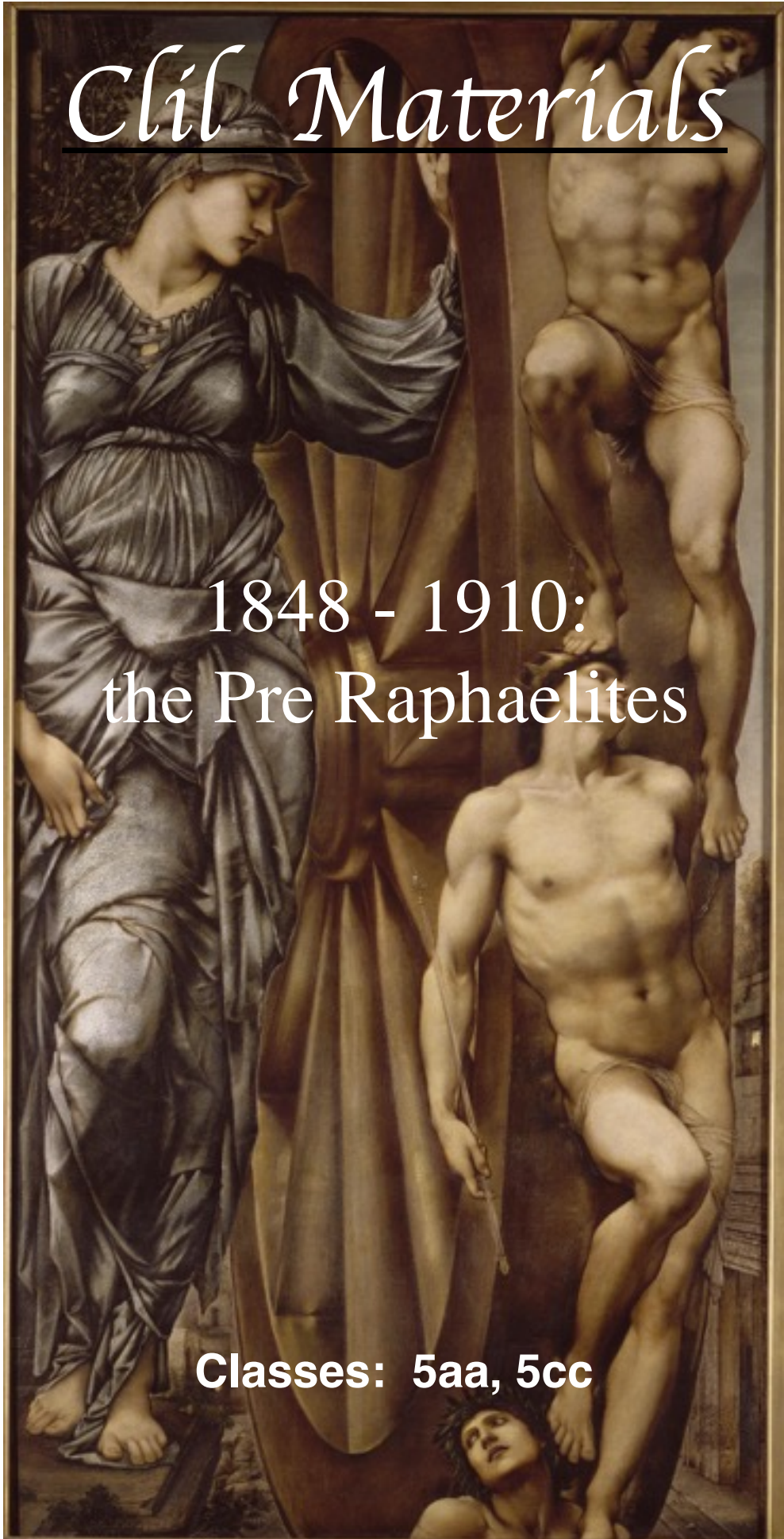


Clis Materials

1848 - 1910:
the Pre Raphaelites

Classes: 5aa, 5cc



Tools

SHORT ART HISTORY VOCABULARY (specific lexicon)

ARCHEOLOGY

Archeologia: *archeology*

a.C. e d.C.: *BC and AC* → ex.: the statue was realized in the first quarter of the 5th century BC

