

MAURICE DENIS (1870-1943)

*LEÇONS DE L'ITALIE, D'APRÈS SON JOURNAL*  
JOURNAL, TOME I (1884-1904)  
LESSONS FROM ITALY, BASED ON HIS JOURNAL

de | by

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ABRÉGÉ	ABSTRACT
<p>Récemment reconnu par plusieurs exhibitions à Paris, New York et Montréal, Maurice Denis est une voix de peintre intéressante qui chevauche les dix-neuf et vingtième siècles.</p>	<p>Recently acknowledged by several exhibitions in Paris, New York, and Montreal, Maurice Denis is a compelling painter overlapping the nineteenth and twentieth centuries.</p>
<p>L’histoire choisie pour cette étude présente des moments personnels et mémorables de la vie du peintre, lorsqu’il commence à écrire son journal, en français, dès l’âge de quatorze ans.</p>	<p>The story chosen for this study shares personal and memorable moments from the painter’s life, when he begins writing his journal, in French, at the age of fourteen.</p>
<p>La première partie de cette étude présente l’art et l’artiste; la seconde des extraits se rapportant à ce qui touche à l’Italie, tel que narré dans le premier tome de son journal. Et la troisième partie commente l’effort de traduction.</p>	<p>The first part of this study presents art and artist; the second, excerpts that relate to references to Italy, as narrated in the first tome of his journal. And the third part is a translation commenting on the thought process involved.</p>
<p>Le tout est écrit en français et en anglais, pour à la fois mieux rendre l’artiste, servir de mémoire de traduction, et offrir un comparatif culturel en juxtaposant les deux langues.</p>	<p>The whole is written in French and in English, to show a more complete portrait of the artist, act as a translation project, and offer a cultural comparison by juxtaposing the two languages.</p>

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<p>Je tiens aussi à remercier les nombreuses autres personnes que j’ai croisées sur mon chemin et qui m’ont soutenue, ou enrichie tout le long du parcours, d’une façon ou d’une autre : les autres étudiants, le personnel de soutien, les bibliothécaires, et les professeurs Dr Pier Baldini, Dr Karla Elling et Dr Cynthia Hogues.</p>	<p>Thank you also to the many other individuals whom I came across who supported or made my life richer one way or another along the way, one way or another: the other students, the support personnel, the librarians, and professors Dr. Pier Baldini, Karla Elling, Ph.D., and Cynthia Hogues, Ph.D.</p>

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## PRÉAMBULE

Frédéric Canovas, mon conseiller pédagogique, a d'abord piqué mon intérêt en me soumettant la liste d'une collection de cartes postales (Annexe) chères à Maurice Denis, pour que j'en trouve la provenance artistique.

Plus tard, au retour d'une année de travail à rédiger une étude comparative entre ce peintre français et l'écrivain André Gide, il proposa que je traduise les passages relevant des réflexions de Maurice Denis sur l'Italie dans le premier tome du *Journal* de Maurice Denis. J'ai accepté. En outre, puisque mon métier consiste à traduire et interpréter, j'ai proposé d'adapter mon projet de façon à ce qu'il soit dans les deux langues : français et anglais. Il a accepté.

J'ai parcouru le *Journal* en trois tomes du peintre—qui rapporte ses sentiments et réflexions personnels notés depuis l'âge de quatorze ans, en 1884, et ce sur une vingtaine d'années—jusqu'à ce que j'aie pu recenser tous les noms italiens contenus dans les trois tomes du *Journal* (voir l'Annexe), lequel couvre plus de 800 ans et environ vingt-deux milliers d'années

## INTRODUCTION

Frédéric Canovas, my program advisor, piqued my interest when he submitted to me the list of a collection of postcards (Appendix) dear to Maurice Denis, so that I may find their artistic provenance.

Later, upon his return from a year engagement writing a comparative study between the French painter and the author Andre Gide, he suggested that I translate the passages of the first tome of Maurice Denis' *Journal* that related to the author's thoughts on Italy. I accepted. Moreover, since my trade is to translate and interpret, I proposed to adapt my work so that it would be in both languages, French and English. He accepted.

I journeyed through the three tomes of the painter's *Journal*—which acts as a personal record of thoughts and feelings he noted from the age of fourteen, in 1884, for a period of twenty years—until I could list a full inventory of all the Italian names contained in the painter's *Journal* (see Appendix), which cover more than 800 years and a timeline of approximately



<p>chronologiques et plus d'un continent au monde.</p> <p>J'ai relevé tous les passages du premier Tome qui se rapportaient à l'influence italienne, en faisant une liste par noms alphabétiques, et les ai traduits du français à l'anglais.</p> <p>J'ai ensuite identifié, pour chacun des trois tomes, les occupations diverses des deux cent cinquante (250) ou quelques personnages mentionnés, que je rapporte ici : architectes, aristocrates, biographes, dessinateurs, essayistes, fonctionnaires, graveurs, historiens, illustrateurs, journalistes, librettistes, militaires, notables, peintres, personnages religieux, poètes, politiciens, protecteurs, scientifiques, sculpteurs, etc.</p> <p>Cette liste et l'étude des passages traduits, qui regroupent tant de professions et de métiers divers, m'a fait réaliser qu'un artiste est le contemporain de maîtres avant lui, une maille dans le chaînon de l'histoire, et qu'il devient celui de d'autres après lui. Aussi, combien l'expérience de cet artiste n'est pas restée en vase clos. Les influences principales qu'a subi Maurice Denis se résument à celles-ci :</p> <p>Il naît en 1870, vit trente ans la fin du 19<sup>e</sup> siècle et quarante-trois durant la</p>	<p>twenty-two thousand years and more than one continent.</p> <p>I took down all the passages of the first Tome that were related to the Italian influence, listing them by name from A to Z, and translated them from French into English.</p> <p>I then identified, for each of the three tomes, the various occupations of every one of the approximately two hundred and fifty (250) individuals mentioned, which I list here: architects, aristocrats, biographers, draftsmen, engravers, essayists, historians, illustrators, journalists, librettists, military, officials, notables, painters, poets, patrons, politicians, religious figures, scientists, sculptors, etc.</p> <p>This list, and the passages I translated, that group together so many diverse professions and trades, made me realize how an artist is a contemporary of teachers before him or her, a link in the chain of history, and that he becomes so for others after him. Also, how this artist's experience did not cut him off from the world. The main influences on Maurice Denis are mainly these:</p> <p>He was born in 1870, lived thirty years during the end of the 19<sup>th</sup> century,</p>
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<p>presqu'entière première moitié du 20<sup>e</sup> siècle. De par ce que j'ai saisi de son <i>Journal</i> sur ses études et ses voyages, ses observations portent sur les périodes approximatives suivantes (les dates varient selon la période et la région correspondante dans le monde) :</p> <p>200 B.C. à 54 A.D. – la période de l'art romain<sup>1</sup></p> <p>1300 à 1400 – la période de l'art byzantin<sup>2</sup></p> <p>1100 à 1500 – la période de l'art gothique<sup>3</sup></p> <p>1480 à 1600 – la période de la Renaissance<sup>4</sup> « où confluent l'humanisme gréco-latin né durant le Quattrocento et les valeurs spirituelles formées par quinze siècles de chrétienté » (Champigneulle, p. 7), qui comprend plusieurs périodes : pré-Raphaëlique, style classique, formation du vocabulaire classique, maturité du style classique à Rome, la gestation du style classique à Florence, l'apogée, la crise et la dissolution du style classique de Rome, puis celles de Florence, l'ascendance du maniérisme;</p> <p>1550 à 1700 – la période de l'art Baroque<sup>5</sup>;</p> <p>1715 à 1774 – la période de l'art Rococo<sup>6</sup>,</p> <p>1789 à 1827 – la période romantique<sup>7</sup>,</p> <p>1840 à 1870 – la période réaliste<sup>8</sup>,</p> <p>1860 à 1880 – la période de l'Impressionnisme<sup>9</sup>, caractérisée par le</p>	<p>and forty-three during the first nearly half 20<sup>th</sup> century. By virtue of what I captured from his <i>Journal</i> about his studies and travels, his observations span the following approximate periods (the dates vary depending on the period and the corresponding region in the world):</p> <p>200 B.C. to 54 A.D. – Roman art period</p> <p>1300 to 1400 – Byzantine art period</p> <p>1100 to 1500 – Gothic art period</p> <p>1480 to 1600 – the Renaissance period, “where the Greco-Roman humanism born during the Quattrocento and the spiritual values formed by fifteen centuries of Christendom converge” (Champigneulle, p. 7), which comprises several periods: pre-Raphaelic period, classical style, formation of the classical vocabulary, maturity of the classical style in Rome, the maturation of the classical style in Florence, the climax, crisis and dissolution of the classical style in Rome, then, that of Florence, the ascent of Mannerism;</p> <p>1550 to 1700 – Baroque art period;</p> <p>1715 to 1774 – the Rococo art period,</p> <p>1789 to 1827 – the Romanticism art period,</p> <p>1840 to 1870 – the Realist art period,</p> <p>1860 to 1880 – the Impressionism period, whose main features are the changed</p>
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<p>changement dans la relation temps, objets, techniques, l'homme et son environnement, et la propriété, car l'imprimerie révèle bien davantage sur le réseau humain que ne le fait la production d'un tableau (Melot, p. 8); suivies des périodes de l'art expressionniste, cubiste, futurisme, métaphysique, surréaliste, classique moderne du 20<sup>e</sup> siècle.</p> <p>En plus de pouvoir visualiser des tableaux à même les murs (fresco) ou sur d'autres médias, l'imprimerie permet aussi de voir l'image, et se trouve donc porteuse d'influences. Le système d'imprimerie et de typographie mobile est l'invention de Gutenberg qui date du quinzième siècle. Copiés par les Romains, elle rend les textes latins et grecs disponibles à la société littéraire (Bologna, p. 7), et sans doute à Maurice Denis par le biais de livres, articles et journaux.</p> <p>Maurice Denis subit les influences européennes (principalement de l'Allemagne, de la Belgique, du Canada, de la Grande-Bretagne, de l'Italie, de la Russie et de la Suisse) (Musée d'Orsay, Contents) et orientales du Japon et de la Chine, qui dérivent de l'avènement de l'imprimerie, du commerce international, de la traduction des langues et l'apport des cultures</p>	<p>relationship with time, objects and techniques, with man and his environment, and with property, for print is much more revealing of the human network involved in its production than is a painting (Melot, p. 8); followed by the art periods called Expressionism, Cubism, Futurism, Metaphysics, Surrealism, Modern Classicism of the 20<sup>th</sup> century.</p> <p>In addition to being able to view paintings on walls (fresco) and on some other media, printing made available viewing images, and therefore carried influences. The printing with movable type was the invention of Gutenberg in the middle of the fifteenth century, which made available Latin and Greek texts copied in Rome to literary society (Bologna, p. 7), most likely reaching Maurice Denis via books, articles, and newspapers.</p> <p>Maurice Denis is influenced by Europe (mainly Germany, Belgium, Canada, Great Britain, Italy, Russia and Switzerland) (Orsay Museum, Contents), Japan and China, influences stemming from the advent of print, international commerce, language translation, and foreign cultures contributions, and from the visits to exhibitions that bring artists face to</p>
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<p>étrangères, et de visites aux expositions qui mettent l'artiste en présence de diverses influences.</p> <p>Cette liste m'a aussi permis de confirmer la nature intrinsèque de l'artiste, et affermir ma perception du caractère de l'artiste Maurice Denis : d'une nature curieuse, créative, fervente, amicale et chaleureuse, sociable et idéaliste, pratique, sérieuse, intentionnelle, résolue.</p> <p>Dès son plus jeune âge, Maurice Denis démontre un vif intérêt pour l'art, la peinture en particulier. Les entrées dans son <i>Journal</i> indiquent cependant sa frustration : n'est-il pas nécessaire de n'avoir que le goût de faire quelque chose pour le réussir ? Maurice Denis se voit être la cause de l'amertume de ses chers parents qu'il aime pourtant, en n'étant pas doué pour un métier plus traditionnel pour un mâle—son père est haut fonctionnaire des chemins de fer, sa mère modiste. Il doute souvent de lui, de son talent, car il ne réussit pas certaines pièces d'art qu'il tente de reproduire dès le premier coup. « Vingt fois sur le métier », dit le proverbe, « remettez votre ouvrage ». Cela, il l'a fait.</p> <p>Réservé, mais ambitieux, il a la volonté d'aboutir à peindre de façon remarquable. Le don ne lui suffit pas à lui</p>	<p>face with diverse influences.</p> <p>This list also enabled me to corroborate the intrinsic nature of the artist, and assert my perception of Maurice Denis' character: having a natural disposition to being curious, creative, fervent, friendly and warm, sociable, idealistic, practical, intense, determined.</p> <p>From a very young age, Maurice Denis shows a keen interest for art, especially painting. Yet, many <i>Journal</i> entries indicate his frustration — must not one merely desire to succeed? Maurice Denis must deal with the fact that he causes a great deal of disappointment to his parents whom he loves dearly, by not being gifted for a more traditional male profession—his father works as a high official for the railway company, his mother is a milliner. He often has reasons to doubt himself, his talent, since many of his attempts at reproducing some art fail. He never ceases to go back to his work and improve it; that, he does diligently.</p> <p>Reserved, but ambitious, he wants to achieve painting in a significant manner. Talent alone does not suffice, his paintings</p>
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faire peindre des tableaux qu'il considère admirables comme ceux des prédécesseurs qu'il admire, comme en témoigne son *Journal*. Il apprend vite que l'inspiration seule ne lui suffit pas non plus. Peut-être en était-il autrement de son idéal suprême, Fra Angelico, dont le talent à peindre l'art primitif il aspire, dès 1885, à émuler, mais pour Maurice Denis, l'acceptation vient graduellement à coups de répétitions, de pratique, d'observation, de consécration, de patience, de remises en question, de rêves, d'analyse, de rigueur, de déchirements, de persévérance.

Il faut parcourir le *Journal* de Maurice Denis jusqu'à sa vingt-cinquième année (1895) pour le voir suivre sa muse jusqu'en Italie où il voyage au printemps avec sa jeune épouse où ils découvrent l'Ombrie et la Toscane, où la lumière l'enchant, cette lumière dont Cennini avait demandé de « toujours suivre l'éclairage dominant pour obtenir l'uniformité » (Barasch, p. 5). *La mère*, 1895 (Illust. 1) :



do not achieve the state of admiration he feels for some of his predecessors, as his *Journal* witnesses. He learns quickly that inspiration alone is not enough either. Perhaps it was otherwise for the gifted Fra Angelico, his supreme ideal as early as 1885, whose talent in painting primitive art he longs to emulate, but for Maurice Denis, acceptance comes gradually through repeating, practicing, observing, consecrating himself, being patient, soul-searching, dreaming, analyzing, acting rigorously, heartrending experiences, persevering.

We must cover eleven more years of his life in the *Journal* before we find Maurice Denis, at age twenty-five, in 1895, making his first trip to Italy with his young bride, where he discovers inspiration in Umbria and Tuscany, where the luminosity enchants him, this luminosity of which Cennini had demanded that “dominant lighting always be followed” for consistency (Barasch, p. 5). *Motherhood*, 1895 (Fig. 1):



Deux ans plus tard, en 1897, des amis les invitent à passer les vacances de Noël chez eux à Fiesole. *Les premiers pas de Noëlle* (Illust. 2) (née en juin 1896, six mois avant le voyage à Fiesole) :



Six mois après, l'été 1898, il visite Rome pour la première fois—à noter que son épouse le laisse voyager seul, ou l'accompagne dans ses voyages, qu'elle croit en lui et son art, et continue de lui procurer la joie du foyer et d'une famille unie, où elle et leurs enfants l'attendent toujours. *Paysage florentin Viale Dei Colle*, 1898 (Illust. 3) :



De ses voyages en Italie, il rapporte le goût de la Renaissance classique, de la composition décorative qui emploie l'art sacré, de la peinture à l'extérieur, en milieu naturel, comme le font les Italiens dotés d'un pays d'une beauté paradisiaque : *Deux études de nu en*

Two years later, in 1897, they are invited to stay with friends for the holidays in Fiesole. *Noëlle's First Steps* (born in June 1896 (Fig. 2), six months before the trip to Fiesole):



Six months later, in the summer of 1898, he visits Rome for the first time—note how his wife either allows him to travel alone, or travels with him, believes in him and his art, and continues providing him with the joy of a steady home for him and their children to always return to. *Florentin Landscape, the Viale Dei Colle*, 1898 (Fig. 3):



From his trips to Italy, he brings with him a love for the classical Renaissance, the decorative composition that employs sacred art, painting outdoors, in a naturalistic space, like the Italians do who are endowed with a country of a heavenly beauty: *Two Studies of a Nude Outdoors*,

*plein air*, 1907 (Illust. 4) :



et *Château de sable*, en 1909 (Illust. 5) :



« La terre d'Italie est elle-même un jardin, où les cyprès, droits comme des colonnes, et les pins, voûtés, poussent, sauvages, sur ses collines toscanes. » (Kennedy, p. 1)

Peindre des fleurs, des fruits, des plantes, des arbustes, et des arbres, est une autre caractéristique italienne, qui ne manque pas, comme en témoigne son Journal, d'influencer et d'impressionner Maurice Denis qui les peints.

L'une des caractéristiques des maîtres italiens, par exemple, rapporte que l'artiste peint son tableau de très près, comme s'il s'agissait d'une miniature, résultant en une abondance de détails. « Les méthodes de représentation de l'espace, de la forme, de la lumière étant connues, il ne servait pas à grand-chose de simplement les répéter ». (Hartt)

1907 (Fig. 4):



and *Sand Castle*, in 1909 (Fig. 5):



“The land of Italy is itself a garden. Wild on the Tuscan hills where cypresses grow, cypresses like columns, and vaulted pines”. (Kennedy, p. 1)

To paint flowers, fruits, plants, shrubs, and trees is another Italian characteristic, that does not fail, as his Journal gives written evidence to, to influence and impress Maurice Denis who does paint them all.

One of the Italian masters' characteristics, was that the artist painted his canvas from up close, as if it was a miniature. Thus the abundance of fine details. “The methods of depiction of space, form and light were now known, and there seemed little point in merely repeating them.” (Hartt, p. 270)

<p>Durant le cours du tome premier de son <i>Journal</i>, entre 1884 et 1904, Maurice Denis voit ses peintures exposées :</p> <p>1890 à 1904 – 77 expositions, en Allemagne, en Angleterre, en Autriche, en Belgique, en Finlande, en France;</p> <p>1905 à 1920 – 108 expositions, dans les mêmes pays, ainsi qu’au Brésil, aux États-Unis, en Russie, en Suisse;</p> <p>1921 à 1943 – 125 expositions, en Angleterre, en Belgique, au Brésil, en Italie, aux États-Unis, en France, en Tchécoslovaquie;</p> <p>1944 à 1994 – 190 expositions, en Allemagne, en Angleterre, en Autriche, au Canada, en Chine, au Danemark, aux États-Unis, en France, au Japon, aux Pays-Bas, en Pologne, en Roumanie, en Russie, en Suisse.</p> <p>L’influence italienne ne dépouille pas Maurice Denis du style nabi de sa jeunesse pour lequel le musée à son nom le caractérise « peintre et théoricien du mouvement nabi ». Font partie de cette bande d’artistes Bonnard, Ibels, Ranson, Roussel, Sérusier, Vallotton, et Vuillard dont il est souvent mention dans le <i>Journal</i>.</p> <p>Pierre Bonnard (1867-1947), qui était à l’Académie Julian auprès de</p>	<p>In the course of the first tome of his <i>Journal</i>, between 1884 and 1904, Maurice Denis has exhibitions of his paintings:</p> <p>1890-1904 – 77 exhibitions, in Austria, Belgium, England, Finland, France, Germany;</p> <p>1905-1920 – 108 exhibitions, in the same countries, in addition to Brazil, Russia, Switzerland, United States;</p> <p>1921-1943 – 125 exhibitions, in Brazil, England, France, Italy, Poland, Tchechoslovakia, USA;</p> <p>1944-1994 – 190 exhibitions, in Austria, Canada, China, Denmark, England, France, Japan, Germany, to the Netherlands, to Poland, Romania, Russia, Switzerland, to the United States.</p> <p>The Italian influence does not let Maurice Denis shed the Nabis style of his youth, a style for which the museum bearing his name has identified him as the “painter and theorist of the Nabi movement.” Bonnard, Ibels, Ranson, Roussel, Serusier, Vallotton, are part of this group, and Vuillard, often mentioned in the <i>Journal</i>.</p> <p>Pierre Bonnard (1867-1947), who had joined Maurice Denis at the Julian</p>
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Maurice Denis, est l'un des principaux artistes qui ait été influencé par les qualités de la forme serpentine et de l'énergie sans fin manifestées dans l'Art Nouveau, et qui constata que l'art graphique prouve être le médium idéal pour l'expression de l'Art Nouveau. Maurice Denis était aussi l'un des classiques du style de l'Art Nouveau, comme le démontre sa lithographie illustrant le livre de Gide publié en 1893, intitulé *Le Voyage d'Urien* [Illust. 6]<sup>10</sup>.

Maurice Denis peint de manière simplifiée et symboliste—de quoi découle le surnom de « Nabi » qui vient de l'hébreu « prophète ».

Maurice Denis émet l'hypothèse que les gravures ne devraient pas servir le texte mais les accompagner, lignes brodées et arabesque sur la page. L'Art Nouveau Italien était vu comme le style avant-gardiste où Milan, Naples, Turin, Rome, Palerme, Emilia-Romagna, Imola, et la Bologne en devinrent les centres régionaux. (King, couverture, pages 15, 40)

Le Musée de Maurice Denis, à Saint-Germain-en-Laye, en France, confirme le style symboliste du peintre dès 1887, lors de son entrée à l'Académie Julian. Il n'avait alors que 17 ans, et pourtant, déjà, le style pour lequel il

academy, was one of the major artists who was influenced by the serpentine qualities and unbounded energy manifest in Art Nouveau, and found that graphic arts proved the ideal medium of expression for Art Nouveau. Maurice Denis is also one of the classics of the Art Nouveau style, as illustrated in his lithograph illustrating André Gide's 1893 *Le Voyage d'Urien* [Fig. 6].

Maurice Denis paints in a simplified Symbolist manner—that leads to the name “Nabis” which came from the Hebrew “prophet.”

Maurice Denis theorized that illustrations should not serve the text but accompany it, embroidering lines and arabesques on the page. The Italian Art Nouveau was considered an avant-garde style and Milan, Naples, Turin, Rome, Palermo, Emilia-Romagna, Imola, and Bologna became regional centres of it (King, cover, pp. 15, 40)

The Maurice Denis Museum, in Saint-Germain-en-Laye, France, confirms the painter's Symbolist style as early as 1887, when he entered the Julian academy. He was only 17 then and yet, the Nabi style, for which he would continue to be

continuerait d'être reconnu 56 ans plus tard, à sa mort, demeure similaire : le style Nabi.

Le style Nabi découle d'une « influence japonaise » (Larousse, p. 685) et du style symboliste qui se définit comme étant « l'élévation des réalités au niveau du symbole, les nuances les plus subtiles des impressions et des états d'âme ». (Larousse, p. 982).

Jan Walsh Hokenson rapporte que Kide Ikehara Inada a révélé que la traduction de textes dans une autre langue est d'abord apparue en France avant 1850. Dans *L'Echelle dans le Feuillage*, 1892 (Illust. 7)



de Maurice Denis, nous notons l'influence japonaise du feuillage. Le motif de l'éventail est un élément introduit par l'art japonais, peint par Degas, dès 1869. À partir de 1884, Maurice Denis peint la forme de l'éventail et reconnaît absolument l'influence japonaise (Hokenson). *Madame Ranson au chat*, peint en 1892, en est un

recognized 56 years later, after his death, was already recognized in his art.

The Nabis style derives from a “Japanese influence” (Larousse, p.685) and the Symbolist style, which is defined as “the elevation of realities in the interpretation of symbols, the most subtle nuances of the impressions received and one’s frame of mind.” (Larousse, p. 982)

Jan Walsh Hokenson reports that Kide Ikehara Inada said that the translation of texts from another language was introduced in France earlier than 1850. In the *The Ladder in the Greenery*, 1892 (Fig. 7)



by Maurice Denis, we note the greenery, a Japanese influence. The motif of the fan, was an element introduced by Japanese art, painted by Degas, as early as 1869. Starting in 1884, Maurice Denis painted fan forms and was decidedly acknowledging a Japanese influence (Hokenson). *Mrs. Ranson and the Cat*,

exemple (Illust. 8):



À Sienne, en mars 1910, Maurice Denis entend un sermon dans l'immense église nue de Saint-Dominique à Sienne, dont il avait peint le portrait trois années auparavant, en 1907 (Illust. 9) :



Son art est considéré « Nabi » : l'artiste cherche à représenter le caractère sacré dans les modèles, le symbolisme et la luminosité sont dominants. Les rapports de figures, formes, volumes, couleurs constituent le moyen d'expression qui provoque des états d'âme, plutôt que l'objet représenté.

D'un côté, certains tableaux de l'art (que j'ai vu en images sur papier ou écran et non de visu) de Maurice Denis possèdent

peint en 1892, est un exemple de cette influence (Fig. 8):



In March 1910, in Siena, Maurice Denis listens to a sermon in the bare Saint Dominic church in Siena, of which he had painted the portrait three years before, in 1907 (Fig. 9):



His art is considered "Nabis": the artist seeks to reproduce the sacred character in his models, symbolism and luminosity dominate. The interplay of figures, composition, plane and color, constitutes the means of expression that moves one's innermost being, rather than the object represented.

On the one hand, some of the art (that I have seen in paper or screen images and not from my own eyes) of Maurice Denis,

<p>beaucoup de rondeurs, une beauté palpable qui ne peut que venir de l'intérieur, une douceur incandescente, le détail comme dans la peinture italienne. Pourtant, Maurice Denis peint la vertu dans ses personnages (<i>Journal</i>, p. 58, sous l'Angelico, il se représente la Reine des Vierges par celle à qui il songe comme étant le Reflet de Marie), et fait ainsi entorse au style italien qui ne juxtapose pas la vertu aux personnages, mais les place haut dans une peinture comme symbole allégorique dans une scène historique. (Burckhardt, p. 79)</p>	<p>shows roundedness, a palpable beauty that can only first begin from within, a warm softness, the detail seen in Italian paintings. On the other, Maurice Denis paints virtue in his characters (<i>Journal</i>, p. 58, under Fra Angelico, he imagines the Queen of the Virgins as the one whom he calls Mary's Reflection) and thus departs from the Italian style that does not juxtapose virtue next to characters, but places them high up in a painting, symbolizing an allegory in a historical scene. (Burckhardt, p. 79)</p>
<p>Au quatorzième siècle, celui de l'Angelico qu'il révère, l'artiste ne peignait pas d'animaux. Ceux-ci apparaissent en peinture sacrée vers la fin du 15<sup>e</sup> siècle avec Piero di Cosimo, qui ne paraît pas dans le premier tome du <i>Journal</i>. (Burckhardt, p. 219)</p>	<p>In the fourteenth century, that of Fra Angelico whom he revered, artists did not paint animals, who appeared in sacred art towards the end of the 15<sup>th</sup> century with Piero di Cosimo, who is not mentioned in the first tome of the <i>Journal</i>. (Burckhardt, p. 219)</p>
<p>De l'autre côté, il y a les grandes surfaces de couleurs uniformes et vives, la lumière en tant que symbole de lumière spirituelle, le style qu'on nomme nabi.</p>	<p>On the other hand, there are large surfaces with uniform and vivid colors; the light, as a symbol of spiritual light, which is called the Nabis style.</p>
<p>Il faut attribuer à l'influence qu'a eu sur lui l'Italie certaines œuvres de Maurice Denis, mais pas toutes. En partie aussi à cet attrait pour une vie traditionnelle qu'il a toujours su mener—le fait de demeurer</p>	<p>We can attribute to the influence Italy had on him certain of Maurice Denis' works, but not all. For Maurice Denis the appeal to a traditional life always leads—he lives in the town where he was born,</p>

dans sa ville natale, de fonder un foyer avec épouse et enfants—une vie où son art ne le rend toutefois pas imperméable à l'épreuve. En 1894, il perd son fils encore bébé. Cette année-là, il peint *Virginal printemps, Pommier en fleurs* (Illust. 10) :



En 1902, la santé de sa troisième enfant le tracasse; en 1911, alors qu'il est âgé de quarante et un ans, son père meurt, et en 1919, après vingt-six ans de mariage et sept enfants, son épouse meurt. Cette année-là, il peint *Autour de l'enfant avec le chien* (Illust. 11):



Et, entre tout cela, il faut gagner sa vie et celle de tout ce petit monde, car il n'est pas né avec une cuiller d'argent dans la bouche.

À l'âge de trente-quatre ans, il passe trois mois à visiter Rome, Naples,

marries, has children—to a life where his art does not shield him from tragedy, though. In 1894, he loses his son who is still a baby. That year, he paints *Virginal Spring, Flowering Apple Trees* (Fig. 10):



In 1902, the health of his third daughter child worries him; in 1911, at forty-one, he loses his father; in 1919, after twenty-six years of marriage and seven children, his wife passes away. That year, he paints *Around a Child with Dog* (Fig. 11):



And in between all that, he still has to earn a living for himself and his family, for he is not born with a silver spoon.

At thirty-four, he spends three months visiting Rome, Naples, Florence. Ten

<p>Florence. Dix ans plus tard, il retourne en Italie avec l'une de ses filles pour terminer vingt grandes compositions en couleur et vingt-deux en-tête de Saint-Dominique, dont la production sera retardée par la première guerre mondiale (1914-1918).</p> <p>Il est âgé de cinquante et un ans (1921) lorsqu'il voyage en Sicile et en Italie avec une autre de ses filles, où il rencontre d'ailleurs sa future épouse. L'année suivante, ils retournent à Venise où il a été invité à présenter le livre de ses <i>Nouvelles Théories</i>. Il retourne en Italie sept ans après, à Rome.</p> <p>Il n'existe aucun doute, comme en témoignent les pages de son <i>Journal</i>, que la beauté extraordinaire de l'art qu'il voit en Italie s'imbrique dans son esprit créatif et qu'il en reproduit des éléments dans son art lorsqu'il est de retour en France.</p> <p>Lorsque je tentais de définir l'art italien, et comment en identifier l'influence sur Maurice Denis, c'est la contribution du professeur Anthony Gully qui m'a le plus éclairée : « Le caractère 'italien' de l'art ne peut pas être réduit à quelques caractéristiques. L'art italien varie beaucoup selon la région d'où provient l'art et la période dont il est question. »</p> <p>En mai 1933, il voyage de nouveau</p>	<p>years later, he will return to Italy with one of his daughters to finish twenty large color compositions and twenty-two headings of Saint Dominic, the production of which will be delayed due to WWI (1914-1918).</p> <p>He is fifty-one years of age (1921) when he travels to Italy and Sicily with one of his daughters, where he meets his future wife. The following year, they return to Venice, where he has been invited to present the book of his <i>New Theories</i>. He returns to Italy seven years later, to Rome.</p> <p>There is no doubt, as his <i>Journal</i> writings testify, that the extraordinary beauty of the art he sees in Italy becomes deeply enmeshed with his creative fiber and that he reproduces elements of it in the art he produces when back in France.</p> <p>When trying to define what was Italian art, and how to identify its influence on Maurice Denis, Professor Anthony Gully's contribution helped me best: "The 'Italian' character of art cannot be reduced to a few characteristics. Italian art varies so much depending which region the art comes from and what period one is speaking of."</p> <p>In May 1933, he travels again to</p>
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<p>à Florence, à son retour, un éditeur parisien publie son manuscrit intitulé, <i>Charmes et Leçons de l'Italie</i>. Il retourne à Rome et à Assise en février 1934 pour la dernière fois.</p> <p>Je crois qu'en somme, Maurice Denis a perçu la tradition classique de la Renaissance italienne, la transposition de la nature, qu'il a cherché à rendre la sensation reçue à la vue du sujet de la peinture, l'aspect pur et spirituel de l'art, et que ces perceptions peuvent être considérées des marques de l'influence italienne.</p> <p>En 1943, l'année durant laquelle Maurice Denis quitte cette terre, il peint toujours les œuvres qui marquent le caractère de sa vie, ses thèmes n'ont pas changé : Annonciation, mise au tombeau, la Madone et l'Enfant, commémoration du repas pascal, la Crucifixion du Christ, nativité, résurrection, transfiguration, visions, thèmes religieux de « l'art gothique qui, en Europe, a modelé la perception humaine pendant près de quatre siècles » (Chapuis, <i>The Gothic Art</i>).</p> <p>S'il aspire à peindre comme dans l'art premier italien, Maurice Denis remarque que la commercialisation a une influence sur la beauté (entrée du 5 septembre 1885 dans son <i>Journal</i>).</p>	<p>Florence, upon his return, a Parisian editor publishes his manuscript entitled, <i>Charmes et Leçons de l'Italie</i> ("Charms and lessons from Italy"). He returns to Rome and Assisi in February, 1934, for the last time.</p> <p>In fact, I think that Maurice Denis perceived the classical tradition of the Italian Renaissance, the transposition of nature, and that he sought to render the sensation felt when seeing the subject of his painting, the pure and spiritual aspect of art, and that these perceptions can constitute marks of the Italian influence.</p> <p>In 1943, the year during which Maurice Denis leaves this plane for the next, he is still painting the themes that mark the character of his art: Annunciation, Entombment, Madonna and Child, Commemoration to the Last Supper, Crucified Christ, Nativity, Resurrection, Transfiguration, visions, all religious themes of the "Gothic art that shaped human perception in Europe for nearly four centuries (Chapuis, <i>The Gothic Art</i>).</p> <p>If he aspires to paint in the primitive Italian style, Maurice Denis remarks that the commercial aspect has an influence on beauty (September 5, 1885, <i>Journal</i> entry).</p>
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Dans *Le dessert au jardin, ou Portrait de Marthe et de Maurice Denis au crépuscule*, 1897 (Illus. 12),



l'arrière-plan est coloré, représente des personnages, contient des formes onduleuses, ce qui démontre un certain degré d'influence médiévale.

Le Nabi traduit une sensation, une idée morale, un récit, par le biais d'une image. Maurice Denis peint de manière symbolique, mais pas entièrement dévolue de toute influence italienne.

Une autre particularité : à l'inverse des peintres de la période médiévale italienne, qui signaient leur nom et le nom de la région italienne dans laquelle ils étaient actifs, les peintures de Maurice Denis sont souvent signées « MAUD », ce qui représente les trois premières initiales de son prénom et la première de son nom de famille.

Comme dans l'*Annonciation* de son vénéré Fra Angelico, peinte en 1428, Maurice Denis a divisé son panneau verticalement en trois parties et a peint

In *Dessert in the Garden, or Marthe and Maurice Denis' portrait at Dawn*, 1897 (Fig. 12),



the background has color, depicts figures, shows wavy forms, which demonstrates at least a degree of medieval influence.

The Nabis translates a sensation, a moral idea, a tale, by means of an image. Maurice Denis paints in a symbolic way, but not entirely devoid of all Italian influence.

Here is another particularity: Maurice Denis' paintings are often signed "MAUD," short for the first three letters of his first name and the first letter of his last name, a custom that is contrary to the Italian medieval way of signing that was then the painter's last name, followed by the Italian region where he was active.

Like in his revered Fra Angelico's *Anunciacion*, painted in 1428, Maurice Denis divided his panel vertically into thirds and painted on the wall of a



cette peinture sur le mur de l'église—  
*fresco*, à la manière des primitifs italiens.



À ce jour, les peintures de  
Maurice Denis continuent d'être exposées.

church—*fresco*, like the Italian Primitives.



To this day, Maurice Denis' paintings  
continue to be exhibited.

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10 Illust. | Fig. 6 – Denis, Maurice. Le Voyage d'Urien. 1893. March 2, 2009. Digital photograph. Cailler, Pierre. Catalogue raisonné de l'œuvre gravé et lithographié de Maurice Denis. Genève : Éditions Pierre Cailler. 1893.

MAURICE DENIS  
INFLUENCE ITALIENNE | ITALIAN INFLUENCE  
*Journal, Tome I (1884-1904)*

Extraits et Traduction du français à l'anglais  
Excerpts and Translation from French to English

- Agostino di Duccio (1418- c. <sup>1</sup> 1481) Renaissance sculptor, who decorated the Gothic church of San Francesco at Rimini

— I:218

<p>Assise. Mars 1904.</p> <p>Ni le Cambio<sup>[2]</sup>, ni les Pérugin<sup>[3]</sup> de la Pinacothèque, ni le Raphaël de San-Severo ne m'enthousiasment. Peinture frêle et maniérée, aimable. Quelques Bonfigli<sup>[4]</sup>, fins, et surtout les scènes de la vie de saint Bernardin, de Fiorenzo da Lorenzo<sup>[5]</sup>, me plaisent beaucoup : emploi du blanc et des architectures. Jolie façade de San Bernardino (bleu, rose, vert foncé), d'Agostino da Buccio[typo], belles proportions, ce qui est assez rare.</p>	<p>Assisi. March 1904.</p> <p>Neither the Cambio, nor the Perugino of the Pinacothèque, nor the Raphael of San Severo fill me with enthusiasm. They seem like frail, affected, pleasant paintings. A few Bonfiglis are fine, and especially the scenes from the life of Saint Bernardino by Fiorenzo da Lorenzo please me a lot: use of white and of architecture. Pretty façade of San Bernardino (blue, pink, and dark green), of Agostino da Buccio, pleasant proportions, which is rather rare.</p>
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- Albane or Albani (Francesco) (1578-1660) Architect, Baroque painter. Painted mythological figures on cabinet pictures<sup>[6]</sup>. Mannerist painter of the School of Bologna<sup>[7]</sup>

— I:13

<p>Mercredi 6 août 1884.</p> <p>Je vais au musée de l'Hôtel [de Ville de Saint-Germain-en-Laye]. On entre dans une grande salle où il y a des gravures, des curiosités, des antiquités, des statues, des portraits en pied de Louis XIV et de Louis</p>	<p>Wednesday, August 6, 1884.</p> <p>I go into the town hall of Saint-Germain-en-Laye. You enter a large room where there are engravings, unusual things, antiquities, statues, full-length portraits of Louis XIV and of Louis XVIII, and a</p>
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<p>XVIII et un portrait de Napoléon III.</p> <p>Le Guide, Rubens, Titien<sup>[8]</sup>, Tintoret, Murillo, Lebrun, Albani, Greuze y sont assez pauvrement représentés. Parmi les plus saillants, une jeune fille assez belle, lisant une lettre; un fragment du tableau de Rubens sur la Régence de la reine mère. Des tableaux moyen âge et flamands. Une jeune fille en corset et en jupon tenant une lanterne, près de son lit (tableau fort original, <i>La Somnambule</i>, de J.-B. Court). Une grande composition de <i>Déluge</i>. Un <i>Sacrifice d'Abraham</i>; une <i>Diane au bain</i> (de l'Albani) [...].</p>	<p>portrait of Napoleon III.</p> <p>Le Guide, Rubens, Titien, Tintoret, Murillo, Lebrun, Albani, Greuze are poorly represented. Among the most eye-catching, a rather pretty young girl reading a letter; a snippet of a painting by Rubens showing the regency of the Queen mother. Medieval and Flemish paintings. A young lady wearing a corset and bodice and underskirt holding a lantern near her bed (very original painting of <i>The Somnambulist</i> by J.-B. Court). A large composition of the <i>Flood</i>. An Abraham's Sacrifice; a <i>Diana bathing</i> (by Albani) [...].</p>
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— I:204

<p>Rome 18 janvier 1904.</p> <p>Quand Poussin arrive à Paris, il y a encore Freminet, Porbus<sup>[9]</sup>; Vouet vient de partir pour Constantinople. A Rome, c'est le Guide, Albane et Dominiquin élèves des Carrache<sup>[10]</sup>, et, d'autre part, les maniéristes Lanfranc et Pietro de Cortone<sup>[11]</sup> et enfin des élèves de Caravage<sup>[12]</sup>, Guerchin, etc. Il est à Rome avec Claude Lorrain, Stella, le Valentin, Guaspre, Callot. Bellori (le cavalier Marini<sup>[13]</sup> est mort peu de temps après l'arrivée de Poussin<sup>[14]</sup>) Félibien. Lire Félibien.</p>	<p>Rome, January 18, 1904.</p> <p>When Poussin arrives in Paris, Freminet, Porbus are still there; Vouet just left for Constantinople. In Rome, there is Le Guide, Albane, and Domenichino, all Carrache's pupils; the mannerists Lanfranc and Pietro da Cortona, and then Guerchin, etc., some of Caravaggio's pupils. He is in Rome with Claude Lorrain, Stella, the Valentin, Guaspre, Collot. Bellori (Marino died a little after Poussin's arrival), Felibien. Read Felibien.</p>
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• Angelico (Fra) (Fra Giovanni da Fiesole, known as Fra Angelico) (1387 - 1455) Painter of the Florentine School, second Renaissance period (see also Guido di Pietro) (aka, Guidolino), “called *beato* by the Italians. There is no evidence of his having been beatified, but his life of exemplary piety and the deep humility of his religious work render the title appropriate.” (Hartt, p. 169) (see Veneziano, Domenico)

— See Leonardo da Vinci I:33-34

— I:36

<p>Le mercredi 5 août 1885.</p> <p>A la mairie, j’ai emprunté une brochure qui contient la vie et les ouvrages de l’Angelico.</p>	<p>Wednesday, August 5, 1885.</p> <p>At the city hall, I took a pamphlet that describes Fra Angelico’s life and works.</p>
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— See Leonardo da Vinci I:36-37

— I:37

<p>[...] une superbe étude de Joséphin Péladan sur Fra Angelico : j’en reparlerai.</p>	<p>[...] a superb study of Josephin Peladan on Fra Angelico. I will talk about it later.</p>
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— I:40-41

<p>Le mercredi 12 août 1885.</p> <p>J’ai pris tantôt à l’aquarelle la tête vénérable de Fra Angelico, d’après Fra Bartolomeo<sup>[15]</sup>. Je l’ai à peu près bien faite. C’est une relique. Je réunis les matériaux nécessaires pour écrire un résumé pratique de la vie de ce saint artiste. Quoiqu’il arrive, je le ferai. Et plus tard j’irai demander à Notre Saint-Père le Pape la béatification solennelle du dominicain. Et alors — oh, que ce serait beau — je lui élèverais en plein Paris profane une somptueuse chapelle, que mes confrères et moi s’ingénieraient à orner de tableaux, de fresques, de tavoles<sup>[16]</sup>, de prédelles, de</p>	<p>Wednesday, August 12, 1885.</p> <p>Earlier, I made an aquarelle from Fra Angelico’s revered head in the manner of Fra Bartolomeo. I have done a pretty good job of it. It is a treasure. I am gathering the required materials to write a practical summary of the life of this saint artist. Whatever may happen, I will do it. And later, I will go seek our Dear Father the Pope, to ask him that the dominican be solemnly beatified. And then—oh, how beautiful it would be—I would erect for him a magnificent chapel in the middle of Paris, that my confreres and I would strive to ornate with paintings, frescoes, painted</p>
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<p>lunettes...Oh ! que ce serait beau. Et chaque année, notre société artistico-religieuse y viendrait entendre la messe avec sa toile sur le bras. La messe dite on accrocherait les envois — exclusivement religieux — dans un local <i>ad hoc</i>.</p> <p>L'exposition se terminerait par une seconde messe dans notre église!...</p> <p>Comme je sais bien rêver !</p>	<p>retables, predella, bezels...Oh! how beautiful it would be. And every year, our religious and artistic society would come and hear the mass with a canvas of him under the arm. And after the mass would be over, the contributions—of an exclusively religious nature—would be hung ad hoc in a room. The display would end with a second mass in our church!...</p> <p>How I know well how to dream!</p>
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— I:42

<p>Le jeudi 20 août 1885.</p> <p>J'ai couru au Louvre. Enfin je vais admirer une œuvre de mon Angelico ! C'est l'<i>Incoronation</i> de la Vierge<sup>[17]</sup>[Collection de cartes postales], tavole de San Domenico da Fiesole, à gauche de la porte d'entrée, avec prédelle à six scènes sur la vie de saint Dominique.</p> <p>Je ne vous décrirai pas cette vaste peinture comme le catalogue — le catalogue que Lemesle a eu la bonté de me prêter. Ce qui frappe à première vue, c'est la clarté éblouissante qui inonde tous les personnages : la lumière est diffuse, le jour blanc. Le modelé est local, et les demi-teintes merveilleusement dégradées : les ombres sont nulles. Cette lumière céleste contribue beaucoup au mysticisme de la scène : on se sent vraiment touché. On a</p>	<p>Thursday, August 20, 1885.</p> <p>I ran to the Louvre. Finally, I am going to admire some artwork from my Angelico! It is the <i>Coronation of The Virgin</i>, a painted retable from San Domenico da Fiesole, to the left of the entrance, with six scenes of St. Dominic's life on the predella.</p> <p>I shall not describe to you the large composition — not like the catalogue that Lemesle was kind enough to lend me. At first glance, what is most striking is the dazzling brightness that inundates all the characters: the lighting is diffused, the daylight is white. The relief is local, and the halftones are wonderfully shaded; the shadows are non-existent. This celestial light adds a lot to the mysticism of the scene: it really moved me. I hardly knew</p>
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<p>peine à garder son chapeau sur sa tête devant cette page admirable. Ce sont des âmes que le peintre a représentées, c'est l'idéal religieux qu'il a dégagé de la matière.</p> <p>Le coloris est pâle, comme les ombres; point de teintes, des couleurs franches; du rouge, puis du bleu, point de violet. Je crois que l'Angelico procède par hachures, au moins dans certaines parties.</p> <p>C'est vraiment une prière peinte. Vasari prétend que c'est son chef-d'œuvre : c'est possible.</p>	<p>whether to leave or to stay before such a divine image. He did not just paint a portrait, he painted souls, he drew out of matter the very essence of religion.</p> <p>The colors are pale, like shadows; there are no tints, the colors are pure: reds, blues, no purple. I think that Fra Angelico used a hatching process, at least in certain parts.</p> <p>It is truly a painted prayer. Vasari says it is his master piece. Maybe it is.</p>
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— I:47

<p>Le samedi 5 septembre 1885.</p> <p>Pour terminer ma matinée à Paris, j'ai été au Louvre, où j'ai visité les Primitifs<sup>[18]</sup> italiens et une salle française. A noter d'abord une fresque d'Angelico, la <i>Crucifixion</i> au haut de l'escalier.</p> <p>Un mot de Diderot : « Au moment où l'artiste pense à l'argent il perd le sentiment du beau. »</p>	<p>Saturday, September 5, 1885.</p> <p>To end my morning in Paris, I went to the Louvre, where I visited the Italian primitives and a French gallery. I immediately remarked a fresco by Fra Angelico at the top of the stairs, the <i>Crucifixion</i>.</p> <p>“When an artist starts making money his focus, he loses sight of beauty,” said Diderot.</p>
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— I:53

<p>Le vendredi 18 septembre.</p> <p>Je veux tout de suite, pour ne pas être grinchu, dire que Veillot m'a ému dans sa lettre du cloître, à un artiste. Cette idée qu'il se fait de l'artiste est suprêmement</p>	<p>Friday, September 18.</p> <p>Not to be a curmudgeon, let me say right away that Veillot's letter to an artist from the monastery really moved me. The portrait he paints of the artist is supremely</p>
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juste : « Le peintre qui a ses crayons, ses pinceaux et la *Journée du Chrétien*<sup>[19]</sup>; qui aime ce saint qu'il est en train de peindre, qui l'aime et en est aimé et goûte encore cette joie ineffable de l'amour : travailler pour la gloire de celui qu'on aime. »

Oh ! cela est beau. Oui, je travaillerai pour la gloire de celui que j'aime quand je peindrai l'apothéose de Fra Angelico, cette œuvre qui doit briller à mon premier Salon, cette œuvre qui est mon espérance, mon rêve, mon but; cette œuvre qui me fera connaître par le puissant intermédiaire du Beato ! Oh, comprenez-moi. Et Veillot a une conception d'une justesse sublime lorsqu'il représente Dieu, le Père terrible des vocations, disant, dans sa majestueuse colère, à ce lâche qui a déserté la carrière de l'Art pour gagner beaucoup d'argent — bassesse ! : « Ne t'excuse pas sur les tentations que t'apportait le bonheur (?) de l'homme d'argent; je t'avais fait plus heureux que cela ! »

Oui, mille fois plus heureux, en vérité. Heureux et fier d'avoir été appelé par lui à une telle félicité en cette vie et en l'autre.

accurate: “The painter is he who has his pencils, his brushes and his *Journée du Chrétien*; he who loves this saint whom he is painting; who loves him and is loved by him, and can still taste the ineffable joy of love: that is to work for the glory of him whom he loves.”

