

An ornate, golden, Baroque-style frame with intricate scrollwork and carvings, surrounding the central text area.

MINISTERO DEI BENI CULTURALI E DELLE ATTIVITA' CULTURALI  
GALLERIE DEGLI UFFIZI  
DIPARTIMENTO SCUOLA E GIOVANI

# Court Portrait *My Portrait!*

It's time for English  
at the Galleria Palatina in Palazzo Pitti

TEACHER'S WORKSHEETS

di Jennifer Celani e  
Anna Floridia

Edizione aggiornata 2018



IL DIPARTIMENTO SCUOLA E GIOVANI  
DELLE GALLERIE DEGLI UFFIZI  
AUTORIZZA L'USO  
DELLE PRESENTI SCHEDE  
PER FINALITA' ESCLUSIVAMENTE  
DIDATTICHE ALL'INTERNO DELL'ISTITUTO  
SCOLASTICO E PER  
LE ATTIVITA' CONCORDATE  
CON IL DIPARTIMENTO

Note for teachers:

The activity entitled "Court Portrait-My Portrait!" is based on an original idea of the former *Sezione Didattica del Polo Museale Fiorentino* (now *Dipartimento Scuola e Giovani delle Gallerie degli Uffizi*) intended for young ESL speakers of primary and secondary levels.

The Education Department have devised three units with a series of worksheets for "Court Portrait-My Portrait!". Each unit corresponds to a different level of difficulty. **Unit 1 and Unit 2 focus on some portraits of the Uffizi Gallery, while in Unit 3 herewith you will work on some portraits of the Galleria Palatina in Palazzo Pitti .**

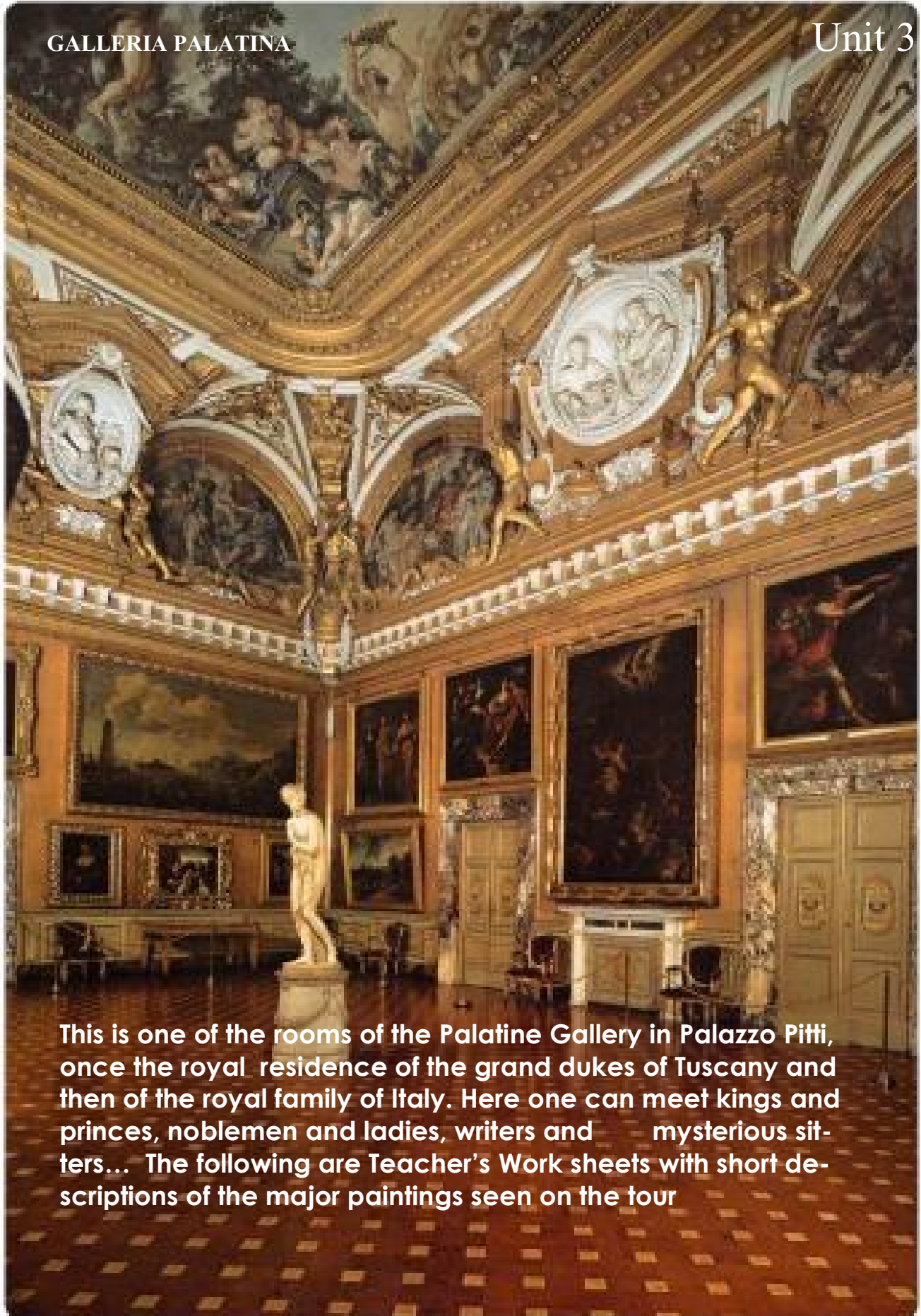
**Unit 1 was intended to introduce pupils to the reading of a portrait painting in English, enriched with new vocabulary. Units 2 and 3 reach more deeply into the language structures and historical notions and have slightly more difficult activities.**