Mummia: *mummy*

Sarcofago: *sarcophagus*

Maschera funeraria: *funerary mask*

Riti funebri: *funeral rites*

Defunto: *deceased*

Larario: *domestic shrine*

Oggetti: *items*

Arti decorative: *decorative arts*

Acropoli: *acropolis*

Il reperto è giunto fino a noi in buono stato/intatto: *the item has come down to us in good conditions/intact*

PAINTING

Quadro: *painting*

Miniatura (manoscritto miniato): *illumination o miniature (illuminated manuscript)*

Arazzo: *tapestry*

Vetrata: *stained glass window*

Mosaico: *mosaic*

Disegno: *drawing*

Incisione: *engraving*

Artefatti: *artifacts*

Testimonianza artistica: *artistic statement*

Pezzo d'arte: *artpiece*

Pala d'altare: *altarpiece*

Capolavoro: *masterpiece*

Olio/tempera su tavola/tela: *oil/tempera on panel/canvas*

Acquerello: *water-colour*

Affresco: *fresco* [dipingere ad affresco: *to paint in fresco*] [plurale: *frescoes*]

Dipinto murale: *wall painting*

Encausto: *encaustic*

Matita: *pencil*

Pennello: *brush*

Pennellata (spessa, frammentata, filamentosa, precisa): *(thick, detached, long, precise) brushstroke*

Tavolozza: *palette*

Contorno: *outline*

Macchie di colore: *patches of colour*

Dettaglio caratteristico: *feature*

Disegno preparatorio: *underdrawing*

Prospettiva: *perspective*

Lacerto: *fragment*

Tracce (di colore): *traces (of paint)*

Composizione (accademica, classica, insolita, equilibrata, caratterizzata da forma geometriche):
(*academic, classical, unusual, well-balanced*) *composition (characterized by geometrical forms)*

Rappresentazione: *representation*

SCULPTURE

Scultura (di grandi dimensioni/a dimensioni naturali): *(large scale/life-size) sculpture*

Scultura a tutto tondo: *sculpture carved in the round*

Statua (equestre/votiva): *statue (equestrian/votive)*

Busto: *bust*

Rilevo (bassorilievo/altorilievo): *relief (bas-relief/high-relief)*

Marmo: *marble*

Bronzo: *bronze*

Legno: *wood*

Gesso: *plaster*

Pietra (levigata): *stone (dressed stone)*

Terracotta: *terracotta*

Sbozzare: *to rough-hew*

Croce: *cross*

ARCHITECTURE

Chiesa: *church*

Cappella: *chapel*

Battistero: *baptistery*

Chiostro: *cloister*

Palazzo: *palace*

Villa (villa di campagna): *villa (country house)*

Castello: *castle*

Rocca: *fortress*

Torre: *tower*

Frontone: *pediment*

Fregio: *frieze*

Metopa/e e triglifo/i: *metope(s) and triglyph(es)*

Voluta: *volute*

Stile dorico/ionico/corinzio: *doric/ionic/corinthian style*

Cupola: *dome*

Pennacchi: *pendentives*

Volta (a botte/a crociera): *vault (barrel o circular vault/ cross vault)*

Capriate (lignee): *trusses (wooden trusses)*

Trabeazione: *trabeation*

Architrave: *architrave*

Colonna: *column*

Scanalatura: *flute*

Capitello: *capital*

Pilastro: *pillar*

Lesena: *pilaster*
Finestre (bifora): *windows (windows with two lights)*
Guglia/Pinnacolo: *spire*
Facciata: *façade o front*

Camera da letto: *bedroom*
Salone: *hall*
Stanze: *rooms*
Soffitto: *roof*
Scala: *stair*

Lucernario: *rooflight*
Presbiterio: *presbytery*
Transetto: *transept*
Coro: *choir*
Abside: *apse o apsis*
Navate: *nave (per la navata centrale) o side aisle (per le navate laterali)*
Campate: *bay o span*

SUBJECTS

Faraone: *Pharaoh*
Divinità: *deities*
Dio e dea (olimpici): *(olympian) god and goddess*
Atena, Afrodite, Apollo, Dioniso, Zeus, Era, Artemide: *Athena, Aphrodite, Apollo, Dionysus, Zeus, Hera, Artemis*
Oltretomba: *afterlife*