That is so beautiful! I shall indeed work for the glory of whom I love when I paint Fra Angelico's glorification. This artwork that will certainly shine at my first Salon. This artwork will be my hope, my dream, my goal. It will make me famous by the powerful agency of the Beato! Oh please, understand me. Veillot has a conception supremely correct when he depicts God, the formidable Father of vocations, as saying in a majestic passion to this coward who deserted his Art career to earn a lot of money—coward! “Do not find an excuse for the temptations that the happiness (?) of men's money brought you. I had made you a happier man than that!”

A thousand times happier, as a matter of fact. Happy and proud to have been called by Him to such blissfulness in this life and in the other.



<p>Le 4 mai 1885.</p> <p>Premières confidences (feuilletts que l'enfant cachait à ses parents.) Vingtième en mathématiques ! J'avais bien travaillé pourtant — à contre-cœur, c'est vrai, mais pour satisfaire mes parents. Et papa disait dimanche : « Tu es tout à l'algèbre, tu vas te fatiguer. »</p> <p>Au fond, ce résultat me fait plaisir. J'ai marché au but, sans le vouloir : j'ai montré que je n'étais point bâti pour ajouter des <math>x</math>, tout en voulant prouver le contraire. Je suis resté honnête, et j'ai fait mon devoir envers mes parents : malgré cela il est prouvé aujourd'hui que je n'ai rien à faire dans cette voie. Mon père réfléchira peut-être.</p> <p>Je vois ici un premier effet des prières du Beato.</p> <p>Jeanne m'a souri samedi soir, sourire pur et angélique, sourire de l'âme et non de la chair... Elle et l'Angelico, voilà mes modèles.</p>	<p>May 4, 1885.</p> <p>First confidences (pages that the child hid from his parents). Twentieth in mathematics! I had worked hard, even though I did not feel like it, it's true, but I did it to make my parents happy. On Sunday, father had even said: "You're always thinking of algebra, you're going to get tired."</p> <p>Deep down, I am glad for this result. I ran the race, not wanting to. I showed that I was not made to add <math>x</math>'s, while yet trying to prove the opposite. I remained honest. I did my duty towards my parents. Despite that though, the result shows this is not my path. Maybe this will make my father think about it.</p> <p>I see in this the first impact from praying to the Beato.</p> <p>Saturday night, Jeanne smiled at me. Her smile was pure, angelic, a soulful smile, not a carnal smile... She and Fra Angelico, they are my models.</p>
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— I:58

<p>Le 12 mai 1885.</p> <p>Comment me représenter la Reine des Vierges si je ne songe plus à celle que j'ai appelée le Reflet de Marie ? Comment concevoir une tête à l'Angelico, une pose</p>	<p>May 12, 1885.</p> <p>How can I imagine the Queen of the Virgins if I do not continue to think of the one whom I called Mary's Reflection? How can I conceive an Angelico's head, a</p>
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de peinture religieuse, si je ne vois plus dans toute sa physionomie l'expression de la sainteté ?	pose for a religious painting, if I can no longer see the expression of virtue in all his physiognomy?
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— I:60

Le 14 juillet 1885. Demain Balla <sup>[20]</sup> : je prie, j'espère. Il me semble que demain toute ma vie va se jouer. J'espère trop, peut-être, Beato, priez.	July 14, 1885. Tomorrow, Balla. I pray. I hope. It seems to me that my life hangs in the balance of tomorrow. Maybe I am hoping for too much. Beato, pray.
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— I:61

Le 27 août 1885. Encore chez Balla. J'espère fort en dépit de tout. Mais je crains un peu pour ma vertu. Je songe à cet écueil. Je veux me poser en moine austère et ne pas me permettre le moindre flirtage avec des modèles. Je dois avoir Jeanne dans mon cœur, et l'idée fixe de l'Angelico. Je veux qu'on dise plus tard que celui qui peignit des choses pures eut une vie pure.	August 27, 1885. Balla again. I have strong hopes, despite everything. But I am a little bit afraid for my virtue. I think about this pitfall. I want to appear monacal, not in the least flirting with my models. I must keep Jeanne in my heart, and my focus on Fra Angelico. I want people to say of me later that the man who painted these pure things had a pure life.
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— I:63

Le 5 janvier 1886. La peinture est un art essentiellement religieux et chrétien. Si ce caractère s'est perdu dans notre siècle impie, il faut le retrouver. Et le moyen, c'est de remettre en honneur l'esthétique de Fra Angelico, qui seule est vraiment catholique; qui seule répond aux aspirations des âmes pieuses, mystiques, aimant Dieu.	January 5, 1886. Painting is mainly a religious and Christian art. If that character faded during the impious century we live in, we must find it again. And the means for doing that, is to make it a point of honor to reestablish the aesthetic of Fra Angelico, the only one truly catholic; the only one that truly answers the aspirations of the
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<p>Le monde accueillera bien cette réaction. Les médiévistes se multiplient. On s'arrache les Primitifs, même les plus étranges et les plus médiocres.</p>	<p>devout, mystic souls who love God. The world will embrace this response. The medievalists are increasing. The primitives are being fought over, even the strangest and most mediocre ones.</p>
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— I:65

<p>Le 8 mars 1886.</p> <p>Peu s'en est fallu que ma mère ne prenne ce matin un feuillet de mes notes.</p> <p><i>Une heure</i><sup>[21]</sup>. Ma mère sait tout, tout ! Ma mère pleure; elle ne veut pas que je sois moine. Je tremble comme une feuille... J'avais écrit toute mon histoire et j'étais décidé à remettre ce papier à M. Vautier. Mais le ferai-je ? Pourquoi me faire passer pour fou?</p> <p>Le 9 mars 1886. Le prêtre a lu, il m'a donné bien des conseils. Cette jeune fille, vous êtes bien jeune pour l'aimer. Et si cet amour n'est que de l'admiration, du moins ne vous en inquiétez pas. Ne vous pressez pas. Finissez vos études, et après, si vous voulez, soyez peintre. Votre idéal de Fra Angelico n'est peut-être pas irréalisable. Pour ce qui est de votre piété, suivez mes conseils, n'exagérez point follement. Venez me voir souvent.</p> <p>Il a eu beaucoup de peine à admettre l'effet religieux que Jeanne a</p>	<p>March 8, 1886.</p> <p>This morning, my mother came very close to taking a page from my notes.</p> <p>One o'clock. My mother knows everything. Everything! My mother is crying; she does not want me to become a monk. She is shaking like a leaf... I had written all my story and I had decided to give this paper to Mr. Vautier. But, will I do it? Why should I let people think I am crazy?</p> <p>March 9, 1886. The priest read it. He gave me advice. This young lady, you are very young to love her. If this love is but admiration, then there is nothing to worry about. Do not rush into things. Finish your schooling, and then, if you want, become a painter. Your ideal to paint Fra Angelico is not unrealistic. As for your piety, take my advice, let's not exaggerate madly. Come and see me often.</p> <p>He had a lot of difficulty admitting the godly effect Jeanne had on me...</p>
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<p>produit en moi...</p> <p>Me voici donc calme, réconforté, délivré de mon lourd secret et de mes incertitudes...</p> <p>Mais faut-il abandonner tous ces beaux rêves, rompre avec tous ces nobles sentiments, laisser ces vivifiantes espérances ? Je ne renie point ce que j'ai pensé, je n'abandonne point ce que j'ai espéré. Mais je n'y veux plus songer... Que de choses dans cette année !...</p> <p>MAURICE DENIS<sup>[22]</sup></p>	<p>Here I am finally, calm, comforted, delivered from my heavy secret and from my uncertainties...</p> <p>But, must I give up these beautiful dreams, break with all these noble sentiments, leave these invigorating hopes? I do not deny what I have thought about; I do not abandon what I have hoped for. But I do not want to daydream... So many things this year!...</p> <p>MAURICE DENIS</p>
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— I:67

<p>Journal Intime. Le 18 décembre 1887.</p> <p>J'ai visité hier l'exposition des œuvres de Puvis de Chavannes. [...] En quittant l'exposition Puvis de Chavannes, j'allais au Louvre, et m'arrêtais devant la fresque de Sandro Botticelli. Naïveté, simplicité, calme, piété, j'y voyais tout cela : j'y admirais la candide élégance d'un dessin serré, l'harmonie sereine d'une composition décorative, et la blancheur d'un coloris pâle, dans une atmosphère lumineuse et douce.</p> <p>Il doit y avoir en Italie des fresques de ce genre, plus belles encore. — Puvis m'a fait songer à Flandrin, à Botticelli, à l'Angelico : il m'a aussi rappelé mes rêves d'autrefois.</p>	<p>Private diary. December 18, 1887.</p> <p>Yesterday, I visited the salon of Puvis de Chavannes' artwork. [...] Upon leaving the Puvis de Chavannes salon, I went to the Louvre and stopped before a fresco of Sandro Botticelli. Naïvety, simplicity, calm, devotion, I saw in it all that. I admired in it the candid elegance of a concise drawing, the serene harmony of the ornamental composition, and the whiteness of the pale coloration in a glowing and soft ambiance.</p> <p>There must be in Italy, frescoes of this nature, more beautiful still. — Puvis made me think of Flandrin, Botticelli, of Fra Angelico: he also reminded me of my dreams of the past.</p>
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Le 18 mars 1888.

Jour de Fra Beato Angelico<sup>[23]</sup>. O Frère, quand je songe à vous et à mes rêves d'autrefois, détournant mes yeux de la Beauté profane et mes oreilles des chants impurs, ô Frère, comme je me trouve changé ! Je n'ai plus sur l'Art ni sur le Bien les mêmes idées qu'au temps de Jeanne la Douce ; ou plutôt, à ces idées, j'en ai joint une infinité d'autres. Je vous aime toujours, ô Frère, et votre peinture mystique, et votre virginité, et vos beautés divines ; mais j'aime aussi maintenant la sainte Nature et la beauté des corps.

Je disais « le Nu est chaste, le Nu est beau », et je ne le connaissais pas. Aujourd'hui je le connais et je l'aime ; mais, hélas ! pourquoi faut-il qu'il ne soit point chaste en effet, et que les joies esthétiques nécessitent des impudeurs ?

Et ce sont ces filles qui, à mon idéal de Vierge en robe blanche, ont ajouté cet autre idéal de la Vierge nue.

Au lieu de Cloître, j'ai trouvé l'Atelier, l'Atelier avec sa frivolité et sa débauche ; et moi, je cherche à unir les enseignements de la terre aux enseignements du ciel, et ma raison élargie s'ouvre à plus d'idées diverses.

March 18, 1888.

Beato Fra Angelico's anniversary. Oh! Brother, when I think of you and of my dreams of yesteryear, turning my eyes away from profane beauty, my ears from impure singing, oh! Brother, how I have changed! I have no more on Art or on Goodness the same ideas as I did at the time of Jeanne the Gentle; or rather, to those ideas, an infinity of others have been added. I still love you and your mystical painting and your virginity, and your divine beauties, oh! Brother; but now I love too dear mother Nature and the beauty of the body.

I used to say: "What is naked is chaste, what is naked is beautiful," and I didn't know what it was. Now, I know it and I like it; alas! why must it not be chaste? and why must attractive delights of necessity be indecent?

It is these girls who, to my ideal of the white robed Virgin, added this other ideal of the naked Virgin.

Instead of the cloister, I found the Studio, the Studio with its frivolity, its debauchery; and I, I am searching to unite my learnings of the earth to my learnings of the heaven, and my reason, enlarged, opens up to more diverse thoughts.

<p>O Frère, est-ce que j'ai mal fait ? Mais que toujours, à la forme qui enivre, à la couleur qui éblouit, domine l'Esprit qui vivifie l'Esprit de tes œuvres saintes, ô Frère Angélique.</p> <p>Tu disais : « Pour peindre les choses du Christ, il faut vivre avec le Christ. » C'est œuvre aisée dans l'assemblée des justes ; point ici. Quoi que je veuille, ma vie subira l'influence du milieu où elle passe ; et ma peinture l'influence de ma vie. Bien des candeurs et des simplicités s'envoleront malgré moi. Et pourtant, Frère, je voudrais devenir meilleur, devenir pur et saint.</p> <p>Et c'est, en somme, la seule chose nécessaire. Car je sais comme s'effacent nos rêveries les plus chères, et comme il y a des jours où l'on désire d'un désir intense la Vie éternelle.</p>	<p>Oh! Brother, have I done wrong? May it be that always, the Spirit that gives Life to the Spirit present in your saint artwork dominate over the form that intoxicates, over the color that fascinates, oh! Angelic Brother.</p> <p>You used to say: "To paint the things of Christ, one must live with Christ." 'Tis an easy task among the just, but not here. However much I try, my life will be subject to the influence of my environment; and my painting subject to the influence of my life. Whatever is candid in me, and simple, will have to depart, whether I want it or not. Nevertheless, Brother, I would like to become better, become pure and saint.</p> <p>All in all, this is the only thing needed. For I know how our most precious revery fades away, and how there are days when one desires most intensely the Eternal Life.</p>
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— I:73

<p>Mars 1889.</p> <p>J'ai entendu la parole sainte : soyez intérieurs. Je n'espère pas de repos dans le monde ; si la grâce de Dieu ne vient m'astraire, malheur à moi. Pour qui mon œuvre ? L'œuvre rêvée, des jours de désir, qui tant m'afflige et me dédaigne en ce</p>	<p>March 1889.</p> <p>I heard the sacred word: be within. I have no hope for rest in this world. If the grace of God does not subtract me from it, woe is me. Who is my work for? This work of my dreams, those days of longing, that so leave me distressed and scorned</p>
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<p>temps-ci.</p> <p>Me préserve l'Angelico des sourires du monde.</p> <p>Mais si les saints ne me comprennent pas ? Aussi bien n'ai-je pas le sentiment de la piété moderne. J'ai aimé les anciens âges.</p> <p>De quelle hauteur s'élèvera-t-il le puissant qui renouvellera l'Art de l'Eglise et qui verra la synthèse des Eleison<sup>[24]</sup> du siècle !</p>	<p>lately.</p> <p>May Fra Angelico preserve me from the smiles of this world.</p> <p>And what if the saints do not understand me? It is just as well I do not possess sentiments of modern devotion. I have loved the old ages.</p> <p>From what majesty will come the power that will renew the Church's Art and that will witness the sanctification of the Lord's mercy this century!</p>
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— I:92

<p>Le printemps 1892.</p> <p>Célébré la fête de l'Angelico : la messe, le salut, les premières violettes.</p> <p>Mon Dieu, le bonheur, le pur bonheur que vous me donnez, et qu'importent même les pires angoisses si je sais qu'en face du scepticisme, je suis la foi ; en face de leur méfiance, nous nous abandonnons aux persuasions de nos cœurs.</p>	<p>Spring, 1892.</p> <p>Celebrated the anniversary of Fra Angelico: mass, redemption, the first violets.</p> <p>My God, such happiness, such pure happiness you bring me. Never mind the worse worries, if I know that faced with skepticism, I am faithful; faced with their mistrust, I surrender to the persuasions of my heart.</p>
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— I:99

<p>Le 18 mars 1893.</p> <p>Maurice et Marthe, malgré les ennuis agaçants des dernières semaines, n'oublient pas le jour de l'Angelico et se confient à sa protection. Succès aux Indépendants<sup>[25]</sup>, et bons espoirs d'ailleurs.</p>	<p>March 18, 1893.</p> <p>Despite the annoying difficulties of the last few weeks, Maurice and Martha remember Angelico's anniversary and turn to him for his protection. Had success at the Salon of the Independents and received</p>
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<p>Relu les précédents mémoires de cette fête : ô que toujours domine à notre art et à notre amour et à notre vie entière cet esprit qui vivifie.</p>	<p>good wishes from elsewhere.</p> <p>Reread the prior memoirs of this anniversary: oh! how our art and our affections are governed by this spirit that gives life.</p>
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— I:124

<p>MAURICE DENIS à ED. VUILLARD<sup>[26]</sup>. Fiesole, 23 novembre 1897.</p> <p>[...] Songez aussi que j'ai devant ma fenêtre un petit couvent où l'Angelico demeura dix-huit ans : et qu'on voit d'ici les moines faire la promenade dans le jardin...</p>	<p>Maurice Denis to Ed. Vuillard. Fiesole. November 23, 1897.</p> <p>Think also that I have before my window the small convent where Fra Angelico remained eighteen years, and that from there, I see the monks walk around in the garden...</p>
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— I:128

<p>Rome, 26 janvier 1898.</p> <p>La mosaïque des Saints-Côme-et-Damien<sup>[27]</sup> me donne pour la première fois la sensation directe que saint Paul et saint Pierre ont réellement existé, qu'ils ont été des hommes, avec un caractère individuel très défini. D'ordinaire on fait des personnages sacrés, ou des hommes mêlés à la vie contemporaine (XV<sup>e</sup> et modernes) ou des signes d'états d'âme idéaux (Angelico, Raphaël) ou des figures quelconques au petit bonheur du modèle choisi. [...]</p>	<p>Rome, January 26, 1898.</p> <p>The Saints Cosmas and Damian mosaic gives me for the first time a sense that Saint Paul and Saint Peter really existed, that they were men, who each had a very definite character. Ordinarily, you paint sacred people (or 15<sup>th</sup> century and moderns) involved in contemporary life, or some indications of the soul's ideals (Angelico, Raphael), or some random figures determined by the models you chance upon. [...]</p>
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— I:206

<p>Dimanche 18 janvier 1904.</p> <p>Tivoli : retour le soir à bicyclette,</p>	<p>Sunday, January 18, 1904.</p> <p>This evening, I rode my bicycle back</p>
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<p>chant de cornemuse d'un pâtre dans le calme du soir. La campagne se creuse d'ombres bleues, vallées imperceptibles au milieu du jour. La forêt des oliviers de Tivoli.</p> <p>Méditation au tombeau de l'Angelico. Au lieu de travailler amoureux l'objet de notre art, nous nous absorbons dans l'idée d'apprendre ce qu'on peut savoir sur ce travail ou sur notre art. Mais savoir et faire sont deux choses. Que la Science devient notre divinité. Apprendre n'est pas toute notre vie : il faut que l'artiste limite le plus possible ce besoin d'apprendre. Et comment ? en <i>apprenant</i>, non par l'expérience individuelle, mais par le métier enseigné ou la tradition, expérience de tous ceux qui nous ont précédés.</p>	<p>to Tivoli. In the calm of the night, I heard the song of a shepherd's bagpipe. The countrysight took on a depth of blue shadows, valleys imperceptible during the day. I saw the olive woods of Tivoli.</p> <p>Meditated near Fra Angelico's grave. Instead of laboring lovingly on the object of our art, we think deeply on what there is to learn about the labor or about the art. But to know and to do are two distinct things. How science is becoming our divinity. Learning is not everything in life: as much as possible, the artist should put a limit on this need to learn. How? by <i>learning</i>, not from one's single experience, but from the craft taught or tradition, from the experience of all those who have preceded us.</p>
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— See Raphael I:209

— I:218

<p>Mars 1904.</p> <p>A Assise [...] l'Angelico peint tout en terre verte, même les lumières : après, légers glacis de brun rose très clair, et les ombres reprises en terre de Sienne. L'enfant Jésus blond de la Madone est un des plus beaux. Les deux petits anges sur fond d'or et les petites études de saints et de saintes en hauteur sont merveilleux.</p>	<p>March 1904.</p> <p>In Assisi [...], Fra Angelico painted everything green earth, even the light : then, a light glaze of very light brown pink, and the shadows are picked up again in sienna. The Madonna's blond baby Jesus is among the most beautiful. The two small angels on a gold background and the small studies of female and male saints</p>
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	high up are marvelous.
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— I:219

<p>Mars 1904.</p> <p>La Verne<sup>[28]</sup>. Il y a bien des ressemblances entre l'art de l'Angelico et celui de Piero della Francesca : modelé ferme, sans l'excès de détails de l'école Lippi-Ghirlandaio <sup>[29]</sup>, et c'est aussi la simplicité ample, raphaélesque de Masaccio <sup>[30]</sup> et de Masolino <sup>[31]</sup> au Carmine<sup>[32]</sup>. Mais, dans Masaccio, il y a le clair-obscur<sup>[33 et 34]</sup>. Les Giottesques <sup>[35]</sup> arrondissaient uniformément les figures, ne modelaient pas les draperies, mais bien des peintres du XV<sup>e</sup> siècle sont tombés dans l'excès contraire. Gaucherie et manque d'imagination de Piero della Francesca <sup>[36]</sup> : chaque personnage est un modèle copié, et il a naturellement de la grandeur...mais dans cette bataille du roi des Perses, quelle froideur, concevoir ainsi une bataille ! Ses chars de triomphe des Offices sont, à côté de détails très vrais, d'un irréel qui mécontente l'esprit ; le coffre, tout voisin, montre des Triomphes, plus anciens, où la construction est moins gauche.</p>	<p>March 1904.</p> <p>La Verna. There are many similarities between the art of Fra Angelico and that of Piero della Francesca: firm contours, without the excess of details of the Lippi-Ghirlandaio school. There is also the vast, raphaelian simplicity of Masaccio and of Masolino at the Carmine [church]. But in Masaccio, there is the <i>chiaroscuro</i>. The followers of Giotto rounded the figures evenly, they did not shape their draperies. But many painters of the XV<sup>th</sup> century went to the opposite extreme. Piero della Francesca's clumsiness and lack of imagination: each character is a model that has been copied and who naturally shows grandeur...but in this battle of the King of Persia, it appears cold. How strange to conceive such a scene of battle! His officers' triumphant chariots, next to real details, look so unreal that they displease the mind; the nearby chest shows more ancient treasures in which the construction is less clumsy.</p>
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— I:221

<p>Florence. Avril 1904.</p> <p>J'entrevois que la Renaissance du</p>	<p>Florence. April, 1904.</p> <p>I glimpse that the XIV<sup>th</sup> century's</p>
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<p>XIV<sup>e</sup> siècle a tiré de l'étude de l'antique tout ce qui était alors <i>viabile</i> et que, pour notre usage, il y a plus d'intérêt dans les cellules de l'Angelico que dans les vases grecs, mais que c'est essentiellement la même chose. — Verdures, glycines, roses, lilas, Fiesole, le <i>viale dei Colli</i><sup>[37]</sup>, dans l'éclat vif du printemps.</p>	<p>Renaissance has drawn from the study of Antiquity all that was viable and that, for our use, Fra Angelico's cells are more interesting than in the Greek vases, but that is basically the same thing. — Greenery, wisteria, roses, lilacs, Fiesole, the <i>Viale dei Colli</i>, in their alive splendor of spring.</p>
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- Arezzo (Margarito or Margaritone d'Arezzo)<sup>38</sup> (c.1250-1290) Painter. Considered by critics a prime example of barbarism in Byzantine painting  
— I:125

<p>Maurice Denis à Mme Ernest Chausson. Rome, 27 janvier 1898.</p> <p>J'ai vu très vite Cortone (car je crois que vous avez su mon enthousiasme pour Arezzo<sup>[39]</sup>), et j'ai passé une matinée délicieuse auprès de Signorelli à Orvieto.</p>	<p>Maurice Denis to Mrs. Ernest Chausson. Rome. January 27, 1898.</p> <p>I saw Cortona very briefly—for I believe you heard of my excitement for Arezzo—and I spent a delicious morning with Signorelli, in Orvieto.</p>
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- B**aboccio, Antonio (c. 1351-1435) Architect, goldsmith, sculptor

— I:213

<p>Naples. Mars 1904.</p> <p>Tombeaux à baldaquin comme celui de Robert le Sage à Santa-Chiara, ou de Jeanne de Duras à San-Lorenzo, ou bien simple sarcophage sculpté supporté par des cariatides, comme celui attribué à Baboccio à droite de l'entrée à San-Lorenzo.</p>	<p>Naples. March 1904.</p> <p>Tombs with posts, like that of Robert the Wise, in Santa Chiara, or of Jeanne de Duras, in San Lorenzo, or a simple sculpted sarcophagus supported by caryatides, like the one attributed to Baboccio to the right of the entry in San Lorenzo.</p>
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- Bandinelli (Bartolommeo or Baccio) (1493-1560) Sculptor, draftsman, painter (rival of Cellini) — See also Angelico (Fra) I:124

— I:123-124

Maurice Denis à Ed. Vuillard, Fiesole, 23 novembre 1897.

Mon cher, quel pays! Imaginez cette maison ou plutôt ce palais du vieux Bandinelli juché sur des terrasses en fleurs, entouré d'oliviers, à mi-côte de Fiesole où s'étagent des maisons blanches, jaunes et roses; et à nos pieds Florence dans le bleu des matins et des soirs, au loin des collines de Toscane souples, langoureuses, à perte de vue. Une variété inouïe de campagne : j'y vais me promener, pas du tout en touriste comme la première fois, et alors j'y vois des choses... Tous les paysages des primitifs<sup>[40]</sup>, les cyprès invraisemblables, les rochers géométriques, les longues files d'oliviers cendre-verte. Et puis il y a les chefs-d'œuvre, que je prends aussi à petite dose, comme nous allons au Louvre. Vous parliez de Venise, mais c'est ici plus excitant. Quand avec ça on lit le soir les vies de Vasari ou les histoires de Florence, on est vite grisé d'une admiration qui prend l'âme tout entière. Et c'est la morale de cet art toscan qui va de Giotto à Léonard : une confiance absolue dans la volonté. Les leçons de force qu'on prend ici : auprès de Michel-Ange au tombeau des Médicis<sup>[41]</sup>; ou devant le Dôme de Brunelleschi<sup>[42]</sup> qu'il n'a construit qu'à coup d'énergie et d'audace contre le gré public, les rivaux et

Maurice Denis to Ed. Vuillard. Fiesole. November 23, 1897.

My dear, what a country! Imagine this, Bandinelli's house, or rather this old palace, perched on terraces in bloom, surrounded by olive trees, half way up from Fiesole where white, yellow, and pink houses lay in terraced rows; and below, Florence, bathed in the bluish light of mornings and nights; and farther, the soft and dreamy Tuscany hills, as far as the eye can see. A countryside with an incredible variety: I am going for a stroll, not a bit like a tourist like the first time, and I see things... All the primitives' paintings, the tall cypress trees, the geometric rocks, the long lines of ash-green olive trees. And then there are the masterpieces, that I also take in small doses, on our way to the Louvre. You had mentioned Venice, but here is much more exciting. When you add to that, evenings of reading Vasari's life, or stories about Florence, one's soul feels exalted beyond intoxication. Here is the entire moral of this Tuscan art going from Giotto to Leonardo: an absolute trust in the will. The lessons on force that you take away are: near the Medicis' tomb sculpted by Michelangelo at the Medicis' Chapel; before the dome of Brunelleschi that he built with nothing less than blows

les traditions; et même le délicieux Persée de Cellini <sup>[43]</sup> rappelle ses angoisses de fondeur amoureux de sa matière.	of energy and boldness whether the public, rivals and traditions cared or not; even the delightful Perseus by Cellini brings to mind his anguish, lover as he was of the matter he sculpted.
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• Bernin (Le) (Gian Lorenzo Bernini, known as Le Bernin)<sup>44</sup> (1598-1680) Sculptor, architect, painter, known as the second Michelangelo

— I:127

<p>Rome, 26 janvier 1898.</p> <p>Du danger de la pratique de l'Antiquité. — Un art trop riche, trop parfait, trop général, d'un idéal disparu et dont la convention est devenue à peu près incompréhensible, quoique restée très apparente. L'antique a poussé les artistes modernes à la convention, ou à la nature, mais pas au caractère; toutefois, la première renaissance était assez riche d'initiative pour n'y prendre que des procédés, des méthodes, et aussi le souci de la belle forme.</p> <p>Danger encore d'étudier l'antique, comme c'est inévitable, à travers les copies romaines, beaucoup plus répandues que les originaux. Comme serait étudiée la Renaissance dans Dominiquin ou Bernin.</p>	<p>Rome. January 26, 1898.</p> <p>What a pitfall the practice of Antiquity can be. — It is an art that is too rich, too perfect, too general, of bygone idealism, and for which the conventions have become nearly incomprehensible, although they remain very apparent. Antiquity pushed the modern artists towards conventions, or nature, but not character. Nevertheless, the first Renaissance showed a rather rich initiative of keeping from Antiquity only the processes, methods, and beautiful forms.</p> <p>Dangerous also for Antiquity to be studied, as inevitable as it is, through the widespread use of Roman copies rather than based on the originals. Like the Renaissance would be studied from Domenichino or Bernini.</p>
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— I:203

Rome 18 janvier 1904.	Rome, January 18, 1904.
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<p>Le Bernin est un singulier talent; la <i>Sainte Thérèse de Sainte-Marie-de-la-Victoire</i><sup>[45]</sup> est le sommet de quelque chose, qu'on peut désapprouver, mais qui est profondément humain et émouvant.</p>	<p>Bernini is a peculiar talent; his Ecstasy of St Theresa of the <i>Santa Maria della Vittoria</i>, is the summum of something—that may be disapproved—but that is profoundly moving and human.</p>
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- Bonfigli (Benedetto) (c. 1420-1496) Painter — See Agostino di Duccio I:218
- Botticelli (Sandro) (1445–1510) Painter of the Florentine School (see Filippino Lipi) — See Angelico (Fra) I:67
- Brunelleschi ou Brunellesco (Filippo) (1377-1442) Architect, engineer, goldsmith of the Florentine School. “One of Brunelleschi’s greatest sources of fame among his contemporaries was his method of solving the constructional problem of so great a dome—the largest since the Roman Pantheon and the highest ever built until that time.” (Hartt, p. 115) He also “swept away the whole history of medieval architecture—its complex vaulting systems, compound piers, and radiating chapels.” (Hartt, p. 119) — See Bandinelli (Bartolommeo or Baccio) I:123-124

**C**ambio (Arnolfo di) (c. 1240-c.1310) Architect, sculptor — See Angelico (Fra) I:217

- Canaletto (Giovanni Antonio Canal)<sup>46</sup> (1697-1768) Painter, etcher, his work was sold to King George III in 1762

— I:156

<p>Été 1899.</p> <p>Nantes : les quais et les chantiers de construction le soir. Bel intérieur de la cathédrale. Je suis peu intéressé par Michel Colomb. Au Musée, à côté de Ingres merveilleux, j’admire surtout l’<i>Arlequin</i><sup>[47]</sup> de Watteau et les <i>Femmes qui vannent</i> de Courbet. Les mains, la couleur des nœuds gris, l’indécision de la physionomie, beau modelé des joues dans le <i>Portrait</i> de Ingres. — Il y a aussi : deux Canaletto (le plus beau, c’est la <i>Place Navone</i>) un petit</p>	<p>Summer 1899.</p> <p>Nantes. At night, I visit the docks and the construction areas. The cathedral has a beautiful interior. I have little interest for Michel Colomb. At the Museum, next to the marvelous Ingres, I especially admire Watteau’s <i>Harlequin</i>, and Courbet’s <i>Femmes qui vannent</i> [women winnowing]; the hands, the shades in the grey knots, the indecisiveness of the facial expression, the beautiful contour of the cheeks in Ingres’ <i>Portrait</i>. There are also: two Canalettos</p>
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<p>bout de prédelle de Pisello, un faux Ghirlandaio qui pourrait bien être une esquisse de Michel-Ange, — beau Rembrandt, — fillette de Cuyp ? — Murillo remarquable dans les gris — Pater — Lancret — un vieux Corot — deux têtes de moines de Herrera — Murillo : <i>Joueur de Vielle</i> (célèbre tableau de Georges La Tour, alors non identifié) — de Lancret surtout la <i>Camargo</i>.</p>	<p>(<i>Piazza Navone</i> is the most beautiful), Pisello's piece of a predella, a presumed Ghirlandaio that could very well be a Michelangelo, a beautiful Rembrandt (a little girl by Cuyp?), Murillo, whose shades of grey are remarkable, a Pater, Lancret, an old Corot, two monks' heads from Herrera, Murillo's <i>Joueur de Vielle</i> [a hurdy-gurdy player] (famous painting by Georges La Tour, then unidentified), and by Lancret, the <i>Camargo</i> especially.</p>
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• Caravage, (Le) (Michelangelo Merisi da Caravaggio) (1571-1610) Painter

— I:203

<p>Rome 18 janvier 1904.</p> <p>Des peintres comme le Caravage, Saraceni (1585-1625) et Sassoferrato (Sainte-Sabine et les Trois âges à la villa Borghèse) ne sont pas nuls.</p>	<p>Rome, January 18, 1904.</p> <p>Painters like Caravaggio, Saraceni (1585-1625) and Sassoferrato (<i>Santa-Sabina</i> and <i>The Three Ages at the Villa Borghese</i>) are not useless.</p>
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— See Albane ou Albani (Francesco) I:204

Carrache (Le) (Annibale Carracci) (1560–1609) Painter of the School of Bologna

— See Domenichino I:203

— See Angelico (Fra) I:204

— I:216

<p>Rome, le lundi 7 mars 1904.</p> <p>La galerie Colonna. Un Annibal Carrache (mangeur de fèves, très Courbet, de couleur grise, et peint grossièrement).</p>	<p>Rome, March 7, 1904.</p> <p>The Colonna gallery. An Annibale Carracci (a string bean eater, very Courbet, in grey color, and crudely painted).</p>
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— See Pinelli (Bartolomeo) I:208-209

- Cellini (Benvenuto) (1500-1571) Sculptor, goldsmith, painter, flutist, soldier (rival of Bandinelli) — See Bandinelli (Bartolommeo or Baccio) I:124

- Cimabue (Cenni di Pepo, Giovanni) (1240–1302) Painter of the Florentine School

— I:118

<p>Le 1<sup>er</sup> janvier 1897.</p> <p>Réflexions de Vuillard sur l’usage des éléments, une fois donnés, d’un tableau; leur usage par le moyen de l’inspiration, ni plus ni moins que des autres <i>motifs de faire</i> un tableau. Exemple : Poussin, pour les paysages qu’il ne fait pas d’après nature, mais avec des éléments nombreux et variés (difficulté plus grande que chez Cimabué, par exemple — et par conséquent mérite plus grand : les rares très bons Hollandais auraient encore beaucoup plus de mérite). Poussin gêné par le travail d’après nature, pour son portrait, à cause du manque d’habitude d’employer des éléments précis.</p> <p>Objection : chez Poussin et tous les maîtres, le travail d’après nature a dû précéder quand même, car persiste dans chaque détail le souci de l’exactitude, anatomie, perspective, etc.</p>	<p>January 1, 1897.</p> <p>Reflections from Vuillard on the use of elements in a painting, once they are shown; just their use by means of inspiration, no more no less than <i>the other motives to draw</i> a painting. For example: Poussin, for the landscapes he does not make from nature, but using a plurality of varied elements (more difficult than with Cimabue, for example — and consequently, more deserving: the rare very good Dutch would be even more deserving). In his portrait, Poussin is awkward working from nature, because he is not accustomed to using precise elements.</p> <p>Objection: for Poussin and for all the masters, work from nature must still have preceded, because in each detail, there persists the concern for accuracy, anatomy, perspective, etc.</p>
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— I:217

<p>Assise. Mars 1904.</p> <p>Je ne me rappelais pas l’aspect <i>complet</i> de l’église basse; vitraux, tombeaux, architecture, ornements,</p>	<p>Assisi, March 1904.</p> <p>I did not remember the <i>whole</i> aspect of the lower church: stained glass windows, tombs, architecture, ornaments,</p>
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<p>peintures décoratives. C'est très beau. Les Giotto de la voûte sont d'une perfection qui fait penser à Raphaël : la même couleur et plus d'architecture, dans de la finesse, le même style ! Le <i>Triomphe de la Chasteté</i>, bleu, vert, rose et, signe de beaucoup de talent, la qualité des blancs très colorés comme chez Raphaël. Les restes de Cimabue<sup>[48]</sup> sont aussi d'un style énorme.</p>	<p>decorative paintings. It is very beautiful. The Giotto's on the vault are a gem that remind you of Raphael: the same color, more refined architecture, the same style! In the <i>Triumph of Chastity</i>, blue, green, pink and, sign of a great talent, the superiority of the very colorful whites, like in Raphael's. Cimabue's remains also carry enormous style.</p>
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• Corrège (Le) (Antonio Allegri da Correggio) (1489-1534) Painter

— I:19

<p>Samedi 23 août 1884.</p> <p>Au Louvre. Belle journée, un peu chaude, bien employée : les Véronèse, les Corrège, les Léonard, et bien d'autres me trottent dans la tête tout le temps.</p>	<p>Saturday, August 23, 1884.</p> <p>At the Louvre. Beautiful day, a little warm, well spent: the Veroneses, the Corregios, the Leonardos, and many others run through my head all the time.</p>
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• Cortone (Pierre de) (In Italian: Pietro da Cortona) (Real name: Pietro Berrettini) (1596-1669) Painter, architect, and designer. Generally regarded as one of the principal artists of the Italian High Baroque. — See Arezzo I:125

**D**ominicain (Le) (Domenico Zampieri) (1581-1641) Domenichino. Painter, of the School of Bologna. Student of Carracci. Famous for his church frescoes

— I: 127

<p>Rome, 26 janvier 1898.</p> <p>A l'époque de l'entrée des Goths à Rome 546 (Bélisaire <sup>[49]</sup>) il n'y avait pas cinq cents habitants. Toute la vie de l'Empire était donc à Byzance. Les monuments de Théodoric par exemple, ont dû être faits par des artistes appelés de Byzance. — sens du</p>	<p>Rome, January 26, 1898.</p> <p>In the age of the Goths in Rome (Belisarius, 546), there were five hundred inhabitants. All the activity of the Empire played in Byzantium. Theodoric's monuments, for example, must have been made by artists called from Byzantium. —</p>
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<p>mot : art gothique. C'est le moment précis de la révolution artistique qui a terminé la période antique, pour inaugurer l'art moderne et chrétien. [...]</p> <p>Mais en général, influence déplorable depuis la Renaissance. Conflit entre idée païenne et idée chrétienne. Après la première Renaissance nettement païenne, la deuxième Renaissance que j'appelle de conciliation : l'Antique se trouvant repris par les Jésuites, — qui, d'autre part, l'ont accaparé pour servir d'intermédiaire, en littérature, entre l'antiquité classique et l'esprit moderne chrétien. Collèges du XVII<sup>e</sup> siècle. Architecture romaine papale. Je dis à Schopfer (qui me parle à ce propos de Courajod et de ses idées très analogues sur le XVII<sup>e</sup> siècle français) que cette nécessité d'un intermédiaire, si mauvais qu'il soit, entre l'antique et les modernes, est la meilleure preuve que cet art, si parfait est trop loin de nous, ne peut pas pour nous être un point de départ.</p>	<p>meaning of the word: Gothic art. This is the exact moment of the artistic revolution that ended the period of Antiquity, to inaugurate the modern and Christian arts. [...]</p> <p>But generally, pitiful influence since the Renaissance. Conflict between the pagan notion and the Christian notion. After the first Renaissance, clearly pagan, I call conciliatory the second Renaissance: the Jesuits returning to Antiquity — who, moreover, used it as an intermediary in literature, between classical antiquity and the Christian modern spirit. Colleges from the XVII<sup>th</sup> century. Papal Roman architecture. I tell Schopfer (who talks to me about Courajod and about his very similar ideas concerning the French XVII<sup>th</sup> century) that the necessity for a mediator between antiquity and the modern, however bad it is, is the best proof that we are not close to this so perfect art, that it cannot be our point of departure.</p>
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— I:[<sup>50</sup>]129