Each of the work sheets contains pictures of the portraits selected, a short description of the painting and a few activities to check understanding and use of new words.

Teachers are encouraged to use the Preparatory Activities before approaching the three Units . As for vocabulary, allow students to freely use the "flash cards", which are also provided. They come in colour: red for nouns, green for verbs, pink for adjectives, yellow for prepositions and adverbs and, finally, blue for personal pronouns.

Enjoy!

Jennifer Celani



This is one of the rooms of the Palatine Gallery in Palazzo Pitti, once the royal residence of the grand dukes of Tuscany and then of the royal family of Italy. Here one can meet kings and princes, noblemen and ladies, writers and mysterious sitters... The following are Teacher's Work sheets with short descriptions of the major paintings seen on the tour



# *Teacher's Worksheets*



Raffaello Sanzio, *Portrait of Pope Leo X and two cardinals*

This painting (1517), once in the Uffizi and now in the Galleria Palatina, is at the moment under restoration.

It's an interesting example of group portrait.

This is a famous portrait of Pope Leo X of the Medici family. He's sitting in a chair covered with velvet. His clothes are rich and heavy: red is all over!

He's reading a book full of beautiful illustrations with a lens. There is also a little bell to use when he needs something. The other two men in this picture are cardinals and relatives of the Pope. When you see this portrait in the museum, look for a little window in the background.

You can introduce the students to the portraits of the Galleria Palatina through a very simple activity.

**Complete the sentences with the words below (be careful: some are not useful!)**

Leo X is a \_\_\_\_\_ of the Medici \_\_\_\_\_.

His clothes and chair are \_\_\_\_\_. He needs a \_\_\_\_\_ to read the book on the table. When he needs something, he rings his \_\_\_\_\_. Behind Leo there are two \_\_\_\_\_. If you look closely at the painting, you can find a little \_\_\_\_\_. This group portrait is \_\_\_\_\_ the famous artist, \_\_\_\_\_

**box      bell      pope      window      Raffaello**

**family      cardinals      red**

**Tiziano      friends      green**

**lens      Leonardo      by**



Tiziano, *Philip II of Spain*

This portrait was painted around 1550, when the king of Spain was travelling through Italy. He is 23 years old here and is proudly wearing his royal outfit and the medal of the Order of the Golden Fleece (Ordine del Toson d'Oro). This Collar Order was the most prestigious in Europe and had been founded in 1430 by the Duke of Burgundy, Philip the Good. In 1560, this painting was given to Cosimo I by the artist himself, as a gift. The king is shown standing, slightly at an angle, holding a pair of gloves in one hand, while the other grips the handle of a dagger. The white of his shoes and stockings contrast with the gold brocade of his trunk-hose and the fur-lined, embroidered black cape.





Justus Suttermans, *Valdemar Christian of Denmark*

Valdemar Christian, heir to the throne of Denmark, was only 17 years old when this portrait was painted by court artist Justus Suttermans, while the prince was travelling through Florence in 1638 and was a guest of the Medici grand duke. Unfortunately, Christian never became king, as he died in war in 1656. Look at the sash across his armour with the colours of Denmark, blue and white. His hair is flowing and shoulder-length, his lips are round and rosy. There's a look of innocence in his glance that stands out against the sparkling armour of a proud warrior he is wearing. In those days, wide collars trimmed with bobbin lace, like the one depicted here, were very much in vogue.