Vergine in trono/in gloria col Bambino: *Virgin enthroned/in glory with Child*
Sacra Famiglia: *Holy Family*
Evangelisti: *Evangelists*
Profeti: *Prophets*
Maria Maddalena: *Mary Magdalene*
S. Giovanni Battista: *Saint John the Baptiste*
S. Giovanni Evangelista: *Saint John the Evangelist*
S. Sebastiano: *Saint Sebastian*

Natura morta: *still-life*

Paesaggio: *landscape*

Ritratto: *portrait*
Ritrattistica: *portraiture*

HISTORY OF ART PERIODS

Antichità: *antiquity*
Arte egizia: *ancient egyptian art*
Arte greca: *greek art*
Arte romana: *roman art*
Età medievale: *medieval age*
Età paleocristiana: *early christian age*
Età longobarda/carolingiana/ottoniana: *lombard/carolingian/othonian age*

Romanico: *romanesque*
Gotico: *gothic*
Gotico Internazionale: *international gothic*
Rinascimento: *renaissance*
Primo Rinascimento: *early renaissance*
Manierismo: *mannerism*
Naturalismo/Classicismo seicentesco: *sixteenth century naturalism/classicism*
Barocco: *baroque*
Rococò: *rococo*
Neoclassicismo: *neoclassicism*
Romanticismo: *romanticism*
Impressionismo: *impressionism*
Espressionismo: *expressionism*
Astrattismo: *abstractism*
Surrealismo: *surrealism*
Futurismo: *futurism*
Razionalismo: *rationalism*

PARTICULAR EXPRESSIONS

Comunemente chiamato/cosiddetto: *commonly referred to as*
La composizione si divide in 2 parti: *the composition is divided into two parts*
Sul primo piano / sull'ultimo piano / al centro della composizione: *on the foreground / on the background / at the centre of the composition*
Sulla sinistra / sulla destra dei personaggi principali: *on the left / on the right of the principle characters*

ABOUT MUSEUMS

Biglietto (intero/ridotto): *ticket (full ticket/reduced ticket)*
Catalogo: *catalogue*
Collezione: *collection*
Prestito permanente: *(the painting is on) permanent loan*
Mostra in corso: *ongoing exhibition*
Acquistare (un pezzo d'arte per la collezione museale): *to acquire (an art piece for the permanent collection)*
Esporre un'opera: *to display an artwork*
Orario di apertura: *opening hours*

Il museo ha due sedi: *the museum is based in two locations*
Il museo (non) è accessibile al pubblico: *the museum is (not) available to the public*
Pinacoteca: *picture gallery*
Entrata/Uscita: *entrance/exit*
Sale: *rooms*

Visita guidata: *guided tour*
Guida turistica: *tour guide*
Storico dell'arte/curatore/critico: *art historian, curator, art critic*
Servizi museali: *museum services / public facilities*
Materiali/attività didattici/che: *educational materials/activities*

Tutela / valorizzazione: *conservation / development*
Analisi: *scientific analyses*

Pulizia e restauro: *cleaning and restoration*

How to write an english label for an artwork

- artist/movement name
- work title
- date of realization (if approximative, write "around" and then the range of years)
- material / technique
- height, width, weight
- city where the artwork is stored
- name of the museum which preserves the art work

example: R. Magritte, *The Castle of the Pyrenees*, 1959, oil on canvas, 200x145 cm, Jerusalem, The Israel Museum

Texts

TEXT n. 1: *Rejecting nothing, selecting nothing and scorning nothing: the aim of art.*

Eight years ago, in the close of the first volume of *Modern Painters*, I ventured to give the following advice to the young artists of England: "They should go to nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thought but how best to penetrate her meaning; rejecting nothing, selecting nothing and scorning nothing." Advice which, whether bad or good, involved infinite labour and humiliation in the following it; and was therefore, for the most part, rejected. It has, however, at last been carried out, to the very letter, by a group of men who, for their reward, have been assailed with the most scurrilous abuse which I ever recollect seeing issue from the public press. I have, therefore, thought it due to them to contradict the directly false statements which have been made respecting their works; and to point out the kind of merit which, however deficient in some respects, those works possess beyond the possibility of dispute.

