, Gian Lorenzo Bernini, as well as other great architects who wished to establish their professional .....

Among the first major architects of the ..... Baroque was Carlo Maderno, who is known principally for his work on Saint Peter's. Between 1606 and 1612 he built the ..... extension and façade of the church, which was begun approximately a hundred years earlier by Donato Bramante. Aside from Bernini, the ..... architects of the Roman Baroque were Francesco Borromini and, to a lesser extent, Carlo Rainaldi. Together they ..... Sant'Agnese in Piazza Navona. The elegantly undulating facade of Borromini's San Carlo alle Quattro Fontane in Rome, with its convex and concave rhythms echoing those of the ....., might be called the quintessence of Italian Baroque architecture.

Building activity also took place in centres ..... Rome during the early decades of the 17th century. Francesco Maria Ricchino, in Milan, and Baldassare Longhena, in ....., both designed centrally planned churches. Longhena's Santa Maria della Salute has been noted for its extravagantly ornate ..... and its superb site at the entrance to the Grand Canal. Especially ..... is the work of Guarino Guarini in Turin. His Chapel of the Holy Shroud strikes the observer with its intricate ..... forms derived from Islamic buildings in the unusually high dome.

[Adapted from www.csus.edu]

Listening [**]

Understanding content

1. **Listen and fill in the missing words.**

Reading & Speaking [**]

Summarizing information

2. **Read the text again, then summarize the main ideas orally with a partner.**

Bernini and the experience of dynamic space

MIND THE GAP

One of Bernini's most famous building is his church of Sant'Andrea al Quirinale. It was built in Rome beginning in 1658 and was paid for by the pope's nephew, Camillo Pamphili.

He then gave the façade a semi-circular set of steps leading up to a small portico with a curved roof that matches the curvature of the porch steps. Two large columns support the porch roof, and the corners of the façade are flanked by colossal pilasters that rise to a triangular pediment.

Despite its small size, Bernini was able to monumentalize the church of Sant'Andrea al Quirinale. The oval interior of the church is richly decorated with coloured marble and sculptured figures that interact across the congregational space of the room.

The church, located on the Quirinal Hill, was limited in size by the restricted space. Issues of space became highly debated in the Baroque period, when hundreds of new

Gian Lorenzo Bernini, Church of Sant'Andrea al Quirinale, façade and dome, 1658-61, Rome

Catholic religious orders were established in Rome and needed their own churches. Sant'Andrea was constructed for the newly established Jesuit Order.

☐ Baroque churches differ from Renaissance buildings in that they tend to be larger, more monumental, and with a greater emphasis on sculptural details and a theatrical interest in the space surrounding the building.

☐ Although the site is small, Bernini set the church back from the street, thus sacrificing interior congregational space, to provide for a small curved piazza that would give the building a stronger presence in the city.

☐ It is this type of dynamic and theatrical approach to architecture that best epitomizes the Baroque style of Bernini in Rome.

☐ For example, a painting of Saint Andrew, located over the high altar, appears again in sculpted form above the altar pediment. Here the saint is perched on a curved ledge that supports his body, pausing on his way up to heaven through the dramatic oval dome of white and gold.

[Adapted from http://architecture_history.enacademic.com]

Reading [**]
Understanding content

1. Read the above text and number the paragraphs in the right order. The first one is given.

Vocabulary [**]
Use of English

2. Find the words that have the following meaning in the above text.

a. Climbing: .....

b. Interconnect: .....

c. Narrow: .....

d. Discussed: .....

e. Importance: .....

f. Method: .....

Speaking [***]
Content awareness

3. Working in pairs, ask and answer questions about these aspects of Bernini's Sant'Andrea al Quirinale.

a. The family that commissioned the building of the church.

b. A major problem Bernini had to face.

c. Bernini's main aim regarding the exterior.

d. The architectural solutions he invented to design it.

e. The role played by sculpture.

f. The final effect of Bernini's concept of space.