<p>Rome, 26 janvier 1898.</p> <p>Pendant que nous sommes à Rome, l'affaire Dreyfus tout le temps... [...]</p> <p>Peintures du Dominiquin, Bain de</p>	<p>Rome, January 26, 1898.</p> <p>While in Rome, we are constantly hearing of the Dreyfus affair... [...]</p> <p>Paintings by Domenichino, <i>Diana's</i></p>
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<p>Diane (Borghèse), Adam et Eve, Amour et Vénus (Rospigliosi), Saint Jérôme (Vatican), fresque de Sant’Onofrio<sup>[51]</sup>. Exemple utile pour définir la différence entre le style et la chose bien faite, en le comparant (le Dominiquin) avec Poussin, qui l’appréciait. Similitude d’aspect.</p>	<p><i>Bath</i> (Borghese), <i>Adam and Eve</i>, <i>Love and Venus</i> (Rospigliosi), Saint Jerome (Vatican), fresco of Sant’Onofrio. Useful example giving the definition between style and the thing well done, by comparing him (Domenichino) with Poussin who appreciated him. Some aspects are similar.</p>
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— I:203-204

<p>Rome 18 janvier 1904. De plus en plus le Dominiquin m’apparaît un très grand artiste avec des gaucheries, de l’intelligence, des trouvailles de morceau, des lacunes, des idées, une technique robuste. Le <i>Péché originel</i>, <i>L’Amour et Vénus</i>, petit tableau très dessiné, à la villa Rospigliosi, le <i>David</i>, le <i>Bain de Diane</i>, à la villa Borghèse. Les deux grandes fresques, les deux petites et le plafond de la chapelle Sainte-Cécile à Saint-Louis-des-Français. Aspect Chassériau<sup>[52]</sup>, décoratif, finesse des gris, vérité des gestes, simplicité, santé de la peinture. Mais après, un tableau de Poussin, comme la <i>Mort de Germanicus</i>, paraît facilement harmonieux, légèrement composé et peint, mieux construit par les valeurs, plus homogène, plus un, sans rien d’inutile. Le génie de Poussin, à côté du sombre Dominiquin, devient frais et délicat, surtout spirituel : 1°</p>	<p>Rome, January 18, 1904. More and more, Domenichino appears to me to be a great artist manifesting maladroitness, intelligence, strokes of inspiration, gaps, ideas, a sound technique. The <i>Original Sin</i>, <i>Love and Venus</i>, a small scene painted at the villa Rospigliosi, the <i>David</i>, the <i>Bath of Diana</i>, at the Villa Borghese. The two small and the two large frescoes, and the ceiling of the Santa Cecilia Chapel in <i>San Luigi dei francesi</i>. Resemblance with Chasseriau, decorative, artful greys, correct motions, simplicity, wholeness in the painting. But after that, a painting by Poussin like <i>Germanicus’ Death</i> easily seems harmonious, slightly set together and painted, more strongly constructed on values, more homogeneous, more together, lacking anything useless. Poussin’s genius, next to the somber Domenichino, takes on a fresh, delicate,</p>
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<p>le goût français; 2° le génie opposé à l'école, mais nécessité de l'école; 3° le sens de la peinture.</p> <p>Mot d'Annibal Carrache à propos de la <i>Flagellation</i> (du Dominiquin)<sup>[53]</sup> et du <i>Saint André</i><sup>[54]</sup> du Guide : « Son ouvrage est d'un écolier, celui du Guide est d'un maître, mais le maître ne vaut pas l'écolier. »</p> <p>[...]</p> <p>Santa-Maria-Antica, IX<sup>e</sup> siècle.</p> <p>Vénérables efforts des premiers peintres chrétiens. Toute l'église était revêtue du haut en bas de peintures, le Christ habillé en croix.</p> <p>Le Dominiquin de San-Gregorio<sup>[55]</sup> est curieux de disposition (belle colonnade garnie de figures dans le fond) assez gris, mural, et sans expression.</p> <p>[See Albane ou Albani (Francesco)]</p>	<p>especially sacred aspects, because of: 1) the French taste; 2) the genius that opposes schooling; 3) the sense of what painting is.</p> <p>A word by Annibale Carracci concerning Domenichino's <i>Flagellation</i> and the Guide's Sant Andrea: "His work is that of a schoolboy, the work of Guide that of a master, but the master is not worth the schoolboy."</p> <p>[...]</p> <p>Santa Maria Antica, IX<sup>th</sup> century.</p> <p>Honorable efforts by the first Christian painters. All the church was covered from top to bottom by paintings of the Christ clothed on the cross.</p> <p>Domenichino, at San Gregorio, rather grey, mural, and expressionless, is curiously positioned (background figures ornating a beautiful colonnade).</p> <p>[See Albane ou Albani (Francesco)]</p>
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— I:205-206

<p>16 février 1904.</p> <p>Notes prises sur Raphaël au Vatican : Stendhal (<i>Promenades</i><sup>56</sup>) : A propos des fresques antiques : elles ressemblent au Dominiquin quand il est faible (page 244). Page 56 sur le Dominiquin : l'architecture admet trois pour cent de crainte de la mort.</p>	<p>February 16, 1904.</p> <p>Notes taken on Raphael at the Vatican: from Stendhal's <i>Promenades in Rome</i>: on the subject of the antique frescoes: they seem to be from the Domenichino when he is weak (page 244). On page 56, about Domenichino: architecture admits three percent of the fear of death.</p>
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— I:209

<p>Mercredi 2 mars 1904.</p> <p>A Marino. Les Prophètes célèbres du Dominiquin et son plafond (scènes de la vie de saint André), à Saint-André della Valle, sont de peu d'intérêt. Ce qui m'a plu le mieux, ce sont les Vertus, figures très simples du pourtour de la voûte.</p>	<p>Marino. Wednesday, March 2, 1904.</p> <p>Domenichino's famous <i>Prophets</i> and his ceiling (scenes of the life of Sant Andrea), in Sant Andrea della Valle, are of little interest. What pleased me most were the Virtues, very unadorned figures on the circumference of the vault.</p>
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— I:213

<p>Mars 1904.</p> <p>A la chapelle Saint-Janvier<sup>[57]</sup>, il y a des tableaux sur cuivre du Dominiquin, très classiques, et des fresques du même, médiocres.</p>	<p>March 1904.</p> <p>At the <i>cappella del Tesoro</i>, there are some brass pictures by the Domenichino, very classic, and some mediocre frescoes by him too.</p>
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— I:216

<p>Lundi 7 mars 1904.</p> <p>J'ai quitté Rome après une visite par hasard à Rospigliosi. Devant le grand <i>Adam et Eve</i> du Dominiquin, où il y a des morceaux de primitifs (les animaux), j'ai senti l'ennui, une sorte d'odeur de mort et de moisissure. Ce grand effort est-il au-dessus de nos forces? Se rappeler la rose rouge ou une pivoine, auprès de l'Eve grasse. Le <i>Saül</i> est ennuyeux, mais il accroche, il a des particularités. Auprès de tout ça, le petit <i>Amour</i> de Poussin paraît spirituel et léger comme un Watteau. C'est, je crois, la qualité de l'exécution.</p> <p>On sent chez Dominiquin, comme chez Marval, le souci d'être classique en</p>	<p>Monday, March 7, 1904.</p> <p>I left Rome after a random visit to Rospigliosi. In front of Domenichino's <i>Adam and Eve</i>, there are fragments (animals) by the Primitives; they spoke of boredom to me, a smell of death and mildew. This tall effort, is that beyond our strength? Remember the red rose or peony near the plump Eve. The <i>Saul</i> is boring, but catches the attention, he has distinctive characteristics. Near all of that, Poussin's small <i>Amour</i> seems light and witty, like a Watteau. This shows, I think, the quality in execution.</p> <p>In Domenichino, as in Marval, you feel the concern to be classic by utilizing</p>
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<p>n'employant que des éléments de peinture, purs de toute expression littéraire, non truqués et de bonne qualité et qui sentent plus la volonté que la main de l'ouvrier. Ils fuient l'improvisation.</p> <p style="text-align: center;">Quitté Rome avec une émotion intense.</p>	<p>elements of paint only, pure from all literary expression, no tricks, good quality, where you feel the will, more than the worker's hand. They shun improvisation.</p> <p style="text-align: center;">Left Rome deeply moved.</p>
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• Dominici (Giovanni) (1356-1420) Cardinal, statesman, writer. His ideas had a profound influence on Fra Angelico

• Donatello (Donato di Niccolò di Betto Bardi) (c.1386-1466) Painter of the Florentine School, used the “vanishing point” technique (see Masaccio) (see Michelozzo)

— I:147

<p>Saint-Germain. Octobre 1898.</p> <p>Le goût de quelques amis pour la statuaire grecque, la seule, disent-ils, celle d'avant Phidias, me paraît décidément le même qui leur faisait préférer à tout, jadis, la peinture du Moyen-Age. Il serait facile de faire des rapprochements sérieux (et je crois inédits) entre le bas-relief de Thasos et les sculptures du campanile de Florence; entre l'art d'Olympie et de Delphes, et d'Egina, et celui de della Quercia, de Donatello ou de Verrochio. Il y a un parallélisme d'efforts, de goût, une lutte identique entre la synthèse primitive et décorative et l'analyse de la nature vivante.</p> <p style="text-align: center;">Au point de vue sculpture, c'est</p>	<p>Saint-Germain, October 1898.</p> <p>The taste of a few friends for the Greek statuary, the only one, they say, the one before Phidias, seems to me to be decidedly the same that had them prefer, once upon a time, medieval painting to everything else. It would be easy to make some serious, and perhaps novel comparisons, between Thasos' bas relief and the sculptures of the Florence steeple; between the art of Olympia, Delphos, and Aegina, and that of della Quercia, or Donatello, or Verrochio. There is a correspondence in the efforts, the taste, the identical wrestling between the primitive and decorative synthesis and the analysis of lifelike nature.</p> <p style="text-align: center;">From a sculptural standpoint, it is</p>
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<p>évidemment mieux. Je persiste à croire que pour des peintres les œuvres peintes des Giotto et suivants comportent un attrait et des enseignements équivalents. En revanche, ce qui serait un <i>progrès</i> pour nous, ce serait de nous passionner pour le fronton du Parthénon (l'Héraclès<sup>58</sup>], l'Illisos) pour la Vénus de Milo — comme aussi, j'ajoute, pour Raphaël.</p>	<p>better of course. I still believe that for painters, the artwork painted by the Giotto's and those following still carry some equivalent appeal and instruction. On the other hand, what we would consider <i>progress</i>, would be for us to get passionate over the pediments of the Parthenon (Hercules, Ilissos), for the Venus of Milo, and also, I might add, for Raphael.</p>
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— See Jacopo della Quercia I:175

**F**attorini (15<sup>th</sup> century) Italian family of potters of Croatian origin.

— I:20

<p>Les vacances. Mercredi 27 août 1884.</p> <p>Je vais chez Zani ce matin.</p> <p>Fattorini a l'amabilité de remplacer près de moi M. Zani absent. Il me corrige mon dessin. Je le prendrai moins « en blague » à présent, car il faut être bien brave garçon pour rendre un tel service.</p> <p>Samedi 30 août 1884. Le matin chez Zani. Il me fait effacer le dessin ébauché par moi la dernière fois et corrigé par Fattorini : il a une petite araignée ce matin. En résumé, un dessin bien fait avec des proportions et même de la ressemblance devient une vilaine croûte barbouillée de blanc et de noir avec un gros nez et une assez laide apparence. Tant pis.</p>	<p>Vacation. Wednesday, August 27, 1884.</p> <p>I am going to Zani this morning.</p> <p>Fattorini was kind enough to stand next to me to take Mr. Zani's place who was absent. He corrects my drawing. I will not think of him so much as a "joke" anymore, for one has to be a brave boy to be helpful like he was.</p> <p>Saturday, August 30, 1884. This morning, at Zani's. He makes me erase the drawing I had sketched the last time, and that Fattorini had corrected: he's not happy with me this morning. In summary, a sketch well done, with proportions, but even a good likeness becomes an ugly crust smeared with black and white with a big nose and a rather ugly appearance. Too bad.</p>
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• Fiorenzo di Lorenzo (c. 1440 - 1522) Painter. — See Agostino di Duccio I:217-218

• Francia (known as Francia) (Francesco Raibolini) (c.1450-1517) Painter, goldsmith, medallist

— I:189

<p>Munich. Mars 1903.</p> <p>A l'Alte Pinacothèque. Francia, aimable Vierge en robe gris-violacé dans des roses fleuries.</p>	<p>Munich. March 1903.</p> <p>At the art gallery, Francia, likeable Virgin robed in purplish-grey amidst flowery roses.</p>
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• Frontone (Lucrezio). House of Marcus Lucretius Fronto, excavated 1899. The first century Roman town of Pompeii was rediscovered around the 17<sup>th</sup> century after Mount Vesuvius erupted in 79 AD.<sup>59</sup>

— I:214-5

<p>Naples 1904.</p> <p>A Pompéi, dans les nouvelles fouilles<sup>[60]</sup>, la maison des Soffiti et surtout celle de Lucrezio Frontone où il y a les plus belles peintures : <i>Hercule et une femme</i>, <i>Noces d'Hercule</i>, le <i>Triomphe de Bacchus</i><sup>[61]</sup>, très Ingres. Les <i>Noces</i> ont tout l'aspect de la <i>Stratonice</i><sup>[62]</sup>. Le violet franc, le rouge puissant, le vert, le jaune clair, le modelé précis, le manque d'atmosphère, tous caractères d'un art tout opposé à celui des autres maisons.</p>	<p>Naples, 1904.</p> <p>Pompeii, visiting the new excavations, the Soffiti house and especially Lucrezio Frontone's house where we find the most beautiful pictures: <i>Hercules and a Woman</i>, <i>Hercules' Wedding Banquet</i>, the <i>Triomphe de Bacchus</i>, very Ingres. The <i>Wedding Banquet</i> has many similarities with <i>La Stratonice</i>. The hearty purple, the powerful red, the green, the clear yellow, the precise contours, the lack of ambiance, all typical of an art very opposite other schools.</p>
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**G**hirlandaio (Ridolfo) (1483-1561) Painter. See Canaletto (Giovanni Antonio Canal) — I:156

• Giottino (1324-1369) (real name: Maso di Stefano or Tommaso di Stefano) Fresco painter (follower of Giotto). — See Cimabue (Cenni di Pepo, Giovanni) I:217



• Giotto (Giotto di Bondone) (1267-1337) Painter and main instigator of the Florentine School<sup>63</sup>, architect. Was famous for his “grisaille”<sup>64</sup> monochromatic technique. Particularly known for having “abandoned the ‘rude manner’ of the Greeks, and be the pupil of nature, with his emphasis on clarity, measure, balance, order, and on the carefully observed drama developing between human beings at close quarters.” (Hartt, p. 51-52) (See Giottino) (See Sarto (Andrea del), Pisano (Andrea))

— I:18

<p>Samedi 23 août 1884.</p> <p>Au Louvre. Dans la galerie de Rubens, nous tournons à droite, par la galerie des vieilles écoles, et nous entrons dans les deux salles de Hyacinthe Rigaud, des Le Nain, de Poussin, de Watteau, de Boucher, de Greuze.</p> <p>Nous suivons ensuite la galerie des Rubens. Les Mangegna, les Giotto, les Pippi, les Lotto, me font tordre.</p> <p>Je n’aime pas Rubens et je me réconcilie avec D. Téniers.</p>	<p>Saturday, August 23, 1884.</p> <p>At the Louvre. In Rubens’ gallery, we turn right, through the gallery of the old schools, then we come to the two salons of Hyacinthe Rigaud, where we see paintings by Le Nain, Poussin, Watteau, Boucher, de Greuze.</p> <p>We follow along the gallery where we see some Rubens. The Mangegna, Giotto, Pippi, Lotto, I find them hilarious.</p> <p>I do not like Rubens and I reconcile myself to D. Teniers.</p>
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— I:56

<p>Dimanche 4 octobre.</p> <p>Fête de Notre-Dame du Rosaire, et du stigmatisé d’Assise.</p> <p>Que nous devons paraître misérables aux yeux de Dieu, à côté de saints comme saint François ! L’épisode le plus original de sa vie, c’est évidemment la réception des stigmates de Jésus-Christ. Mystère de l’amour divin, et de la grandeur du saint. J’ai cherché dans mon imagination un moyen possible de</p>	<p>Sunday, October 4.</p> <p>Celebration for Our Lady of the Rosary and of the Assisi’s marks of the stigmata.</p> <p>How we must all look pitiful to God’s eyes, next to saints like Saint Francis! The most original phase of his life is of course receiving the stigmata of Jesus Christ. Mystery of divine love and grandeur of the saint. I have sought in my imagination how to possibly represent this strange miracle in a painting: I can not</p>
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représenter en peinture ce miracle étrange : je ne vois rien, si ce n'est ce qui a déjà été fait, depuis le Giotto du Louvre et le Murillo.	imagine it were it not for what has already been done by the Giotto at the Louvre, and the Murillo.
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— See Bandinelli (Bartolommeo or Baccio) I:123-124

— See Leonardo da Vinci I:124

— See Donatello (Donato di Niccolò di Betto Bardi) I:147

— I:162

<p>Le 5 septembre 1900.</p> <p>Chartres<sup>[65]</sup> avec les Mithouard.</p> <p>Vitraux de Saint-Pierre, XIV<sup>e</sup> siècle, d'une barbarie éclatante. [...]</p> <p>Faire un article sur l'école de Ingres. [...] tradition intelligemment comprise, amour de l'antiquité, de l'Italie, évolution critique de l'archaïsme XIII<sup>e</sup> siècle jusqu'à l'archaïsme grec, enfin découvert. [...]</p> <p>Trois points. <i>Existence</i> [...]. <i>Méthode</i> [...]. <i>Résultats</i>. L'esprit de la décoration murale par les élèves de Ingres. — Les ornements — plutôt le parti romano-gothique que l'italien — c'est-à-dire le motif semé et répété sur fond uni (géométrique ou floral) plutôt que le simili-marbre, camaïeu, moulures toujours vraisemblables de Giotto ou de Raphaël.</p>	<p>September 5, 1900.</p> <p>Chartres, with the Mithouard.</p> <p>Stained-glass windows of Saint Peter, XIV<sup>th</sup> century, of a dazzling barbarism. [...]</p> <p>Draft an article on Ingres' school. [...] Include the conscious understanding of tradition, the love of antiquity, of Italy, the decisive evolution of the thirteenth-century archaism to the archaism of Greece finally discovered. [...]</p> <p>Three points: <i>Existence</i> [...]. <i>Method</i> [...]. <i>Results</i>. The spirit found in Ingres' students decorative mural. The ornaments, that show the roman-gothic influence more than the Italian, meaning that the geometric or floral pattern is disseminated and repeated on a unified background, rather than using imitation marble, monochrome, or the always plausible moulding of Giotto or Raphael.</p>
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<p>— Rechercher les origines des deux manières. [...]</p> <p>Citer quelques morceaux un peu épars dans un océan d'ennui [...]. Nous qui n'avons qu'un Delacroix à opposer aux Rubens, aux Velasquez, aux Rembrandt, aux Titien, — sculpteurs, nous de père en fils, depuis les gallo-romains, le XIII<sup>e</sup> siècle — cousins germains des Italiens, plus sculpteurs, eux aussi, que coloristes, comme toutes les races du bassin de la Méditerranée — de Poussin à Chavannes.</p>	<p>— Research the origins of both styles. [...]</p> <p>Name a few random pieces in an ocean of weariness. [...] We, who have but a Delacroix to show opposite the Rubens, the Velasquez, the Rembrandts, the Titians — sculptors that we are from generation to generation, since the Gallo-Romans, the XIII<sup>th</sup> century — first cousins of the Italians, more sculptors, like us, than colorists, like all the races found in the Mediterranean basin, from Poussin to Chavannes.</p>
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— I:163

<p>Le 1<sup>er</sup> décembre 1900.</p> <p>Amiens. Le portail du beau Dieu<sup>[66]</sup>, toute la façade, beaucoup de belles statues et de bas-reliefs très Giotto de manière (quoique moins purs et moins établis), l'homme qui se chauffe<sup>[67]</sup>, le zodiaque — mais surtout grande beauté des proportions, l'équilibre des masses, l'importance calculée des saillies, gargouilles, corniches, pinacles, de tout ce qui dépasse, même des petites figures qui s'accrochent au linteau de la porte principale. On sent ici, plus qu'à Chartres, la volonté d'un seul.</p>	<p>Amiens, December 1, 1900.</p> <p>The <i>Beau Dieu</i> portal, the whole façade, many beautiful statues and bas-relief are very Giotto-like (although less pure and firm), like the man who warms himself, the Zodiac, but especially having very beautiful proportions, balanced masses, well-calculated projections, gargoyles, cornices, pinnacles, in everything that protrudes, even the small figures hanging from the lintel of the main door. You sense here, more than at Chartres, the will of one and only.</p>
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— I:165

<p>Le 1<sup>er</sup> décembre 1900.</p> <p>Musée de Rouen. Dessins de Benouville et Flandrin dont plusieurs belles</p>	<p>December 1, 1900.</p> <p>Rouen Museum. Pictures of Bonouville and of Flandrin of which many</p>
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<a href="#">copies de Giotto.</a>	<a href="#">beautiful copies of Giotto.</a>
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— See Cimabue (Cenni di Pepo, Giovanni) I:217

— See Angelico (Fra) I:219

• Gozzoli (Benozzo)<sup>68</sup> (c. 1421-1497) Painter

— I:221

<p><a href="#">Florence. 16 avril 1904.</a></p> <p><a href="#">Verdures, glycines, roses, lilas, Fiesole, le viale dei Colli, dans l'éclat vif du printemps.[<sup>69</sup>] — La chapelle de Medicis de Benozzo[<sup>70</sup>] ne m'avait jamais tant plu, peut-être à cause de la vigueur avec laquelle elle exprime ce paysage printanier. Statuts des soixante peintres siennois (1335) : pouvoir, savoir, vouloir avec amour.</a></p>	<p><a href="#">Florence. April 16, 1904.</a></p> <p><a href="#">Greenery, wisteria, roses, lilacs, Fiesole, the <i>Viale dei Colli</i>, in their spring alive splendour. — The Benozzo at the Medici chapel never so pleased me, maybe because of the vigor of this spring landscape it is expressing. Statutes of the sixty Sieneese painters (1335): capability, knowledge, will with love.</a></p>
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• Guiccioli (La Contesse, Teresa) (1800-1873) Author — I:87

• Guide (Le) (Guido Reni)<sup>71</sup> (1575-1642) Prominent baroque painter. Pupil of Carracci. Worked in studio with Albani and Domenico

— I:13

<p><a href="#">Mercredi 6 août 1884.</a></p> <p><a href="#">Je vais au musée de l'Hôtel de Ville [de Saint-Germain-en-Laye]. On entre dans une grande salle où il y a des gravures, des curiosités, des antiquités, des statues, des portraits en pied de Louis XIV et de Louis XVIII et un portrait de Napoléon III.[<sup>72</sup>]</a></p> <p><a href="#">Le Guide, Rubens, Titien, Tintoret, Murillo, Lebrun, Albani, Greuze y sont assez pauvrement représentés.</a></p>	<p><a href="#">Wednesday, August 6, 1884.</a></p> <p><a href="#">I go into the town hall of Saint-Germain-en-Laye. You enter a large room where there are engravings, unusual things, antiquities, statues, full-length portraits of Louis XIV and of Louis XVIII, and a portrait of Napoleon III.</a></p> <p><a href="#">Le Guide, Rubens, Titian, Tintoretto, Murillo, Lebrun, Albani, Greuze are poorly represented.</a></p>
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— See Dominiquin (Le) I:203-204

— I:206

<p>Dimanche 18 janvier 1904.</p> <p>Notes prises au Vatican. — Le mot du Guide : « j’ai deux cents manières différentes de faire regarder le ciel par de beaux yeux. » Page 110 : L’idée de choisir ne parut que vers 1490 — et le beau idéal. — L’aurole des saints est peut-être l’imitation d’un effet électrique que quelque jeune novice aura remarqué, en allant éveiller, avant le jour, pour Matines, un vénérable vieillard qui couchait dans des draps de laine ( !).</p>	<p>Sunday, January 18, 1904.</p> <p>Notes taken at the Vatican. — A word by [Le] Guide: “I have two hundred different ways of making someone see the sky who has eyes to see.” Page 110: “The idea of choosing, and to choose the ideal in beauty, appeared only around 1490. The halos of saints may be but the imitation of an electric shock that some young novice will have noticed when awaking a venerable old man sleeping in wool blankets for morning prayers before dawn (!).”</p>
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• Guido da/di Pietro — (See Angelico, Fra) (See Guidolino)

• Guidolino — (See Angelico, Fra) (See Guido da/di Pietro)

**J**acopo della Quercia (c.1374-1438) Sculptor<sup>73</sup>. Considered a precursor of Michelangelo. — See Donatello (Donato di Niccolò di Betto Bardi) I:147

— I:175

<p>Dijon, le 15 octobre 1901.</p> <p>Le Puits de Moïse<sup>74</sup>], le portail de la chapelle de la Chartreuse par Claus Sluter<sup>75</sup>].</p> <p>D’un art bourguignon où le naturel des figures, le souci de l’exactitude des détails, la ressemblance achevée, l’ampleur des draperies aux plis lourds — où tout, en un mot, évoque une maturité d’art un peu</p>	<p>Dijon, October 15, 1901.</p> <p>The Moses Well, the portal by Claus Sluter at the Chartreuse Chapel.</p> <p>Burgundian art where the figures look natural, the details meticulously precise, the resemblance complete, the heavy folds in the draperies opulent, where everything — in a word, suggests the maturity of an art a little tedious, a</p>
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<p>fastidieuse, une renaissance du XVI<sup>e</sup> siècle, et l'éloigne également de l'art italien de la même époque et de la belle sculpture française qui a précédé.</p> <p>Le Puits de Moïse a été commencé en 1387. Jacopo della Quercia travaillait en 1410 et Donatello en 1400 et 1450.</p> <p>Admirable tête de Christ douloureux, dont nous devrions tous posséder la photographie, dans le cabinet du premier président au palais de justice : monument où se voient quelques belles salles et boiseries.</p>	<p>sixteenth-century Renaissance, which takes it also away from the Italian art of the same time and away from the beautiful French sculpture that preceded it.</p> <p>The Moses Well was started in 1387. Jacopo della Quercia was working in 1410 and Donatello in 1400 and 1450.</p> <p>The wounded Christ's head is admirable—we should all have a photograph of it. At the City Hall's office of the first president, a monument where can be seen a few beautiful rooms and woodwork.</p>
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**L**eonardo da Vinci (1452-1519) Painter (See Luini) — See Corrège (Le) I:19

— I:33-34

<p>Le 30 juillet 1885.</p> <p>Je ferai de la bosse chez moi, avec les plâtres de cet obligeant M. Portelette, soit au Musée de Saint-Germain, — riche, ce musée ! — soit, ô beau rêve ! au Louvre. Je ne dois point chercher l'ombre ou l'effet, mais seulement et religieusement la ligne, le trait, le contour. Plus tard, avec du pinceau, j'arriverai au clair-obscur.</p> <p>Dessignons juste maintenant. N'est-ce pas là une méthode réellement artistique?</p> <p>Puis j'aurai un album et j'irai en compagnie courir les champs, les rues, les musées. Je chercherai des types et du beau à croquer :</p>	<p>July 30, 1885.</p> <p>I will sculpt in <i>ronde bosse</i> either at home, with the molds of this obliging Mr. Portelette, or at the Museum of Saint-Germain — a rich museum! —, or oh, what a dream! at the Louvre. I must not seek shadow or effect, but only and religiously the line, the trait, the contour. Later, with brush in hand, I will come to the <i>chiaroscuro</i>. Let's just draw for now. Is that not a really artistic method? Then, I will have an album and I will go alongside [with my things] roam about, the fields, the streets, the museums. I will seek people</p>
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des gens et des paysages, des études de maîtres. Pour les types, ainsi faisait Léonard de Vinci, et plus récemment — et plus modestement — un des derniers émules de Fra Angelico, le R.P. Hyacinthe Besson <sup>[76]</sup> .	and beautiful things to sketch, and also landscapes, and studies by masters. So did Leonardo da Vinci, sketching people and, more recently—and more modestly—one of the last imitators of Fra Angelico, the reverend father Hyacinthe Besson.
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— I:37

<p>Mercredi 5 août 1885.</p> <p>A la mairie, j'ai emprunté une brochure qui contient la vie et les ouvrages de l'Angelico.</p> <p>Quelques pages signées Leymarie sur le Paysage moderne. Beau sujet! Ce n'est pas Constable l'Anglais qui a le plus contribué à la révolution du paysage. Cette révolution — c'est Leymarie qui parle — est toute française. Elle est partie de l'étude consciencieuse de la nature.</p> <p>Or Nicolas Poussin — lui-même! — étudiait « un peu » d'après nature. Claude Lorrain poussait ses tableaux devant le paysage. Et Léonard de Vinci bêchait déjà le clair-obscur, préconisait le plein air.</p>	<p>Wednesday, August 5, 1885.</p> <p>At the town hall, I took out a pamphlet that describes the life and the works of Fra Angelico.</p> <p>A few pages signed Leymarie concerning modern landscape. Nice subject! It is not Constable the Englishman who contributed most to the revolution in landscape art. This revolution that Leymarie speaks about, it is wholly French. It is mainly the conscientious study of nature.</p> <p>It just happens so that Nicolas Poussin—himself!—was studying “a little bit” from nature. Claude Lorrain drew his paintings before the landscape itself. And Leonardo da Vinci, who then looked down on <i>chiaroscuro</i>, advocated for the outdoor.</p>
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— See also Bandinelli (Bartolommeo or Baccio) I:123-124

— I:185

<p>28 mars 1903.</p> <p><i>Strasbourg</i>. Il y a un petit musée avec quelques beaux vitraux et les</p>	<p>March 28, 1903.</p> <p><i>Strasbourg</i>. There is a small museum there having a few beautiful</p>
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reproductions d'un livre du XIV <sup>e</sup> siècle, l' <i>Hortus deliciarum</i> , où il y a des idées que je reverrai. — Dans le même palais épiscopal, petit musée de tableaux, sans catalogue, où, au milieu de beaucoup de toiles repeintes, d'anciens allemands très beaux ([...]) — et six dessins de la Cène de Léonard un peu teintés, très grands.	stained-glass windows and the reproductions of a book from the XIV <sup>th</sup> century, the <i>Hortus Deliciarum</i> , containing some ideas I will return to. — In the same episcopal palace, there is a small museum of paintings, no catalogue, in the middle of which many repainted canvases, some old and very beautiful German paintings, ([...]) — and six slightly tinted, very tall drawings of the Leonardo's <i>Last Supper</i> .
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• Lippi (Fra Filippo) (c.1406-) “Unwanted child of an impoverished butcher, in the poor quarter surrounding the monastery of the Carmine in Florence. Together with an equally unwanted brother, he was entered at that monastery at an early age, and took his vows in 1421.” (Hartt, p. 170). Probably the father of an illegitimate son, Filippino, who also became a talented painter. Fresco painter of the Florentine School, assistant to Botticelli. Influenced by Masaccio, whose paintings were characterized by the simplicity of the domestic interior, heavy shadows, a touch of naturalism, the absence of a halo for his sacred figures. (Hartt, p. 170) (see Botticelli, Sandro) (see Veneziano, Domenico)

— I:189

28 mars 1903. Encore à la Nouvelle Pinacothèque, dans les vieux tableaux [...]. De Lippi, une excellente Annonciation <sup>77</sup> .	March 28, 1903. Back to the new Art Gallery, amidst the old paintings [...]. An excellent <i>Annunciation</i> by Lippi.
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— See Angelico (Fra) I:218

• Lotto (Lorenzo) (1480-c.1556) Painter, draftsman, illustrator — See Giotto (Giotto di Bondone) —I:18

**M**arini (Gambattista Marino) (also Giovan Battista Marino) (1569-1625) Cultured poet  
— See Albane ou Albani (Francesco) —I:204

• Memmi (Lippo) (1291-1356)<sup>78</sup> Painter of the Siense school. Brother-in-law of Simone Martini

— I:154



<p>Juillet-août 1899.</p> <p>A Kernascleden<sup>[79]</sup> je suis émerveillé par les fresques XV<sup>e</sup> siècle français, bien français : les élégances de Saint-Céneri<sup>[80]</sup> (ou Saint-Savin) développées, raffinées jusqu'à des souplesses d'Outamaro<sup>[81]</sup> ou de Memmi.</p>	<p>July-August, 1899.</p> <p>In Kernascleden, I am delighted by the French frescoes of the XV<sup>th</sup> century — very French: the gracefulness of Saint-Ceneri (or Saint-Savin) expanded, refined with great versatility by Outamaro, or Memmi.</p>
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- Michel-Ange (Michelangelo) (Michelangelo di Lodovico Buonarroti Simoni) (1475-1564) Painter, architect, sculptor, poet, engineer of the Florentine School, archetype of the Renaissance Man
  - See Bandinelli (Bartolommeo or Baccio) I:123-124
  - See Canaletto (Giovanni Antonio Canal) I:156

**N**elli (Pietro) (1672-1730) Creator of engraving of Cardinal Ferdinando d'Adda<sup>82</sup>

— I:218

<p>Mars 1904.</p> <p><i>Gubbio</i><sup>[83]</sup>. Le vieux palais des consuls. Chasuble à la cathédrale et surtout Vierge avec l'Enfant Jésus (très dessiné) et des anges, fraîche et délicate peinture de Nelli à Santa-Maria-Nova<sup>[84]</sup>.</p>	<p>March 1904.</p> <p><i>Gubbio</i>. The Consuls' old palace. Enjoyed the cope at the cathedral and especially the Madonna with Baby Jesus (heavily drawn) and Angels. Fresh and delicate painting by Nelli at Santa-Maria-Nova.</p>
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**P**erosi (Monseigneur Lorenzo) (1872-1956) Internationally celebrated composer of sacred music whose ancestors were church musicians

— I:211

<p>Mercredi 2 mars 1904.</p> <p><i>Monte Cassino</i><sup>[85]</sup> par un temps splendide. Le P. Adalbert : image du moine d'autrefois, entré au cloître à quatorze ans. Son violon, Tristan<sup>[86]</sup>, l'Etranger<sup>[87]</sup>, Villiers, Boecklin<sup>[88]</sup>. Son imagination</p>	<p>Wednesday, March 2, 1904.</p> <p><i>Monte Cassino</i> on a splendid day. The Rev. Adalbert: images of a monk in bygone days, who had entered the cloister at the age of fourteen. His violon, Tristan, Villiers, Boecklin. Having a fiery</p>
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<p>ardente, qui rejette les règles ! Il nous raconte que Perosi disait : « Dans la décadence des arts en Italie il nous reste une chose que les autres peuples n’ont pas, la patience : <i>lasciafare</i> ! » Il y a à Cassino des Passionistes qui prêchent avec un Christ articulé que l’on perce de clous, un cœur où l’on enfonce un poignard, ils se donnent en public la discipline jusqu’au sang.</p> <p>Belle légende de sainte Scholastique<sup>[89]</sup>, l’orage : [« ] <i>Te rogavi et noluisti...</i> » Saint Benoît découvre un moine ermite qui a une chaîne rivée au pied. « Si tu es de Dieu, la chaîne de l’esprit doit te suffire. » Beau symbole de l’activité et de la logique occidentales qui se substituent à l’ascétisme étroit des Orientaux.</p>	<p>imagination, he rejected all rules! He tells us that Perosi used to say: “Amidst the decadence of the arts in Italy, we still have one thing other peoples do not have: patience or <i>laissez-faire!</i>” In <i>Cassino</i>, there are the Passionists who preach a jointed Christ that somebody pierces with holes, a heart where somebody plunges a knife, they discipline themselves to the point of bleeding before an audience.</p> <p>Beautiful legend about Ste Scholastique, the storm: “<i>Te rogavi et noluisti...</i>” Saint Benedict discovers a hermit monk who has a chain attached to his foot. “If you are of God, the chain of the spirit should be enough for you.” Beautiful symbol of Occidental activity and logic, that substitutes for the severe asceticism of the Orientals.</p>
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• Pérugin (Le) (Perugino, Pietro) (1446-1524) Leading painter of the Umbrian school. One of the earliest practitioners of oil painting. Executed extensive frescoes, brilliant stained glass, is earlier style is *tondo* (circular)

— I:189

<p>A l’Alter Pinacothèque, Munich. Mars 1903.</p> <p>[...] Un des meilleurs Pérugin, ferme de ton et composé par ombres : <i>Apparition à saint Bernard</i>.<sup>[90]</sup></p>	<p>At the art gallery, Munich. March 1903.</p> <p>[...] One of the best of Perugino, solid tints and arranged by shades: the <i>Apparition to Saint Bernard</i>.</p>
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— See Agostino di Duccio I:217

• Piero della Francesca (1412-1492) Mathematician, geometer, artist. His paintings and frescoes were characterized by serene humanism and the use of geometric forms and a solid geometric perspective, particularly in relation to perspective and foreshortening. Sieneese school of painting. Virtually forgotten for centuries after his death, but regarded since his rediscovery in the early 20<sup>th</sup> century as one of the supreme artists of the quattrocento<sup>91</sup>. Painter of the Second Renaissance (Hartt, p. 186)

— I:124

<p>Maurice Denis à Ed. Vuillard</p> <p>Fiesole, 23 novembre 1897.</p> <p>Comme la maison est très calme, que Chausson travaille beaucoup, je m’y suis mis tout de suite à l’ouvrage. Le paysage est tellement ce que j’ai voulu faire toujours de Saint-Germain, je m’y retrouve plutôt trop facilement. J’ai abandonné l’idée de copier dans les musées, il y a trop d’Anglaises. Je fais des pastiches très sérieux. Je travaille chez moi, par exemple, au portrait de Mme Chausson, d’après un portrait célèbre d’un primitif, P. della Francesca<sup>92</sup>. Je l’ai arrangé dans le même décor, les mêmes proportions, et je vais à Florence de temps en temps voir comment c’est fait. Préparation à la terre verte ; brun rouge, jaune de Naples. J’ai réussi un glacis aujourd’hui, mon premier, certainement — et je ne désespère pas de faire aussi un Raphaël moelleux et large comme ceux d’ici. C’est très amusant.</p>	<p>Maurice Denis to Ed. Vuillard</p> <p>Fiesole, November 23, 1897.</p> <p>Since the house is quiet, and Chausson works a lot, I get down to work immediately. The landscape is so much what I wanted always to draw of Saint-Germain, I find myself there rather too easily. I have abandoned the idea of copying in the museums, there are too many English ladies. I am making some serious stylistic imitations. I work at home, for example, to Mrs. Chausson’s portrait, from a famous portrait by the primitive P. della Francesca. I have given it the same décor, the same proportions, and, from time to time, I go to Florence to see how it’s done. Green earth preparation; reddish brown, Naples yellow. I pulled off a glacis today, certainly my first — and I do not lose hope of achieving a Raphael, mellow and large like those here. It is very entertaining.</p>
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— See Angelico (Fra) I:219

• Pietro di Francesco degli Orioli (c.1458-1496) Italian sculptor.