Raffaello Sanzio, *Portrait of Julius II*

*The portrait of Pope Julius II* is an oil painting of 1511–12 by the Italian High Renaissance painter Raphael.

The portrait of Pope Julius II was unusual for its time and would carry a long influence on papal portraiture. Giorgio Vasari, writing long after Julius' death, said that "it was so lifelike and true it frightened everyone who saw it, as if it were the living man himself". Previous Papal portraits showed them frontally, or kneeling in profile. It was also "exceptional" at this period to show the sitter so evidently in a particular mood – here lost in thought. The intimacy of this image was unprecedented in Papal portraiture, but became the model followed by many future painters, including Sebastiano del Piombo and Diego Velázquez.

The painting can be dated to between June 1511 and March 1512, when Julius let his beard grow as a sign of mourning for the loss in war of the city of Bologna.

The painting exists in many versions and copies, and for many years, the Florentine version of the painting was believed to be the original or prime version, but in 1970 opinion shifted.

The original is currently believed to be the version owned by the National Gallery, London. In fact in x-ray photographs of the National Gallery version revealed that the background of the painting behind the chair had been entirely repainted, concealing an inventory number from the Borghese collection.

In 1970 the results of the research were published asserting that Raphael's original had been rediscovered, an attribution that is now generally accepted.



Peter Paul Rubens, *Four Philosophers*

This group shows four portraits: the artist himself is standing to the left; next to him, sitting, is his brother Philip; the man with the fur and a beard is their teacher, Justus Lipsius, and the man in profile is a scholar we do not know. All four men were friends and shared the same interests in philosophy and literature. We can see many objects and a dog: these are symbols. The animal stands for faithfulness, while, of the four tulips, two are closed to mean the two living friends, while two are withered to mean the two dead friends. The marble bust shows the the Roman thinker Seneca, placed over the head of Lipsius, as he is about to comment perhaps on one of his great writings. The table is covered with a rich Oriental rug, as was the fashion in the Flanders of the 17th century. The landscape in the background is a sunset, a reference to the melancholic atmosphere of the scene.





*Tiberio Titi, Cardinal Leopoldo de' Medici as a baby*

This little child will become a cardinal! He's Leopoldo, the eighth child of grand duke Cosimo II de' Medici and Maria Maddalena of Austria. When he grew up, he also became one of the most famous collectors of the artworks we can admire today, for he loved beautiful things very much. This portrait shows Leopoldo the day he was born: November 6th, 1617 (this is written on the back of the painting). His parents were obviously very proud for, as we can see, he was a very healthy child. Everything shows he was a little prince: the soft pillow and the velvet bed cover that match the ornate, gold-embroidered blanket. All the elaborate elegance of his status seems to disappear when we admire the little chubby feet that stick out from under his blanket, just like any cute baby!

Raffaello Sanzio, *La Velata*

For many years scholars thought this beautiful woman was Raffaello's mistress; actually, the fact that she's wearing a white veil over her head, indicates that she's a married woman. So, this is probably the portrait of the wife of a nobleman from Rome, where it was painted around 1515, or even the 'secret' wife of the painter. We shall never know who she really is. Raffaello was the greatest of all painters: look at the way in which he shows us the lady's silk sleeve and her shirt! They are all in tones of white and golden yellow: it stands out threedimensionally on the canvas. Just to convey naturalness to the sitter, Raffaello painted a tiny strand of hair, slipping from under her veil: the little hairpin with a pearl pendant could not hold in all her lovely locks!



Tiziano, *Portrait of a Man with Gray Eyes*

We really do not know who the handsome sitter is: some people say it could be the Duke of Norfolk; so, often this painting is called "Portrait of an English Gentleman". This man in black is also known as "The Man with Grey Eyes" and is mysterious also because his glance is icy. Notice the shadow on the wall and the skin of his hand: Tiziano loved to paint things the way they were in reality. The dominant colour of this painting is black, a very fashionable dye in the 16th century: it was hard to obtain and therefore used for expensive clothing. The contrast with the man's fair complexion and the stark beige background, rivet's our glance to the canvas.