A mathematical illusion

Dedicated to a recently canonized saint, Carlo Borromeo, the church is also named after its location at an intersection with four fountains (*quattro fontane*) representing the four seasons, one on each corner. The design is both logical and brilliantly complex. Architectural historians have analysed the mathematical formulas on which Borromini based his structures. In this case, he evolved his design from the triangle, symbolic of the Trinitarian Order that commissioned the church. At its most basic level, then, the shape of San Carlo alle Quattro Fontane has a form and an iconographic content that can be related to both a particular religious order and the Christian religion in general. The dome almost appears to be a hallucination. The hovering oval form, with its elastic coffers, seems to bear no relation to the heavy, solid masses of architecture. The oval form used here is one that has an inherent dynamism, for an

Francesco Borromini, Church of San Carlo alle Quattro Fontane, façade and dome, 1664-80, Rome

oval establishes an axial direction and presents a variation in curvature, but Borromini also exaggerates the diminution of the coffering to suggest that the dome is larger than it is in reality, and by adding hidden windows at the base of the dome, he creates a floating, levitating sensation.

On the exterior, the ceaseless play of concave and convex surfaces makes the façade – designed almost thirty years after the interior – seem elastic, as if pulled by external pressures.

[Adapted from Laurie S. Adams, *A History of Western Art*, Harry N. Abrams, New York 1994, p. 315]

Reading & Writing [**]

Understanding content

1. Read the above text and answer the questions.

a. Which saint is the church dedicated to?

.....

b. What does the denomination 'alle quattro fontane' refer to?

.....

.....

c. Why did Borromini base his design on the triangle?

.....

d. How did he achieve the unreal effect of his dome?

.....

.....

.....

e. What spatial feature characterizes the church exterior?

.....

.....

Speaking [***]

Making connections

2. Are there any Baroque churches in your city? Discuss with the class the impact they have on the area in which they were built, how the architect/s has/have succeeded in creating spatial illusion and whether the forms relate to the religious order that commissioned the building.

Research & Writing [***]
Critical thinking

3. Search the web about Borromini's Sant'Ivo alla Sapienza (1642-60) and complete the framework provided below and write an analysis of the church.

The church was designed by .....

in .....

The artist wanted to react to .....

So he opted for the following church plan .....

The church interior is characterized by .....

The exterior culminates in .....

Possible influences on the building are .....

In designing the church Borromini was driven by .....

A sacred kaleidoscope

The new ideas introduced by Borromini were developed in Turin, the capital of Savoy, by Guarino Guarini, a Theatine monk whose architectural practice was grounded in philosophy and mathematics. His design for the dome of the Chapel

Guarino Guarini, Chapel of the Holy Shroud, 1668-90, Turin

of the Holy Shroud, a round structure attached to Turin Cathedral, blends motifs from Borromini with the unprecedented shock of pure illusion. The interior surface of the dome of San Carlo alle Quattro Fontane, although dematerialized by light and a honeycomb of coffers, was still recognizable. But here the surface has disappeared in a maze of hexagonal ribs, inspired by Moorish architecture, which Guarini had studied while working in Sicily in the early 1660s. Above this apparently endless space hovers the dove of the Holy Spirit within a twelve-pointed star.

[Adapted from Horst W. Janson, Anthony F. Janson, *History of Art*, Harry N. Abrams, New York 2001, pp. 395-396]

Guarino Guarini, Chapel of the Holy Shroud, dome, 1668-90, Turin

Speaking [*]
Interpreting primary sources

1. Referring to Borromini's San Carlo alle Quattro Fontane and Guarini's Chapel of the Holy Shroud, decide whether the following statements apply to the first church (B) or to the second (G).

a. Hexagonal ribs cross one another creating a space of surprising intricacy. ☐ B ☐ G

b. The dome is oval-shaped and coffered. ☐ B ☐ G

c. The design heightens spatial illusion as never before. ☐ B ☐ G

d. The interior is centred around a twelve-pointed star. ☐ B ☐ G

e. Both the plan and the façade are defined by alternating convex and concave patterns. ☐ B ☐ G

Vocabulary [*]
Art language build-up

2. Using a bilingual dictionary, find the meaning of the following words related to architecture.

a. Portico: .....

b. Central-plan: .....

c. Roof: .....

d. Ledge: .....

e. Pilaster: .....

f. Mass: .....

g. Concave: .....

h. Convex: .....

i. Axial: .....

j. Shroud: .....

k. Maze: .....