— I:132

<p>Maurice Denis à Marthe Denis.</p> <p>Mars 1910.</p> <p>A Sienne, toujours trop vite. Je revois le musée. J’entends un sermon dans l’immense église nue de San-Domenico. San-Francesco, San-Bernardino que je ne connaissais pas, les fresques du Sodoma<sup>[93]</sup> intéressantes.</p>	<p>Maurice Denis to Marthe Denis.</p> <p>March 1910.</p> <p>Siena goes by too fast, as usual. I see the museum again. I hear a sermon from the immense church that San Dominico does not clothe. San Francesco, San Bernardino, whom I did not know, the frescoes by Sodoma. Interesting.</p>
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• Pinelli (Bartolomeo) (1770-1835) Sculptor, illustrator, extremely prolific engraver (images<sup>94</sup>) who illustrated people, popular customs and a host of other subjects. Sold to the public

— I:208

<p>Notes prises durant une visite au Vatican.</p> <p>16 février 1904. Collection de gravures de Pinelli, près du Capitole. « Pinelli<sup>[95]</sup> m’a promis entre deux ivresses... » [Extrait de : <i>Mémoires d’Outretombe</i>, 1828<sup>[96]</sup> : « douze scènes de danses, de jeux et de voleurs. C’est dommage qu’il laisse mourir de faim son grand chien couché à sa porte. »]</p>	<p>Notes taken during a visit to the Vatican.</p> <p>February 16, 1904. Collection of engravings by Pinelli, near the Capitol. “Between drinks, and intoxicated, Pinelle promised me...” [Excerpt from <i>Chateaubriand’s Memoirs</i> from beyond the grave, 1828: twelve scenes showing dance, games and thieves. It is sad that he lets his big dog, who sits at his door, die from hunger.”]</p>
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— I:208-209

<p>Mercredi 2 mars 1904.</p> <p>A Grotta-Ferrata, belle matinée dans la campagne, la montée à travers les oliviers, puis l’abbaye dans une forteresse [...].</p> <p>Il y a aussi une bibliothèque<sup>[97]</sup>, un petit musée, avec des Pinelli encadrés, et la</p>	<p>Wednesday, March 2, 1904.</p> <p>Beautiful morning in the countryside of Grotta-Ferrata, going up hill through olive trees, than the abbey in a fortress [...]</p> <p>There is also a library, a small museum, with some framed Pinelli, and the</p>
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plus étonnante Vierge gothique avec l'Enfant Jésus <sup>[98]</sup> qui rit très fort.	most surprising Gothic Madonna with Infant Jesus who is laughing heartily.
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- Pinturicchio (Bernardino di Petto, known as Pinturocchio) (1454-1513) Painter. Paid assistant to Pérugin (Le) with whom could be mistaken  
— See Raphaël —I:216

— I:217

<p><i>Spello. Lundi 7 mars 1904.</i></p> <p>Par une belle route, dans une vallée très cultivée, mûriers monotones, et parfois de beaux chênes, de belles vues de montagnes. Porte consulaire, avec des portraits romains : on monte, la vue d'Assise au loin, dans la lumière matinale. Il y a à Saint-André un tableau<sup>[99]</sup> très réussi de Pinturicchio (avec la lettre) et une chapelle, à Sainte-Marie-le-Dôme<sup>[100]</sup>.</p>	<p><i>Spello. Monday, March 7, 1904.</i></p> <p>Traveling on a beautiful road, in a richly grown valley, dull blackberry bushes, once in while, some beautiful oaks, beautiful views of the mountains. Consular door with Roman portraits: you climb, you see Assisi at a distance, in the morning sunlight. At Sant Andrea, there is a very well executed painting by Pinturicchio (with the letter) and a chapel, at <i>Santa Maria degli Angeli</i>.</p>
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- Pippi (Giulio Romano)<sup>101</sup> (c.1499-1546) Painter whose style is known for his exaggeration of movement and rich colors  
— See Giotto (Giotto di Bondone) I:18

Pisano (Nicolo) (also called Niccolò Pisano, Nicola de Apulia or Nicola Pisanus) and Pisano (Giovanni) (c.1220-c.1284) Father and son. Sculptors of the Ferrara School (See Orcagna); or ~~Pisano (Andrea) (aka Andrea da Pontedera) (1290-1347). Sculptor, architect. Studied under a goldsmith and under Giotto di Bondone<sup>[102]</sup>; or Pisano (Nino) (son of Andrea Pisano) (c.1349-1368). Sculptor.~~

— I:218

<p><i>San Saverio, Italie. Mars 1904.</i></p> <p>La belle fontaine de Pisano<sup>[103]</sup> et le Palazzo pubblico, avec le Griffon qui tient enchaîné le Lion siennois.</p>	<p><i>San Severo, Italy. March 1904.</i></p> <p>The beautiful Pisano fountain. The Public Palace with the Sienese lion bound by the griffin.</p>
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- Pisello ( ) ( ) Eminent painter. Studied with Fra Filippo Lippi in his youth  
— I:156 See Canaletto (Giovanni Antonio Canal)

**R**ampolla (Mariano Cardinal Rampolla del Tindaro) (1843-1913) Cardinal in the Roman Catholic church, former Papal Secretary of State, once mentioned as a possible successor to Pius X. Born of a noble family, educated in Rome.<sup>104</sup>

— I:215

<p>Mars 1904.</p> <p>A Saint-Pierre, le cardinal Rampolla, très beau lorsqu’il levait les mains et les yeux au ciel, au-dessus de cette foule bruissante.</p>	<p>March 1904.</p> <p>In Saint Peter’s, the Cardinal Rampolla, who was quite handsome when he raised his hands and turned his eyes heavenwards above the rustling crowd.</p>
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**R**aphael (Sanzio) (1483-1520) Painter, architect, archeologist. “As chief archeologist to the Pope, he was involved in the excavation of the ancient Golden House of Nero, and adapted many of the elaborate Roman frescoes he saw there in creating his own innovative painted wall and ceiling designs in the Vatican and private villas in Rome.<sup>[105]</sup>” Together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of the High Renaissance period

— I:14

<p>Samedi 9 août 1884.</p> <p>Je vais le matin chez Zani qui me montre ses dessins : ils sont bien beaux. Je fais une tête de femme, ronde-bosse<sup>[106]</sup>. Dessin meilleur.</p> <p>Fait en partie le devoir, sauf la géométrie. Papa m’aidera sans doute.</p> <p>Fini le dessin de Potter. Je l’encadre de papier bleu, bien. Je rate une tête au Conté, sur du papier bleuté, esquissée à la mine de plomb, précisément à cause de cela. Commencé un joli petit génie de l’Espérance du divin Raphaël<sup>[107]</sup>.</p>	<p>Saturday, August 9, 1884.</p> <p>In the morning, I go to Zani who shows me his drawings: they are beautiful. I sculpt a woman’s head in <i>ronde bosse</i>. Drawing is better.</p> <p>Do a portion of my homework, leave the geometry out. Dad will probably help me.</p> <p>Finished the drawing of Potter. I wrap it in blue paper. Good. I mess up Conte’s head on bluish paper, sketched out with pencil lead, maybe that is precisely why. Started a genial little piece, <i>Hope</i>, by the divine Raphael.</p>
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— I:18

<p>Samedi 23 août 1884.</p> <p>Au Louvre. Nous passons dans la galerie des Glaces. Un jeune homme fait un plafond; ce doit être très fatigant. Nous entrons dans la salle de Raphaël et de Paul Véronèse. Je ne fais qu'admirer. Beaucoup d'artistes : vieilles et vieux, jeunes gens et jeunes filles. Plus de celles-ci. Que de types.</p>	<p>Saturday, August 23, 1884.</p> <p>At the Louvre. We go by the gallery of Mirrors. A young man is fixing the ceiling; it must be very tiring. We go into the Raphael and the Paolo Veronese room. All I can do is to admire. Many artists, some old, some young, young ladies and young men. More young ladies than young men.</p>
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— I:28

<p>Mercredi 17 septembre 1884.</p> <p>La <i>Charité</i><sup>[108]</sup> de Raphaël, commencée hier soir, a été continuée ce matin. J'ai du mal avec ces divisions géométriques.<sup>[109]</sup></p>	<p>Wednesday, September 17, 1884.</p> <p><i>Charity</i>, by Raphael, started last night, was continued this morning. I have difficulty with geometrical divisions.</p>
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— I:90

<p>Soirée du mardi 29 décembre 1891.</p> <p>Sa taille ronde comme une tour — comme les Psyché<sup>[110]</sup> des Raphaël — franchises, et l'histoire de son amour (mes yeux, mes <i>Vêpres à l'hôpital</i><sup>[111]</sup>) — le plaisir d'être chaste.</p> <p>Elle était trop belle en voile de vierge et tout à fait une autre, une d'irréel, plus belle que les rêves.</p>	<p>Tuesday, December 29, 1891. Evening.</p> <p>Her figure is round like a tower—like Raphael's Psyche—openheartedness, the story of her love (my eyes, my <i>Vêpres à l'hôpital</i>)—the joy of being chaste.</p> <p>She was too beautiful, wearing a veil, like a virgin, looking like someone else, someone unreal, more beautiful than in my dreams.</p>
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— See Piero della Francesca I:124

— See Angelico (Fra) I:128

— I:133-134

Maurice Denis à Ed. Vuillard, Rome, 15 février 1898.

Je suis bien aise que vous ayez songé à m'écrire. Justement je pensais beaucoup à vous ces jours-ci, et ce n'est pas seulement à cause de l'affaire Dreyfus — Rome produit son effet, nous y avons une vie heureuse ; je m'y porte très bien, plutôt mieux, au point de vue nerfs, qu'à Florence. Maintenant je suis absolument conquis par la beauté des jardins, le luxe des fontaines, la poésie des ruines. Il y a des quantités de vieilles basiliques, j'en découvre tous les jours, et c'est, avec le souvenir pieux des martyrs, l'intérêt des premiers monuments de l'art chrétien. J'y refais, j'y corrige et aussi j'y confirme mon article de *L'Art et la Vie*. Je prends beaucoup de notes, car il me vient à propos de toutes ces choses nouvelles une foule d'idées...

Maintenant je commence à comprendre Raphaël, et je crois que c'est une étape notable dans la vie d'un peintre. Certainement cet homme est un prodige, il a fait en vingt ans tout le tour de son art, il a tout essayé, tout réussi, il est d'une variété incroyable. Mais il faut passer sur l'aspect de ses œuvres (de presque toutes), et c'est ici qu'en pensée, ces jours-ci, je me querellais avec vous.

Maurice Denis to Ed. Vuillard, Rome. February 15, 1898.

I am delighted that you thought of writing to me. As a matter of fact, I have been thinking of you a lot the last few days, and not at all because of the Dreyfus affair. Rome is having its effect on us, we are happy here; I feel very good, my nervous system rather feels better than in Florence. I am absolutely conquered by the beauty of the gardens, the sumptuousness of the fountains, the poetry of ruins. There are a number of old basilica, I discover them everyday, and it is, with all due respect to the memory of the martyrs, the reason why those monuments of the early Christian art are so valuable. I redo, I make corrections, I substantiate my article in *L'Art et la Vie*. I make copious notes, since so many ideas come to me about all those new things...

I am beginning to understand Raphael now, and this is, I think, a noteworthy phase in a painter's life. Most certainly, this man was a wonder. In twenty years, he explored all the possibilities of his art, tried everything, succeeded at it, he had an incredible flair for variety. But, and this is where, these days, you and I disagree, we must consider all the aspects of his artwork, of almost all of



Je crois que nous avons tort de demander à l'œuvre d'art un plaisir immédiat, un agrément extérieur, et qu'aussi nous avons tort de trop songer en travaillant à ces qualités d'aspect que réunissent au plus haut point quantité d'œuvres médiocres, éphémères et vaines, et dont au contraire des choses profondément belles sont tout à fait dépourvues. Il y a là une erreur, une mode, une réaction exagérée contre une décadence académique, et il faut que nous nous en apercevions. Rien n'est plus laid que le Jugement dernier<sup>[112]</sup>, et c'est cependant une merveille de la peinture. De même les Raphaël du Vatican, on les donnerait à première vue pour n'importe quel primitif clair, harmonieux et expressif ; et quand on les aime vraiment on doit les préférer à tous. Vous reconnaîtrez qu'on peut dire la même chose de Poussin et de Ingres, qui ne sont que la suite de gens comme Raphaël.

Ce qui fait l'importance d'une œuvre d'art, c'est la plénitude de l'effort de l'artiste, c'est la puissance de sa volonté. Et c'est pourquoi on comprend qu'à Rome tous les peintres de la grande époque, et leurs admirables élèves, comme Poussin ou Ingres, n'aient eu en vue que des œuvres achevées. Je ne connais pas de milieu qui

it.

I think that we are wrong to expect artwork to give us immediate gratification, to find it outwardly pleasant, and to think too much, while we are working, to the qualities of aspect found magnified in a large quantity of mediocre, short-lived, and vain artwork, that is, in fact, entirely without any profoundly beautiful thing.

There is in that a mistake, a fad, an overrated reaction against academic degeneration, and we must become cognizant of it. Nothing is more ugly than the *Last Judgment*, and yet, it is a marvel of a painting. Same thing for the Raphaels that are at the Vatican, which could pass, at first glance, for any clear, harmonious, expressive Primitive. When you love them, you must prefer them to anything else. You will note that one could say the same thing about Poussin and Ingres, who are but the continuation of individuals like Raphael.

What makes a piece of artwork significant, is the fullness of the artist's efforts, the powerfulness of his or her will. This is why we understand that in Rome, all the painters of this *grande époque* and their admirable pupils, like Poussin or Ingres, had only their finished artwork in mind. I do not know of a place that is

<p>me semble plus l'antipode de l'impressionnisme. On y songe à peine à noter au jour le jour les petites impressions qu'on a (pourtant délicieuses), on s'y sent la force d'entreprendre des tableaux qui dureraient deux ans, comme le Vœu de Louis XIII<sup>[113]</sup>, je crois ; et j'en reviendrai certainement affermi dans les idées que je vous ai déjà exprimées là-dessus, lorsque je faisais mon portrait du dernier Salon.</p>	<p>more at the opposite extreme of Impressionism. Here, you barely think about noting the little day to day impressions you have that are so delicious. Here, you feel the strength to begin a piece of artwork that will take you two years to complete, like the <i>Vow of Louis XIII</i>, I think. I will probably return home strengthened by the ideas that I have expressed to you on prior occasions on that subject, when I was making my first portrait at the last salon.</p>
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— I:138-140

<p>Maurice Denis à Vuillard, 22 février 1898.</p> <p>Mon cher Vuillard,</p> <p>C'est devant les Raphaël du Vatican que j'ai épluché votre lettre. C'est une véritable confession psychologique des plus précieuses. [...]</p> <p>Ceci dit, voici le travail que j'ai fait sur votre lettre. Sans l'abîmer, car j'y tiens beaucoup, je l'ai divisée en paragraphes au crayon, ceci pour la mieux comprendre, et si vous permettez, en voici à peu près le sommaire. Je me sers du mot théorie pour désigner « une idée générale concernant la peinture. »</p> <p>Donc : 1° Pas de théorie préconçue</p>	<p>Maurice Denis to Vuillard, February 22, 1898.</p> <p>My dear Vuillard,</p> <p>It is in front of Raphaels at the Vatican that I have carefully gone over your letter. It is a most precious and genuine psychological confession. [...]</p> <p>That said, here is how I dissected your letter. I do not want to spoil it, for I dearly appreciate it. I used a pencil to divide it in paragraphs, so that I could understand it better, and, if you will let me, here is a brief summary of it. I use the word theory to mean: "a general idea concerning painting."</p> <p>So: 1) No preconceived or</p>
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<p>ni habituelle.</p> <p>2° Création et usage d'une théorie quelconque, dans les périodes de travail.</p> <p>3° Toutefois, ce qui vous guide le plus généralement, c'est un instinct du plaisir immédiat, transformé en théorie par des raisonnements de vos amis.</p> <p>4° Il ne faut pas tenir compte de votre avis sur les œuvres d'art.</p> <p>5° Le problème de la volonté ne peut être posé de la même façon pour vous et pour moi.</p> <p>Voilà avec une grande sécheresse ce que contient votre lettre. Il semble que vous cherchiez à vous justifier, vous me dites que je vous prends à partie, je m'en garderais bien. Vous avez assez produit de choses importantes et vous savez et tout le monde sait le bien que je pense de vous. Mais je suis content tout de même que vous vous soyez senti touché par les observations que Rome m'a suggérées, et vous me saurez gré de vous soumettre la question avec le plus de netteté possible.</p> <p>Cette confiance en l'instinct qui ne vous trompe pas d'ailleurs, et qui provient d'une surabondance de dons naturels, cela s'appelle le sensualisme. Les articles ou les opinions de Th. Natanson<sup>[114]</sup>, par exemple, en sont le développement systématique et en donnent la théorie.</p>	<p>customary theory.</p> <p>2) Creation and use of a commonly accepted theory during work periods.</p> <p>3) Even so, what generally guides you the most, is the instinct of instant gratification, that your friends' reasonings turn into a theory.</p> <p>4) I must not take your opinion about artwork into consideration.</p> <p>5) The problem with the will cannot confront you in the same way that it does me.</p> <p>Here is in a very plain form what your letter contains. It seems that you were trying to justify yourself. You tell me that I am trying to take you to task, this would be the last thing I would do. You have produced enough important things and you know and everybody knows too how well I think of you. I am still glad though that you felt touched by the observations that Rome suggested to me, and I would be grateful for submitting my question to you with the greatest clarity possible.</p> <p>This confidence in your instinct, which does not mislead you for that matter, and which results from an overabundance of natural talents, we would call sensualism. Thadeus Natanson's articles or opinions, for example, are its systematic demonstration and provide the theory for it.</p>
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A cette conception se rattachent en esthétique les théories relativistes<sup>[115]</sup> (sur le beau, vous comprenez ?) et en art les tendances impressionnistes.

En morale, en philosophie... mais ce serait trop long.

De l'autre côté Raphaël : c'est exactement le contraire : théorie du beau idéal, absolu. Effort pour la raison et la science vers le style, qui est[,] comme me souffle Gide, un système de subordinations. Je songe aussi à l'expression *style châtié*, un demi-calembour qui donne bien l'idée d'une pénitence perpétuelle, et j'arrive ainsi à comprendre que l'art classique est fait de sacrifice, aux dépens, si vous voulez, des dons naturels, du travail instinctif, et en faveur du raisonnement et de l'idéal.

Dans le premier cas, le nôtre, il y a exagération de l'individu, de son originalité, le travail capricieux, irrégulier, et saccadé, selon la vie elle-même.

Dans le cas de Raphaël, l'homme disparaît tout à fait dans l'œuvre, et c'est pourquoi ceux qui n'ont pas de dons robustes ne résistent pas à cette discipline (école de Raphaël, de Ingres, etc.) et le travail, au lieu d'être une sorte de compte rendu de l'existence journalière, comporte

In aesthetics, this concept of beauty, you understand, relates to that type of theory. And in art, it is the tendency to note the impressions.

In ethics, in philosophy...but this would take too long.

On the other side, Raphael, who is exactly at the opposite end, epitomizes the theory of the ideal. Endeavor towards reason, and science towards style, that is, as whispers Gide to me, is a system of subordinations. I think also of the expression "*style châtié*" [purist style], a bit of a pun that puts the idea of perpetual punishment into your head, and I come to realize that classical art is made up of sacrifice, at the expense of, if you will, natural proclivities, work based on instincts, and favoring reasoning and ideal.

In the first case, ours, there is an aggrandizement of the individual, of his originality, his temperamental, irregular, spasmodic work, in accordance with life itself.

In Raphael's case, the man disappears completely into the art, and that is why those who do not possess robust talent, do not resist that discipline (school of Raphael, of Ingres, etc.). The effort, then, instead of being some sort of quotidian review, becomes a long-term

des entreprises de longue durée.

Voici maintenant où le problème se corse, et c'est là ce que j'ai aperçu de si neuf à Rome, ce qui a motivé l'explosion de ma première lettre : l'habitude du plaisir immédiat, la confiance dans l'instinct et le laisser-aller des théories ont créé un besoin insatiable de plaisir toujours plus direct, et amené un raffinement exagéré de la sensibilité. De là notre exigence au point de vue de l'aspect des œuvres d'art.

Cette tendance est tellement opposée à celle qui a produit les grandes œuvres classiques, que j'en viens à exprimer des inquiétudes à ce sujet, d'une façon très générale, vous entendez bien ?

Songez-y un peu, vous verrez que c'est très grave.

Autre sujet d'inquiétude :

Depuis le symbolisme, le travail de l'artiste est devenu plus subjectif que jamais. Toute émotion peut devenir un sujet de tableau. Dès lors les vingt-quatre heures de chaque jour ne suffisent pas à les noter toutes, ces émotions : on arrivera à en conserver pas mal, sur des bouts de toile ou de carton, à coup de simplifications rapides. La vie se passe à tenir une sorte de journal en peinture et trop vite fait, une

undertaking.

Here is where the problem gets a whole lot more complicated, and touches upon what I noticed was so novel in Rome, what motivated the explosion of my first letter: the habit of instant gratification, the instinctual confidence in and the carelessness of theories, have created an increasingly insatiable thirst for pleasure, and brought on an exaggerated refinement of sensibilities. From which stems our expectations of what aspect art should have.

This tendency is so opposite to that which produced the great works of classical art, that I have come to feel concerned about this, generally speaking, you understand?

If you think about it, you will see how serious it is.

Other cause for worry:

Since the Symbolist movement, the work of an artist has become more subjective than ever. Any emotion can become the subject of an art piece. Consequently, the twenty-four hours of every day are not enough to take notes on all the emotions felt: you can manage to preserve quite a bit, quick blocks of simplifications, on a piece of canvas or cardboard. You spend your life keeping a

<p>sorte de sténographie des sensations quotidiennes. Certainement Raphaël ne procédait pas ainsi. Les impressionnistes eux-mêmes sont encore tenus par le travail d'après le modèle, d'après nature, qui nécessite des <i>lenteurs</i> dans <i>l'analyse</i> ; tandis que nous...</p>	<p>sort of diary, in the form of quickly drawn paintings, a sort of stenography of daily sensations. I am certain that Raphael did not proceed like that. The Impressionists themselves still function working from models, from nature, which requires proceeding <i>slowly</i>, and <i>analyzing</i>; while we...</p>
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— See Giotto (Giotto di Bondone) I:147, 162

— I:167

<p>Mariage de Christine Lerolle avec Louis Rouart, 14 février 1901.</p> <p>Ma première visite chez Degas ; il me donne ses clés pour aller voir ses Ingres, pendant qu'il finit son pastel. « Je ne sors pas des cabinets de toilette, et, cependant, moi aussi, je voudrais bien m'élever au-dessus de la mécanique, faire de la poésie, du Raphaël.</p>	<p>Christine Lerole and Louis Rouart's wedding. February 14, 1901.</p> <p>At my first visit to Degas', he hands me his keys so that I can go see his Ingres, while he touches up his pastel. "I do not come out of the bathroom and yet, me too, I would like to rise above the mechanics, paint poetically, like Raphael.</p>
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— I:189

<p>Munich. Mars 1903.</p> <p>A l'Alte Pinacothèque [galery]. Une fresque très belle de Raphaël.</p>	<p>Munich. March 1903.</p> <p>At the art gallery. A very beautiful fresco by Raphael.</p>
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— I:201-202

<p>A Mme de la Laurencie, 28 janvier 1904.</p> <p>Rome 118 via Sistina. Madame, vous savez nos difficultés d'installation; depuis quelques jours seulement nous sommes fixés dans un appartement assez spacieux,</p>	<p>To Mrs. de la Laurencie January 28, 1904.</p> <p>Rome, 118 Via Sistina. Madam, you know the difficulty we had getting settled. It has just been a few days since we found a spacious enough apartment, where the</p>
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<p>où les Mithouard<sup>[116]</sup>, toujours hostiles à Rome, ont trouvé eux aussi, et tout près de nous, un quartier séparé. Nous les aimons beaucoup, et les soirées sont délicieuses. Mais c'est seulement avec Gide que je retrouve[,] le soir au Pincio, lorsque le soleil disparaît derrière Saint-Pierre, toutes mes émotions d'autrefois. Je les retrouve aussi à la [Villa] Farnésine, devant les Raphaël du Vatican, sur la voie Appienne, dans quelques vieilles rues encore sales et pittoresques. Mais l'indifférence de Mithouard pour la Beauté « harmonieuse », son horreur de l'italianisme m'ont parfois refroidi devant telle façade exagérée du XVIII<sup>e</sup> siècle, telle fontaine de Bernin, tel spectacle arrangé et dramatisé par le temps, alors qu'autrefois je vibraï à tout. Il défend l'Occident contre son propre plaisir. J'apprécie le cosmopolitisme de Gide : le croyez-vous? « C'est ici, m'a dit ce matin M. Guillaume, le vénérable directeur de l'Académie, qu'on résout ses cas de conscience, qu'on se doit interroger sur soi-même, et se demander si ce qu'on y fait est conforme aux principes de l'Art. » M. Guillaume, il est venu à Rome il y a soixante ans, il a vu le Campo Vaccino<sup>[117]</sup> planté d'arbres, à la place du Forum, et maintenant le Forum est une sorte de musée à ciel ouvert, creusé, fouillé,</p>	<p>Mithouards, still hostile to Rome, have found a place too, near us, in another neighborhood. We love them dearly. Evenings spent with them are precious. But it is only with Gide, whom I meet at Pincio in the evening, at the hour when the sun sets behind Saint Peter, that I remember all the excitement I once felt. I find them again at the [Villa] Farnesina, before the Raphaels of the Vatican, on Via Appia, on these old avenues still dirty and picturesque. Mithouard's indifference towards "harmonious" beauty though, his horror of Italianism have occasionally cooled my enthusiasm before an overdone façade of the XVIII<sup>th</sup> century, this Bernini fountain, or that show arranged and dramatized to fit the times, while before, I used to feel thrilled at everything. I enjoy Gide's cosmopolitanism: would you believe it? This morning, Mr. Guillaume, the venerable director of the Academy, told me: "It is here that one resolves one's moral dilemma; that one examines one's self; that one asks one's self whether what he is doing here is true to the principles of the Art." Mr. Guillaume, who came to Rome sixty years ago, saw the cow pasture, planted with trees, where the Forum is, and now, the Forum is some sort of open-air museum, that has been dugged into,</p>
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étiqueté, classé par de froids archéologues. Et moi aussi j'ai vu Rome, il n'y a que six ans, sans bâtisses neuves, comme le Palais de Justice genre Bruxelles, la Synagogue; et le vieux Forum conservait encore quelque pittoresque.

M. Guillaume a raison : il y a à Rome trop d'œuvres classiques, trop de sévérité pour qu'on s'y contente d'un peu d'impressionnisme. Je tente encore, en vain? l'effort de faire mieux. Au retour, à Valence, où j'espère bien m'arrêter, je confronterai mes études d'après vous, Madame, et d'après vos enfants, avec mes acquisitions d'ici. Que penserai-je du tableau de Valence? J'admire en attendant le blond profil de Mme Mithouard parmi les vieux murs roux et tristes, et je commence un portrait de Mme Denis d'après Raphaël.

[...]

Mme Denis brûle de vous connaître. Ce désir et l'amour de tout ce que nous avons laissé là-bas, dans l'Ile de France, nous facilitera le difficile départ. Vous qui avez aimé Rome, vous savez quelle joie sereine on y trouve, que c'est là un arrêt dans la vie, et qu'on voudrait le prolonger, et qu'on quitte avec peine les souvenirs des Martyrs, les fresques de

scoured, classified, and labeled by cold archeologists. I saw Rome too, only six years ago, when it did not have new buildings like the Brussels-style Justice Hall, or the Synagogue. And when the Forum still had some picturesque quality to it.

Mr. Guillaume is right: there are too many classical artworks in Rome, too much severity to be content with a little Impressionism. I am still trying, in vain?, to do better. On the way back, in Valence, where I hope to stop, I will look at my studies from you, Madam, and then from your children's, considering what I have acquired here. What will I think of the painting in Valence? Until then, I admire the blond profile of Mrs. Mithouard whose painting hangs amidst old auburn and sad walls, and I begin a portrait of Mrs. Denis based on Raphael.

[...]

Mrs. Denis is dying to meet you. This desire and the affection for all that we have left there, in our Parisian area, will ease our departure. You, who loved Rome, you know what serene joy one finds in it, a point in life where to stand transfixed, one that you wish you could extend, and that one leaves with chagrin the memories of the Martyrs, Raphael's frescoes, and these



Raphaël, et ces paysages.	landscapes.
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— I:203 See Veronese (Paolo)

— I:205

<p>16 février 1904.</p> <p>Notes prises sur Raphaël au Vatican :  <i>La Transfiguration</i> est certainement un chef-d'œuvre, au sens des vieux artisans ; c'est le tour de force de la peinture. Pas un détail livré au hasard, rien de négligé. (Le livre de gauche avec sa reliure usée, ses signets, ses fermoirs, les verdure du premier plan, les mains, les pieds.) Le style du modelé ou du « clair obscur ». Dessin des têtes, des draperies, des pieds, des mains, toujours varié et cependant toujours classique. (Se rappeler surtout les draperies de la femme à genoux et la draperie de l'épaule, à gauche.) Ainsi, dans l'imitation de la nature et dans l'invention des éléments d'expression ou de décor, il n'y a rien d'inutile ni d'insuffisant. L'artiste ne dépasse jamais la mesure. Il atteint à l'homogénéité, à l'unité, à l'harmonie la plus complète, et c'est par des sacrifices. Les sacrifices de ton (valeurs) sont ceux qu'on n'approuve pas dans ce tableau : voilà où les bons tableaux de Poussin, mais aussi les fresques de la <i>Signature</i><sup>[118]</sup>, sont très supérieurs. Les teintes sont ennuyeuses, excepté peut-être dans le haut,</p>	<p>February 16, 1904.</p> <p>Notes taken on Raphael at the Vatican: <i>The Transfiguration</i> is of course a masterpiece, from the ancients' point of view; it is the tour de force in painting. Not one detail left to chance, nothing neglected. (The book on the left, with its worn binding, its bookmarks, its clasps, the verdure in the foreground, hands, feet.). The style of the contours or of the “<i>chiaroscuro</i>.” Drawing of the heads, drapery, feet, hands, always diverse yet remaining classical. (Remember especially how the drapery falls on the kneeling woman and the draping on the shoulder, on the left.). So, while imitating from nature and inventing means of expression or décor, nothing is useless or insufficient. The artist never goes too far. He demonstrates consistency, unity, the most complete harmony, and he achieves that by some sacrifices, of which some elements of tones (values), that we disapprove of in this painting: here is where Poussin's good old fashion paintings, and also the frescoes found at the <i>Signature</i>, are far superior. The shades are boring, except maybe to the</p>
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<p>mais elles ne déparent pas. Sacrifices dans les draperies, les modelés, les silhouettes. Il est inouï qu'un homme, le même qui a peint cette <i>Mise au tombeau</i> Borghèse, ait pu arriver jeune à <i>finir</i> du <i>simplifié</i> avec cette souplesse. Remarqué l'artifice de composition qui permet toutes les figures inclinées, agenouillées, etc., pour la seule figure debout, celle du Christ. Le <i>Martyre de saint Eustache</i> n'est qu'un travail d'élève à côté. La <i>Communion</i> est faite comme une toile moderne : les modelés s'amuse à de petites choses, les lignes ballottent, il n'y a pas de volonté. — Dans les fresques de la <i>Signature</i>, où la couleur est si décorative, si murale, le sens des valeurs si méthodique, alors c'est la perfection, c'est sublime, on est écrasé.</p>	<p>top, where they fit well. Sacrifices in the drappings, outlines and figures. It is incredible that a man, the same who painted the Borghese's <i>Entombment</i>, could get to <i>finish</i>, at such a young age, a <i>simplification</i>, showing such fluidity. Noticed the artful stratagem of composition that made possible all figures to bend, kneel, etc., so that only one could stand, that of Christ. The <i>Martyrdom of Saint-Eustachius</i> is but a debutant's next to it. The <i>Eucharist</i> is prepared like a modern canvas: the image is packed, the lines ethereal, there is no willpower. — In the frescoes found at the <i>Signature</i>, where colors are so decorative, so mural, the sense of values so methodical, we perceive perfection, we feel sublimated, engulfed.</p>
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— I:209-210 See also Angelico (Fra)

<p>Mercredi 2 mars 1904.</p> <p>Dernière visite au Vatican. Il y a plus de sacrifices, par le clair-obscur, dans Raphaël que dans les fresques de l'Angelico ou[où] toutes les figures ont la même importance, où tous les traits sont également formulés. Raphaël a profité de tout, il est au point de contact où le style rejoint le pittoresque, où la nature et l'architecture se confondent. Hanche de la femme de la Transfiguration. Quelles</p>	<p>Wednesday, March 2, 1904.</p> <p>Last visit at the Vatican. Using the <i>chiaroscuro</i>, there are more sacrifices in Raphael's than in Fra Angelico's frescoes where all the figures are equally important, where all the traits are expressed the same. Raphael took advantage of everything, he is at the point of contact where style meets with picturesque, where nature and architecture merge. Woman's hip in the Transfiguration. What beauties! And I</p>
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beautés ! Et j'ai eu aussi des larmes en visitant une dernière fois Saint-Pierre...	shed a few tears visiting Saint Peter one last time.
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— I:215-216

<p>Le lundi matin [7 mars 1904].</p> <p>Avec les Cochin, aux chambres de Raphaël, quel goût de décoration ! Il y a beaucoup de détails admirables dans les petites fresques du XV<sup>e</sup> siècle de la Sixtine. — Puis la galerie Colonna [<sup>119</sup>]. [...] J'ai vu aussi Santa-Maria-del-Popolo [<sup>120</sup>], ses Pinturicchio (le chœur est très distingué), ses mosaïques de Raphaël, que j'aime peu, ses tombeaux du XV<sup>e</sup> siècle et, dans la sacristie, un tabernacle avec une belle Vierge siennoise, claire.</p>	<p>Monday morning, March 7, 1904.</p> <p>With the Cochin, at the chambers of Raphael, what taste for decoration! There are a lot of wonderful details in the small fifteenth-century frescoes of the Sistine. — Then, the gallery Colonna. [...] I also saw Santa-Maria-del-Popolo, its Pinturicchio (the choir is very elegant), its mosaics by Raphael, that I do not like very much, its tombs of the XV<sup>th</sup> century and, in the sacristy, a tabernacle with a beautiful, bright Sienese Madonna.</p>
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— See Cimabue (Cenni di Pepo, Giovanni) I:217

— See Signorelli (Luca) I:218

Rospigliosi (Giulio) (1600-1669) Cardinal Rospigliosi was elected pope Clément IX in 1667 by the unanimous vote of the Sacred College. He was the idol of the Romans, not so much for his erudition and application to business, as for his extreme charity and his affability towards great and small. He increased the goodwill of his subjects by buying off the monopolist who had secured the *macinato*, or privilege of selling grain, and as his predecessor had collected the money for the purpose, Clement had the decree published in the name of Alexander VII. — See Dominiquin (Le) I:129

— See Dominiquin, (Le) I:216

<p>Mars 1904.</p> <p>J'ai quitté Rome après une visite par hasard à Rospigliosi.[<sup>121</sup>]</p>	<p>March 1904.</p> <p>I left Rome after an unexpected visit by Rospigliosi.</p>
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**S**araceni (Carlo)<sup>122</sup> (c.1585-c.1625) Early Baroque painter — See Caravage, (Le) I:203

- Sassoferrato (Giovanni Battista Salvi da Sassoferrato)<sup>123</sup> (also known as Giovanni Battista Salvi) (1609-1685). Baroque painter. Often referred to only by the town of his birthplace (Sassoferrato), as was customary in his time, and for example seen with da Vinci and Caravaggio) — See Caravage, (Le) I:203

- Sebastiano del Piombo (1485-1547) Renaissance mannerist portrait painter, Venetian school, famous for his combination of colors and monumental forms of the Roman school — I:189 Munich. Un portrait ingriste de Sabastiano del Piombo

- Signorelli (Luca) (c.1445-1523) Renaissance painter known for his draughtsman's ability and foreshortening (See Angelico)<sup>124</sup> — See Arezzo (Margarito or Margaritone d'Arezzo) I:125

— I:218-219

<p>Mars 1904.</p> <p>Gubbio. Rien d'intéressant à Città di Castello, sauf un Signorelli (Saint Sébastien) clair et bien gauche, les restes de deux bannières de Raphaël. A San Sepolcro. [...] Une belle et triste <i>Descente de Croix</i> de Signorelli.</p>	<p>March 1904.</p> <p>Gubbio. Nothing interesting at the Città di Castello, except Signorelli (Saint-Sebastian), clear and rather clumsy, the left-overs of two banners by Raphael. In San Sepolcro. [...] A beautiful and sad <i>Descent from the Cross</i> by Signorelli.</p>
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**T**intoret (Le) (Jacopo Robusti) (*Il Tintoretto*) (The « little ») (1518-1594)<sup>125</sup> Painter

— See Albane I:13

— See Dominiquin, (Le) I:127

I:127

<p>Vatican, 26 janvier 1898.</p> <p><i>Capitole</i>. — Remarqué que l'ange ailé est employé dans les scènes païennes, bas-reliefs Marc Aurèle, à l'époque où les chrétiens représentent encore les anges en simple toge drapée (musée chrétien du Vatican, etc.). La <i>Vénus de l'Esquilin</i>. — <i>Baptême du Christ</i> de Titien. — <i>Enlèvement d'Europe</i> de Véronèse.</p>	<p>The Vatican. January 26, 1898.</p> <p><i>The Capitol</i>. — Noticed that the winged angel is used in profane scenes, Marcus Aurelius' bas relief, in those times where the Christians still represented angels in simple draped toga (at the Christian Museum of the Vatican, etc.). <i>The Venus of Urbino</i>. <i>The Baptism of Christ</i> by Titian. — <i>The Rape of Europa</i>, by Veronese.</p>
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— I:128

<p>Rome, 26 janvier 1898.</p> <p>A Rome je ne songe plus à noter les petites impressions, j’entrevois des tableaux à faire, qui seraient d’un travail achevé. — Figures de Raphaël ou de Titien.</p>	<p>Rome, January 26, 1898.</p> <p>In Rome, I do not think about writing the least of my impressions. I glimpse the paintings I will do, that would remain unfinished. — Figures by Raphael or by Titian.</p>
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— See Giotto (Giotto di Bondone) I:163

— I:189

<p>Munich, mars 1903.</p> <p>A l’Alte Pinacothèque. Un chef-d’œuvre de Titien, <i>Charles Quint</i><sup>[126]</sup>, tête fouillée, et ce noir sur ce rouge. Sa petite <i>Sainte Famille</i> est aussi très belle.</p>	<p>Munich. March 1903.</p> <p>At the art gallery. A masterpiece by Titian, <i>Charles Fifth</i>, his head was excavated. And this black on red. His small <i>Holy Family</i> is also very attractive.</p>
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— I:203-204

<p>Rome 18 janvier 1904.</p> <p>Bacchus et Ariane (sujet de tableau de plage) interprétation du Poussin d’après Titien à l’académie Saint-Luc.</p>	<p>Rome. January 18, 1904.</p> <p>Bacchus and Ariadne (subject of the beach scene), Poussin’s interpretation by Titian, at the Saint Luke Academy.</p>
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**V**asari (Giorgio)<sup>127</sup> (1511-1574) Painter, art historian, and architect, famous for his biographies considered the ideological foundation of art-historical writing (See Ucello)

— See Angelico (Fra) I:42

— See Bandinelli (Bartolommeo or Baccio) I:123-124

— I:221

<p>Florence, avril 1904.</p> <p>Piazza Signoria, le beau Palais vieux. Proportions intimes de Florence. Le lyrisme est ici provoqué par les souvenirs du grand effort de la première Renaissance : ainsi les</p>	<p>Florence, April 1904.</p> <p>Piazza Signoria, the beautiful old Palace. Intimate proportions reminiscent of Florence. Here, the lyricism is triggered by the memories of the large effort of the</p>
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vers de Dante sur les plaques commémoratives : il faudrait relire Vasari.	first Renaissance: thus Dante's verses on the commemorative plates: I should read Vasari again.
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• Veronese (Paolo)<sup>128</sup> (also known as Paolo Cagliari, Paolo Caliari) (1528-1588)  
Renaissance painter, famous for *The Wedding at Cana*, among others. Known as a  
supreme colorist, with paintings full of majestic architectural settings, glittering  
pageantry<sup>129</sup>. His Biblical paintings are particularly notable. — See Raphael (Sanzio)  
I:18

— See Corrège (Le) I:19

— I:94

Mercredi avril 1892. Au Louvre ; les primitifs, Véronèse.	Wednesday, April 1892. At the Louvre. The Primitives. Veronese.
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— See Titian I:127

— See Donatello (Donato di Niccolò di Betto Bardi) I:147

— I:149

Noël 1898. Vuillard me rapporte que Cézanne parle avec la plus vive admiration de Véronèse, qu'il semble préférer à tout. Vuillard remarque qu'il a en effet les mêmes sujets que Véronèse : rapports, entente des arrangements.	Christmas 1898. Vuillard tells me that Cezanne speaks most admiringly of Veronese, whom he seems to favor above everything. Vuillard remarks that he has indeed the same subjects as Veronese: reports, agreements.
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— I:157

Beauvais, 21 octobre 1899. Vollard pose tous les matins chez Cézanne, depuis un temps infini. Dès qu'il bouge, Cézanne se plaint qu'il lui fasse perdre la <i>ligne de concentration</i> . Il parle aussi de son défaut de <i>qualités optiques</i> ; de son impuissance à <i>réaliser</i> comme les	Beauvais, October 21, 1899. Every morning, Vollard poses for Cezanne, he has been doing it forever. If he moves, Cezanne complains that he makes him lose his <i>line of concentration</i> . He also tells him of his lack of <i>optical</i> <i>perspective</i> , of his incapacity <i>to achieve</i>
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anciens maîtres (Poussin, Véronèse, Lenain, il aime aussi Delacroix et Courbet) ; mais il croit avoir <i>des sensations</i> .	like the old masters (Poussin, Veronese, Lenain, he also likes Delacroix and Courbet); and he believes that he has <i>certain sensations</i> .
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— I:175

Octobre 1901. Dijon. Au musée. Beau Véronèse (Moïse sauvé).	October 1901. Dijon. At the museum. Beautiful Veronese. (Moses saved).
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— I:203

Rome 18 janvier 1904. Avec Mithouard, promenades, discussions, belle journée à la voie Appienne par un soleil charmant ; il aime les Raphaël du Vatican, déteste la Farnesine [ <sup>130</sup> ] qui m'emballe ; il aime le Velasquez de la collection Doria, le Véronèse Borghèse, quelques mosaïques, quelques aspects intérieurs de basiliques (Sainte-Sabine, par exemple) et aussi Saint-Paul-hors-les-murs, et enfin il est frappé de l'énormité imposante de Saint-Pierre. Nos soirées. Nous lisons le <i>Récit d'une sœur</i> <sup>[131]</sup> et le <i>Parfum de Rome</i> <sup>[132]</sup> .	Rome. January 18, 1904. Beautiful sunny day, walking, conversing on the Via Appia, with Mithouard who loves the Raphaels at the Vatican, detests the Farnesina who gets me carried away; he loves the Velasquez of the Doria collection, Veronese's Borghese, a few mosaics, some interior aspects of the basilics (Basilica of Saint Sabina, for example) and also <i>Basilica Papale San Paolo Fuori le Mura</i> , and finally, he is struck by the imposing enormity of Saint Peter. Our evenings. We read the <i>Récit d'une soeur</i> , and the <i>Parfum de Rome</i> .
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<sup>1</sup> C. = Circa = approximately

<sup>2</sup> Agostino di Duccio – See Cambio (Arnolfo di)

<sup>3</sup> Agostino di Duccio – See Pérugin (Le)

<sup>4</sup> Agostino di Duccio – See Bonfigli

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<sup>5</sup> Agostino di Duccio – See Fiorenzo di Lorenzo. The painter “covered entire walls not with paintings but with large panels of single figures in extremely low relief.” Burckhardt, p. 101)

<sup>6</sup> Albane ou Albani (Francisco) – URL viewed 11/17/08: <http://www.all-art.org/baroque/albani1.html>

<sup>7</sup> School of Bologna –The Bolognese School or the *School of Bologna* of painting flourished in Bologna, the capital of Emilia Romagna, between the 16th and 17th centuries, and rivalled Florence and Rome as the center of painting. Characterized by “change from the artificial, antinaturalistic style then in vogue and a return to the realism, the richness, and in some cases the monumentality of the High Renaissance.” Viewed on 11/08/08: URL <http://www.answers.com/topic/agostino-carracci>

<sup>8</sup> Albane ou Albani (Francesco) – Titien (Tiziano Vecellio ou Tiziano Vecelli, nommé Le Titien) (c.1488-1576) Peintre. Après une première période influencée par son maître Giorgione, il devint un artiste international, travaillant pour les papes, pour François 1<sup>er</sup> et surtout pour Charles Quint et Philippe II. À la fin de sa vie, son art atteignit un haut degré de lyrisme, allié à l’audace de ses innovations techniques. Son influence fut immense sur l’art européen. L’art lyrique se caractérise par l’accentuation de la grâce, l’élégance, le raffinement des formes ; le stylisme des formes est souvent complexe, souvent curviligne, et les couleurs sont excitantes. | Nicknamed The Titian, he was a painter. After a first period where he was influenced by his master Giorgione, he became an international artist, working for popes, for Francis I of France, and especially for Charles Fifth and Philip II. At the end of his life, his art reached the highest degree of lyric painting, combined with his technical innovations. Lyric painting is “characterized by an emphasis on gracefulness, elegance, and refinement of forms; complex, often curvilinear design patterns, and an excitement of contours.” (Beck p. 14) He was very influential on European art. Considered one of the most important portraitist of his time for the traits of character he is able to bring out. — See Guide (Le) I:13

<sup>9</sup> Albane ou Albani (Francesco) – Pourbus or Porbus (Frans) (c.1569-1622) Flemish painter

<sup>10</sup> Albane ou Albani (Francesco) – See Carrache

<sup>11</sup> Albane ou Albani (Francesco) – See Cortone

<sup>12</sup> Albane ou Albani (Francesco) – See Caravage

<sup>13</sup> Albane ou Albani (Francesco) – Giambattista Marino (1569-1625), Italian poet, known as *Cavalier Marin* in French

<sup>14</sup> Albane ou Albani (Francesco) – Nicolas Poussin (1594-1665), French painter



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<sup>15</sup> Angelico (Fra) – See Bartolomeo (Fra)

<sup>16</sup> Angelico (Fra) – Tavoles. Tavola, in Italian. Means sign, panel, table, board.