Denmark Hill, Aug. 1851

Preface from *Pre-raphaelitism* (1851) by John Ruskin

TEXT n. 2: *The Decorative Arts. Their Relation To Modern Life And Progress.*

I do not want art for a few, any more than education for a few, or freedom for a few. [...] That art will make our streets as beautiful as the woods, as elevating as the mountainsides: it will be a pleasure and a rest, and not a weight upon the spirits to come from the open country into a town; every man's house will be fair and decent, soothing to his mind and helpful to his work: all the works of man that we live amongst and handle will be in harmony with nature, will be reasonable and beautiful: yet all will be simple and inspiring, not childish or enervating; for as nothing of beauty and splendour that man's mind and hand may compass shall be wanted from our public buildings, so in no private dwelling will there be any signs of waste, pomp, or insolence, and every man will have his share of the best.

It is a dream, you may say, of what has never been and never will be: true, it has been, and therefore, since the world is alive and moving yet, my hope is the greater that it one day will be: true, it is a dream; but dreams have before now come about of things so good and necessary to us, that we scarcely think of them more than of the daylight: though once people had to live without them, without even the hope of them.

Anyhow, dream as it is, I pray you to pardon my setting it before you, for it lies at the bottom of all my work in the *Decorative Arts*, nor will it ever be out of my thoughts: and I am here with you tonight to ask you to help me in realising this dream, this hope.

From the address delivered before the Trades' Guild of Learning (1877) by W. Morris

TEXT n. 3: *the death of Ophelia*

LAERTES

Drown'd! O, where?

QUEEN GERTRUDE

There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come

Of crow-flowers, nettles, daisies, and long purples
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them:
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide;
And, mermaid-like, awhile they bore her up:
Which time she chanted snatches of old tunes;
As one incapable of her own distress,
Or like a creature native and indued
Unto that element: but long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

LAERTES

Alas, then, she is drown'd?

QUEEN GERTRUDE

Drown'd, drown'd.

From *Hamlet* by Shakespeare (act IV, scene VII)

TEXT n. 4: *Dante's dream by Rossetti*

'Then Love said : "Now shall all things be made clear :
Come and behold our lady where she lies."
These 'wilderings fantasies
Then carried me to see my lady dead.
Even as I there was led,
Her ladies with a veil were covering her
And with her was such very humbleness
That she appeared to say, I am at peace.'
Dante: ' *Vita Nuova*.'

The subject of the picture is drawn from the ' *Vita Nuova* ' of Dante, the autobiography of his earlier life. It embodies his dream on the day of the death of Beatrice Portinari; in which, after many portents and omens, he is led by Love himself to the bedside of his dead lady, and sees other ladies covering her with a veil as she lies in death. The scene is a chamber of dreams, where Beatrice is seen lying on a couch recessed in the wall, as if just fallen back in death. The winged and glowing figure of Love (the pilgrim Love of the *Vita Nuova* , wearing the scallop-shell on his shoulder,) leads by the hand Dante, who walks conscious but absorbed, as in sleep. In his other hand Love carries his arrow pointed at the dreamer's heart, and with it a branch of apple-blossom, which may figure forth the love here consummated in death, – a blossom plucked before the coming of fruit. As he reaches the bier, Love bends for a moment over Beatrice with the kiss which her lover has never given her; while the two dream-ladies hold the pall full of may bloom suspended for an instant before it covers her face for ever. These two green-clad women look fixedly on the dreamer as if they might not speak, with saddened but not hopeless eyes.

The chamber of dreams is strewn with poppies; and on either side of the recessed couch two open passages lead to staircases, one upward one downward.

In these staircases are seen flying two birds, of the same glowing hue as the figure of Love, – the emblems of his presence filling the house. In these openings, and above where the roof also lies open, bells are seen tolling for the dead; and beyond in the distance is the outer world of reality – the City of Florence, which, as Dante says, ‘sat solitary’ for his lady's death. Over all, the angels float up-wards, as in his dream, ‘having a little cloud in front of them;’ – a cloud to which is given some semblance of the beatified Beatrice.

D. G. R.

From the flysheet printing used for the first exhibition of the painting

TEXT n. 5: *Pandora (for a picture) – poem (sonnet) by D. G. Rossetti*

What of the end, Pandora? Was it thine,
The deed that set these fiery pinions free?
Ah! wherefore did the Olympian consistory
In its own likeness make thee half divine?
Was it that Juno's brow might stand a sign
For ever? and the mien of Pallas be
A deadly thing? and that all men might see
In Venus' eyes the gaze of Proserpine?