Frans Pourbus, *Portrait of Maria de' Medici*

Maria de' Medici (26 April 1575 – 3 July 1642) was Queen of France as the second wife of King Henry IV of France, of the House of Bourbon. She was a member of the wealthy and powerful House of Medici. She was born at the Palazzo Pitti of Florence, the sixth daughter of Francesco I de' Medici, Grand Duke of Tuscany, and Archduchess Joanna of Austria. Maria was one of seven children, but only she and her sister Eleonora survived to adulthood.

Following the assassination of her husband in 1610, which occurred the day after her coronation, she acted as regent for her son, King Louis XIII of France, until 1617, when he came of age. She was noted for her ceaseless political intrigues at the French court and extensive artistic patronage. It was well known that Henry of Navarre (her husband) was not wealthy. She brought her own fortune from Florence to finance various construction projects in France. The construction and furnishing of the Palais du Luxembourg, which she referred to as her "Palais Médicis", formed her major artistic project during her regency. Her court painter was Peter Paul Rubens.



This portrait of Maria by Frans Pourbus the Younger (1611), shows her with regular features and a high forehead. Her wavy hair was light brown and she had honey-brown eyes and fair skin. Maria loved wearing jewelled dresses and the peculiar cloak collar and high ruff, which seem to frame her face.

As regards her dress, we can see golden lilies embroidered on blue velvet.

The *fleur-de-lis* or *fleur-de-lys* is a stylized lily that is used as a decorative design or motif, and many of the Catholic saints of France, particularly St. Joseph, are depicted with a lily. Since France is a historically Catholic nation, the fleur-de-lis became at the same time a religious, political, dynastic, artistic, emblematic, and symbolic motif, especially in French heraldry: a blue shield with a scattering of small golden fleurs-de-lis.

While the fleur-de-lis has appeared on countless European coats of arms and flags over the centuries, it is particularly associated with the French monarchy and it remains an enduring symbol of France, although it has never been adopted officially by any of the French republics. In Italy, the fleur de lis, called *giglio*, is mainly known from the crest of the city of Florence. In the Florentine fleurs-de-lis, the stamens are always posed between the petals. Originally silver or white on red background, the emblem became the standard of the imperial party in Florence (the *Ghibellini*). When the *Guelfi* came into power in 1251 the lily became red on white background, which is the current symbol of the city.



Raffaello Sanzio, *Portrait of Tommaso "Fedra" Inghirami*

Tommaso Inghirami loved literature, was an actor and worked as the librarian for Pope Leo X in the Vatican Library. His nickname "Fedra" came from his favourite play by the Latin writer Seneca. The artist was very careful in showing Tommaso as he was in real life in the year 1510: look at his eyes, the shaved beard, and his small, roundish hands. What do you think Tommaso is looking at? We presume he is simply looking up, as in a pause for inspiration, as this tilt of his head accompanies the gesture of his hand over a blank sheet of paper. Raffaello, a careful portraitist, wanted to stress the intellectual ability of his friend and his skill with writing.



Tiziano, *Pietro l'Aretino*

Pietro Aretino was a writer and a very strong opinion leader. His glance and pose reflect his personality. Pietro was so proud of this portrait by the great Venetian painter, Tiziano, that he sent it as a gift to the Grand Duke Cosimo I around 1546, asking him whether he liked it or not—what a show-off! In fact, the Grand Duke never replied. Describe Pietro Aretino's clothes and expression. What fabric is his cloak made of?

His red cloak is made of two types of fabric: satin silk and rich velvet.





Justus Suttermans, *Portrait of Vittoria della Rovere and Cosimo III as Holy Family*

This portrait of Vittoria della Rovere and Cosimo III as Holy Family is an allegorical portrait of the Grand-Ducal family.

Vittoria della Rovere used to like allegorical portraits of her family, where she is portrayed in many various ways and embodies different sacred characters (see *Vittoria della Rovere, as St. Orsola*) or virtues, with a clear aim of self-praise and vainglory.

In this allegorical portrait by Justus Suttermans (1645) we can recognize the Court tutor in the guise of St. Joseph, the Grand Duchess Vittoria in the guise of Virgin Mary and her son, the Grand Duch Cosimo III, in the guise of Baby Jesus learning to read.

In this painting Vittoria della Rovere who embodies Virgin Mary is wearing very plain clothes, without jewels, lace or embroidery. Cosimo III as Baby Jesus is portrayed with unadorned garments, too.