<sup>17</sup> Angelico (Fra) – *The Coronation of the Virgin* – URL viewed 1/2/09:

[http://www.louvre.fr/llv/oeuvres/detail\\_notice.jsp?CONTENT%3C%3Ecnt\\_id=10134198673225122&CURRENT\\_LL\\_V\\_NOTICE%3C%3Ecnt\\_id=10134198673225122&FOLDER%3C%3Efolder\\_id=9852723696500816&fromDept=true&baseIndex=83&bmUID=1189640318424&bmLocale=en](http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?CONTENT%3C%3Ecnt_id=10134198673225122&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673225122&FOLDER%3C%3Efolder_id=9852723696500816&fromDept=true&baseIndex=83&bmUID=1189640318424&bmLocale=en)



*The Coronation of the Virgin*, URL viewed 01/31/09: <http://www.polomuseale.firenze.it/inv1890/scheda.asp>

<sup>18</sup> Angelico (Fra) – « primitive » before the Renaissance

<sup>19</sup> Angelico (Fra) – *The Journée du Chrétien* concerned the daily duties of Christians, including devotional prayers to saints and angels, and was similar in construction and function to a Book of Hours. URL viewed 01/07/09: <http://cgi.ebay.com/1803-La-Journ%20du-Chr%20tien---JESUITICAL---Vanackere-W0QQitemZ270325777281QQcmdZViewItemQQimsxZ20090105?IMSfp=TL090105125001r12691#ebayphotohosting>

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<sup>20</sup> Angelico (Fra) – Balla, professeur de peinture brésilien qui avait un atelier à Paris et enseigna l’art à Maurice Denis. (Journal I:33) | Balla, a Brazilian art professor who had a studio in Paris and taught Maurice Denis. (Journal I:33)

<sup>21</sup> Angelico (Fra) – “Une heure” – Could mean the time of day, one o’clock; or could be the length of time that has passed between the moment described in the paragraph above. We cannot confirm

<sup>22</sup> Angelico (Fra) – Maurice Denis, URL viewed on 02/09/09: <http://www.all-art.org/symbolism/4-france06.htm>

<sup>23</sup> Angelico (Fra) – March 18, 1445, Death of Immortal Fra Angelico. “When Guido di Pietro became a Dominican friar at Fiesole, he changed his name to Giovanni and was known thereafter as Fra Giovanni da Fiesole. Italians called him Beato, “Blessed One.” But the name by which we know him was given him as a tribute fourteen years after his death. Fra Angelico became: “angelic brother.” Unlike many friars, he took his vows seriously. Purity of form and space characterize his art; purity of soul, his life.” Copyright 2008 Christianity Today International. URL viewed 01/07/09: <http://www.chinstitute.org/DAILYF/2001/03/daily-03-18-2001.shtml>

<sup>24</sup> Angelico (Fra) – See Kyrie Eleison — Greek for “Lord have mercy” appearing in the Old Testament. In the New Testament, the original Greek source uses the accusative (direct object) after the verb: Kyrie eleison me, or eleison hemas. URL viewed 12/09/08: <http://www.newadvent.org/cathen/08714a.htm>

<sup>25</sup> Angelico (Fra) – Salon des Indépendants. “Held in Paris since 1884. In the course of revolutionary developments in painting in late 19th-century France, both artists and the public became increasingly unhappy with the rigid and exclusive policies of the official Salon, an exhibition held sporadically between 1667 and 1737 and annually thereafter by the Académie Royale de Peinture, which had maintained almost total control over the teaching and exhibition of art since about 1661.” URL viewed 01/07/09: « Salon des Indépendants. » [Encyclopædia Britannica](http://www.britannica.com/EBchecked/topic/519624/Salon-des-Independants). 2009. Encyclopædia Britannica Online. 07 Jan. 2009 <<http://www.britannica.com/EBchecked/topic/519624/Salon-des-Independants>>

<sup>26</sup> Angelico (Fra) – Edouard Vuillard (1868-1940) French painter, known for his interiors, streets and gardens (*natures mortes et intérieurs domestiques*). In 1889, Maurice Denis convinces him to join the self-proclaimed “*confrérie des Nabis*”

<sup>27</sup> Angelico (Fra) – Saints-Côme-et-Damien. Sts. Cosmas and Damian. Early Christian physicians and martyrs whose feast is celebrated on 27 September. They were twins, born in Arabia, and practised the art of healing in the seaport Ægea, now Ayash (Ajass), on the Gulf of Iskanderun in Cilicia, Asia Minor, and attained a great reputation. They accepted no pay for their services and were, therefore, called anargyroi, “the silverless”. URL viewed 12/09/08: <http://www.newadvent.org/cathen/04403e.htm>

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<sup>28</sup> Angelico (Fra) – La Verne. En mai 1213, Orlando Catani, Comte du Château de Chiusi de La Verna, après avoir écouté François, qu’il avait rencontré par hasard, dans le Château de San Leo dans le Montefeltro, lui fit don du "mont de La Verna" [French > English: In May 1213, Orlando Catani, Count of the Chiusi Castle of La Verna, gave « Mount La Verna » to Francis, after he had happened to meet him and listened to him:]: *"Io ho in Toscana un monte divotissimo il quale si chiama il monte della Verna lo quale è molto solitario e selvatico ed è troppo bene atto a chi volesse far penitenza in un luogo solitario rimosso dalla gente, o a chi desidera vita solitaria: s'egli ti piacesse, volentieri il donerei a te a' tuoi compagni per la salute dell'anima mia"* [Je possède en Toscane une montagne, appelée mont de La Verna, qui est très solitaire et sauvage, et tout indiquée pour quelqu'un qui voudrait faire pénitence en un lieu solitaire, à l'écart du monde, ou à quelqu'un qui voudrait vivre en solitaire; si elle te plaît, je te la donne volontiers, à toi et à tes compagnons, pour le salut de mon âme] [French > English: I own a mountain called Mount of La Verna, in Tuscany. The area is wild and isolated. It seems perfect for someone like you, who might want to repent in a deserted area, away from the world, or for someone who would want to live alone. If you like it, I would gladly give it to you, to you and your companions, for the salvation of my soul.]. URL viewed 02/09/09: [http://www.casentino.it/pag\\_francese/itin5\\_arte\\_storia/txt5e\\_verna\\_fr.htm](http://www.casentino.it/pag_francese/itin5_arte_storia/txt5e_verna_fr.htm)

<sup>29</sup> Angelico (Fra) – See Lippi (Filippino), and Ghirlandaio (Domenico)

<sup>30</sup> Angelico (Fra) – See Masaccio (born Tommaso Cassai)

<sup>31</sup> Angelico (Fra) – See Masolino (da Panicale)

<sup>32</sup> Angelico (Fra) – Carmine. “The chapel in the right-hand arm of the transept in the church of Santa Maria del Carmine is consecrated to the Madonna del Popolo, and a painting of the Virgin stands on the altar. The patrons of the chapel were the Brancacci family, from the second half of the 14th century until 1780. Felice Brancacci was the patron of the chapel from 1422 till 1436. He was a rich and powerful man and he commissioned the fresco decoration of the chapel in 1423 shortly after he returned from Cairo where he had been sent as Florentine Ambassador.

It is assumed that work on the frescoes began in 1424, at a time when Masaccio and Masolino were working together, and that it continued until 1427 or 1428, when Masaccio set off for Rome, leaving the fresco cycle unfinished.” URL viewed 02/09/09: <http://www.yourwaytoflorence.com/brancacci.htm>

<sup>33</sup> Angelico (Fra) – “Clair-obscur”, *chiaroscuro*, a technique using the contrast between a painting’s light and dark parts for dramatic effect. In addition, *chiaroscuro* creates an illusion of depth in a flat canvas. URL viewed on 01/07/09: <http://www.artbible.info/art/glossary.html>

<sup>34</sup> Angelico (Fra) – “Clair-obscur”, *chiaroscuro*, English prefers the Italian translation. “Chiaroscuro drawing: A manner of drawing by which the usual drawing method of

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applying dark strokes over light colored paper is reversed. Instead, the composition is defined by light values, such as white gouache, over a dark ground. The etymology of the word is the combination of the two Italian words *chiaro*, meaning light, and *scuro*, the word for dark.” URL viewed 03/01/09:

<http://www.artmuseums.harvard.edu/fogg/drawingglossary.html#C>

<sup>35</sup> Angelico (Fra) – See Giotto (Giotto di Bondone)

<sup>36</sup> Angelico (Fra) – See Piero della Francesca

<sup>37</sup> Angelico (Fra) – Viale dei Colli: A long road in Florence, across the hills that surround Oltrarno, in the Tuscany region. The greenery (*verdure*) includes several tree species along the path of the avenue, such as: oaks, bagolari, cypresses, Robin, cedars of Lebanon, pines, Ginko biloba, etc.

<sup>38</sup> Arezzo (Margarito or Margaritone d’Arezzo) – URL viewed 12/10/08:

<http://www.artnet.com/library/05/0543/T054312.asp>

<sup>39</sup> Arezzo (Margarito or Margaritone d’Arezzo) – Cathedral demolished before Vasari’s time (1511-1574) (Burckhardt, p. 219)

<sup>40</sup> Bandinelli (Bartolommeo or Baccio) – L’art primitif, c’est à dire de la période antérieure à la Renaissance, peignait avant tout des icônes d’art religieux, le choix du sujet n’était jamais arbitraire, il se rapportait au saints. Les personnages peints représentaient l’idéal vénéré. | Primitive art, which means, the period prior to the Renaissance, saw mostly religious icon painting. The choice of model was never arbitrary, it always had to do with saints, who represented the ideal that was revered. URL viewed 022809: <http://www.stagesdepeinture.fr/?14/Technique-des-primitifs-italiens>

<sup>41</sup> Bandinelli (Bartolommeo or Baccio) – Médicis. Michelangelo sculpted the *Tomb of Laurent of Medicis* (1492-1519), at the family’s Chapel of Medicis. URL viewed 02/09/09: [http://fr.encarta.msn.com/media\\_461547771\\_761560125\\_-1\\_1/Michel-Ange\\_Tombeau\\_de\\_Laurent\\_de\\_M%C3%A9dicis.html](http://fr.encarta.msn.com/media_461547771_761560125_-1_1/Michel-Ange_Tombeau_de_Laurent_de_M%C3%A9dicis.html)

<sup>42</sup> Bandinelli (Bartolommeo or Baccio), I:123-124, see Brunelleschi

<sup>43</sup> Bandinelli (Bartolommeo or Baccio), I:123-124 – Persée de Cellini. A bronze framing the Piazza della Signoria is the elegant Loggia dei Lanzi, in Florence, Italy, built in the late 14th century; today it serves as an open-air museum for masterworks of sculpture, including Benvenuto Cellini’s Perseus. URL viewed 02/09/09: <http://www.britannica.com/EBchecked/topic/330114/Loggia-dei-Lanzi>

<sup>44</sup> Bernini – Biography, URL viewed 11/25/08:

[http://www.mcah.columbia.edu/arhumanities/pdfs/arhum\\_bernini\\_reader.pdf](http://www.mcah.columbia.edu/arhumanities/pdfs/arhum_bernini_reader.pdf)

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<sup>45</sup> Bernin (Le) – URL viewed 01/09/09: [http://www.universalis.fr/media-encyclopedie/87/PH992055/encyclopedie/Chapelle\\_Cornaro\\_Bernin.htm](http://www.universalis.fr/media-encyclopedie/87/PH992055/encyclopedie/Chapelle_Cornaro_Bernin.htm)

<sup>46</sup> Canaletto (Giovanni Antonio Canal) – URL viewed 12/10/08: <http://www.canalettogallery.org/>

<sup>47</sup> Canaletto (Giovanni Antonio Canal – Jean-Antoine Watteau (1684-1721) Born in the Netherlands where he spent his youth and adolescence, the French painter of “Arlequin” is especially famous for his *Pierrot*. He was especially inspired by Rubens, and worked often with Gillot. URL viewed 01/09/09: <http://france.intofineart.com/htmlspecial/addcart-19159.html>

<sup>48</sup> Cimabue (Giovanni) – Giovanni Cimabue was buried in the cathedral of Florence, S. Maria del Fiore, with an epitaph written by one of the Nini “Credidit ut Cimabos picturae castra tenere, Sic tenuit vivens; nunc tenet astra poli.” Here we recognize distinctly a parallel to the first clause in the famous triplet of Dante: “Credette Cimabue nella pintura Tener lo campo; ed ora ha Giotto il grido, Si the la fama di colui s’oscura.” URL viewed 01/10/09: [http://www.1911encyclopedia.org/Giovanni\\_Cimabue](http://www.1911encyclopedia.org/Giovanni_Cimabue)

<sup>49</sup> Dominicain (Le) – Flavius Bélisaire (c.500-565). Général de grande valeur qui, sous le règne de Justinien, fut l’artisan de la reconquête sur les Vandales, en Afrique, en Sicile, et en Italie. Il est aussi le sujet d’une peinture par Jacques-Louis David, intitulée *Bélisaire demandant l’aumône*. 1781. Oil on canvas. 288 x 312 cm. Musée des Beaux-Arts, Lille, France. URL viewed 12/18/08: <http://www.abcgallery.com/D/david/david13.html>

<sup>50</sup> Dominiquin (Le) Paintings by the artist – URL viewed on 01/10/09: [http://cartelen.louvre.fr/cartelen/visite?srv=rs\\_display\\_res&critere=dominiquin+1581&operator=AND&photoOnly=true&nbToDisplay=20&langue=fr](http://cartelen.louvre.fr/cartelen/visite?srv=rs_display_res&critere=dominiquin+1581&operator=AND&photoOnly=true&nbToDisplay=20&langue=fr)

<sup>51</sup> Dominiquin (Le) – Sant’Onofrio, a 1469 hermitage where Carrachi, Peruzzi, Ricci, and other 16<sup>th</sup> century painters painted scenes of the lives of the hermits who lived there

<sup>52</sup> Dominiquin (Le) – Chassériau (Théodore) (1819-1856) French, romantic painter, especially famous for his portraits, including one of Esther. URL viewed 01/10/09: [http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId=%7B36C74126-EEF8-11D5-9414-00902786BF44%7D](http://www.metmuseum.org/special/se_event.asp?OccurrenceId=%7B36C74126-EEF8-11D5-9414-00902786BF44%7D)

<sup>53</sup> Dominiquin (Le) – The Flagellation. URL viewed 01/10/09: <http://www.infoweb.drake.edu/worthen/106/domenichino-andrew1.jpeg>

<sup>54</sup> Dominiquin (Le) – Saint Andrew Corsini (in English) or Sant Andrea Corsini (in the original Italian) (1301-1373) Bishop of Fiesole, Carmelite brother who was made a Saint because of his life of penitence, meditation, and restless help to the poor. URLs viewed

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02/28/09: <http://www.corsini.info/ENG-storiaearte-corsini.htm> and  
<http://www.magnificat.ca/cal/engl/02-04.htm>

<sup>55</sup> Dominiquin (Le) – San Gregorio Magno al Celio, Rome, a church erected in the Middle Ages over the house of Pope Gregory I, where he had an oratory, dedicated to St. Andrew, erected in 575. The current church was built by Giovanni Battista Soria in 1629-1633; Francesco Ferrari (1725-1734) designed the interior. URL viewed 01/10/09: [http://italy.archiseek.com/rome/san\\_gregorio.html](http://italy.archiseek.com/rome/san_gregorio.html)

<sup>56</sup> Dominiquin (Le) – Stendhal (Promenades). This is probably a reference to two tomes of the book written by Stendhal describing his perspectives of six trips he had made to Rome. STENDHAL (1783-1842). *Promenades dans Rome*. Paris: Delaunay, 1829. URL viewed 01/10/09: [http://www.christies.com/LotFinder/lot\\_details.aspx?intObjectID=5059165](http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5059165)

<sup>57</sup> Dominicain (Le) – Chapelle Saint-Janvier – the chapel is known as *Cappella del Tesoro*, in Castel Capuano, Italy. URL viewed on 02/28/09: <http://www.mediterranees.net/voyageurs/baedeker/naples5.html>

<sup>58</sup> Dominiquin (Le) – Heracles (Latin: Hercules) is the son of the god Zeus and Alcmene. His gift was fabulous strength; he strangled two serpents in his cradle, and killed a lion before manhood. Heracles' main antagonist was Hera. She eventually drove him mad, during which time he killed his own children and his brother's. He was so grieved upon recovery that he exiled himself and consulted the oracle of Apollo. The oracle told him to perform twelve labors. URL viewed 01/11/09: "Heracles." [Encyclopedia Mythica](#). 2009. Encyclopedia Mythica Online 11 Jan. 2009 <<http://www.pantheon.org/articles/h/heracles.html>>

<sup>59</sup> Frontone (Lucrezio) – For a history of Pompei, see URL viewed 12/15/08: <http://www.historyfiles.co.uk/FeaturesEurope/RomanPompeii03.htm>

<sup>60</sup> Frontone (Lucrezio) – Pompei. House of Marcus Lucretius Fronto or Casa di Marco Lucrezio Frontone. Excavated 1899. Photos of excavated site, URL viewed 12/15/08: <http://www.pompeiiinpictures.com/pompeiiinpictures/r5/5%2004%20a%20garden.htm>

<sup>61</sup> Frontone (Lucrezio) – *Le triomphe de Bacchus*, a painting by Carrache. URL viewed 01/11/09: [http://www.universalis.fr/media-encyclopedie/87/PH992526/encyclopedie/Le\\_Triomphe\\_de\\_Bacchus\\_C\\_J\\_Natoire.htm](http://www.universalis.fr/media-encyclopedie/87/PH992526/encyclopedie/Le_Triomphe_de_Bacchus_C_J_Natoire.htm)

<sup>62</sup> Frontone (Lucrezio) – *La Stratonice*, Jean-Auguste-Dominique Ingres, painted in 1840. URL viewed 01/11/09: [http://books.google.com/books?id=veSn-tSofF0C&pg=PA56&lpg=PA56&dq=la+Stratonice&source=web&ots=Lyl-HQRJ1R&sig=s5V5IuHxCBhx5t9cvOZLk7ulMo&hl=en&sa=X&oi=book\\_result&resnum=1&ct=result#PPA57,M1](http://books.google.com/books?id=veSn-tSofF0C&pg=PA56&lpg=PA56&dq=la+Stratonice&source=web&ots=Lyl-HQRJ1R&sig=s5V5IuHxCBhx5t9cvOZLk7ulMo&hl=en&sa=X&oi=book_result&resnum=1&ct=result#PPA57,M1)

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<sup>63</sup> Florentine School – The Florentine School refers to artists in, from or influenced by the naturalistic style developed in the 14th century

<sup>64</sup> Giotto – “grisaille”. URL viewed on 11/25/08: URL: <http://www.geocities.com/cjfearon/>

<sup>65</sup> Giotto – Italian influence on artists. Cathedral de Notre-Dame-de-Chartres, built in the 11th century. URL viewed 01/12/09: <http://fr.structurae.de/structures/data/index.cfm?id=s0000270>

<sup>66</sup> Giotto – The *Beau-Dieu*, portal of the XIIIth century gothic Cathedral of Amiens, was built by the French sculptor, Jean-Baptiste Dupuis, and by the French architect Pierre-Joseph Christophle in the late 1700. The central portal or gateway of three on the West façade, it is nearly 12 meters wide (40 feet long), and represents the Final Judgment. URL viewed last on 01/12/09: <http://www.gralon.net/articles/art-et-culture/architecture/article-la-cathedrale-d-amiens---un-monument-grandiose-1479.htm>

<sup>67</sup> Giotto – “*l’homme qui se chauffe*” – the man who warms himself. No reference to that entry could be found in relationship to the Amiens cathedral, so the meaning in the source text remains obscure and the translation into English can not be ascertained without a doubt

<sup>68</sup> Gozzoli (Benozzo) – Viewed 12/13/08: <http://www.wga.hu/frames-e.html?bio/g/gozzoli/biograph.html>

<sup>69</sup> Gozzoli (Benozzo) – See Angelico (Fra) I:221

<sup>70</sup> Gozzoli (Benozzo) – Chapelle des Médicis. Plus tard, en 1459-1462, sur les murs de la chapelle du palais des Médicis, Benozzo Gozzoli (vers 1422-1497) reprend ce cortège des mages pour lui faire traverser les collines toscanes aux alentours de Florence. C’est un aboutissement du geste de Giotto de 1305 qui, avec sa version des mages, présente dans sa forme primitive, les prémices d’un des fleurons de la Renaissance, réalisé 150 ans plus tard. | In 1459-1462, on the walls of the chapel of the Medicis Palace, Benozzo Gozzoli captures again the procession of the The Three Wise Men, crossing the Tuscany hills near Florence. It is in a way the culminating point of Giotto’s painting of 1305 who, with his Magi’s version, presents, in its primitive form, the premises of one of the crowning jewels of the Renaissance, done 150 years later. URL viewed 01/12/09: <http://www.artsetvie.com/pdf/conferences/PlusETE2002conf.pdf>

<sup>71</sup> Guide (Le) – URL viewed 12/18/08: "Guido Reni." *Wikipedia, The Free Encyclopedia*. 17 Dec 2008, 16:23 UTC. 18 Dec 2008 <[http://en.wikipedia.org/w/index.php?title=Guido\\_Reni&oldid=258595128](http://en.wikipedia.org/w/index.php?title=Guido_Reni&oldid=258595128)>

<sup>72</sup> Guide (Le) (Guido Reni) – See Albane ou Albani (Francesco) I:13

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<sup>73</sup> Jacopo della Quercia (Jacoppo della) – 14<sup>th</sup> century sculptor whose sculptures show rounded forms and softness of the Virgin Mary as later depicted by Maurice Denis. URL viewed 11/08/08: <http://www.wga.hu/frames-e.html?html/q/quercia/>

<sup>74</sup> Jacopo della Quercia – Moses' Well was sculpted by Claus Sluter (1340-c.1406), of Dutch origin. Could Quercia have participated to restoring some of the sculptures? Maurice Denis appears to have considered the possibility in his journal

<sup>75</sup> Jacopo della Quercia – Sluter and *le Puits de Moïse*. Près du puits de Moïse, on peut admirer cette Chapelle construite au XIV<sup>ème</sup> siècle pour servir de nécropole aux Ducs de Bourgogne. Elle abrita jusqu'à la révolution les tombeaux de Philippe le Hardi et de Jean Sans Peur. Elle fut presque détruite à la Révolution Française et reconstruite au XIX<sup>ème</sup> siècle. Elle n'a gardée de l'ancienne église que le portail ornée des statues de Sluter représentant la Vierge et l'enfant, le duc Philippe le Hardi et la duchesse Marguerite de Flandre, Saint Jean Baptiste et Sainte Catherine. La porte est tellement petite qu'il faut vraiment se baisser pour entrer ou sortir. | Near *Moses Well*, you can admire the Chapel built in the XIV<sup>th</sup> century and used as the dukes of Bourgogne's necropolis. Until the Revolution, it gave shelter to Philip The Bold and John The Fearless' tombs. It was almost destroyed by the French Revolution, and was rebuilt in the XIX<sup>th</sup> century. Of the old church, only Sluter's portal was kept, with its statues representing the Virgin and The Child, the duke Philip The Bold, the duchess Marguerite of Flandre, St-John the Baptist and Sainte-Catherine. You really have to lower your head to enter or exit. URL viewed 01/13/09: <http://dijondailyphoto.blogspot.com/2006/02/la-chapelle-de-la-chartreuse-de.html>

<sup>76</sup> Leonardo da Vinci – Hyacinthe Besson (1816-1861) – Painter who became a Dominican brother, famous for a painting of SS Paul and Peter appearing to Dominic, where Dominic's charity, commitment to the poor, and spiritual intensity are dramatically portrayed. Michael Walsh, *Butler's Lives of the Saints*, New online edition, p. 66. URL viewed 12/09/08: [http://books.google.com/books?id=O8O1\\_vnTS3QC&pg=PA66&lpg=PA66&dq=hyacinthe+besson&source=web&ots=wzj7JlyW6j&sig=w4K3PIHweEyNornfocQu9ko2E-4&hl=en&sa=X&oi=book\\_result&resnum=13&ct=result#PPP1,M1](http://books.google.com/books?id=O8O1_vnTS3QC&pg=PA66&lpg=PA66&dq=hyacinthe+besson&source=web&ots=wzj7JlyW6j&sig=w4K3PIHweEyNornfocQu9ko2E-4&hl=en&sa=X&oi=book_result&resnum=13&ct=result#PPP1,M1)

<sup>77</sup> Lippi (Filippino) – *L'Annonciation*. URL viewed 12/14/08: <http://www.wga.hu/support/viewer/z.html>

<sup>78</sup> Memmi (Lippo) – URL viewed on 01/15/09: <http://www.wga.hu/frames-e.html?bio/m/memmi/biograph.html>

<sup>79</sup> Memmi (Lippo) – Kernascleden, a commune in northwest France

<sup>80</sup> Memmi (Lippo) – Saint-Céneri, un village dit très beau de France. « *Six grandes étapes marquent l'histoire de Saint-Céneri-le-Gérei. Au 7<sup>ème</sup> siècle, l'arrivée du saint (né entre 620 et 625, là où il pria, jaillit une source) et par la suite la fondation de l'abbaye. Aux*



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*11ème et 12ème siècles la construction de l'église actuelle ainsi que du château, lieu de violents combats durant la guerre de Cent Ans. Une période de transition au cours de laquelle les seuls faits marquants seront liés à la Révolution, pour arriver à la fin du 19ème siècle avec l'arrivée des peintres (dont COROT, COURBET, HARPIGNIES, COGNIET, les frères VEILLON, Mary RENARD, Paul SAÏN, qui dessinaient souvent sur les murs, à la lueur de la bougie. » | Saint-Ceneri is a village said to be very beautiful in France. « Six main stages mark the history of Saint-Ceneri-le-Gerei. In the 7<sup>th</sup> century, the arrival of saint-Ceneri (born between 620 and 625, a source gushed out where he prayed), and then later, the construction of the abbey. In the 11<sup>th</sup> and 12<sup>th</sup> centuries, the building of the actual church and of the castle, where violent combats took place during the hundred years war. A period of transition followed during which the only milestones are related to the Revolution. The 19<sup>th</sup> century saw the painters arrive (of whom Corot, Courbet, Harpignies, Cogniet, the Veillon brothers, Mary Renard, Paul Saïn, who often drew on the walls, at candle light. URL viewed 01/16/09: <http://www.saintceneri.org/>*

<sup>81</sup> Memmi (Lippo) – Kitagawa Utamaro (c.1753-1806), named Outamaro. Japanese printmaker and painter. Viewed URL 12/14/08: [http://www.hillstead.org/collection/prints\\_japanese.html](http://www.hillstead.org/collection/prints_japanese.html)

<sup>82</sup> Nelli (Pietro) – URL viewed 12/14/08: <http://www.portrait-hille.de/kap07/bild.asp?catnr1=3962&seqnr=1000>

<sup>83</sup> Nelli (Pietro) – Gubbio – Le vieux palais des Consuls et la cathédrale. Umbria, Central Italy. « The cathedral has some artistically embroidered cinquecento copes. The *Palazzo dei Consoli* joined to that of the Podestà (1332-1346) is a splendid specimen of Angiolo da Orvieto's work; in the chapel are frescoes by Palmerucci. The ducal palace built by Federigo II, di Montefeltro (1474-1482) is a worthy monument to that accomplished prince's exquisite artistic sense. » URL viewed 01/16/09: <http://www.ccel.org/ccel/herbermann/cathen07.html?term=Gubbio>

<sup>84</sup> Nelli (Pietro) – Santa Maria Nova, a church in Rome, built around 1050

<sup>85</sup> Perosi (Monseignor Lorenzo) – *Monte Cassiano*, rocky hill, southeast of Rome, Italy

<sup>86</sup> Perosi (Monseignor Lorenzo) – *Tristan*. Perhaps a manuscript of the famous medieval love story of Tristan and Iseult, by Beroul

<sup>87</sup> Perosi (Monseignor Lorenzo) – *L'Etranger*. Probably the 1942 novel, by Camus

<sup>88</sup> Perosi (Monseignor Lorenzo) – Boecklin. Probably the symbolist Swiss painter Arnold Böcklin (1827-1901) famous for inspiring artists and musicians with his paintings, and who spent much of his life in Italy

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<sup>89</sup> Perosi (Monseignor Lorenzo) – The legend of Scholastique. In the second volume of *Dialogues*, by Pope Gregoire 1st, the author describes the character of Saint-Benoît de Nursie (c.480-c.547) whose sister, Sainte-Scholastique once asked the saint man to remain with her late one night to continue their discussion on God and other spiritually-related subjects. The man felt he must return to his convent and declined the invitation of his sister who then laced her fingers together in prayer, crying to God. Immediately, a great storm erupted that made dangerous going out of doors, thus, in a way, forcing her brother to remain at her convent where they spent the night contemplating on God. URL viewed 01/17/09: <http://www.abbaye-saint-benoit.ch/gueranger/anneliturgique/septuagesime/040.htm>

<sup>90</sup> Pérugin (Le) – PERUGINO, Pietro, *The Vision of St Bernard*, 1493, Oil on wood, 173 x 170 cm, Alte Pinakothek, Munich. URL viewed 12/15/08: <http://www.wga.hu/>

<sup>91</sup> Piero della Francesca – URL viewed 12/14/08: <http://www.wga.hu/frames-e.html?/html/p/piero/francesc/index.html>

<sup>92</sup> Piero della Francesca – Sample portrait viewed 12/14/08 at URL: <http://www.wga.hu/support/viewer/z.html>

<sup>93</sup> Piero della Francesca – Sodoma. See Sodoma (II) (Giovanni Antonio Bazzi)

<sup>94</sup> Pinelli (Bartolomeo) – URL viewed 11/13/08: <http://figure-drawings.blogspot.com/2008/09/bartolomeo-pinellis-engravings-of.html>

<sup>95</sup> Pinelli (Bartolomeo) Le passage sur Pinelli est le suivant : « Pinelli, entre deux ivresses, m’a promis douze scènes de danses, de jeux et de voleurs. C’est dommage qu’il laisse mourir de faim son grand chien couché à sa porte. » URL viewed 12/14/08: [http://www.bacdefrancais.net/memoires\\_texte.html](http://www.bacdefrancais.net/memoires_texte.html)

<sup>96</sup> Pinelli (Bartolomeo) – *Mémoires d’Outre-Tombe*. Une autobiographie de François-René de Chateaubriand en 42 livres publiés en 1848. Il a commencé à l’écrire en 1809 et l’a achevée en 1841. On divise cette œuvre en 4 parties distinctes: livres 1 à 12, carrière de soldat et de voyageur, livres 13 à 18, carrière littéraire, livres 19 à 34, carrière politique et les livres 35 à 42 retracent la fin de sa vie. Le projet initial, « Mémoires de ma vie », dont la préface fut écrite en 1809, sera remanié et approfondi pour devenir ce que nous connaissons maintenant sous le nom de mémoire vivante. Ce nouveau titre s’explique par la volonté de l’auteur de faire publier l’ouvrage 50 ans après sa mort mais, pour des raisons financières, il fut contraint « d’hypothéquer sa tombe » (sic) en publiant les premiers livres de ses mémoires de son vivant. | Memoirs from Beyond the Grave. Autobiography in 35 t 42 volumes by François-René de Chateaubriand, published in 1848. He started to write it in 1809 and finished it in 1841. The books are divided in four distinct parts: career as a soldier and traveler (books 1 through 12); literary career (books 13 through 18); political career (books 19 through 34), and books 35 through 42 relate the last part of his life. The initial plan was for “Memoirs of my life”, for which

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the preface was written in 1809, was reworked and deepened to become what we now know and is named living memory. This new title is in line with the author's will who wanted to have the work published 50 years after his death, but who, due to financial reasons, was compelled to "mortgage his tomb" (sic) by publishing the first books of his memoirs during his lifetime. "Mémoires d'outre-tombe." *Wikipédia, l'encyclopédie libre*. 7 déc 2008, 10:22 UTC. 16 déc 2008, 00:04

<[http://fr.wikipedia.org/w/index.php?title=M%C3%A9moires\\_d%27outre-tombe&oldid=35924333](http://fr.wikipedia.org/w/index.php?title=M%C3%A9moires_d%27outre-tombe&oldid=35924333)> and <http://www.gutenberg.org/etext/18864>

<sup>97</sup> Pinelli (Bartolomeo) – Photo of the library, URL viewed 12/15/08: <http://www.abbaziagreca.it/en/art/libraries.asp>

<sup>98</sup> Pinelli (Bartolomeo) – *Vierge gothique avec l'Enfant Jésus* – Annibale Carracci executed the altarpiece of the *Madonna with Child* with St. Nilus and St. Bartholomew

<sup>99</sup> Pinturicchio – *Vierge et Saints* (The Virgin and the Saints) is the painting that is found in the church of Saint-Andre of Spello, a cultural city existing before the coming of Jesus Christ. URL viewed 12/15/08: <http://www.caumbra.com/fr/territor.htm>

<sup>100</sup> Spello, Lundi 7 mars 1904, Saint-Marie-le-Dôme. *Santa Maria degli Angeli*. See Translation Analysis for explanation. URL viewed 03/05/08 and 03/06/08: <http://www.sacred-destinations.com/italy/assisi-santa-maria-degli-angeli.htm>

<sup>101</sup> Pippi (Giuglio Romano) – URL viewed 12/11/08: <http://encyclopedia.farlex.com/Giulio+Pippi>

<sup>102</sup> Pisano (Andrea) – See Giotto (Giotto di Bondone)

<sup>103</sup> Pisano (Nicola) – Fountain of Pisano. Finished in 1278. This is the last known monument on which Nicola Pisano worked. It was a collaborative effort among father, son Giovanni and engineers for the hydraulics. Commissioned by the city fathers, the fountain carries political and allegorical allusions to one of the basic rights of every Roman citizen, access to free water. The fountain is oriented on the points of the compass and serves as a hub of the city.

The fountain is executed in a combination of bronze and marble. It is polygonal, architectural elements dominate the sculpture. It is constructed on three levels. The first level consists of a basin with 25 sides, each face with 2 upright reliefs. External and internal columns support the smaller basin of 12 sides whose bronze protomes serve as water sprout. The angles of this basin are decorated with 24 figures. The third level consists of a simple bronze basin. Crowning the fountain are 3 bronze caryatids who carry vases on their heads. The dozens of reliefs are a typical medieval mixture: biblical scenes, heraldic beasts, personifications of seasons and places, and local dignitaries; but the vigour and spontaneity of the carving express a new freedom and naturalness. URL viewed 12/15/08: [http://www.wga.hu/frames-e.html?/html/p/pisano/nicola/z\\_fontan.html](http://www.wga.hu/frames-e.html?/html/p/pisano/nicola/z_fontan.html)

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<sup>104</sup> Rampolla (Mariano Cardinal Rampolla del Tindaro)  
[http://query.nytimes.com/mem/archive-free/pdf?\\_r=1&res=950DEED8103FE633A25754C1A9649D946296D6CF](http://query.nytimes.com/mem/archive-free/pdf?_r=1&res=950DEED8103FE633A25754C1A9649D946296D6CF)

<sup>105</sup> Raphaël – As chief archeologist to the Pope. URL viewed 12/16/08:  
<http://www.georgeglazer.com/prints/aanda/art-pre20/raphrumor.html>

<sup>106</sup> Raphaël – ronde-bosse—sculpture totalement réalisée en trois dimensions observable sous n'importe quel angle | round bump—3D type of sculptural form viewable from any angle, sculpture in the round

<sup>107</sup> Raphaël – *L'Espérance*. Predella or work of Art to frame the lower part of an altarpiece is a triptych of cherubic delight. URL viewed on 01/18/09:  
[http://www.dailyinfo.co.uk/reviews/feature/1732/Multiple\\_Masters/](http://www.dailyinfo.co.uk/reviews/feature/1732/Multiple_Masters/)

<sup>108</sup> Raphaël – *La Charité* – Image of the painting viewed 12/16/08 at URL:  
<http://www.aiwaz.net/panopticon/cardinal-virtues-charity/gi3488c489>

<sup>109</sup> Raphaël – *La Charité* – The medieval church sanctified Faith, Hope and Charity and called them the three cardinal virtues. Charity was seen to be the mother of the virtues. Many Renaissance paintings depict Charity as a woman giving alms or as a caring and tender mother [Cranach's "Charity"]. St. Augustine saw Charity as the link between God and mankind. Fanny Hunt offered God the Father the ultimate gift through the birth of her son – her mortal life. 'Eloquenza silenziosa' © Gabinetto G.P. Viesseux, Palazzo Strozzi, Firenze; con la collaborazione dell'Aureo Anello, Associazione Biblioteca e Bottega Fioretta Mazzei & Amici del Cimitero 'degli Inglesi', Piazzale Donatello, 38, Florence, 2008, URL viewed 12/16/08: <http://www.florin.ms/gimeld.html>

<sup>110</sup> Raphaël – I:90 – *Psychés de Raphaël* – Compare Maurice Denis's painting: *L'histoire de Psyché : l'Amour surprend Psyché*. 1907 huile sur toile H. 0.72 ; L. 0.5 musée des Beaux-Arts, Nancy, France ©ADAGP URL viewed 01/31/09: <http://www.musee-orsay.fr>



<sup>111</sup> Raphaël – I:90 – *Vêpres à l'hôpital* pourrait être une référence à un passage en page 8 du livre de Guy de Maupassant intitulé *L'inutile Beauté*. Le passage est copié ici :  
« Un jour, il imagina de lui chanter des chansons. Elle fut ravie et revint plus souvent; puis, pour utiliser sa voix, elle lui apporta un livre de cantiques. On le vit alors assis dans son lit, car il commençait à se remuer, entonnant d'une voix de fausset les louanges de

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l'Éternel, de Marie et du Saint-Esprit, tandis que la grosse bonne sœur, debout à ses pieds, battait la mesure avec un doigt en lui donnant l'intonation. Dès qu'il put marcher, la supérieure lui offrit de le garder quelque temps de plus pour chanter les offices dans la chapelle, tout en servant la messe et remplissant aussi les fonctions de sacristain. Il accepta. Et pendant un mois entier on le vit, vêtu d'un surplis blanc, et boitillant, entonner les répons et les psaumes avec des ports de tête si plaisants que le nombre des fidèles augmenta, et qu'on désertait la paroisse pour venir à vêpres à l'hôpital. » URL viewed 12/16/08:

[http://www.ihaystack.com/authors/m/guy\\_de\\_maupassant/00011175\\_linutile\\_beaute/00011175\\_french\\_ascii\\_p008.htm](http://www.ihaystack.com/authors/m/guy_de_maupassant/00011175_linutile_beaute/00011175_french_ascii_p008.htm)

<sup>112</sup> Raphaël – I:134 *Le Jugement dernier*. Jules II meurt peu après l'achèvement de la voûte de la Sixtine. Son successeur Léon X va faire exécuter par le grand rival de Michel-Ange, Raphaël Sanzio, dix tapisseries représentant les apôtres. Elles seront tendues pour la première fois en 1519, à l'occasion des fêtes de Noël, dans la partie inférieure de la chapelle. Image of the painting and text viewed 12/16/08 on URL:

<http://www.encyclopedie.bseditions.fr/article.php?pArticleId=163&pChapitreId=25141&pSousChapitreId=25145&pArticleLib=Le+Jugement+dernier+%5BRome+%3A+la+chapelle+Sixtine+%28Vatican%29-%3ELa+%AB%A0th%E9ologie%A0%BB+de+la+Sixtine%5D>

<sup>113</sup> Raphaël – *Vœu de Louis XIII*. Le 10 février 1638, le roi de France, Louis XIII, pour proclamer sa reconnaissance ainsi que celle de tout son royaume à Marie, après la naissance d'un héritier - le futur Louis XIV- et pour lui prouver sa confiance absolue, formule un vœu de consécration de lui-même, de sa famille et de la France, à Notre Dame de l'Assomption. Ce vœu a été publié sous la forme d'un édit. | On February 1638, Louis XIII, King of France, proclaims his gratitude and that of his entire kingdom to Marie after the birth of a successor, the future King Louis XIV, and proves to her his complete trust, by formulating a vow of consecration for himself, his family, and France, to Notre-Dame of the Assumption. This vow is published under the form of an edict. URL viewed 01/19/09: <http://www.mariedenazareth.com/2483.0.html>

<sup>114</sup> Raphaël – Th. Natanson. Thadée Natanson (1868-1951), fils d'un banquier polonais, fondateur avec ses deux frères de la revue littéraire *La Revue Blanche* (1889-1903), lié à Edouard Vuillard par ses goûts sur l'art.

(*La Revue Blanche* - URL viewed on 01/19/09:

<http://gallica.bnf.fr/Catalogue/noticesInd/FRBNF34430447.htm>). Critique d'art et fin lettré, il intègre les cinq peintres nabis (Denis, Bonnard, Vuillard, Roussel, Ranson) dans sa revue. Contribua aussi à prendre partie dans l'affaire Dreyfus. URL viewed 01/19/09: <http://www.lefigaro.fr/livres/2007/11/29/03005-20071129ARTFIG00509-une-tornade-blanche-souffle-sur-paris.php>

<sup>115</sup> Relativisme – Doctrine selon laquelle les valeurs morales, esthétiques, etc., dépendent des époques, des sociétés, des individus et ne sauraient être érigées en normes universelles. | Relativism: A theory that knowledge is relative to the limited nature of the

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mind and the conditions of knowing; a view that ethical truths depend on the individuals and groups holding them

<sup>116</sup> Raphaël – Adrien Mithouard (1864-1919) Poète et essayiste politique français

<sup>117</sup> Raphaël – “Campo Vaccino” – view of the cow pasture, in Italian. URL viewed 12/17/08:

[http://penelope.uchicago.edu/~grout/encyclopaedia\\_romana/romanforum/campovaccino.html](http://penelope.uchicago.edu/~grout/encyclopaedia_romana/romanforum/campovaccino.html)

<sup>118</sup> Raphaël – La *Signature*. La Chambre de la Signature renferme les plus célèbres fresques de Raphaël, marquant l'épanouissement de sa carrière au Vatican et l'éclat de la Renaissance. URL viewed 12/17/08:

[http://mv.vatican.va/5\\_FR/pages/SDR/SDR\\_03\\_SalaSegn.html](http://mv.vatican.va/5_FR/pages/SDR/SDR_03_SalaSegn.html)

<sup>119</sup> Pinturicchio – La galerie Colonna, Florence. La riche collection Colonna fut fondée par le Cardinal Girolamo à partir de 1650 et continuée par son neveu Lorenzo Onofrio.

URL viewed 12/17/08: <http://www.arterome.com/arte-galerie-colonna.htm>

<sup>120</sup> Raphaël – Santa-Maria-del-Popolo, church and piazza. URL viewed 12/17/08:

<http://www.romanlife-romeitaly.com/piazza-del-popolo.html>

<sup>121</sup> Rospigliosi (Giulio) – URL viewed 12/17/08:

<http://www.newadvent.org/cathen/04028a.htm>

<sup>122</sup> Saraceni (Carlo) – Saraceni spent almost all his career in Rome, where he formed his style under the influence of Caravaggio and Elsheimer painting small luminous pictures of figures in landscapes as well as much larger altarpieces, including the replacement of Caravaggio's *Death of the Virgin* (Louvre, Paris), which the church of Sta Maria della Scala had rejected in 1606. Saraceni's picture is still "in situ". He painted several other smaller variants or versions of the picture, so the design was evidently popular. His style was sensitive and poetic, showing a delicate feeling for colour and tone. His liking for turbans, tasselled fringes, and stringy drapery folds, and his richly impasted paint may have influenced Dutch artists in Rome such as Lastman and Pynas, and through them Rembrandt. URL viewed 11/25/08: <http://www.wga.hu/frames-e.html?html/s/saraceni/index.html>

<sup>123</sup> Sassoferrato – URL viewed 11/25/08: <http://www.sassoferrato.info/spmenu.htm>

<sup>124</sup> Signorello (Luca) Luca Signorelli, on 5 April 1499, signed a contract with Orvieto Cathedral: he was to paint the two remaining sections of the ceiling of the Chapel of San Brizio, a large Gothic construction built around 1408. In the summer of 1447 Fra Angelico, assisted by Gozzoli and several other minor artists, had painted a fresco of the Prophets in one of the triangular ceiling vanes and Christ the Judge in another. Half a century later Signorelli's task was to complete the fresco decoration begun by Angelico.