What of the end? These beat their wings at will,
10The ill-born things, the good things turned to ill, –
Powers of the impassioned hours prohibited.
Aye, clench the casket now! Whither they go
Thou mayst not dare to think: nor canst thou know
If Hope still pent there be alive or dead.

TEXT n. 6: *extract from O. Wilde's Salome english version (1896) – end of the tragedy – “The Climax” illustration by A. Beardsley*

SALOME

Ah ! thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well ! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth, Jokanaan. I said it ; did I not say it ? I said it. Ah ! I will kiss it now. . . . But, wherefore dost thou not look at me, Jokanaan ? Thine eyes that were so terrible, so full of rage and scorn, are shut now. Wherefore are they shut ? Open thine eyes ! Lift up thine eyelids, Jokanaan ! Wherefore dost thou not look at me ? Art thou afraid of me, Jokanaan, that thou wilt not look at me ? , . . And thy tongue, that was like a red snake darting poison, it moves no more, it says nothing now, Jokanaan, that scarlet viper that spat its venom upon me. It is strange, is it not ? How is it that the red viper stirs no longer ? . . . Thou wouldst have none of me, Jokanaan. Thou didst reject me. Thou didst speak evil words against me. Thou didst treat me as a harlot, as a wanton, me, Salome, daughter of Herodias, Princess of Judaea ! Well, Jokanaan, I still live, but thou, thou art dead, and thy head belongs to me. I can do with it what I will. I can throw it to the dogs and to the birds of the air. That which the dogs leave, the birds of the air shall devour. . . . Ah, Jokanaan, Jokanaan, thou wert the only man that I have loved. All other men are hateful to me. But thou, thou wert beautiful !

Thy body was a column of ivory set on a silver socle. It was a garden full of doves and of silver lilies. It was a tower of silver decked with shields of ivory. There was nothing in the world so white as thy body. There was nothing in the world so black as thy hair. In the whole world there was nothing so red as thy mouth. Thy voice was a censer that scattered strange perfumes, and when I looked on thee I heard a strange music. Ah ! wherefore didst thou not look at me, Jokanaan ? Behind thine hands and thy curses thou didst hide thy face. Thou didst put upon thine eyes the covering of him who would see his God. Well, thou hast seen thy God, Jokanaan, but me, me, thou didst never see. If thou hadst seen me thou wouldst have loved me. I, I saw thee, Jokanaan, and I loved thee. Oh, how I loved thee ! I love thee yet, Jokanaan. I love thee only. ... I am athirst for thy beauty ; I am hungry for thy body ; and neither wine nor fruits can appease my desire. What shall I do now, Jokanaan? Neither the floods nor the great waters can quench my passion. I was a princess, and thou didst scorn me. I was a virgin, and thou didst take my virginity from me. I was chaste, and thou didst fill my veins with fire. . . . Ah ! ah ! wherefore didst thou not look at me, Jokanaan? If thou hadst looked at me thou hadst loved me. Well I know that thou wouldst have loved me, and the mystery of love is greater than the mystery of death. Love only should one consider.

[Herod and Herodiad leave the scene]

Ah ! I have kissed thy mouth, Jokanaan, I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood ? . . . But perchance it is the taste of love. They say that love hath a bitter taste. . . . But what of that? what of that? I have kissed thy mouth, Jokanaan, I have kissed thy mouth.

TEXT n. 7: extract from O. Wilde's *Salome* english version (1896) - beginning of the tragedy - "The Peacock Skirt" illustration by A. Beardsley

THE YOUNG SYRIAN

How beautiful is the Princess Salome" tonight !

THE PAGE OF HERODIAS

You are always looking at her. You look at her too much. It is dangerous to look at people in such fashion. Something terrible may happen.

THE YOUNG SYRIAN

She is very beautiful tonight.

FIRST SOLDIER

The Tetrarch has a sombre look.

SECOND SOLDIER

Yes; he has a sombre look.

FIRST SOLDIER

He is looking at something.

SECOND SOLDIER

He is looking at some one.

FIRST SOLDIER

At whom is he looking ?

SECOND SOLDIER

I cannot tell.

THE YOUNG SYRIAN

How pale the Princess is! Never have I seen her so pale. She is like the shadow of a white rose in a mirror of silver.

THE PAGE OF HERODIAS

You must not look at her. You look too much at her.