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The administrators of the Cathedral had asked other artists before Signorelli, including Perugino and Antonio da Viterbo, called Il Pastura. They finally decided to hire Luca both because he had asked for less money and because he had a reputation for being more efficient and faster than other artists. The contract refers to him as the artist who had painted 'multas pulcherrimas picturas in diversis civitatibus et presentim Senis' (many beautiful paintings in different cities and especially in Siena).

Signorelli respected the terms of the contract and worked at such a speed that even the Cathedral administrators must have been surprised. A year after the contract was signed, on 23 April 1500, the ceiling frescoes were finished and he was able to show his patrons his drawings for the side wall frescoes. The contract for these further paintings was signed a few days later: he was to be paid 575 ducats for this second part. In 1502 the fresco cycle was certainly finished, although further payments to Signorelli are recorded as late as 1504.

In only three years, from 1499 to 1502, the decoration was planned and executed, with a speed and efficiency that is practically unique in the history of Italian art. As far as the subject matter is concerned, it is one of the most important subjects of Christian iconography. It is likely that for the ceiling frescoes (the groups of Apostles, Angels, Patriarchs, Doctors of the Church, Martyrs and Virgins) Signorelli simply completed the programme that had originally been devised by Fra Angelico. But the frescoes on the side walls, although the basic subject would have been planned in accordance with the Cathedral's administrators and theologians, are wholly the product of Signorelli's fertile imagination. The side walls are covered with seven large scenes. URL viewed 11/25/08: <http://www.wga.hu/frames-e.html?/html/s/signorel/index.html>

<sup>125</sup> Tintoret – L'un des plus célèbres peintres maniéristes vénitiens. Le Tintoret, dont le nom de baptême était Jacopo Robusti, fut surnommé il Tintoretto (« le petit teinturier ») en référence à la profession de son père. Contrairement à la légende, il n'est pas prouvé qu'il ait été l'élève de Titien. Il est clair en revanche qu'une forte compétition anima les deux artistes. Elle se transforma même en rivalité lorsque le Tintoret rendit public *le Miracle de l'esclave* en 1548 (Gallerie dell'Accademia, Venise), qui, selon de multiples aspects, contredisait l'enseignement de Titien. Le Tintoret vécut et travailla exclusivement à Venise. Son œuvre, très abondante, fut produite pour les églises, les confréries et les notables de Venise, ainsi que pour l'État vénitien. » – URL viewed 11/13/08: « Tintoret, le » Encyclopédie Microsoft® Encarta® en ligne 2008 <http://fr.ca.encarta.msn.com> © 1997-2008 Microsoft Corporation. Tous droits réservés

<sup>126</sup> Titien — Charles Quint. The legend has it that Titien dropped his brush while painting the Prince who bent over to pick it up. To which Titien addressed the Prince saying that he was not worthy enough to have the Prince serve him like a master. The Prince responded to Titien: there are many Princes, but only one Titien. URL viewed 01/20/09: <http://www.legende-beaumont.com/legendes/letitien.htm>

<sup>127</sup> Vasari (Giorgio) URL viewed 11/26/08: <http://www.articlemyriad.com/36.htm>

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<sup>128</sup> Véronèse (Paolo) – URL viewed 11/26/08: <http://www.wga.hu/frames-e.html?bio/v/veronese/biograph.html>

<sup>129</sup> Véronèse (Paolo) – URL viewed 11/26/08:  
<http://www.aiwaz.net/panopticon/veronese-paolo/gc502>

<sup>130</sup> Véronèse (Paolo) – La villa Farnesine fut réalisée par le banquier siennois Agostino Chigi entre 1506 et 1510. Sur le terrain entre la voie de la Lungara et le Tibre, propriété des Farnèse, acquis en 1492, le prince Alexandre VI et son fils César chargèrent Baldassare Peruzzi de créer un lieu de méditation et de banquets, en mesure d'accorder des délices à l'âme et au corps, selon les idéaux de la Renaissance. L'architecte réalisa un édifice aux formes simples où la décoration, à laquelle il travailla lui-même avec Raphaël et Sebastiano del Piombo, était étudiée pour créer une continuité entre l'intérieur et l'extérieur. La Villa, un des exemples de l'harmonie des proportions d'inspiration classique, servit inévitablement de modèle à toutes les villas de la Renaissance. URL viewed 12/18/08: [http://www.romaviva.com/Trastevere/villa\\_farnesine.htm](http://www.romaviva.com/Trastevere/villa_farnesine.htm)

<sup>131</sup> Veronese (Paolo) – *Le récit d'une sœur* [A Sister's Tale], by Mrs. Augustus Craven (London, 1808-Paris, 1891) Rudge, F.M. "Mrs. Augustus Craven." The Catholic Encyclopedia. Vol. 4. New York: Robert Appleton Company, 1908. 28 Feb. 2009 <http://www.newadvent.org/cathen/04468b.htm>

<sup>132</sup> Veronese (Paolo) – *Le parfum de Rome* [The Scent of Rome] (2 vols. 1861; 1867), by Louis Veuillot (France, 1813-1883). Tavernier, Eugène. "Louis Veuillot." The Catholic Encyclopedia. Vol. 15. New York: Robert Appleton Company, 1912. 28 Feb. 2009 <http://www.newadvent.org/cathen/15394b.htm>



ANALYSE DE LA TRADUCTION	TRANSLATION ANALYSIS
<p data-bbox="282 285 841 1360">Le texte source est un livre en trois tomes, un journal personnel plus précisément. Le ton varie selon l'âge, les sentiments, l'expérience, les responsabilités, les sensibilités, les théories de son auteur, Maurice Denis. Il faut garder à l'esprit que ce texte est exprimé dans le style du journal qui relate des réflexions, des sentiments, des faits, des idées, des événements de la vie, des bouchées littéraires; que la fréquence du compte rendu varie du quotidien au mensuel, parfois de chez lui, parfois lors de voyages. Les idées semblent avoir été parfois écrites en un jet, spontanément, d'autres fois elles semblent avoir été laborieuses. Je ne saurais dire si son auteur le destinait à être publié ou non. La nature de l'ouvrage est demeurée une préoccupation constante durant sa traduction.</p> <p data-bbox="282 1381 841 1795">J'ai vite été confrontée à l'opposition des phrases grammaticalement incomplètes, un phénomène naturel dans l'écriture d'un journal personnel, qui comporte des phrases syncopées, des listes de termes ou d'unités terminologiques, de l'ordre tonal et grammatical changeants, des niveaux de langue variés allant des</p>	<p data-bbox="867 285 1425 1360">The source text is a book in three tomes, a personal diary to be more precise. The tone varies depending on the age, feelings, experience, responsibilities, sympathies, theories of its author, Maurice Denis. We must keep in mind that the text is written in the form of a personal journal, recounting thoughts, emotions, facts, ideas, events, literary snapshots; that the entries are made at different frequencies, sometimes every day, sometimes a few times a month, in different settings sometimes from home, sometimes during his travels. Some thoughts seem to have been jotted down in a rough draft, spontaneously, others, painstakingly. I could not tell whether its author intended for his journal to be published or not. The nature of the text remained a constant concern during its translation.</p> <p data-bbox="867 1381 1425 1795">It became readily apparent that the text included sentences that were grammatically incomplete, a natural occurrence in personal journal writing, that included sentences that were syncopated and did not follow the typical order of subject, verb, direct object, comprising lists of terms or units, varying in the level of</p>

<p>phrases simples aux plus complexes, des courtes phrases de quelques mots, à celles s'étendant sur des demi-pages.</p> <p>Traduire, c'est-à-dire rendre ou transposer dans une autre langue, requiert la qualité aussi d'interprétation, celle de donner un sens. Même si traduire et interpréter sont deux actes différents (l'un écrit, l'autre oral), l'un complète l'autre.</p> <p>Même si le texte compilé du <i>Journal</i> de Maurice Denis semble facile à lire, il a demandé une somme considérable de recherches, une documentation représentant adéquatement les domaines traités (a) sur le plan linguistique, la nomenclature des termes, l'art de dénommer précisément les termes par sa terminologie propre;</p> <p>(b) sur le plan métalinguistique, la vérification du code de langage utilisé, ce que les locuteurs d'une langue s'entendent pour accorder la même signification à des mots, des structures autant dans la langue de départ, que dans la langue d'arrivée;</p> <p>(c) sur le plan historique, à savoir qui est qui, l'éclaircissement de l'identité des personnages, des lieux nommés, des noms propres, la signification des termes</p>	<p>language used, having simple and more complex sentences, some containing a few words, other sentences forming half a page.</p> <p>To translate, that is to render or transpose in another language, requires also the quality of interpreting, which is to give a meaning. Even if translating and interpreting are two different practices (one in writing, the other verbal), one complements the other.</p> <p>Although the text compiled from Maurice Denis' <i>Journal</i> seems easy to read, it required a considerable amount of research, the building of an adequate documentation for the domains treated (a) on the linguistics aspect, the nomenclature of the terms, the art of precisely designating the terms employed with their proper terminology;</p> <p>(b) on the meta-linguistics aspect, verifying that the codes of the language are equivalent, what native speakers of a language understand one another to mean in terms of the words and the structures of the source language as well as those of the target language;</p> <p>(c) the historical aspects, that is, who's who, clarifying the identity of the people and places named, checking for the proper spelling of proper names, finding the</p>
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<p>employés, l'identification des périodes, la recherche sur les détails dont le contexte historique n'est pas connu de la traductrice; (d) sur le plan artistique, à savoir repérer la terminologie propre à l'art, découvrir la terminologie correspondante dans la langue cible, interpréter le sens des termes employés.</p> <p>Même après toute cette recherche, certaines associations et connotations pourraient encore être éclaircies pour vraiment saisir le sens comme il fut pensé par l'auteur et saisir les notions de l'art telles que révélées.</p> <p>De nombreuses ressources ont été consultées, y compris des recherches en ligne qui ont nécessité de la créativité pour trouver des mots-clés qui mènent aux résultats escomptés; de nombreuses références, des dictionnaires unilingues en français, en anglais, et d'autres bilingues du français à l'anglais et de l'anglais au français ont été consultés et les résultats comparés; des dictionnaires axés sur des sujets précis, tels l'architecture, l'art, la France, la géographie, l'histoire, l'Italie, de nombreuses bases de données en ligne sur l'art, encore une fois unilingues et bilingues.</p> <p>De temps à autre, j'ai eu à me référer</p>	<p>meaning of terms used, identifying time periods, researching details of the historical context unfamiliar to the translator; (d) the artistic aspects, discovering the proper art terminology, discovering the corresponding target terminology, interpreting the meaning of the terms used.</p> <p>Even after all this research, certain associations and connotations could be further clarified to really grasp the meaning as it was intended by its author and to grasp the notions of art so revealed.</p> <p>Numerous references were consulted, including web sources where creating keyword searches played a leading role to find the results sought after; several monolingual reference books and dictionaries in French, in English, and bilingual reference books and dictionaries from French to English, from English into French were consulted and the results compared; topical dictionaries on architecture, art, France, geography, history, Italy, several online databases of art, all in both French, in English, and French and English.</p> <p>Occasionally, I had to refer to German</p>
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à un dictionnaire allemand, ou italien, ce qui m'a permis d'apprécier mes études de bachelière sur l'opéra et mes quelques semestres d'allemand, d'italien et de latin.

Quoique le texte de départ ait été en français, et donc pour l'auteure de cette thèse, en l'occurrence moi-même, dans ma langue natale, les sujets de l'art et de l'histoire, ont eux, exigé une recherche pointue visant les deux langues en leur unicité et comparativement l'une à l'autre.

Voici quelques exemples de points de vérification détaillée :

- La présentation normalisée d'une thèse exige normalement le texte source sur une page, le texte cible sur une autre, et le tout à double-interligne. Mais, la nécessité de se référer constamment à deux documents à la fois sur la largeur de l'écran pour maximiser la taille de police, à la fois sur le texte source et le texte cible, rend pratique le format sur une même page contenant le texte de départ et le texte d'arrivée, sur deux colonnes, ce qui permet de lire les textes côte à côte.

Ainsi, les yeux, à lire, non seulement dans une mais deux langues, se fatiguent beaucoup moins, la lecture en est beaucoup plus harmonieuse, et le flot du texte

and Italian dictionaries for which my previous undergraduate studies in opera and a few semesters of German, Italian, and Latin came in handy.

Even though the source text was in French, and, in this case, in the native language of the author of this thesis, that is me, the subject matters of art and history did require in-depth research, in both languages singly and comparatively one to the other.

Here are some examples of difficulties encountered that required particular attention:

- The standard format for a thesis usually requires the source text on one page, the target text on another, and all text double-spaced. However, the need to constantly refer to two documents at a time on a full screen to maximize the font size, both to the source text and the target text, makes it a practical consideration to format one document, containing both the source text and the target text, instead of two, on two columns, reading the two texts side by side.

This format, that permits reading not only in one but two languages is much less stressful on the eyes, the reading much more pleasant, and the flow of text, much

<p>beaucoup plus aisément gardé en mémoire.</p> <ul style="list-style-type: none"> <li>• Certaines expressions ne se rendent pas dans le texte d'arrivée sans perdre l'impact du sens du texte source. « Bien des candeurs et des simplicités », par exemple. En français, « candeur » est généralement singulier. Toutefois, dans le contexte présent, le nom est au pluriel, précédé par « bien des » (adjectif indéfini), qui signifie :       <ol style="list-style-type: none"> <li>1) pureté de l'âme qui se manifeste par un comportement simple et sincère;</li> <li>2) spontanéité d'une âme désintéressée;</li> <li>3) innocence de cœur d'une personne sans expérience de la vie, qui démontre l'absence de jugement;</li> <li>4) naïveté.</li> </ol> <p>Afin de conserver l'équivalence du sens aussi proche que possible, j'ai donc traduit le texte source par : « Whatever is candid in me, and simple. »</p> <ul style="list-style-type: none"> <li>• L'orthographe des noms communs et des noms propres, a dû être vérifiée et validée auprès de ressources fiables dans chacune des deux langues source et cible.</li> </ul> <p>Par exemple, dans l'entrée du <i>Journal</i>, tome I, pages 123-124, sur <b>Bandinelli</b>, nous apercevons l'unité « <b>Persée de Cellini</b> ». Est-ce que</p> </li></ul>	<p>more easily kept in mind.</p> <ul style="list-style-type: none"> <li>• Some expressions cannot quite be rendered into the target text and maintain the same impact as the source text. “Bien des candeurs et des simplicités”, for example. In French, “candeur” is generally singular. However, in this context, the plural form of the noun, preceded by “bien des” (indeterminate adjective), references to:       <ol style="list-style-type: none"> <li>1) purity of the soul as seen in the simplicity and the sincerity of behavior;</li> <li>2) unconditional spontaneity;</li> <li>3) the innocence, candid quality demonstrated by the absence of judgment; and</li> <li>4) naivety.</li> </ol> <p>To maintain as closely as possible the equivalency of meanings, I translated the source text by: Whatever is candid in me, and simple.</p> <ul style="list-style-type: none"> <li>• The spelling of common nouns and of proper nouns had to be checked and confirmed in trustworthy resources in both the source language and the target language.</li> </ul> <p>For example, in the <i>Journal</i> entry on <b>Bandinelli</b>, tome I, pages 123-124, the unit “<b>Persée de Cellini</b>” appears. Are “Persée” and “Cellini” places? are they things? are</p> </li></ul>
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<p>« Persée » et « Cellini » sont des lieux? des choses? des fautes? C'est la recherche qui en a révélé le sens : « Persée » en français, ne fait pas allusion à la Perse, mais au dieu grec, fils de Zeus, en mythologie, nommé <i>Perseus</i>, en Latin. « Cellini » en est l'auteur, un maître italien qui créait des chefs-d'œuvre de bronze et sculptures. L'unité n'est donc pas un lieu, ni une faute, mais le titre d'une sculpture de bronze encadrant la Piazza della Signoria, au palais Loggia dei Lanzi, à Florence, en Italie.</p> <ul style="list-style-type: none"> <li>• La traduction des noms propres a aussi posé un défi, à savoir, quelle équivalence utiliser dans la langue cible? <i>Flavius Bélisaire</i> reste-t-il « Belisaire », sans accent aigu sur le « e », ou le rend-on en anglais par son origine grecque, « Belisarios », ou celle latine, « Belisarius »? et « Le Dominiquain » le rend-on par « The Dominican » ou par son homologue italien « Domenichino » ? Pour résoudre ce dilemme, j'ai penché vers la source méditerranéenne, parce que l'artiste dénommé est de souche italienne.</li> <li>• Certains termes d'art, en français, possèdent une équivalence en anglais, mais, la meilleure traduction demeure parfois le terme original en italien, si elle</li> </ul>	<p>they typos? It is research that revealed the meaning, that <i>Persée</i>, in French, does not refer to Persia, the country, but to <i>Perseus</i>, in Latin, the Greek son of Zeus in mythology. That “Cellini” was its author, an Italian master who created bronze and sculpture masterpieces. That the reference points not to a place or a typo, but to the title of a bronze sculpture framing the Piazza della Signoria in the elegant Loggia dei Lanzi, in Florence, Italy.</p> <ul style="list-style-type: none"> <li>• The translation of proper names also posed a challenge, to wit, what equivalence to use in the target language? Would <i>Flavius Bélisaire</i> become “Belisaire” in English, without the “<i>accent aigu</i>” on the “e”, or would we use its Greek origin “Belisarios” or its Latin “Belisarius”? and “Le Dominiquain,” do we render it by “The Dominican” or by its Italian equivalent, “Domenichino”? To quell this dilemma, I opted for the Mediterranean source, because that artist is of Italian origin.</li> <li>• Certain art terms, in French, do possess an equivalent into English, however, the best translation sometimes remains the use of the original term in Italian, if it is the</li> </ul>
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<p>est la langue dans laquelle le terme ou l'unité terminologique est le plus fréquemment utilisé(e) par les experts dans le domaine:</p> <p>« Clair-obscur », par exemple, pouvait être traduit par sa signification « light and dark », mais l'anglais, qui emprunte couramment à des langues étrangères et les incorpore dans sa langue, préfère l'original en italien : <i>chiaroscuro</i>;</p> <ul style="list-style-type: none"> <li>• « Ronde-bosse », un terme français, est traduit par « ronde-bosse » en anglais, et non pas par un terme italien, ou un autre terme anglais, tel « round bump », qui est une traduction littérale mais exacte, ni « sculpture in the round » qui est une explication qui, même si elle peut servir, n'est toutefois pas la traduction retenue.</li> </ul> <p>Pour confirmer la validité de cette déclaration et le choix retenu, j'ai consulté un expert, professeur Anthony Gully. Le professeur Gully a expliqué que « ronde-bosse », un terme parfois raccourci par « bosse », est une décoration de plafond, en forme de pétale de fleur, et qu'elle est très commune aux plafonds gothiques.</p> <p>Pour mieux prouver le choix de mots faisant autorité, j'ai consulté le site du Musée Victoria et Albert, dans le cadre de la référence à la Chapelle du Collège du roi</p>	<p>language in which the term or the terminological unit is more frequently used as the term of art in the particular field:</p> <p>“Clair-obscur,” for example, could be translated into its meaning, “light and dark”, but the English language, which often borrows from foreign languages and incorporates those words into its language, prefers the original in Italian: <i>chiaroscuro</i>;</p> <ul style="list-style-type: none"> <li>• “Ronde-bosse,” a French term, is translated into English by “ronde-bosse,” and not by an Italian term, or by another English term such as “round bump,” which is a literal and an exact translation, or “sculpture in the round,” which is an explanation that, even if it is useful, is not however the translation chosen.</li> </ul> <p>To confirm this statement and the choice of word made, I needed to consult with an expert, professor Anthony Gully. Professor Gully explained that “ronde-bosse,” conveniently shortened to a “bosse” was a ceiling decoration, often in the shape of a flower petal, and that its form was very common in Gothic ceilings.</p> <p>To further prove the authoritative nature of the choice of terms, I consulted the Victoria and Albert Museum, a link professor Gully had cited to me in a referral</p>
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<p>de Cambridge, que m'avait cité le professeur Gully. Parmi cette liste de rapports, conférences et discussions par des experts, se trouvait l'apport suivant qui utilise le terme « ronde-bosse » en anglais, et je cite : « Campbell, Marian. Copies and Creations. Paper presented at Smalti en Ronde-Bosse fra Italia ed Europa, organised by the University of Genoa and the Scuola normale di Pisa, Cortona, 19-20 May 2000 »<sup>1</sup>.</p> <ul style="list-style-type: none"> <li>• Un autre dilemme s'est présenté, celui du terme « Beato » qui, en Italien, comme me l'a expliqué le professeur Pier Baldini, représente un degré de félicité plus élevé encore que ne peut l'exprimer et le français et l'anglais. Dans ce cas, nous laissons donc, dans la langue d'arrivée, le terme original qui apparaît en Italien dans le texte de départ en français.</li> <li>• Les références historiques ont dû être recherchées. Dans le cas de <b>Pisano</b>, par exemple, mentionné en page 218 du premier tome du <i>Journal</i>, s'agissait-il de Nicolo (1220-1284)? d'Andrea (1290-1347)? de Nino (1349-1368)? Avec le seul indice que cet individu était sculpteur, des éclaircissements étaient nécessaires.</li> <li>• Les références géographiques ont dû être éclaircies aussi. Telle, dans l'entrée du</li> </ul>	<p>to Cambridge King's College Chapel. In an authoritative text listing experts Conference papers, talks, and broadcasts, the following expert was reported as utilizing the term "ronde-bosse" in his English text, which I quote here: "Campbell, Marian. Copies and Creations. Paper presented at Smalti en Ronde-Bosse fra Italia ed Europa, organised by the University of Genoa and the Scuola normale di Pisa, Cortona, 19-20 May 2000".</p> <ul style="list-style-type: none"> <li>• Another dilemma had to be solved, that of the term "Beato" which, in Italian, as professor Pier Baldini explained it to me, represents a degree of blissfulness even more elevated than can express it either French or English. In this case, we then keep, in the target text in English, the original term in Italian as it is found in the source language in French.</li> <li>• Historical references had to be researched. For example, <b>Pisano</b>, whose name appears on page 218 of the first tome of the <i>Journal</i>, was the reference made to Nicolo (1220-1284)? Andrea (1290-1347)? Nino (1349-1368)? With only the clue that this individual was a sculptor, clarifications had to be found.</li> <li>• The geographical references too had to be clarified. For example, the March 7, 1904,</li> </ul>
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<p>lundi 7 mars 1904, à Spello, la mention de Sainte-Marie-le-Dôme. Le terme « dôme » dérive de l’Italien <i>duomo</i>, et signifie la « maison de Dieu », église, ou cathédrale. L’unité terminologique concerne donc une église nommée Sainte-Marie.</p> <p>Quelques heures de recherche sur le thème Spello seul ne sont pas arrivées à révéler l’existence de cette église. J’ai encore une fois eu recours à l’expert professeur Pier Baldini qui, en lisant le texte et son contexte, a cru pouvoir identifier la « duomo » <i>Santa Maria degli Angeli</i>, dont « la vue d’Assise au loin » correspondrait tout à fait au texte source. Encore une fois, nous choisissons de mettre le nom propre en Italien, puisqu’il s’agit de la langue originale du terme.</p> <ul style="list-style-type: none"> <li>• La ponctuation, qui diffère d’une langue à l’autre, et qui ne se reproduit pas exactement dans la langue cible traduite, a exigé une attention particulière;</li> <li>• Dans les mots d’Yves Bonnefoy, traducteur qui a proposé des versions françaises d’œuvres de Shakespeare et de Yeats, « Une chose est sûre. Il y a peu de langues que tant d’éléments communs rendent aussi différentes, pour ne pas dire parfois antagonistes. Et l’anglais est si souvent monosyllabique que le français</li> </ul>	<p>entry, in Spello, where is mentioned “Sainte-Marie-le-Dôme”. The term “dôme” comes from the Italian <i>duomo</i> and means “the house of God”, church, or cathedral. The terminological unit refers then to a church named Ste. Mary.</p> <p>A few hours of research went into researching that term alone, Spello, which did not reveal the existence of the church. Once more, I consulted with professor expert Pier Baldini who, upon reading the text and its context, believed he could identify the “duomo” <i>Santa Maria degli Angeli</i>, from which could be seen “Assisi at a distance” and corresponded to the source text. Once more, we leave the proper name in Italian since its origin is Italian.</p> <ul style="list-style-type: none"> <li>• The punctuation, which differs from one language to the other, and which cannot be reproduced in the target language exactly the same required attention;</li> <li>• In the words of Yves Bonnefoy, a translator who proposed French versions of Shakespeare and of Yeats: “This is for sure. There are few languages where the common elements make them so different, not to say antagonistic. And English is so often monosyllabic that French gets all winded to have to climb as fast as Yeats or</li> </ul>
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<p>s'essouffle à grimper aussi vite que Yeats ou Shakespeare le veulent l'escalier des mots dans le vers : « maintenant » est si lent, « now » va si vite, le rapport au monde en est affecté. »</p> <ul style="list-style-type: none"> <li>• Le rapport du genre masculin et féminin du français— absent est le neutre—a aussi exigé une attention particulière. Une unité thématique telle « Quoi qu'il arrive » ne peut pas se traduire mot-à-mot, mais recourir à un agencement différent puisque le « il » ne représente pas la gent masculine.</li> <li>• Il a fallu tenir compte aussi de l'accentuation, laquelle est absente dans la langue anglaise;</li> <li>• Le niveau de langue est aussi un facteur important à la fidélité du texte qui a exigé l'interprétation, c'est-à-dire, de donner le choix d'un sens plutôt que d'un autre. Dans la phrase : « On a peine à garder son chapeau sur sa tête devant cette page admirable. », une première lecture pourrait nous faire croire qu'on a affaire à un chapeau, mais en réalité, il faut passer au niveau sous-entendu de la culture pour saisir que la métaphore traduit l'indécision de partir ou de quitter devant un chef-d'œuvre qu'on se croit trop novice ou humble pour l'admirer. Dans les mots de</li> </ul>	<p>Shakespeare wants it the staircase of words in a verse: “<i>maintenant</i>” is so slow, “now” so fast, the relationship to life is affected.”</p> <ul style="list-style-type: none"> <li>• The relationship between masculine and feminine, where neutral is absent from French, also required special attention. A thematic unit such as “Whatever may happen” could not follow word-for-word, but needed an arrangement that identified the “he” (“it”) so as not to confuse it with the gents.</li> <li>• The accent marks had to be taken into account too, marks that do not exist in the English language;</li> <li>• The level of the language is also an important factor in translating faithfully that required interpreting it, that is giving the choice of one meaning, rather than another. In the sentence, “I hardly knew whether to leave or to stay before such a divine image.”, needed to be read at a level beyond the first meaning of the source word “chapeau”, “hat,” and render the cultural meaning of the metaphor translating uncertainty between staying or leaving before such an incomparable work for which the viewer feels too novice or humble to even admire. In the words of</li> </ul>
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<p>Danica Seleskovitch et de Marianne Lederer, toutes deux professeures dans des universités parisiennes, « il faut chercher à dégager le sens, déverbaliser l'idée », pour que « les mots viennent d'eux-mêmes ».</p> <ul style="list-style-type: none"> <li>• À l'intérieur d'une phrase, il a aussi été nécessaire de déterminer le degré du discours, à savoir s'il fallait le prendre au niveau littéral, ou à un niveau conceptuel; rendre le texte au niveau du langage parlé, ou du langage écrit. Dans l'exemple, « Peinture frêle et maniérée, aimable. » fallait-il traduire par la méthode du mot-à-mot—nom, adjectif, conjonction, adjectif, adjectif? ou par modulation en composant une phrase et l'unissant à la précédente? J'ai opté pour la seconde possibilité.</li> </ul> <p>Ces choix ont été portés sur le principe de la fidélité à l'auteur, ainsi qu'à la technique de l'adaptation à la langue d'arrivée, afin de garder le plus possible le charme de la langue de départ dans la langue d'arrivée;</p> <ul style="list-style-type: none"> <li>• Et puis, au niveau de l'écriture, j'ai tenté de respecter certains éléments théoriques de la traduction, je l'espère, avec succès, des éléments tels que :</li> <li>• l'attitude selon qu'elle était, dans le texte</li> </ul>	<p>Danica Seleskovitch and of Marianne Lederer, both professors at Parisian universities, one has to “take care of isolating the meaning, de-verbalize the idea,” and “the words will take care of themselves.”</p> <ul style="list-style-type: none"> <li>• Within a sentence, I had to determine the degree of the discourse, whether the text needed to be understood literally, or more conceptually; render the text as when we speak or as when we write. In the example, « Peinture frêle et maniérée, aimable. », a decision needed to be made as to the method : translate word-for-word a noun, an adjective, a conjunction and two adjectives? or modulate by joining those elements with the preceding phrase and making a complete sentence? I opted for the latter.</li> </ul> <p>These choices were arrived at based on the principle of faithfulness to the author, as well as using the technique of adaptation to the target language, thus, rendering as much as possible the charm of the original writing;</p> <ul style="list-style-type: none"> <li>• And then, in the area of actual writing, I sought to respect certain fundamental teachings about translation, I hope, successfully. Elements such as:</li> <li>• the attitude of the source text in French,</li> </ul>
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<p>de départ en français, dubitative (« Mon Dieu, le bonheur, le pur bonheur que vous me donnez, et qu'important même les pires angoisses si je sais qu'en face du scepticisme, je suis la foi »), émotive (« ô que toujours domine à notre art et à notre amour et à notre vie entière cet esprit qui vivifie »), objective (« La forêt des oliviers de Tivoli »);</p> <ul style="list-style-type: none"> <li>• les mots charnières, qui ne se rendent pas toujours en anglais;</li> <li>• la compensation, un procédé stylistique qui vise à garder la tonalité du texte de départ en ajoutant une nuance qui est sous-entendue dans l'original « avec du pinceau » (où, « dans la main », est ajouté après « pinceau » dans la langue d'arrivée, mais sous-entendu dans le contexte du texte de départ);</li> <li>• la concentration, certains signifiés se traduisent sur un plus petit nombre de signifiants, comme « près de », à peu près, par exemple;</li> <li>• la convention de l'écriture, c'est-à-dire l'ensemble des usages conventionnels de rédaction, tels l'orthographe, la grammaire, la typographie, les abréviations, l'emploi de majuscules ou de minuscules, la ponctuation, les protocoles divers, les</li> </ul>	<p>whether it was doubtful (“My God, such happiness, such pure happiness you bring me. Never mind the worse worries, if I know that faced with skepticism, I am faithful”), emotional (“oh! how our art and our affections are governed by this spirit that gives life”), objective (“I saw the olive woods of Tivoli”);</p> <ul style="list-style-type: none"> <li>• transition words in French that do not always translate in English;</li> <li>• compensation, a stylistic process that seeks to keep the tone of the source text by adding a nuance in the target text that is omitted in the source text but implied, like in “with brush in hand” (where, “in hand”, is added after “brush” in the target text, but implied in the source text);</li> <li>• concentration, whereby <i>signifiés</i> are translated by a smaller number of <i>signifiants</i>, like “near,” “pretty”, one word instead of two or three from the source text for example;</li> <li>• the issue of style and conventions also occurs, those conventional standards learned about writing, spelling, grammar, typography, abbreviations, the use of capital or small letters, punctuation, the various protocols, titles and designations,</li> </ul>
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<p>appellations officielles, ainsi de suite.</p> <p>Exemple : dans son <i>Journal</i>, Maurice Denis réfère aux siècles en chiffres romains. Le protocole de rédaction académique normalise l'écriture des siècles en lettres plutôt qu'en chiffres romains.</p> <p>Transcrire les siècles en les épelant pourrait constituer un enjolivement de la traduction, mais les garder dans le texte cible tels que dans le texte source, en chiffres romains, constitue une dérogation stylistique qui pose à la traductrice un problème de fidélité : faut-il demeurer fidèle au texte source et garder les chiffres romains pour identifier les siècles, ou respecter les signes d'écriture de la langue cible et les écrire tout au long? L'effort de traduction ne pouvant jamais être en tout parfait, traduire exige le discernement et le jugement entre des choix possibles.</p> <ul style="list-style-type: none"> <li>• la dilution, rendre un signifié par un plus grand nombre de signifiants « saillant »;</li> <li>• la démarche, la préférence pour le passif qui est une particularité, une démarche, de la langue anglaise, comme « ce qui frappe »;</li> <li>• la généralisation, ce procédé qui consiste à traduire un terme abstrait par un terme particulier, comme « rendre un service », qui, traduit littéralement, devient « devenir</li> </ul>	<p>and so on. Example: in his <i>Journal</i>, Maurice Denis refers to centuries in Roman numerals. The protocol for academic writing requires that the centuries be spelled out instead of Roman numerals. Transcribing the centuries by spelling them out in the translation could constitute an embellishment, but to keep them, in the translation, in Roman numerals like they are, in the source text, poses a stylistic issue. This is one type of issue the translator faces: faithfulness then to the source text by keeping the centuries in Roman numerals, or respect the writing style of the target language and spell out the centuries instead? The translation effort being one that cannot be perfect all the time, translating requires discernment and judgment between possible choices.</p> <ul style="list-style-type: none"> <li>• dilution, rendering a <i>signifié</i> by a larger number of <i>signifiants</i>, like “eye-catching”;</li> <li>• the approach, the preference for the passive form that is a particularity, an approach, of the English language, as in “what is most striking”;</li> <li>• generalization, a process that translates an abstract term, by a specific one, like in “to be helpful,” that would otherwise literally read “render a service”;</li> </ul>
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<p>aidant »;</p> <ul style="list-style-type: none"> <li>• l’oblique, le procédé qui permet d’aboutir à une traduction qui serait autrement littérale et ne devrait pas l’être, comme « Je ferai de la bosse »;</li> <li>• l’option, là où le choix de deux constructions s’avère correct, comme dans la traduction de « un vénérable vieillard qui couchait » (l’équivalence étant « couchait » ou « était couché »;</li> <li>• la transposition, un procédé par lequel un signifié change de catégorie grammaticale, comme par exemple, « Encore à la Nouvelle Pinacothèque ».</li> </ul> <p>Les ellipses « [...] » qui paraissent dans la compilation du texte source indiquent que le texte du <i>Journal</i>, Tome I, a été omis de ce document parce qu’il n’était pas en rapport avec l’Italie.</p> <p>« See » indique qu’une entrée est répétée ou se trouve ailleurs dans le texte.</p> <p>Il n’est pas rare, lorsqu’on écrit son journal, qu’on jette ses idées sur papier, lesquelles ne sont généralement pas lues par d’autres, de ne pas soigner son écriture, ou d’écrire en phrases incomplètes. J’ai donc inclus, lorsque nécessaire, et pour permettre au texte cible de se lire relativement facilement, des verbes bien placés (autrement absents dans le texte</p>	<ul style="list-style-type: none"> <li>• the oblique process that allows for the translation to have the equivalent meaning in the target language, without being literal, like with “I will sculpt in ronde-bosse”;</li> <li>• option, where a choice of two constructions is equally accurate, like in the translation: “a venerable old man sleeping” or “a venerable old man who was sleeping”;</li> <li>• transposition, a process whereby a <i>signifié</i> does not have the same grammatical category in the translation as in the source text, like in “Back to the new Art Galery”.</li> </ul> <p>Ellipses “[...]” appearing somewhere in the source-compiled text, indicate that text from the <i>Journal</i>, Tome I, was not included in this document because it was not relevant to the topic of Italy.</p> <p>“See” indicates entry or repetition in another entry and redirects to it.</p> <p>In writing a journal, where one jots down his or her ideas on paper—generally not to be read by others—it is not uncommon not to watch one’s spelling, or to write incomplete sentences. Therefore, when necessary, and to allow the target text to be easily read, I included verbs that befit the context of the source text—what added words are “<i>sous-entendus</i>,” (suggested), or</p>
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<p>source). Ces mots sont « sous-entendus », suggérés, ou implicites dans le texte source en français. Ce sont des mots dont le sens une personne de langue maternelle imaginerait ou saurait qu'ils sont présent.</p> <p>J'ai aussi introduit des verbes à la place de conjonctions ou de prépositions lorsqu'une phrase cible ne se serait autrement pas lue facilement sans avoir à s'arrêter pour en questionner le sens.</p> <p>Cela ne constitue pas un « ajout » ni une « adaptation », simplement ce qui est nécessaire pour faire passer le texte d'une langue à l'autre de manière compréhensible.</p> <p>Le texte en gras dans le texte source sert à repérer le sujet rapidement. Ainsi, pour chaque entrée nommant « Agnostino di Duccio » par exemple, l'écriture de ce nom sera toujours mise en relief gras dans les segments du texte source compilés sur cette influence. Le texte original du <i>Journal</i> n'est pas gras. La traduction ne portera pas l'effet.</p> <p>Nous aimerions croire qu'il est possible de dire tout et n'importe quoi dans toutes les langues, mais cela est impossible. Fréquemment, nous n'arriverons pas à traduire un mot d'une langue dans une autre et nous aurons à nous satisfaire d'un</p>	<p>implied by the source text, those words that, when reading the French text, a native speaker imagines or knows are there, unspoken.</p> <p>I also added verbs in lieu of conjunctions or prepositions, when doing so prevented the target text from being difficult to read without stopping to query the meaning.</p> <p>This does not constitute an “addition”, nor an “adaptation,” simply what is necessary to render the text from one language to the other in a comprehensible way.</p> <p>Bold text in the source text serves to spot the subject rapidly. Thus, in every entry referring to the influence named “Agnostino di Duccio,” for example, that name will be bold throughout the segments compiled on that influence. The original text of the <i>Journal</i> was not bold. The translation will not carry that text effect.</p> <p>We would like to think that we can say anything and everything in all languages, but it is not so. It is very common for words not to find their perfect equivalence in another language and to have to resort to some sort of compromise.</p>
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<p>compromis. Un signifié pourra avoir un certain sens, connotation, association dans une langue, mais sa traduction ne portera pas toutes les mêmes équivalences dans cette langue.</p> <p>Susan Bassnett, Vice Présidente et Directrice du Centre de Traduction et Études Culturelles et Comparatives, de Warwick, R.-U., aborde ce sujet dans son livre intitulé <i>Translation Studies</i>. En page 32, elle cite Anton Popovič qui distingue quatre types d'équivalences en traduction :</p> <p>(1) L'équivalence linguistique, c'est à dire, la traduction mot à mot;</p> <p>(2) L'équivalence paradigmatique – là où les éléments de grammaire sont équivalents;</p> <p>(3) L'équivalence stylistique – là où il y a une équivalence fonctionnelle qui vise l'identité expressive et le sens constant;</p> <p>(4) L'équivalence textuelle – là où l'on voit l'équivalence de forme et de corps dans la structure du texte.</p> <p>J'ai tenté de réduire au minimum les explications, celles qui se trouvent dans le texte ont été ajoutées au texte source, entre crochets, « [] » et sont les Notes du traducteur—de la traductrice, dans ce cas-</p>	<p><i>A signifié</i> may have certain meanings, connotations, associations in one language, but its translation may not carry all the same levels of equivalence in that language.</p> <p>Susan Bassnett, Pro Vice Chancellor and Director of the Warwick, UK, Centre for Translation and Comparative Cultural Studies, addresses the subject in her book entitled <i>Translation Studies</i>. On page 32, she quotes Anton Popovič who distinguishes four types of translation equivalence:</p> <p>(1) Linguistic equivalence, meaning word for word translation;</p> <p>(2) Paradigmatic equivalence – where the elements of grammar are equivalent;</p> <p>(3) Stylistic equivalence where there is functional equivalence aiming at an expressive identity with constant meaning;</p> <p>(4) Textual equivalence where there is equivalence of form and shape in the structure of the text.</p> <p>I tried to keep the explanations to a minimum, but they are added to the source text in brackets “[ ],” and are referred to as Translator’s Notes.</p>
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<p>ci).</p> <p>Il n'existe pas de formule magique ni technologique ni spéciale pour rendre un texte d'une langue à une autre.</p> <p>L'équivalence parfaite de tous les éléments dans deux langues n'existe pas. La parfaite similitude ne peut pas exister entre deux langues, sans qu'il y ait gain et perte.</p> <p>L'activité découlant de l'effort de traduction est très intellectuelle, et fait appel à une sorte d'équilibre entre l'art et la science, l'objectivité et la subjectivité, la créativité et l'intuition. Elle retient à la fois l'habileté à rédiger tel le fait un auteur, et celle, plus humble, de savoir s'effacer devant l'auteur du texte source pour devenir transparente en quelque sorte et laisser le texte cible croître, en quelque sorte, de la même manière que le texte source.</p> <p>L'effet est souvent discutable. Le résultat varie généralement d'un traducteur à l'autre, et pourtant, l'essentiel sera invariant. J'espère avoir traduit ces extraits du <i>Journal</i> de Maurice Denis de façon fidèle à lui.</p>	<p>There is no magic or technological or special formula to render a text from one language to another. Perfect equivalency of every elements between two languages does not exist. Sameness cannot exist between two languages, without some loss and some gain.</p> <p>The activity that results from the translation effort is very intellectual, and calls for a balance of science and art, objectivity and subjectivity, creativity and intuition. It requires both the ability to write like an author does, and yet, it calls also for humility, knowing when to become invisible before the author and to become transparent in a way, letting the target text birth out, in a way, letting it take its course, like the source text does.</p> <p>The effect is often debatable. The result generally varies from one translator to another, and yet an invariant core is there. It is my hope that I have rendered the excerpts of Maurice Denis's <i>Journal</i> faithfully to him.</p>
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<sup>1</sup> V&A – Victoria and Albert Museum, URL viewed 03/03/09: [http://www.vam.ac.uk/res\\_cons/research/research\\_reports/2000-2002/conference/index.html](http://www.vam.ac.uk/res_cons/research/research_reports/2000-2002/conference/index.html)

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ANNEXE | APPENDIX  
**JOURNAL MAURICE DENIS**  
 Tomes • I (1884-1904) • II (1905-1920) • III 1920-1943

ANNEXE (en anglais seulement)	APPENDIX (in English only)
Recensement relevant de tout ce qui est d'influence italienne du Journal, Tome 1	Inventory of everything having an Italian influence from the Journal, Tome 1
1) Identifier tous les noms italiens, qui apparaissent dans les Tomes I, II, et III du <i>Journal - Maurice Denis</i>	1) Identify all the Italian names appearing in Tomes I, II, and III of <i>Maurice Denis' Journal</i> .
2) En faire la liste alphabétique	2) List them alphabetically
3) Rechercher et déterminer l'identité des personnages	3) Research and determine Who's Who?
4) Rédiger une courte description (Remarque : Pour une chronologie interactive des peintres européens importants de 1200 à 1800, voir EssentialVermeer.com) <sup>1</sup>	4) Draft a brief description (Note: For an interactive timeline of prominent European painters from 1200 to 1800, see EssentialVermeer.com)

**A**gostino di Duccio (1418- c. <sup>2</sup> 1481) Renaissance sculptor, who decorated the Gothic church of San Francesco at Rimini — I:218

- Albane or Albani (Francesco) (1578-1660) Architect, Baroque painter. Painted mythological figures on cabinet pictures<sup>[3]</sup>. Mannerist painter of the School of Bologna<sup>[4]</sup> — I:13, 204

- Andreotti (Libero)<sup>[5]</sup> (1875-1933) Classical 20<sup>th</sup>-century modern sculptor, illustrator, and ceramics artist — III:165

- Angelico (Fra) (Fra Giovanni da Fiesole, known as Fra Angelico) (1387 - 1455) Painter of the Florentine School, second Renaissance period (see also Guido di Pietro) (aka, Guidolino), “called *beato* (blessed) by the Italians. There is no evidence of his having been beatified, but his life of exemplary piety and the deep humility of his religious work render the title appropriate.” (Hartt, p. 169) (see Veneziano, Domenico) — See Leonardo da Vinci I:33-37, 36, 40-42, 47, 53, 57-58, 60-61, 63, 65, 67-69, 73, 92, 99, 127-128, 206, 218-219, 221; See Raphael I:209
- Annunzio (Gabriel d’) (1863-1938) Fascist journalist, novelist, poet — II:87, 138-139; III:143
- Antonello de Messine (c. 1430-1479) Painter — II:58
- Arezzo (Margarito or Margaritone d’Arezzo)<sup>6</sup> (c.1250-1290) Painter. Considered by critics a prime example of barbarism in Byzantine painting — I:125
- Aspertini (Amico) (c. 1474 – 1552) Painter of the School of Bologna — III:131

**B**aboccio, Antonio (c. 1351-1435) Architect, goldsmith, sculptor — I:213

- Baccicio (Giovanni Battista Gaulli, called Baccicio) (1637-1709) Painter — II:164; III:16
- Baldinucci (Filippo) (1624-c.1696) Historian, biographer — II:83
- Bandinelli (Bartolommeo or Baccio) (1493-1560) Sculptor, draftsman, painter (rival of Cellini) See also Angelico (Fra) I:124; I:123-124
- Bandinelli (Ranuccio Bianchi) (1900-1975) Archeologist, fascist art historian — III:143
- Baronius (Caesar) (1538-1607) Cardinal and ecclesiastical historian — III:88
- Bartolo (Domenico) (c. 1400-c.1447) Painter of the Sienese school<sup>7</sup> — II:85; III:18
- Bartolo (Tadeo) (Taddeo) (c. 1360-1422) Painter of the Sienese school — III:18, 194
- Bartolomeo (Fra) (Martino di Bartolomeo or Martino di Bartolomeo di Biago) (1472-1517) Fresco painter of the Sienese school, manuscripts illuminator — See Angelico (Fra) I:40; See Sarto (Andrea del) I:131
- Basaïti (Marco) (c. 1470-1530) Venetian painter — II:73
- Bazzini (Antonio, Joseph) (1818-1897) Violonist, teacher, composer — III:189

- Bellini (Gentile) (c.1429-1507) Painter. Son of Jacopo Bellini, brother of Giovanni. Venetian school — II:69, 73; III:29, 32, 115, 154
- Bellini (Giovanni) (c.1430-1516) Painter. Introduced the Venetian painting style.<sup>8</sup> Son of Jacopo Bellini, brother of Gentile — II:73
- Bellini (Jacopo)<sup>9</sup> (c.1396-c.1470) Painter. Father of Gentile and of Giovanni. (See Andrea Mantegna) — II:69, 73; III:29, 32, 115, 154
- Bellini (Vincenzo Salvatore Carmelo Francesco) (1801-1835) Child prodigy, Sicilian opera composer — II:69, 73; III:29, 32, 115, 154
- Bernin (Le) (Gian Lorenzo Bernini, known as Le Bernin)<sup>10</sup> (1598-1680) Sculptor, architect, painter, known as the second Michelangelo — I:127, 203; II:122, 124; III:18, 87, 113
- Biagetti (Biagio) (1887-1948) Painter — III:170, 188
- Bibbiena (Cardinal, Bernardo Dovizi) (1470-1520) Cardinal, comedy writer — III:91
- Bocaccino (sic: Boccaccino) (Boccaccio) (c. 1467-c. 1525) Painter of the School of Ferrara<sup>11</sup> — III:156
- Bonifazio (Veronese) (1487-1553) Painter — II:73
- Bonfigli (Benedetto) (c. 1420-1496) Painter — See Agostino di Duccio I:218; II:73
- Borgognone (Ambrogio, also known as *Ambrogio da Fossano* or *Ambrogio Stefani da Fossano* or as *il Bergognone*) (c. 1470-c.1524) Painter — II:188-190
- Boselli (Paolo) (1832-1938) Politician, prime minister of Italy during WWI — II:188
- Botticelli (Sandro) (1445–1510) Painter of the Florentine School (see Filippino Lipi) — See Angelico (Fra) I:67; II:53, 58, 107, 10; III:18-19, 141, 154
- Botticini (Francesco) (1446-1498) Painter, studied under Verrocchio — III:154
- Bramante (Donato) (1444-1514) Architect, painter — III:35, 135
- Bramantino (Bartolomeo Suardi) (c. 1456-c. 1530) Painter, architect — II:67
- Bronzino (Agnolo) (1503–72) Painter
- Brunelleschi ou Brunellesco (Filippo) (1377-1442) Architect, engineer, goldsmith of the Florentine School. “One of Brunelleschi’s greatest sources of fame among his

contemporaries was his method of solving the constructional problem of so great a dome—the largest since the Roman Pantheon and the highest ever built until that time.” (Hartt, p. 115) He also “swept away the whole history of medieval architecture—its complex vaulting systems, compound piers, and radiating chapels.” (Hartt, p. 119)  
 — See Bandinelli (Bartolommeo or Baccio) I:123-124; III:137, 165, 189

- Buffalmacco (Buonamico di Martino or Buonamico Buffalmacco) (c.1315-1336) Painter, practical joker in the same class as Calandrini — III:137

- Buonconsiglio (Giovanni) (c. 1480-c.1530) Painter — III:32

- Buttinone (Bernardino) (c.1435-c.1508) Painter — III:188

**C**adorna (Luigi Cadorna) (1850-1928) Field Marshal, most famous for being the Commander-in-Chief of the Italian army during the first part of WWI — II:188

- Calandrini (Nozzo di Perino) (14<sup>th</sup> century) (pun on Calandrino, beloved character from Giovanni Boccaccio’s the *Decameron*, in which he appears as a character in four stories. In these tales he is a bit gullible, the victim of the pranks of Bruno and Buffalmacco) Painter — III:137

- Cambio (Arnolfo di) (c. 1240-c.1310) Architect, sculptor — See Angelico (Fra) I:217

- Campigli (Massimo) (1895-1971) Painter of purist frescoes — III:195

- Canaletto (Giovanni Antonio Canal)<sup>12</sup> (1697-1768) Painter, etcher, his work was sold to King George III in 1762 — I:156; II:39, 74, 76

- Capponi (Marquis Gino) (1792-1876) Statesman, historian — See Corsini III:166

- Caracciolo (Diego) Artist who lived in Palestrina in 1814<sup>13</sup> — III:16

- Caracciolo (Giovanni Battista) (1578-1635) Painter — III:16

- Caravage, (Le) (Michelangelo Merisi da Caravaggio) (1571-1610) Painter — I:203; See Albane ou Albani (Francesco) I:204; II:105; III:15-16, 88-91

- Carpaccio (c. 1460–c. 1525) Painter, Venitian school — II:53, 69, 72-73, 76-78, 89; III:30, 154

- Carra (Carlo) (1881-1966) Futurist painter — III:188

- Carrache (Le) (Annibale Carracci) (1560–1609) Painter of the School of Bologna

— See Dominiquin (Le) I:203; See Angelico (Fra) I:204; I:216; See Pinelli (Bartolomeo)  
See Dominiquin (Le) I:203; See Angelico (Fra) I:204; See Pinelli (Bartolomeo)  
208-209; 216; II:77, 122; III:90, 189

- Casorati (Felice) (1883-1963) Painter (“return to order” style of painting, characteristic of his returning from being a soldier in WWI) — III:71, 77, 84, 188
- Cassini (Giovanni Domenico) (1625-1712) Mathematician, astronomer, engineer, astrologer — II:77
- Castagno (di Bartolo di Bargilla) (c. 1421-1457) Painter — III:137, 140
- Cavalcaselle (Giovanni Battista) (1820-1897) Writer, art critic — III:193
- Cavallini (Pietro) (c.1250-c.1330) Painter, mosaic designer — III:193
- Cavallucci (Antonio) (1752-1795) Painter — III:193
- Cellini (Benvenuto) (1500-1571) Sculptor, goldsmith, painter, flutist, soldier (rival of Bandinelli) — See Bandinelli (Bartolommeo or Baccio) I:124; III:19
- Cenninni (Cennino d’Andrea) (c. 1370-c. 1440) Painter influenced by Giotto — III:21, 22  
or
- Cenninni (Bernardo) (1415-1498) Goldsmith, sculptor — III:21, 22 or
- Cimabue (Cenni di Pepo, Giovanni) (1240–1302) Painter of the Florentine School — I:118, 217; II:86, 127, 163; III:20, 172
- Corrège (Le) (Antonio Allegri da Correggio) (1489-1534) Painter — I:19; II:53-54, 58, 161, 215
- Corsini (prince) — See Capponi III:166
- Cortone (Pierre de) (In Italian: Pietro da Cortona) (Real name: Pietro Berrettini) (1596-1669) Painter, architect, and designer. Generally regarded as one of the principal artists of the Italian High Baroque. — I:125 See Arezzo; I:204 See Albane ou Albani (Francesco); II:130; III:16, 19, 135, 154
- Cossa (Francisco del) (c.1430-c.1477) Painter of the School of Ferrara, regarded as the second founder of that school of Ferrara — II:53, 77, 78
- Costa (Lorenzo) Born in Ferrara, painter of the School of Bologna and School of Ferrara. Painted famous frescoes of the Madonna and Child — III:224

- Crescenzo (Onifri) (1632-1712) Landscape painter — III:11-12
- Crespi (Giuseppe Maria) (nicknamed *Lo Spagnuolo* (“the Spanish One”) (1665-1747) Eclectic genre Baroque painter of the School of Bologna — III:20, 161, 181
- Crivelli (Carlo) (c.1435-c.1495) Painter of the Venetian school (unlike Bellini, he painted in tempera<sup>14</sup> (greater number of pigments than with oil, and brighter), clear and definite contours, and had great command of his materials) — III:115

**D**olci (Carlo, or Carlino) (1616-1686) Baroque painter, School of Bologna (painstaking technique, ideal for small scale) (not prolific, but took weeks just for a foot) — III:88

- Domenicain (Le) (Domenico Zampieri) (1581-1641) Painter, of the School of Bologna. Student of Carracci. Famous for his church frescoes. Domenichino — I:127, [<sup>15</sup>]129, 203-206, 209, 213, 216; II:122, 162, 179; III:16, 89, 189
- Dominici (Giovanni) (1356-1420) Cardinal, statesman, writer. His ideas had a profound influence on Fra Angelico — III:136
- Donatello (Donato di Niccolò di Betto Bardi) (c.1386-1466) Painter of the Florentine School, used the “vanishing point” technique (see Masaccio) (see Michelozzo) — I:147; See Jacopo della Quercia I:175; II:54, 75, 87; II:132 See Ghirlandaio (Domenico); 179; III:19, 20, 88, 137-138, 142
- Dosso Dossi (Giovanni di Niccolò de Luteri) (1490-1542) Painter of the School of Ferrara (See Garofalo) — II:78
- Duccio (Duccio di Buoninsegna) (1255-1319) Painter of the Siennese school — II:86; III:18, 20

**E**ste (d’) (Isabelle) (1474-1539) *Marchesa* of Mantua, a locality in Italy, leading woman of the School of Ferrara, major cultural and political figure, daughter of the Duke of Ferrara — II:79

**F**attorini (15<sup>th</sup> century) Italian family of potters of Croatian origin — I:20

- Ferrari (Gaudenzio) (c. 1471-1546) Painter, sculptor — II:67, 188, 190
- Fiorenzo di Lorenzo (c. 1440 - 1522) Painter. See Agostino di Duccio I:217-218; III:128



- Firenze (Andrea da) (1343-1377) — Collection of Postcards<sup>16</sup>
  - Foppa (Vincenzo) (c.1430-c.1515) Painter — II:188
  - Franceschini (Baldassare (1611-1689) Fresco painter — III:139
  - Franceschini (Marcantonio) (1648-1729) Painter of the School of Bologna — III:139
  - Francesco di Giorgio Martini (1439-1502) Painter — III:18
  - Francia (known as Francia) (Francesco Raibolini) (c.1450-1517) Painter, goldsmith, medallist — I:189; II:77
  - Franciabigio (Francesco di Cristofano, also is referred to as either Marcantonio Franciabigio or Francia Bigio) (1482-1525) Painter — III:139
  - Frontone (Lucrezio). House of Marcus Lucretius Fronto, excavated 1899. The first century Roman town of Pompeii was rediscovered around the 17<sup>th</sup> century after Mount Vesuvius erupted in 79 AD.<sup>17</sup> — I:214-215
  - Fungai (Bernardino) (1460-1516) Painter of the Sieneese school — II:85
  - Furini (Francesco) (c.1600-1646) Painter, exposed to the influence of Caravaggio — III:19
- G**addi (Agnolo) (c1350-1396) (son of Taddeo Gaddi) Fresco painter (many Madonnas, including a tempera on wood, entitled *The Coronation of the Virgin*<sup>18</sup>) — II:27; III:137, 140, 193
- Gaddi (Taddeo) (son of painter and mosaicist, Gaddo Gaddi, c.1250-c.1327) (c.1300-1360) Painter, architect. Follower of Giotto — III:137, 140
  - Garofalo (Benvenuto Tisi or Il Garofalo) (1481-1559) Mannerist painter. Collaborated with Dosso Dossi. Painted mostly Madonnas and religious scenes — II:78
  - Gherardini (Alessandro) (1655-1723) Painter — III:19
  - Gherardini (Lisa) (Lisa del Giocondo) (known as Mona Lisa; 1502 portrait with a beautiful smile, by Leonardo Da Vinci) Painter — III:19
  - Ghiberti (Lorenzo) (born Lorenzo di Bartolo) (1378-1455) Sculptor and metal worker — II:87; III:137

- Ghirlandaio (Benedetto) (1458-1497) (brother of Davide et Domenico, uncle of Ridolfo) Painter. School of Ferrara  
and
- Ghirlandaio (Davide) (1452-1525) (see Benedetto) Painter and mosaicist;  
and
- Ghirlandaio (Domenico) (1449-1494) Painter (His many apprentices included Michelangelo);  
and
- Ghirlandaio (Ridolfo) (1483-1561) Painter. See Canaletto (Giovanni Antonio Canal) I:156; ); II:132; III:19, 92, 136, 139, 141, 189, 194, 196, 226
  
- Giacomo del Pellicciaio (c. 1342-c. 1396) Painter (known for frescoes and book covers paintings) — II:85
  
- Giordano (Luca) (nicknamed “*fa presto*” (quick worker)) (1634-1705) Baroque Painter — II:10, 198, 67; III:16, 19, 88
  
- Giorgione (Giorgio Barbarelli da Castelfranco) (1477-1510) Painter. Taught Titian — II:18, 58, 71, 73, 107, 110
  
- Giotto (Giotto di Bondone) (1267-1337) Painter and main instigator of the Florentine School<sup>19</sup>, architect. Was famous for his “grisaille”<sup>20</sup> monochromatic technique. Particularly known for having “abandoned the ‘rude manner’ of the Greeks, and be the pupil of nature, with his emphasis on clarity, measure, balance, order, and on the carefully observed drama developing between human beings at close quarters.” (Hartt, p. 51-52) (See Giotto) (See Sarto (Andrea del), Pisano (Andrea)) — I:18, 56; See Bandinelli (Bartolommeo or Baccio) I:123-124; See Leonardo da Vinci I:124; See Donatello (Donato di Niccolò di Betto Bardi) I:147, 162-163, 165; See Cimabue (Cenni di Pepo, Giovanni) I:217; See Angelico (Fra) I:219; II:162-163; III:20, 31, 65, 97, 135, 137-138, 140, 143, 172, 192-193; II:162-163; III:20, 31, 65, 97, 135, 137-138, 140, 143, 172, 192-193
  
- Giovanni di Paolo (Giovanni di Paolo di Grazia) (1399 or 1403-1482) Painter — II:85, III:18
  
- Giovanni da Milano (Giovanni di Jacopo di Guido da Caversaccio) (c.1346 - ?) Painter — III:137, 140, 193
  
- Giovanni da San Giovanni (Giovanni Mannozi) (1592-1636) Painter — III:189

- Gozzoli (Benozzo)<sup>21</sup> (c. 1421-1497) Painter. Assistant and pupil to Angelico (Fra) — I:221; II:118, 120, 126; III:19, 92, 130, 134, 172
- Guardi (Francesco Lazzaro)<sup>22</sup> (1712-1793) Painter of the Venetian School, known for his paintings of “vedute” (Italian for views of cityscapes or other vistas)<sup>23</sup>  
or
- Guardi (Giovanni Antonio Guardi, aka Gianantonio Guardi) (1699-1760) Painter — II:39, 41, 53, 74, 76; III:90, 187
- Guiccioli (La Contesse, Teresa) (1800-1873) Author — I:87
- Guide (Le) (Guido Reni)<sup>24</sup> (1575-1642) Prominent baroque painter. Pupil of Carracci. Worked in studio with Albani and Domenico — I:13; See Dominiquin (Le) I:203-204; I:206; II:107; III:16, 89, 132, 224
- Guido da/di Pietro — See Angelico, Fra; See Guidolino
- Guido da Siena (c.1215-c.1285) Painter of the Sienese school — II:86
- Guidolino — See Angelico, Fra; See Guido da/di Pietro

**H**affner (Enrico) (1640-1702) Painter of the School of Bologna. Born to a father who was a Swiss mercenary guard. Famous for his quadratura<sup>25</sup> paintings — III:79

**J**acopo della Quercia (c.1374-1438) Sculptor<sup>26</sup>. Considered a precursor of Michelangelo — See Donatello (Donato di Niccolò di Betto Bardi) I:147; I:175; II:77, 86; III:18, 131, 137

- Jacopone da Todi (1228-1306) Franciscan friar, lyricist, scholar, dramatized gospel subjects for the theater — III:135, 193

**L**eonardo da Vinci (1452-1519) Painter (See Luini) — See Corrège (Le) I:19; I:33-34, 37; See also Bandinelli (Bartolommeo or Baccio) I:123-124; I:185; III:54, 67, 73

- Ligozzi (Jacopo) (1547-1627) Painter, illustrator, designer, and miniaturist of the late Renaissance and early Mannerist styles — III:19
- Lippi (Fra Filippo) (c.1406-) “Unwanted child of an impoverished butcher, in the poor quarter surrounding the monastery of the Carmine in Florence. Together with an equally unwanted brother, he was entered at that monastery at an early age, and took his vows in 1421.” (Hartt, p. 170). Probably the father of an illegitimate son, Filippino, who also

became a talented painter. Fresco painter of the Florentine School, assistant to Botticelli. Influenced by Masaccio, whose paintings were characterized by the simplicity of the domestic interior, heavy shadows, a touch of naturalism, the absence of a halo for his sacred figures. (Hartt, p. 170) — See Botticelli, Sandro; See Veneziano, Domenico; I:189; See Angelico (Fra) I:218; II:216; III:90, 138, 140, 142, 165

- Longhi (Pietro) (1701-1785) Painter of contemporary scenes of life — III:196
- Lorenzetti (Ambrogio) (or Ambruogio Laurati) (c.1290-1348) Painter of the Sieneese school — II:85-86, 128; III:18, 135
- Lorenzetti (Pietro) (or Pietro Laurati) (c.1280-1348) Painter of the Sieneese school — III:18-19
- Lorenzo da Viterbo (or Lorenzo di Giacomo) (c.1437-?) Painter — II:163
- Lotto (Lorenzo) (1480-c.1556) Painter, draftsman, illustrator — See Giotto (Giotto di Bondone) I:18; III:15
- Luini (Bernardino) (c.1480-1532) Painter in Leonardo's circle — II:67, 130 ; III:33

**M**agnasco (Alessandro) (1667-1749) Rococo painter, best known for stylized, fantastic, often phantasmagoric genre or landscape scenes — III:91

- Maiano (Benedetto da)<sup>27</sup> (1442-1497) Clay modeler, sculptor of wood and mosaic, architect. Younger brother of Giuliano da Maiano — II:120
- Maiano (Giuliano da)<sup>28</sup> (c.1432-1490) Architect, stone cutter. Elder brother of Benedetto da Maiano — II:120
- Malipiero (Gian Francesco) (1882-1973) Composer, musicologist, teacher, editor. Wrote orchestral music, operas, vocal work, ballet and music. Believed to be “the most important [musical] personality that Italy has had since the death of Verdi.”<sup>[29]</sup> Studied under Stravinski — III:46
- Mameli (Goffredo) (1827-1849) Patriot, poet, writer, authored *Il Canto degli Italiani*, the Italian national anthem, involved in political and social movements for unifying Italy — See Bandinelli (Ranuccio Bianchi) III:46
- Mantegna (Andrea) (c.1431-1506) Painter. Experimented with perspective, e.g., by lowering the horizon in order to create a sense of greater monumentality. Studied Roman archeology. Son in law of Jacopo Bellini — II:40, 53, 68, 75, 78, 79, 80, 89; III:88, 210

- Maraini (comtesse) (Carolina)<sup>30</sup> Entre 1903 et 1905 à Rome, Emilio Maraini, riche industriel de Lugano, se faisait construire une grande villa sur le versant du Pincio où se sont établis depuis le début du 18<sup>e</sup> siècle des artistes venus de l'Europe entière. C'est sa veuve Carolina Comtesse Maraini-Sommaruga qui plus tard légua le bâtiment ainsi que le parc à la Confédération. Depuis 1949, la villa est le siège de l'Institut suisse de Rome, où logent et travaillent des artistes et des chercheurs suisses. | Emilio Maraini, a rich industrial from Lugano, had a large villa built on the Pincian Hill in Rome between 1903 and 1905, where artists coming from all over Europe have come to stay since the beginning of the 18<sup>th</sup> century. His widow, the Countess Carolina Maraini-Sommaruga bequeathed the building and the park to the Swiss Confederation. Since 1949, the villa is the headquarter for the Swiss Rome Institute, where Swiss artists and researchers come to stay and work — III:88
- Maratti (or Maratta) (Carlo)<sup>31</sup> (1625-1713) Portrait painter, skillful architect — II:79, 81, 89
- Marcovaldo (Pippo di) (same as Coppo di???) (c.1225-c.1276) Painter of the Florentine School — II:73
- Margotti (Giacomo)<sup>32</sup> (1823-1887) Roman Catholic publicist. Never asking for self-aggrandizement, his writings were of sound philosophy and theological doctrine, with rare purity of style, brilliant polemics, entering upon legislation that was hostile to the church and at variance with the great majority of people. He underwent a great deal of persecution — II:162
- Marinetti (Filippo Tommaso Emilio Marinetti) (1876-1944) Ideologue, poet, editor, main founder of the futurist movement of the early 20th century, which was practiced in every medium of art, including painting, a rebellion against spineless worshipping. Around 1910, they used a technique of Divisionism<sup>33</sup>, breaking light and color into down into a field of stippled dots and stripes, eventually leading to Cubism — III:188
- Marini (Gambattista Marino) (also Giovan Battista Marino) (1569-1625) Cultured poet — See Albane ou Albani (Francesco) I:204
- Marino Faliero (1285-1355) 55<sup>th</sup> Doge of Venice, chief magistrate and leader, a doge was elected for life and considered the shrewdest elder in the city. Eugène Delacroix's 1827 painting depicts his execution<sup>34</sup> — II:41
- Martini (Simone)<sup>35</sup> (1284-1344) Painter of the Sienese school. Brother-in-law of Lippo Memmi — III:166, 194
- Masaccio (born Tommaso Cassai) (aka Tommaso di Ser Giovanni di Mone (1401-1428) Frescoes realism painter of the Florentine School, first Renaissance style, monuments to humanism, introducing plasticity in figure painting. The first known painter to use a scientific perspective in his painting, employing techniques such as the vanishing point

(where parallel lines appear to converge) in art for the first time (see Donatello). “Masaccio was one of the greatest painters of the entire Western tradition and as careless of ‘beauty’ in his works as he was apparently neglected of appearances in real life; he leads us, by means of a new vision of color and its role in the perception of light and form, deeper and deeper into the world of space, emotion, and action that the sculptors had discovered.” (Hartt, p. 152) — See Angelico (Fra) I:219; II:54, 83, 84, 86, 162; III:18, 19, 20, 90, 92, 136, 137, 140, 141, 142

- Masolino (da Panicale) (aka Tommaso di Cristoforo Fini) (1383-1447) Frescoes painter of the Florentine School — See Angelico (Fra) I:219; II:67; III:136, 137, 140, 141

- Matteo di Giovanni (di Bartolo) (Matteo de Sienne) (c.1435-1495) Painter of the Sienese school — II:85

- Mazzorbo (Island) in the northern Venetian Lagoon, linked to Burano by a bridge. It was once an important trading centre but is now known for its vineyards and orchards. Its main attraction is the fourteenth-century Church of Santa Caterina — II:70

- Melansio (typo for: Melanzio) (Francesco)<sup>36</sup> (1460-1519) Painter of the *Madonna del Soccorso* — II:126

- Melozzo da Forlì (c.1438-1494) Painter who practiced foreshortening<sup>37</sup>, of the Forlì school (Forlì, a city built in 188 BC). His work resembles that of his contemporary Mantegna — II:129; III:88

- Melzi (Francesco) (c.1491-1570)<sup>38</sup> Painter, assistant and pupil of Leonardo da Vinci — II:107

- Memmi (Lippo) (1291-1356)<sup>39</sup> Painter of the Sienese school. Brother-in-law of Simone Martini — I:154; II:27

- Michel-Ange (Michelangelo) (Michelangelo di Lodovico Buonarroti Simoni) (1475-1564) Painter, architect, sculptor, poet, engineer of the Florentine School, archetype of the Renaissance Man — See Bandinelli (Bartolommeo or Baccio) I:123-124; See Canaletto (Giovanni Antonio Canal) I:156; II:16, 29, 47, 54, 73, 77, 84, 91, 92, 122, 132, 152, 162, 181; III:17, 19, 21, 92, 115, 124, 133, 143, 154, 156, 170, 172, 190, 195

- Michelino (Domenico di) (1417-1491) Painter of the Florentine school, follower of the style of Fra Angelico. His teacher was a bone carver, named Michelino — II:85

- Michelozzo (Michelozzo di Bartolomeo Michelozzi) (1396 - 1472) (See Donatello) Architect and sculptor — II:73; III:131, 137

- Mino (Jacopo di Mino del Pellicciaio) (c.1342-c.1396) Painter of the Sienese school known for painting book covers<sup>40</sup> — See Pellicciaio II:120; III:138

- Monaco (Lorenzo) (born Piero di Giovanni (c.1370-1425) Painter. He joined the Camaldolese monastery of Santa Maria degli Angeli in Florence in 1391, but he left monastic life before making a lifetime commitment. Despite this fact, he has traditionally been called “Lawrence the Monk.” His work shows the influence of the International Gothic style<sup>41</sup> of the late 14<sup>th</sup> century, as well as that of the Sienese school — III:137, 140, 154

- Montagna (Bartolomeo) (c.1450-1523) Painter, architect. International Gothic style. Father of Benedetto Montagna, engraver (?-c.1540) — III:32

- Montorfano (Giovanni Donato da) (c.1460-1503) Giovanni Donato comes from a family of painters. His grandfather, Abramo da Montorfano, worked in the Milan Cathedral as a painter and was a member of the Milan painters’ guild. The tradition was carried on by Giovanni Donato’s father, Alberto da Montorfano, who was also employed at the Milan Cathedral as a painter. Both Giovanni Donato and his brother Vincenzo were raised and taught by their father to continue on the family tradition of painting.<sup>42</sup> — II:161

- Morelli (Jacopo) (1445-c.1810) Librarian<sup>43</sup> — III:138

- Moroni (Giovanni Battista)<sup>44</sup> (also called Giambattista Moroni) (c.1520-c.1578) Painter. Best known for his elegantly realistic portraits, confuses categories of class and power, has extraordinary ability to paint greys — III:52

- Mussolini (Benito) (1883-1945) Politician who led the Fascist party — III:47, 97, 142, 240

**N**asini (Giuseppe Nicolas) (1657-1736) Painter, he painted, along with his son Apollonio, a series of paintings consisting of large canvases portraying scenes from the life of the Virgin — III:17, 18

- Nelli (Pietro) (1672-1730) Creator of engraving of Cardinal Ferdinando d’Adda<sup>45</sup> — I:218; II:126

- Neroccio (di Bartolomeo de’ Landi) (1447-1500) Painter of the Sienese school, sculptor — II:85

- Niccolò dell’Arca (c.1435-1494) Sculptor. Also known under the names Niccolò da Ragusa, Niccolò da Bari and Niccolò d’Antonio d’Apulia. The surname “dell’Arca” refers to his contribution to the Arca di San Domenico (Arch of St. Dominic (1170-1221, Founder of the Friars Preachers) (monument in Bologna, Italy) — II:77

- Nitti (Francesco Saverio) (1868-1953) Italian premier and economist. A professor of economics at the Univ. of Naples, he entered parliament in 1904 and was minister of agriculture (1911-14) and of finance (1917-19). In 1919 he became premier, but internal difficulties and criticism of his foreign policy caused his resignation in 1920. Nitti lived in exile during the Fascist period — III:97

- Novelli (Pietro) (1603-1647) Painter, draftsman, history painter of the Venetian Literary Academy also known as *il Monrealese*, royal architect. Sicily's most important painter of the 1600s, he trained with his father, a painter and mosaicist, then studied painting and perspective in Palermo<sup>46</sup> — III:12

**O**jetti (Ugo) (1871-1946) Writer, essayist, journalist, Ojetti began his collaboration with the *Corriere della Sera* in 1898 first as an art critic and then, for a brief period (1926-27) as director. He conceived and organized important art shows and numerous editorial projects among which are the collections *Le più belle pagine degli scrittori italiani scelte da scrittori viventi* and *I classici Rizzoli*. From 1904 to 1908 he collaborated with *L'Illustrazione Italiana*. He also founded and directed the art magazine *Dedalo* (1920-33), literature magazine *Pègaso* (1929-33), and the magazine of letters, music and art *Pan* (1933-35). Ojetti also served as director of the section History of medieval and modern art (1925-29) and member of the executive consul of the *Enciclopedia Italiana* (1925-33). In 1930 he was nominated scholar of Italy.<sup>47</sup> — III:165, 166, 188, 189, 193

- Orcagna (Andrea di Cione di Arcangelo, known as Orcagna) (c.1308-1368), Florence painter, sculptor, architect. Student of Nicola Pisano<sup>48</sup> (See Pisano) — II:118; III:132, 137, 140, 154

**P**acchiarotti (Giacomo) (1474-c.1540) Painter of the Sienese school — II:82

- Pacini (Mme.) (wife of Giovanni) (1796-1867) Italian opera composer. He studied first under his father, a famous tenor, and later at Bologna and Venice. At the age of 17 he produced his first opera at Venice. He became *maestro di cappella* to Napoleon's widow, the Empress Marie Louise, and in 1834 settled at *Viareggio*, where he opened a music school, later transferred to Lucca (see Casa Pacini). For this he wrote some theoretical treatises<sup>49</sup>. — II:82

- Pacini (Casa) In Lucca Hills, Tuscany: The hills above Lucca, leading up to the Tucan ski resorts of Abetone and Monte Cimone offer fabulous views, great real estate locations and, most of all: affordable Tuscany. From here you can be in Florence, or skiing or on the beach or at Pisa International Airport all within about an hour. The area is characterized by medieval hilltop villages, dating back to around the 11th century. Some villages, however, are Roman in origin. The Province of Lucca was a separate nation until the unification of Italy in 1860. For centuries, the inhabitants of the Lucca Hills



looked after their crops, collected chesnuts and tended their sheep and goats, keeping a watchful eye out for Pisani or Florentine invaders!<sup>50</sup> — See Ghirlandaio (Domenico) II:132

- Paggiaro (Emilio) (c.1859-c.1929) Painter — III:31

- Palestrina (city) Summer resort town east of Rome<sup>51</sup> — II:136, 191

- Palladio (City of Vicenza and the Palladian Villas of the Veneto) (city and palaces of, constructed by Andrea Palladio, Architect (1508-1580) (stonemason, he grew up to become the sought-after companion of aristocrats and intelligentsia, as well as the political, military and business leaders, of his day<sup>52</sup>)) Palaces of Palladio<sup>53</sup>. Unesco World Heritage protected Site<sup>54</sup> — III:32, 33

- Palma le Vieux (ou Palma l’Ancien)<sup>55</sup> to distinguish him from Palma Giovane (meaning Young Palma), in Italian *Palma il Vecchio*, penname of Jacopo d’Antonio Negretti (c.1480-1528). Painter of the Venitian School. Known for his half-length portraits of voluptuous blonde women in religious poses, with opulent colors and beauty — II:58

- Panici (Père, or Monseigneur Diomede) (1841-1909) Emeritus member, Archbishop of Laodicea. At Beaune, Commune of eastern France, famous for its hospice dating from the 15<sup>th</sup> century and for its Burgundy wines — III:240

- Paolini (Pietro) (1603-1681) Painter. “Raised in Lucca. In 1619 Paolini’s father sent him to study under *Angelo Caroselli* in Rome. His artistic formation was also influenced by the circle of Italian and, especially, northern European followers of *Bartolomeo Manfredi*, who were active in Rome between 1620 and 1630. Around 1628 he went to Venice, where he stayed for two years. The effects of this visit can be seen in his later religious works, such as the Virgin and Saints (Rome, Palazzo Barberini) and the Virgin and Saints (Lucca, Villa Guinigi), and also in his history paintings, such as Esther and Ahasuerus (Denver, Art Museum). He returned to Lucca in 1631, where, from these early experiences, he created an original style, in which he painted cabinet pictures, often on musical or allegorical themes, such as the Ages of Life (private collection) and the series Music, Astronomy, Geometry, Philosophy (private collection). Around 1650 he opened, at his own expense, an academy based on the principle of ‘art from nature’, at which numerous artists, such as *Girolamo Scaglia*, *Antonio Franchi*, *Simone del Tintore* and his brother Francesco were trained. *Paolini* introduced still-life painting in Lucca, for example Still-life with Flowers, Fruit and a Dove in Flight (Potenza, Palazzo S Gervasio), a genre with which he had considerable success.”<sup>56</sup> — III:131

- Papini (Roberto) (1883-1957)<sup>57</sup> — “Noted art historian and critic. Throughout his distinguished career he held various important positions within the sphere of contemporary art, most importantly as the director of the *Galleria comunale di Prato*, *Pinacoteca di Brera*, and the *Galleria Nazionale d’arte Moderna* in Rome. His art

criticism appeared in many journals and magazines and he also published several articles on urbanism.”<sup>58</sup> — III:189

- Paris-Bordone (1495-1570) Venetian painter. “Entered the *bottega* of Titian in 1509 and set himself to imitate Giorgione, not Bordone’s style.”<sup>59</sup> “Bordone is best at his smaller cabinet pieces, showing half-figures, semi-undressed men and women from mythology or religious stories in a muscular interaction despite the crowded space.”<sup>60</sup> — II:53-72

- Pellicciaio (Jacopo di Mino del) (also Jacopo di Mino) (14<sup>th</sup> century) Painted book covers for the Biccherna. (See Mino. Are they one and the same individual?) — II:85

- Perosi (Monseignor Lorenzo) (1872-1956) Internationally celebrated composer of sacred music whose ancestors were church musicians — I:211

- Pérugin (Le) (Perugino, Pietro) (1446-1524) Leading painter of the Umbrian school. One of the earliest practitioners of oil painting. Executed extensive frescoes, brilliant stained glass, his earlier style is *tondo* (circular) — I:189; See Agostino di Duccio I:217; II :78, 126, 128 ; III :140, 206

- Peruzzi (Baldassare Tommaso) (1481-1337) Architect to the Republic of Siena, and painter.<sup>61</sup> He applied bold contrasts of light and dark (*Chiaroscuro*, in Italian, *clair-obscur*, in French) — II:164

- Piazzetta (Giovanni Battista) (1682-1754) Painter, illustrator, and designer who was one of the outstanding Venetian artists of the 18<sup>th</sup> century. His art evolved from Italian Baroque traditions of the 17<sup>th</sup> century to a Rococo manner in his mature style<sup>62</sup> — II:76

- Pie II (born Enea Silvio Piccolomini, generally known under his Latin name Æneas Sylvius) (1404-1464) 208<sup>th</sup> Pope from 1458 to 1464. During his tenure, “showed tendencies towards some of the more ethereal properties of the golden age of Sieneese art, and therefore can be seen to be distinctively different from that of their close rivals in the more celebrated Florentine renaissance”<sup>63</sup> — II:129

- Piero della Francesca (1412-1492) Mathematician, geometer, artist. His paintings and frescoes were characterized by serene humanism and the use of geometric forms and a solid geometric perspective, particularly in relation to perspective and foreshortening. Sieneese school of painting. Virtually forgotten for centuries after his death, but regarded since his rediscovery in the early 20<sup>th</sup> century as one of the supreme artists of the quattrocento<sup>64</sup>. Painter of the Second Renaissance (Hartt, p. 186) — I:124; See Angelico (Fra) I:219; II:53, 112, 131, 188; III :135, 136, 141, 45, 154, 195

- Pietro di Francesco degli Orioli (c.1458-1496) Italian sculptor — II:120

- Pinelli (Bartolomeo) (1770-1835) Sculptor, illustrator, extremely prolific engraver (images<sup>65</sup>) who illustrated people, popular customs and a host of other subjects. Sold to the public — I:208-209
- Pinturicchio (Bernardino di Petto, known as Pinturocchio) (1454-1513) Painter. Paid assistant to Pérugin (Le) with whom could be mistaken — See Raphaël I:216; 217; II:85,, 86, 112, 120; III:154, 172, 194
- Pippi (Giulio Romano)<sup>66</sup> (c.1499-1546) Painter whose style is known for his exaggeration of movement and rich colors — See Giotto (Giotto di Bondone) I:18
- Pisano (Nicolo) (also called Niccolò Pisano, Nicola de Apulia or Nicola Pisanus) and Pisano (Giovanni) (c.1220-c.1284) Father and son. Sculptors of the Ferrara School (See Orcagna) — I:218; II:54, 77, 85, 132; III:142  
or
- ~~Pisano (Andrea) (aka Andrea da Pontedera) (1290-1347). Sculptor, architect. Studied under a goldsmith and under Giotto di Bondone<sup>67</sup>]~~
- or
- ~~Pisano (Nino) (son of Andrea Pisano) (c.1349-1368). Sculptor.~~
- Pisello ( ) ( ) Eminent painter. Studied with Fra Filippo Lippi in his youth — I:156 See Canaletto (Giovanni Antonio Canal)
- Poccetti (Bernardino, also known as Barbatelli) (1548-1612) Mannerist painter (mid 1500s, between Renaissance and Baroque), printmaker in etching. Mannerist<sup>68</sup> painter — III:19, 142
- Pollaiuolo. Surname of two Italian artists of the Renaissance, Antonio (c.1432-1498) and Piero (c.1441-1496), who, as brothers, shared a busy workshop in Florence. Patronized by the Medici family the firm produced articles of gold, bronze sculpture, paintings, and decorative work. They are both recorded as being painters, sculptors, and goldsmiths, but there are considerable problems in attempting to disentangle their individual contributions<sup>69</sup> — II:53
- Pontormo (Jacopo Carucci, known as *Jacopo da Pontormo*, *Jacopo Pontormo* or simply Pontormo) (1494-1557). Mannerist painter and portraitist from the Florentine school. His work represents a profound stylistic shift from the calm perspectival regularity that characterized the art of the Florentine Renaissance. He is famous for “The intertwining of the forms laid out on the surface produces ambiguities of pose, scale, and visual logic” (Beck, p. 175); his figures often seem to float in an uncertain environment, unhampered by the forces of gravity — III:19, 131, 139
- Pordenone (Giovanni Antonio de Sacchis) (1484-1539). Painter named after the town of his birth, Pordenone in the Friuli, and active in various parts of northern Italy. After working in a provincial style at the very start of his career (his master is unknown and

Vasari says he was self taught), by the beginning of the second decade of the 16<sup>th</sup> century he had come close to the contemporary Venetian (specifically Giorgionesque) manner of painting. In the second half of the decade, however, he was in central Italy, and his style changed under the impact particularly of Michelangelo acquiring great weight and solidity. Pordenone was influenced also by Mantegna's illusionism and by German prints, and the style he forged from these diverse influences was highly distinctive and original. He always retained something of provincial uncouthness - at times vulgarity - but he was, in Vasari's words, 'very rich in invention . . . bold and resolute', and he excelled at dramatic spatial effects.<sup>70</sup> — III:31

- Pozzo (Andrea) (1642-1709) Jesuit brother, baroque painter, architect, decorator, known for his grandiose frescoes, using the quadratura technique (illusion of three-dimensional space) — III:16, 89

- Pozzo (Cassiana dal) (1558-1657) Scholar and patron of the arts. Secretary of Cardinal Francesco Barberini, he was an antiquary in the classicizing circle of Rome, and a long-term friend and patron of Nicolas Poussin, whom he supported from his earliest arrival in Rome: Poussin in a letter declared that he was "a disciple of the house and the museum of cavaliere dal Pozzo." A doctor with interests in the proto-science of alchemy, a correspondent of major figures like Galileo, a collector of books and master drawings, dal Pozzo was a node in the network of European scientific figures — III:16, 89

**Q**uintavalle (Bernardi, son of Berardello) (? – c.1241) Gave up all his money to follow the famous friar Francis of Assisi. Tombs burried close to each other, at the gothic style Basilica of San Francesco d'Assisi, where frescoes of medieval painters<sup>71</sup> Cavallini, Cimabue, Giotto, Lorenzetti, and Martini are exposed — II:127

**R**ampolla (Mariano Cardinal Rampolla del Tindaro) (1843-1913) Cardinal in the Roman Catholic church, former Papal Secretary of State, once mentioned as a possible successor to Pius X. Born of a noble family, educated in Rome.<sup>72</sup> — I:215

- Raphael (Sanzio) (1483-1520) Painter, architect, archeologist. "As chief archeologist to the Pope, he was involved in the excavation of the ancient Golden House of Nero, and adapted many of the elaborate Roman frescoes he saw there in creating his own innovative painted wall and ceiling designs in the Vatican and private villas in Rome.<sup>[73]</sup>" Together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of the High Renaissance period — I:14, 18, 28, 90; See Piero della Francesca I:124; See Angelico (Fra) I:128; I:133-134, 138-140; See Giotto (Giotto di Bondone) I:147, 162; I:167, 189, 201-202; See Veronese (Paolo) I:203; 205, See also Angelico (Fra) 209-210; 215-216; See Cimabue (Cenni di Pepo, Giovanni) I:217; See Signorelli (Luca) I:218; II:37, 42, 54, 58, 67, 73, 83, 84, 96, 107, 117, 118, 121, 122, 12,

124, 127, 151, 161, 162, 164, 172; III:32, 56, 88, 89, 90, 91, 92, 115, 123, 132, 133, 134, 136, 142, 153, 154, 164, 167, 185

- Rastrelli (Carlo Bartolomeo)<sup>74</sup> Florentine sculptor who served at the Court of Louis XIV. After the death of the king in 1715, he moved to Russia with his son Francesco Bartolomeo, where, despite treacherous politics, he gained in favor with Anna Petrovna (1708-1728) and her sister Elizabeth who reigned between 1740 and 1762, daughters of Emperor Peter I of Russia — II:105

- Respighi (Ottorino) (1879-1936) Composer, musicologist, conductor. *Pini di Roma* (“Pines of Rome” in English, *Pins d’Italie*, in French) is a 1924 work considered one of the masterpieces of the *Roman Trilogy* of symphonic poems. Each of the three movements portrays the location of pine trees in the city during different parts of the day — III:91

or

- ~~Respighi (Mgr. Pietro Cardinal) (1843-1913) Italian Cardinal of the Roman Catholic Church~~

- Ricci (Corrado) (1858-1934) Professor, author of *La Vita Barocca*. The true moving spirit of the 17<sup>th</sup> century, besides that of the churches and the palaces, must be looked for in the social life, in the literature, the drama, and the music of the period, a “strange and savage century in which all was baroque, from its paintings to its passions, from its manners to its crimes, from its feasting to its funerals, from its heroes to its cowards” as depicted by Professor Ricci with his customary learning and an illuminating sense of the grotesque that throws all its characteristic lights and shadows into the sharpest possible relief.<sup>75</sup> — II:191

- Rizzi (Antonio) (1869-1940) — II:73

- Rizzo (Antonio) (1465-1499) Venetian Renaissance painter and architect. Sculptor of Adam and Eve<sup>76</sup> — (A. Rizzi may be A. Rizzo instead?) — II:73

- Robbia (Luca della) (1400-1482) Sculptor from Florence. Noted for his glazed terracotta statues<sup>77</sup>. Collection of Postcards<sup>78</sup> – *Cantoria, Museum of Santa Maria del Fiore*, Florence. Painter of the second Renaissance style. “To posterity, the name Della Robbia has become associated with the graceful but predominantly decorative works in glazed terracotta—generally white figures against a blue background, done according to a technical formula invented by Luca—which were used in many buildings in Florence and its surrounding.” (Hartt, p. 199) — II:136; III:139, 142

- Robbia (Andrea della) (1435-1525) Brother of Luca della Robbia, sons of Marco della Robbia — II:219; III:50

- Romanelli (Romano) (1882-1969) Sculptor of « verist » style (*verismo*, in Italian), basing his work on the premise of impersonality, the piece sculpted by itself — III:190

- Rospigliosi (Giulio) (1600-1669) Cardinal Rospigliosi was elected pope Clément IX in 1667 by the unanimous vote of the Sacred College. He was the idol of the Romans, not so much for his erudition and application to business, as for his extreme charity and his affability towards great and small. He increased the goodwill of his subjects by buying off the monopolist who had secured the *macinato*, or privilege of selling grain, and as his predecessor had collected the money for the purpose, Clement had the decree published in the name of Alexander VII — See Dominiquin (Le) I:129, 216
- Rossellino (Antonio) (Antonio Gamberelli, nicknamed Rossellino because of the color of his hair) (1427-c.1481) — (Sculptor of Laurana could be either brothers, Antonio or Bernardo—could not find authority) — II:54; III:138
- Rossellino (Bernardo) (Bernardo di Matteo Gamberelli) (1409-1464) — Sculptor of Laurana could be either brothers, Romano or Antonio—could not find authority — II:54; III:138
- Rossetti (Gabriel, Charles, Dante)<sup>79</sup> (1828-1882) Poet, illustrator, painter and translator. Son of Gabriele Pasquale Giuseppe Rossetti (1783-1854), Italian poet and scholar who emigrated from Sicily to England. Developed Pre-Raphaelite Brotherhood movement, characterized by a return to the abundant detail, intense colours, and complex compositions of Quattrocento Italian and Flemish art, to the concept of history painting and mimesis, or or imitation of nature as central to the purpose of art<sup>80</sup> — II:40
- Rossi (Mariano) (1731-1807)<sup>81</sup> Sicilian painter. A fresco ceiling trompe l’oeil by Rossi is found in the first room of the main floor of the Galleria Borghese in Rome<sup>82</sup>, devoted to 1<sup>st</sup> to 3<sup>rd</sup> century AD classical and neo-classical antiquities, we find the *Salone*<sup>83</sup>, or “drawing-room”. The trompe l’oeil makes such good use of the foreshortening technique, that the ceiling appears three-dimensional. A “salone” was, in the 18<sup>th</sup> century, the room where the privileged members of court would outside the king’s bedroom, where he would make his first formal public appearance of the day — III:17
- Rosso (Medardo)<sup>84</sup> (1858-1928) Painter, sculpter, drafter — II:42; III:19

**S**ano di Pietro (1406-1481) Painter of the Sienese school — II:85, 120

- Saraceni (Carlo)<sup>85</sup> (c.1585-c.1625) Early Baroque painter — See Caravage, (Le) I:203
- Sarto (Andrea del) (1486-1531)<sup>86</sup> — Painter, apprenticed to a goldsmith and a woodcarver. Famous for his monochrome paintings in “grisaille” technique, as was Giotto (See Giotto) — III:92, 136, 139, 140, 142, 143

- Sassetta (Stefano di Giovanni, known as il Sassetta) (1392-c.1440)) Painter of the Sienese school — III:18
- Sassoferrato (Giovanni Battista Salvi da Sassoferrato)<sup>87</sup> (also known as Giovanni Battista Salvi) (1609-1685). Baroque painter. Often referred to only by the town of his birthplace (Sassoferrato), as was customary in his time, and for example seen with da Vinci and Caravaggio) — See Caravage, (Le) I:203
- Savoldo (Girolamo, also called Girolamo da Brescia (c.1480-1485) Renaissance painter — II:53
- Schedoni (Bartolomeo) (1578-1615) Painter of the School of Bologna — III:16
- Scuola (Di Giotto) ()<sup>88</sup> — II:77
- Sebastiano del Piombo (1485-1547) Renaissance mannerist portrait painter, Venetian school, famous for his combination of colors and monumental forms of the Roman school — I:189 Munich. Un portrait ingriste de Sabastiano del Piombo — I:189 ; II:42; III:16
- Serpotta (Giacomo) (1652-1732) Sculptor of the Rococo style, working mainly in stucco<sup>89</sup> — III:12
- Severini (Gino) (1883-1966) Painter and leader of the futurist art movement — III:188
- Signorelli (Luca) (c.1445-1523) Renaissance painter known for his draughtsman's ability and foreshortening (See Angelico)<sup>90</sup> — See Arezzo (Margarito or Margaritone d'Arezzo) I:125; 218-219; II:11, 42, 53, 110, 118, 121, 129; III:17-18, 134-135
- Sodoma (II) (Giovanni Antonio Bazzi) (1477-c.1549) Mannerist painter of the Sienese school — II:85, 120, 164; III:18, 188, 194
- Spagna (Lo) (known as Giovanni di Pietro) (c.1529) High Renaissance painter active in Italy, but born in Spain
- Spinello (Aretino) (Spinello di Luca Spinelli)<sup>91</sup> (c.1350-c.1410) Painter — II:85; III:137, 140
- Stefano (Giovanni di) (1403-1506) Bronze-caster, engineer, sculptor. Worked in collaboratoin with Vecchietta on bronze angels (See Vecchietta (Francesco di Giorgio e di Lorenzo, known as Vecchietta or Lorenzo di Pietro)) — II:87
- Strozzi (Bernardo) (1581-1644) Prominent and prolific Baroque painter of the Ligurian school<sup>92</sup> — III:196

**T**intoret (Le) (Jacopo Robusti) (*Il Tintoretto*) (The « little ») (1518-1594)<sup>93</sup> Painter  
— See Titien I:13; III:9, 29-32, 53, 56, 64, 79, 88, 131, 142, 170, 181, 187, 195, 196, 197, 206

• Titien (Tiziano Vecellio ou Tiziano Vecelli, nommé Le Titien) (c.1488-1576) Peintre. Après une première période influencée par son maître Giorgione, il devint un artiste international, travaillant pour les papes, pour François 1<sup>er</sup> et surtout pour Charles Quint et Philippe II. À la fin de sa vie, son art atteignit un haut degré de lyrisme, allié à l'audace de ses innovations techniques. Son influence fut immense sur l'art européen. L'art lyrique se caractérise par l'accentuation de la grâce, l'élégance, le raffinement des formes ; le stylisme des formes est souvent complexe, souvent curviligne, et les couleurs sont excitantes. | Nicknamed The Titian, he was a painter. After a first period where he was influenced by his master Giorgione, he became an international artist, working for popes, for Francis I of France, and especially for Charles Fifth and Philip II. At the end of his life, his art reached the highest degree of lyric painting, combined with his technical innovations. Lyric painting is “characterized by an emphasis on gracefulness, elegance, and refinement of forms; complex, often curvilinear design patterns, and an excitement of contours.” (Beck p. 14) He was very influential on European art. Considered one of the most important portraitist of his time for the traits of character he is able to bring out — See Guide (Le) I:13; See Dominiquin, (Le) I:127; 128; See Giotto (Giotto di Bondone) I:163; 189, 203-204; II:9, 11, 18, 39, 40, 42, 43, 48, 53, 59, 68, 71, 72, 75, 110; III: 16, 29, 30, 31, 53, 88, 115, 154, 167, 196, 209, 210

• Torregiano (Pietro)<sup>94</sup> (1472-1528) Sculptor — II:40

• Toscanini (Arturo) (1867-1957) Considered one of the greatest conductors of his time — III:157

• Tura (Cosimo) (c.1430-1495) Painter of the School of Ferrara — II:79

**U**cello (Paolo)<sup>95</sup> (1397-1475) Late Gothic painter. Inspired by Giorgio Vasari (See Vasari) — III:137, 154

**V**anni (Andrea) (1332-1414) Painter of the Sienese school — II:85

• Vanni (Francesco) (1563-1610) Painter of the Sienese school — II:85

• Vasari (Giorgio)<sup>96</sup> (1511-1574) Painter, art historian, and architect, famous for his biographies considered the ideological foundation of art-historical writing (See Ucello) — See Angelico (Fra) I:42; See Bandinelli (Bartolommeo or Baccio) I:123-124; 221; II:90, 188, 191; III:19, 189



- Vecchietta (Francesco di Giorgio e di Lorenzo, known as Vecchietta or Lorenzo di Pietro) (1412-1480) Painter of the Sieneese school, goldsmith, architect (See Stefano, Giovanni di) — II:87; III:206, 207
- Veneziano (Dominico)<sup>97</sup> (1410-1461) Painter of the early Renaissance. A letter from him to Piero the Gouty, son and eventual successor of Cosimo de' Medici, “was listing Fra Filippo and Fra Angelico as the two most important painters of te day, both overwhelmed with commissions.” (Hartt, p. 169) — II:54; III:137
- Veronese (Paolo)<sup>98</sup> (also known as Paolo Cagliari, Paolo Caliari) (1528-1588) Renaissance painter, famous for *The Wedding at Cana*, among others. Known as a supreme colorist, with paintings full of majestic architectural settings, glittering pageantry<sup>99</sup>. His Biblical paintings are particularly notable — See Raphael (Sanzio) I:18; See Corrège (Le) I:19; 94; See Titian I:127; See Donatello (Donato di Niccolò di Betto Bardi) I:147; 149, 157, 175, 203; II:28, 29, 42, 58, 68, 69, 71, 72, 75, 76, 78, 107, 146, 152; III:20, 22, 29, 30, 32, 74, 121, 123, 154, 187, 206
- Verrocchio (Andrea del)<sup>100</sup> (born Andrea di Michele di Francesco de' Cioni) (c. 1435-1488) influential painter, sculptor, goldsmith — III:88
- Vincenzo (Campi) (1536-1591) Renaissance painter of the Mannerist style, he is known for his genre scenes and local produce — III:12
- Vinci (Leonardo da)<sup>101</sup> (1452-1519) — II:107, 159; III:187

**Z**enale (Bernardo) (1464-1526) Painter of churches, strongly influenced by Leonardo da Vinci — II:188

- Zuccherò (Frederico)<sup>102</sup> (1541-1609) Artist, engravist, portraitist — II:40

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<sup>1</sup> Jonathan, Jensen. "Essential Vermeer". 2001-2009. <[http://www.essentialvermeer.com/timelines/timeline\\_of\\_european\\_painters\\_between\\_1200\\_1900.html#outline](http://www.essentialvermeer.com/timelines/timeline_of_european_painters_between_1200_1900.html#outline)>. URL viewed March 31, 2009

<sup>2</sup> C. = Circa = approximately

<sup>3</sup> Albane ou Albani (Francisco) – URL viewed 11/17/08: <<http://www.all-art.org/baroque/albani1.html>>

<sup>4</sup> School of Bologna –The Bolognese School or the *School of Bologna* of painting flourished in Bologna, the capital of Emilia Romagna, between the 16th and 17th centuries, and rivalled Florence and Rome as the center of painting. Characterized by “change from the artificial, antinaturalistic style then in vogue and a return to the realism,

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the richness, and in some cases the monumentality of the High Renaissance.” URL viewed 11/08/08: <<http://www.answers.com/topic/agostino-carracci>>

<sup>5</sup> Andreotti (Libero) – URL viewed 11/17/08:  
<[http://www.provincia.pistoia.it/MuseiEValdinievole/ing/m\\_gipsoteca.htm](http://www.provincia.pistoia.it/MuseiEValdinievole/ing/m_gipsoteca.htm)>

<sup>6</sup> Arezzo (Margarito or Margaritone d’Arezzo) – URL viewed 12/10/08:  
<<http://www.artnet.com/library/05/0543/T054312.asp>>

<sup>7</sup> Sienese school: inclined towards the decorative beauty and elegant grace of late Gothic art

<sup>8</sup> Venetian school – Introduced by Giovanni Bellini. Main characteristics: the natural atmosphere of Venice allows for “light and air to transform everything visible, dominating our moods and perceptions”. “[...] the transformation of the purpose of painting from one in which the gestures, poses and expressions of the characters tell a story, to one in which the purpose is the expression of a mood, and in which the story itself becomes secondary or even disappears. [...]” URL viewed 11/10/08:  
<<http://www.artcyclopedia.com/feature-2000-06.html>>

<sup>9</sup> Bellini (Jacopo) – Madonnas. URL viewed 11/10/08:  
<[http://commons.wikimedia.org/wiki/Category:Jacopo\\_Bellini](http://commons.wikimedia.org/wiki/Category:Jacopo_Bellini)>

<sup>10</sup> Bernini – Biography, URL viewed 11/25/08:  
<[http://www.mcah.columbia.edu/arhumanities/pdfs/arhum\\_bernini\\_reader.pdf](http://www.mcah.columbia.edu/arhumanities/pdfs/arhum_bernini_reader.pdf)>

<sup>11</sup> Bocaccino (sic: Boccaccino) (Boccaccio) – School of Ferrara – The School of Ferrara was a group of painters which flourished in the Duchy of Ferrara during the Renaissance. Ferrara, ruled by the Este family, well known for its patronage of the arts.  
– *The Painters of the School of Ferrara*, by Edmund G. Gardner – Viewed on 11/08/08:  
URL  
<[http://books.google.com/books?hl=en&id=89ckmElsu60C&dq=school+of+ferrara&printsec=frontcover&source=web&ots=LoePj52F-V&sig=17xRKnmhOsuu3szVmKnnPMTEAAQ&sa=X&oi=book\\_result&resnum=4&ct=result#PPA32,M1](http://books.google.com/books?hl=en&id=89ckmElsu60C&dq=school+of+ferrara&printsec=frontcover&source=web&ots=LoePj52F-V&sig=17xRKnmhOsuu3szVmKnnPMTEAAQ&sa=X&oi=book_result&resnum=4&ct=result#PPA32,M1)>

<sup>12</sup> Canaletto (Giovanni Antonio Canal) – URL viewed 12/10/08:  
<<http://www.canalettogallery.org/>>

<sup>13</sup> Caracciolo (Diego) – Benigni, Umberto. "Diocese of Palestrina." The Catholic Encyclopedia. Vol. 11. New York: Robert Appleton Company, 1911. URL viewed 11/12/08: <<http://www.newadvent.org/cathen/11421a.htm>>

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<sup>14</sup> Crivelli (Carlo) – La “Tempera” – impliquait un processus à la détrempe, c’est à dire une peinture ayant pour liant de l’eau additionnée d’une émulsion, telle de la colle, ou à la base d’œuf, ajouté au pigment. | Tempera is a process in painting in which a medium is added to water, such as glue, or egg yoke, and added to the color pigment

<sup>15</sup> Dominiquin (Le) Paintings by the artist – URL viewed on 01/10/09: <[http://cartelen.louvre.fr/cartelen/visite?srv=rs\\_display\\_res&critere=dominiquin+1581&operator=AND&photoOnly=true&nbToDisplay=20&langue=fr](http://cartelen.louvre.fr/cartelen/visite?srv=rs_display_res&critere=dominiquin+1581&operator=AND&photoOnly=true&nbToDisplay=20&langue=fr)>

<sup>16</sup> Firenze (Andrea) – Collection of Postcards – Triumph of St Thomas and Allegory of the Sciences, 1365-68, Fresco, Cappella Spagnuolo, Santa Maria Novella, Florence [Spaniards’ Chapel], URL viewed 01/31/09: <<http://www.wga.hu/frames-e.html?html/a/andrea/firenze/index.html>>



<sup>17</sup> Frontone (Lucrezio) – For a history of Pompeii, see URL viewed 12/15/08: <<http://www.historyfiles.co.uk/FeaturesEurope/RomanPompeii03.htm>>

<sup>18</sup> Gaddi – URL viewed 11/06/08: <<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG568>>

<sup>19</sup> Florentine School – The Florentine School refers to artists in, from or influenced by the naturalistic style developed in the 14th century

<sup>20</sup> Giotto – “grisaille”. URL viewed on 11/25/08: <<http://www.geocities.com/cjfearon/>>

<sup>21</sup> Gozzoli (Benozzo) – Viewed 12/13/08: <<http://www.wga.hu/frames-e.html?bio/g/gozzoli/biograph.html>>

<sup>22</sup> Guardi (Francisco) – URL viewed on 11/06/08: URL <[http://commons.wikimedia.org/wiki/Francesco\\_Guardi](http://commons.wikimedia.org/wiki/Francesco_Guardi)>

<sup>23</sup> Guardi (Francesco Lazzaro) – URL viewed on 12/13/08: <<http://www.wga.hu/frames-e.html?html/g/guardi/giananto/4tobias.html>>

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- <sup>24</sup> Guide (Le) – URL viewed 12/18/08: "Guido Reni." *Wikipedia, The Free Encyclopedia*. 17 Dec 2008, 16:23 UTC. 18 Dec 2008  
<[http://en.wikipedia.org/w/index.php?title=Guido\\_Reni&oldid=258595128](http://en.wikipedia.org/w/index.php?title=Guido_Reni&oldid=258595128)>
- <sup>25</sup> Haffner (Enrico) – Quadratura – Art in which trompe l'oeil, perspective tools such as foreshortening, and other spatial effects are used to create the illusion of three-dimensional on an otherwise two-dimensional or mostly flat ceiling surface above the viewer. It is frequently used to visually suggest an open sky
- <sup>26</sup> Jacopo della Quercia (Jacoppo della) – 14<sup>th</sup> century sculptor whose sculptures show rounded forms and softness of the Virgin Mary as later depicted by Maurice Denis. URL viewed 11/08/08: <<http://www.wga.hu/frames-e.html?/html/q/quercia/>>
- <sup>27</sup> Maiano (Benedetto da) – article praising his mastery of clay modeling. URL viewed 11/10/08: <<http://www.bluffton.edu/~sullivanm/italy/siena/bank/bank.html>>
- <sup>28</sup> Maiano (Giuliano da) – sample of stone work in architecture – URL viewed 11/10/08: <<http://www.bluffton.edu/~sullivanm/italy/siena/bank/bank.html>>
- <sup>29</sup> Malipiero – Malipiero, Gian Francesco, II Fiinto Arlecchino, Veneto Philharmonic Orchestra, 1992. Compact Disc cover, recording in Treviso, Italy from 1<sup>st</sup> to 8<sup>th</sup> March 1991
- <sup>30</sup> Maraini Comtesse) – URL viewed 11/10/08:  
<<http://www.nb.admin.ch/bak/themen/kulturpflge/00515/00536/index.html?lang=fr>>
- <sup>31</sup> Maratti (Carlo) – URL viewed 11/10/08:  
<<http://www.newadvent.org/cathen/09636c.htm>>
- <sup>32</sup> Margotti (Giacomo) – URL viewed 11/10/08:  
<<http://www.newadvent.org/cathen/09657c.htm>>
- <sup>33</sup> Marinetti (Filippo Tommaso Emilio Marinetti) – Divisionism school, sometimes referred to Pointillism. Main representation: George Seura's *Un dimanche après-midi à l'Ile de la Grande Jatte* (1859-1991) (URL viewed 11/10/08: <<http://www.ibiblio.org/wm/paint/auth/seurat/grande-jatte/>>). None of the main Italian painters of that school are mentioned in Maurice Denis' Journal: Italian Divisionist painters include Filippo Carcano, Alessio Di Lernia, Vittore Grubicy de Dragon, Emilio Longoni, Angelo Morbelli, Plinio Nomellini, Gaetano Previati, Luigi Russolo, Giovanni Seganti, Giuseppe Pellizza da Volpedo. URL viewed 11/10/08:  
<<http://www.nationalgallery.org.uk/exhibitions/radicallight/default.htm>>
- <sup>34</sup> Marino Faliero, doge – Eugène Delacroix's 1827 painting depicts his execution  
<<http://www.eugenedelacroix.org/The-Execution-of-Doge-Marino-Faliero-1825-26.html>>

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<sup>35</sup> Martini (Simone) – URL viewed 11/08/08: <<http://www.aiwaz.net/gallery/martini-simone/gc29>>

<sup>36</sup> Melansio (Francesco) – In his book entitled *Italian Art 1250-1550 The Relation of Renaissance Art to Life and Society*, Bruce Cole writes (p. 194-195): His banner is the story of the mother who, in a fit of anger, wished her child sent to the devil. In an instant the devil appeared and began to drag the child away. Horrified, the repentant mother prayed to the Virgin, who appeared and beat the devil off with a club. This image is believed to have been invoked for the protection of children. In this image, the Virgin appears as huge and strong, more than a match for the devil, who was thought always to be lurking. URL viewed on 11/10/08:  
<[http://books.google.com/books?id=NzSnHgVrMR8C&pg=PA289&lpg=PA289&dq=melansio&source=bl&ots=6\\_GrjS4U7B&sig=TgQUI-DHedGs\\_gEIqQ0tGNq4vAs&hl=en&sa=X&oi=book\\_result&resnum=3&ct=result#PPP1,M1](http://books.google.com/books?id=NzSnHgVrMR8C&pg=PA289&lpg=PA289&dq=melansio&source=bl&ots=6_GrjS4U7B&sig=TgQUI-DHedGs_gEIqQ0tGNq4vAs&hl=en&sa=X&oi=book_result&resnum=3&ct=result#PPP1,M1)>

<sup>37</sup> Melozzo da Forlì – Foreshortening: 1. to shorten by proportionately contracting in the direction of depth so that an illusion of projection or extension in space is obtained. 2. To make compact (Merriam Webster dictionary online) URL viewed 11/10/08:  
<<http://www.merriam-webster.com/dictionary/foreshortening>>

<sup>38</sup> Melzi (Francesco) MLA citation. Williamson, George. *The Catholic Encyclopedia*. Vol. 10. New York: Robert Appleton Company, 1911. URL viewed 11/10/08:  
<<http://www.newadvent.org/cathen/10171b.htm>>

<sup>39</sup> Memmi (Lippo) – URL viewed 01/15/09: <<http://www.wga.hu/frames-e.html?/bio/m/memmi/biograph.html>>

<sup>40</sup> Mino – Tablets of Biccherna: Housed in some rooms of Palazzo Piccolomini, the museum exhibits the precious collection of the Tablets of Biccherna including about 103 wooden tablets painted by famous Siennese artists between 1257 and 1659 and used as book-covers for the public registers of Biccherna and Gabella. URL viewed 11/08/08:  
<[http://www.emmeti.it/Arte/Toscana/ProvSiena/Siena/tavolette\\_biccherna.uk.html](http://www.emmeti.it/Arte/Toscana/ProvSiena/Siena/tavolette_biccherna.uk.html)>

<sup>41</sup> Monaco (Lorenzo) – International Gothic style: a style of courtly sophistication

<sup>42</sup> Montorfano (Giovanni Donato da) – *Wikipedia, The Free Encyclopedia*. 19 Sep 2008, 10:32 UTC. URL viewed 11/10/08:  
<[http://en.wikipedia.org/w/index.php?title=Giovanni\\_Donato\\_da\\_Montorfano&oldid=239521164](http://en.wikipedia.org/w/index.php?title=Giovanni_Donato_da_Montorfano&oldid=239521164)>

<sup>43</sup> Morelli (Jacopo) – URL viewed 11/10/08:  
<[http://www.oakknoll.com/detail.php?d\\_booknr=92890](http://www.oakknoll.com/detail.php?d_booknr=92890)>

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- <sup>44</sup> Moroni (Giovanni Battista) – Background and details of famous painting *The Tailor*, URL viewed 11/10/08: <<http://www.guardian.co.uk/artanddesign/2007/may/01/art>>
- <sup>45</sup> Nelli (Pietro) – URL viewed 12/14/08: <<http://www.portrait-hille.de/kap07/bild.asp?catnr1=3962&seqnr=1000>>
- <sup>46</sup> Novelli (Pietro) – Viewed 11/10/08, URL: <<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=571>>
- <sup>47</sup> Ojetti (Ugo) – Viewed 11/11/08, URL: <[http://www.logoslibrary.eu/pls/wordtc/new\\_wordtheque.w6\\_home\\_author.home?code\\_author=16997&lang=EN](http://www.logoslibrary.eu/pls/wordtc/new_wordtheque.w6_home_author.home?code_author=16997&lang=EN)>
- <sup>48</sup> Orcagna – URL viewed 11/11/08: <<http://www.newadvent.org/cathen/11275b.htm>>
- <sup>49</sup> Pacini (Mrs.) – URL viewed 11/12/08: <<http://encyclopedia.farlex.com/Pacini,+Giovanni>>
- <sup>50</sup> Pacini (Casa) – URL viewed 11/12/08: <<http://www.italianpropertygallery.com/location/name/lucca-hills>>
- <sup>51</sup> Palestrina (city) – Benigni, Umberto. "Diocese of Palestrina." *The Catholic Encyclopedia*. Vol. 11. New York: Robert Appleton Company, 1911. URL viewed 11/12/08: <<http://www.newadvent.org/cathen/11421a.htm>>
- <sup>52</sup> Palladio (Andrea) – URL viewed 11/12/08: <<http://www.boglewood.com/palladio/analysis.html>>
- <sup>53</sup> Palladio (palaces) – URL viewed 11/12/08: <<http://www.boglewood.com/palladio/map.html>>
- <sup>54</sup> Palladio (city) – URL viewed 11/12/08: <<http://whc.unesco.org/en/list/712>>
- <sup>55</sup> Palma le Vieux – URL viewed 11/12/08: <<http://www.wga.hu/frames-e.html?/bio/p/palma/vecchio/biograph.html>>
- <sup>56</sup> Paolini – URL viewed 11/13/08: <[http://www.wga.hu/frames-e.html?/html/p/paolini/mystic\\_m.html](http://www.wga.hu/frames-e.html?/html/p/paolini/mystic_m.html)>
- <sup>57</sup> Papini (Roberto) URL viewed 11/13/08: <[http://www.itatti.it/images/ITatti\\_NL\\_2006.pdf](http://www.itatti.it/images/ITatti_NL_2006.pdf)>

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<sup>58</sup> Papini (Roberto) – URL viewed 11/13/08: <<http://www.goantiques.com/detail,arts-20s-roberto,1549283.html>>

<sup>59</sup> Paris Bordone – URL viewed 11/13/08:  
<[http://www.1911encyclopedia.org/Paris\\_Bordone](http://www.1911encyclopedia.org/Paris_Bordone)>

<sup>60</sup> Paris Bordone – URL viewed 11/13/08: Paris Bordone." Encyclopædia Britannica. 2008. Encyclopædia Britannica Online. 13 Nov. 2008  
<<http://www.britannica.com/EBchecked/topic/73988/Paris-Bordone>>

<sup>61</sup> Péruzzi (Baldassare) – URL viewed 11/13/08: Gietmann, Gerhard. "Baldassare Peruzzi." The Catholic Encyclopedia. Vol. 11. New York: Robert Appleton Company, 1911. 13 Nov. 2008 <<http://www.newadvent.org/cathen/11738a.htm>>

<sup>62</sup> Piazzetta (Giovanni Battista) – URL viewed 11/13/08:  
<<http://www.britannica.com/EBchecked/topic/459217/Giovanni-Battista-Piazzetta>>

<sup>63</sup> Pie II – URL viewed 11/13/08:  
<[http://en.wikipedia.org/wiki/Pietro\\_di\\_Francesco\\_degli\\_Orioli](http://en.wikipedia.org/wiki/Pietro_di_Francesco_degli_Orioli)>

<sup>64</sup> Piero della Francesca – URL viewed 12/14/08: <<http://www.wga.hu/frames-e.html?html/p/piero/francesc/index.html>>

<sup>65</sup> Pinelli (Bartolomeo) – URL viewed 11/13/08: <<http://figure-drawings.blogspot.com/2008/09/bartolomeo-pinellis-engravings-of.html>>

<sup>66</sup> Pippi (Giuglio Romano) – URL viewed 12/11/08:  
<<http://encyclopedia.farlex.com/Giulio+Pippi>>

<sup>67</sup> Pisano (Andrea) – See Giotto (Giotto di Bondone)

<sup>68</sup> Poccetti (Bernardino) Mannerism encompasses a variety of approaches influenced by, and reacting to, the harmonious ideals and restrained naturalism, intellectual sophistication (Michelangelo, Da Vinci, Raphael)

<sup>69</sup> Pollaiuolo – URL viewed 11/13/08: <<http://www.wga.hu/frames-e.html?html/p/pollaiol/antonio/index.html>>

<sup>70</sup> Pordenone – URL viewed 11/14/08: <<http://www.wga.hu/frames-e.html?html/p/pordenon/index.html>>

<sup>71</sup> Quintavalle (Bernard de) – URL of the Basilica of Francis of Assisi viewed 11/15/08:  
<[http://www.thais.it/speciali/assisi/Giotto/mappa\\_giotto.html](http://www.thais.it/speciali/assisi/Giotto/mappa_giotto.html)>

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- <sup>72</sup> Rampolla (Mariano Cardinal Rampolla del Tindaro)  
<[http://query.nytimes.com/mem/archive-free/pdf?\\_r=1&res=950DEED8103FE633A25754C1A9649D946296D6CF](http://query.nytimes.com/mem/archive-free/pdf?_r=1&res=950DEED8103FE633A25754C1A9649D946296D6CF)>
- <sup>73</sup> Raphaël – As chief archeologist to the Pope. URL viewed 12/16/08:  
<<http://www.georgeglazer.com/prints/aanda/art-pre20/raphrumor.html>>
- <sup>74</sup> Rastrelli (Carlo Bartolomeo) – URL viewed 11/15/08:  
<<http://www.answers.com/topic/bartolomeo-rastrelli>>
- <sup>75</sup> Ricci (Corrado) *La Vita barocca* – Edward J. Dent, Fellow of King’s College, Cambridge, *Allessandro Scralatti, His Life, His Works*, Edward Arnold Publishing, London, (p. 4). URL viewed 11/15/08:  
<[http://books.google.com/books?id=tRkUAAAAYAAJ&pg=PP14&lpg=PP14&dq=vita+barocca&source=web&ots=jUFQ5vR89G&sig=-ur32qMoNHHFJd0HOqVN6VF5vDs&hl=en&sa=X&oi=book\\_result&resnum=7&ct=result#PPP5,M1](http://books.google.com/books?id=tRkUAAAAYAAJ&pg=PP14&lpg=PP14&dq=vita+barocca&source=web&ots=jUFQ5vR89G&sig=-ur32qMoNHHFJd0HOqVN6VF5vDs&hl=en&sa=X&oi=book_result&resnum=7&ct=result#PPP5,M1)>
- <sup>76</sup> Rizzo (Antonio) *Adam and Eve* sculpture – URL viewed 11/16/08:  
<[http://www.wga.hu/frames-e.html?/html/r/rizzo/adam\\_eve.html](http://www.wga.hu/frames-e.html?/html/r/rizzo/adam_eve.html)>
- <sup>77</sup> Robbia (Luca della) – URL viewed 11/16/08: <<http://www.wga.hu/frames-e.html?/html/r/robbia/luca/index.html>>
- <sup>78</sup> Robbia (Luca della) – *Cantoria, Museum of Santa Maria del Fiore*, Florence. Statues and niches in campanila. URL viewed 01/31/09:  
<[http://www.operaduomo.firenze.it/english/luoghi/museo\\_3.asp](http://www.operaduomo.firenze.it/english/luoghi/museo_3.asp)>
- <sup>79</sup> Rossetti (Gabriel, Charles, Dante) – URL 11/17/08:  
<<http://www.rossettiarchive.org/racs/bio-exhibit/index.html>>
- <sup>80</sup> Rossetti (Gabriel, Charles, Dante), Pre-Raphaelite Brotherhood movement – Pre-Raphaelite Brotherhood movement, characterized by a return to the abundant detail, intense colours, and complex compositions of Quattrocento Italian and Flemish art, to the concept of history painting and mimesis, or or imitation of nature as central to the purpose of art. URL viewed 11/17/08: <<http://www.all-art.org/history392-5.html>>
- <sup>81</sup> Rossi (Mariano) – URL viewed 11/17/08:  
<<http://www.artnet.com/artist/675803/mariano-rossi.html>>
- <sup>82</sup> Rossi (Mariano). Galleria Borghese – URL viewed 11/17/08:  
<<http://www.galleriaborghese.it/artisti/edefault.htm>>



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<sup>83</sup> Rossi (Mariano). *Salone* – Nicholas Cooper, *Houses of the Gentry 1480-1680* (English Heritage) 1999: "Parlours and withdrawing rooms 289-93. URL viewed 11/17/08: <[http://en.wikipedia.org/wiki/Drawing\\_room](http://en.wikipedia.org/wiki/Drawing_room)>

<sup>84</sup> Rosso (Medardo) – URL viewed 11/17/08: <<http://www.medardorosso.org/>>

<sup>85</sup> Saraceni (Carlo) – Saraceni spent almost all his career in Rome, where he formed his style under the influence of Caravaggio and Elsheimer painting small luminous pictures of figures in landscapes as well as much larger altarpieces, including the replacement of Caravaggio's *Death of the Virgin* (Louvre, Paris), which the church of Sta Maria della Scala had rejected in 1606. Saraceni's picture is still "in situ". He painted several other smaller variants or versions of the picture, so the design was evidently popular. His style was sensitive and poetic, showing a delicate feeling for colour and tone. His liking for turbans, tasselled fringes, and stringy drapery folds, and his richly impasted paint may have influenced Dutch artists in Rome such as Lastman and Pynas, and through them Rembrandt. URL viewed 11/25/08: <<http://www.wga.hu/frames-e.html?html/s/saraceni/index.html>>

<sup>86</sup> Sarto (Andrea del) – Florentine painter of the High Renaissance. He painted chiefly religious subjects. In 1509 he was commissioned by the Servites to decorate their Cloisters of the *Annunziata* in Florence. His five frescoes there, illustrating the life of St. Philip, won him the title "the faultless painter." Also in this court are *Nativity of the Virgin*, *Procession of the Magi*, and a lunette, *Madonna del Sacco*. His notable scenes from the life of St. John the Baptist in monotone are in the Cloisters of the Scalzo, Florence, and the *Last Supper* is in the refectory of the Convent of San Salvi. His oils include two *Annunciations*, *Deposition from the Cross*, two *Assumptions*, *Madonna in Glory* (Pitti Palace, Florence); *Madonna of the Harpies* (Uffizi); *Holy Family and Charity* (Louvre); *Holy Family* (Metropolitan Mus.); *Madonna and Child with St. John* (National Gall. of Art, Washington, D.C.); and others in London and Madrid. His paintings consistently exemplify the High Renaissance ideal. Because of the extreme subtlety of his technique, his works tend not to reproduce well in photographs. Toward the end of his career, his representations tended toward mannerism. He was the teacher of the great mannerist Pontormo. – *The Columbia Encyclopedia, Sixth Edition, 2008*; *The Columbia Encyclopedia, Sixth Edition*. Copyright 2008 Columbia University Press. Viewed online 12/10/08: <<http://www.encyclopedia.com/doc/1E1-Sarto-An.html>>

<sup>87</sup> Sassoferrato – URL viewed 11/25/08: <<http://www.sassoferrato.info/spmenu.htm>>

<sup>88</sup> Scuola (di Giotto). Painter of Saint-Antoine de Padoue, URL viewed 11/25/08: <[http://www.archive.org/stream/saintanthonyofpa00antouoft/saintanthonyofpa00antouoft\\_djvu.txt](http://www.archive.org/stream/saintanthonyofpa00antouoft/saintanthonyofpa00antouoft_djvu.txt)>

<sup>89</sup> Serpotta (Giacomo) – URL viewed 11/25/08: <<http://www.wga.hu/index1.html>>

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<sup>90</sup> Signorello (Luca) Luca Signorelli, on 5 April 1499, signed a contract with Orvieto Cathedral: he was to paint the two remaining sections of the ceiling of the Chapel of San Brizio, a large Gothic construction built around 1408. In the summer of 1447 Fra Angelico, assisted by Gozzoli and several other minor artists, had painted a fresco of the Prophets in one of the triangular ceiling vanes and Christ the Judge in another. Half a century later Signorelli's task was to complete the fresco decoration begun by Angelico. The administrators of the Cathedral had asked other artists before Signorelli, including Perugino and Antonio da Viterbo, called Il Pastura. They finally decided to hire Luca both because he had asked for less money and because he had a reputation for being more efficient and faster than other artists. The contract refers to him as the artist who had painted 'multas pulcherrimas picturas in diversis civitatibus et presentim Senis' (many beautiful paintings in different cities and especially in Siena).

Signorelli respected the terms of the contract and worked at such a speed that even the Cathedral administrators must have been surprised. A year after the contract was signed, on 23 April 1500, the ceiling frescoes were finished and he was able to show his patrons his drawings for the side wall frescoes. The contract for these further paintings was signed a few days later: he was to be paid 575 ducats for this second part. In 1502 the fresco cycle was certainly finished, although further payments to Signorelli are recorded as late as 1504.

In only three years, from 1499 to 1502, the decoration was planned and executed, with a speed and efficiency that is practically unique in the history of Italian art. As far as the subject matter is concerned, it is one of the most important subjects of Christian iconography. It is likely that for the ceiling frescoes (the groups of Apostles, Angels, Patriarchs, Doctors of the Church, Martyrs and Virgins) Signorelli simply completed the programme that had originally been devised by Fra Angelico. But the frescoes on the side walls, although the basic subject would have been planned in accordance with the Cathedral's administrators and theologians, are wholly the product of Signorelli's fertile imagination. The side walls are covered with seven large scenes. URL viewed 11/25/08: <<http://www.wga.hu/frames-e.html?html/s/signorel/index.html>>

<sup>91</sup> Spinello (Aretino) Spinello Aretino (Spinello di Luca Spinelli), Italian painter. He came from Arezzo (hence the name Aretino) and probably trained in Florence, perhaps under Agnolo Gaddi. He was the most prolific muralist of his time and undertook large fresco cycles all over Tuscany. His last series was the cycle devoted to the Sienese pope Alexander III in Siena Town Hall (1408-10). He also painted altarpieces. Spinello borrowed ideas freely from other painters, notably Giotto, but his style was sturdy and vigorous. Several fresco fragments by Spinello are in the National Gallery, London. His son Parri Spinelli (d. 1452) was his assistant. URL viewed 11/26/08: <<http://www.wga.hu/index1.html>>

<sup>92</sup> Strozzi (Bernardo) Strozzi was successful and prolific in both Genoa and Venice, painting portraits and allegorical and genre scenes (often of musicians as well as religious works). The sensuous richness of his style was influenced by Rubens (who worked in Genoa), but his work is highly distinctive, with an air of refinement and tenderness that

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recalls Van Dyck (who also worked in Genoa). The Ligurian school was molded through its contacts first with Rubens, which led to him using rich, thick colours applied with wide brushstrokes, and later with Van Dyck, whose refined elegance added its own influence. Strozzi's interpretation of these trends was highly original and combined with his thorough knowledge of other currents in art, from the Lombard school to the diffusion of Caravaggio's style. He produced a splendid series of frescos, altarpieces and paintings for private collectors in Genoa.

His paintings were an immediate success in Venice, partly because Palma the Younger had recently died and there was a lack of native painters. From then on, with two other 'foreigners', Feti and Lys, he kept alive the painterly tradition of the 16th century. Strozzi could be considered one of the most important painters in 17<sup>th</sup> century Venice. Apart from religious paintings, he was also much admired for the fleshy but lively portraits he painted. – URL viewed 11/26/08: <<http://www.wga.hu/frames-e.html?/bio/s/strozzi/biograph.html>>

<sup>93</sup> Tintoret – L'un des plus célèbres peintres maniéristes vénitiens. Le Tintoret, dont le nom de baptême était Jacopo Robusti, fut surnommé il Tintoretto (« le petit teinturier ») en référence à la profession de son père. Contrairement à la légende, il n'est pas prouvé qu'il ait été l'élève de Titien. Il est clair en revanche qu'une forte compétition anima les deux artistes. Elle se transforma même en rivalité lorsque le Tintoret rendit public *le Miracle de l'esclave* en 1548 (Gallerie dell'Accademia, Venise), qui, selon de multiples aspects, contredisait l'enseignement de Titien. Le Tintoret vécut et travailla exclusivement à Venise. Son œuvre, très abondante, fut produite pour les églises, les confréries et les notables de Venise, ainsi que pour l'État vénitien. » – URL viewed 11/13/08: « Tintoret, le » Encyclopédie Microsoft® Encarta® en ligne 2008 <<http://fr.ca.encarta.msn.com>> © 1997-2008 Microsoft Corporation. Tous droits réservés

<sup>94</sup> Torregiano (Pietro) Torrigiano was a Florentine sculptor, who, in youth, studied under Bertoldo di Giovanni and in a fight broke the nose of Michelangelo and for this has been hated by all Florentines ever since. He was in the Netherlands 1509-10. He worked in England 1511-18 on the Tombs of Lady Margaret Beaufort, Elisabeth of York and Henry VII in Westminster Abbey, the latter being his masterpiece. He introduced the pure Renaissance style into England. He went to Seville in 1522. There according to Vasari (who also hated him for breaking Michelangelo's nose), he fell into the hands of the Inquisition and starved himself to death from sheer spleen. – URL viewed 11/26/08: <<http://www.wga.hu/frames-e.html?/bio/s/strozzi/biograph.html>>

<sup>95</sup> Ucello (Paolo) URL viewed 11/26/08: <<http://www.wga.hu/frames-e.html?/bio/u/uccello/biograph.html>>

<sup>96</sup> Vasari (Giorgio) URL viewed 11/26/08: <<http://www.articlemyriad.com/36.htm>>

<sup>97</sup> Veneziano (Dominico) – URL viewed 11/26/08: <<http://www.wga.hu/index1.html>>

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<sup>98</sup> Véronèse (Paolo) – URL viewed 11/26/08: <<http://www.wga.hu/frames-e.html?bio/v/veronese/biograph.html>>

<sup>99</sup> Véronèse (Paolo) – URL viewed 11/26/08:  
<<http://www.aiwaz.net/panopticon/veronese-paolo/gc502>>

<sup>100</sup> Verrochio (Andrea del) – URL viewed 11/26/08: <<http://www.wga.hu/frames-e.html?bio/s/strozzi/biograph.html>>

<sup>101</sup> Vinci (Leonardo da) Renaissance man – URL viewed 11/26/08:  
<<http://www.mos.org/leonardo/bio.html>>

<sup>102</sup> Zucchero (Frederico) – URL viewed 11/26/08:  
<[http://www.gac.culture.gov.uk/search/Object.asp?object\\_key=29118](http://www.gac.culture.gov.uk/search/Object.asp?object_key=29118)>