In fact, we know from letters in the Archivio di Stato di Firenze dating from 1664-1665 (such as the grand duchess's correspondence with her French agents and relating to Vittoria's importation of French luxury goods, which included textiles and lace products), that she used to order matching lace collars and cuffs and lace underskirts; lace bonnets and handkerchiefs; embroidered suede gloves decorated with taffetà; detachable sleeves in the finest holland; and silk, taffetà and lace dresses directly from Paris and Lyon. These dresses came with all their accessories as worn by the grand Princesses and Queens and were in the latest style and in the most up-to-date fashion as seen at the French court. Vittoria sought these ultrafashionable items not only for herself, but also as gifts for her son Cosimo III.

# *Class Activities*

## Talk about a portrait

Looking at the reproduction of a portrait, use as many of the following **simple and compound prepositions** in sentences beginning with “There’s a” and “There are” to describe what you see:

**above**

**in front of**

**on the right/left of**

**next to**

**In the middle of**

**behind**

**on top of**

**in the left/right upper/lower corner**

**between two**

**under**

**Use the present continuous to describe the action the sitter(s) is(are) doing.** What can you see?

“I can see four men and they look like they’re speaking”

“There’s a woman and she’s holding a book”

**There are different uses of the verb “look”.** Practice using them in the questions below:

**Look + adjective**

**Look like + subjunctive clause**

**Look as if + continuous clause**

Where is the sitter?

What does the place look like—a room, the inside of a cathedral, a garden?

How does the sitter look?

Describe his/her feelings (cheerful, friendly, serious, angry, unhappy, amazed, worried).

What is he/she thinking or talking about?  
(Use **maybe, probably, perhaps, might, I think...**)

What is the sitter wearing?

Is there any indication of the weather or the time of day or year?

Is there any interesting detail you have noticed? Try to describe it in reference to the whole scene in the painting.

What do you think will happen to the sitter/s in the painting?

- **use the present tense if it's a future event which is simply a fact;**
- **use the present continuous if it's something that has been decided before now;**
- **use going + infinitive if there's an intention before now;**
- **use the future if there's an intention starting from now.**

Give your impression about the painting.

Explain why you like or don't like it  
(Use **really like, love, don't like ...very much, it appears to me to be, can't stand...**).

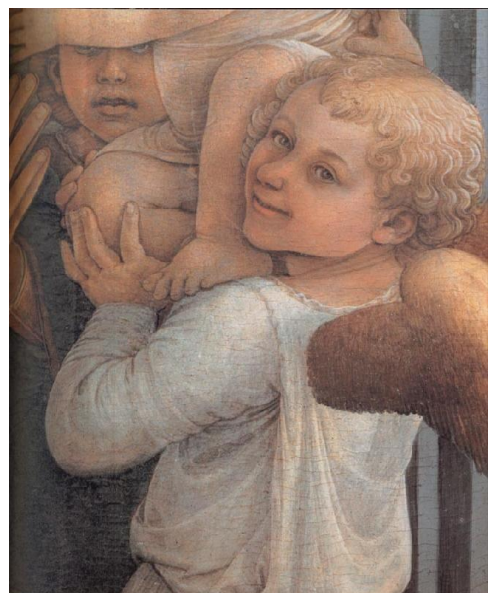
**LET'S REVIEW! When you look at a painting, you will often use the verb “to look”. Practice using its different meanings :**

Elisabeth Vigée-Le Brun, *Autoritratto*, 1790 c. , Galleria delle Statue e delle Pitture



**“She looks happy, while she’s painting. She is looking at you!”**

Filippo Lippi, *Madonna col Bambino e angeli*, 1465, Galleria delle Statue e delle Pitture



**“He looks very sweet!”**



# Fabrics in Florence

“Fabric”: our clothes are made of many types of fabric, like cotton, wool, nylon and polyester. In the Florentine portraits, you can see different types of fabric, especially the very expensive , like...

***brocade,***



***satin silk and...***



***rich velvet!***



You will also see linen and wool, lace and lots of embroidery, sometimes in gold thread!

***Fine linen***



...and heavy **red wool cloth**



Lots of ***lace!***



***embroidery***



sometimes in ***gold thread!***





An ornate, gilded frame with intricate scrollwork and floral motifs, set against a deep red background. The frame is rectangular with elaborate, symmetrical designs on all four sides.

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The Education Department have devised three units with a series of worksheets for "Court Portrait-My Portrait!". Each unit corresponds to a different level of difficulty. **Unit 1 and Unit 2 focus on some portraits of the Uffizi Gallery, while in Unit 3 herewith you will work on some portraits of the Galleria Palatina in Palazzo Pitti .**

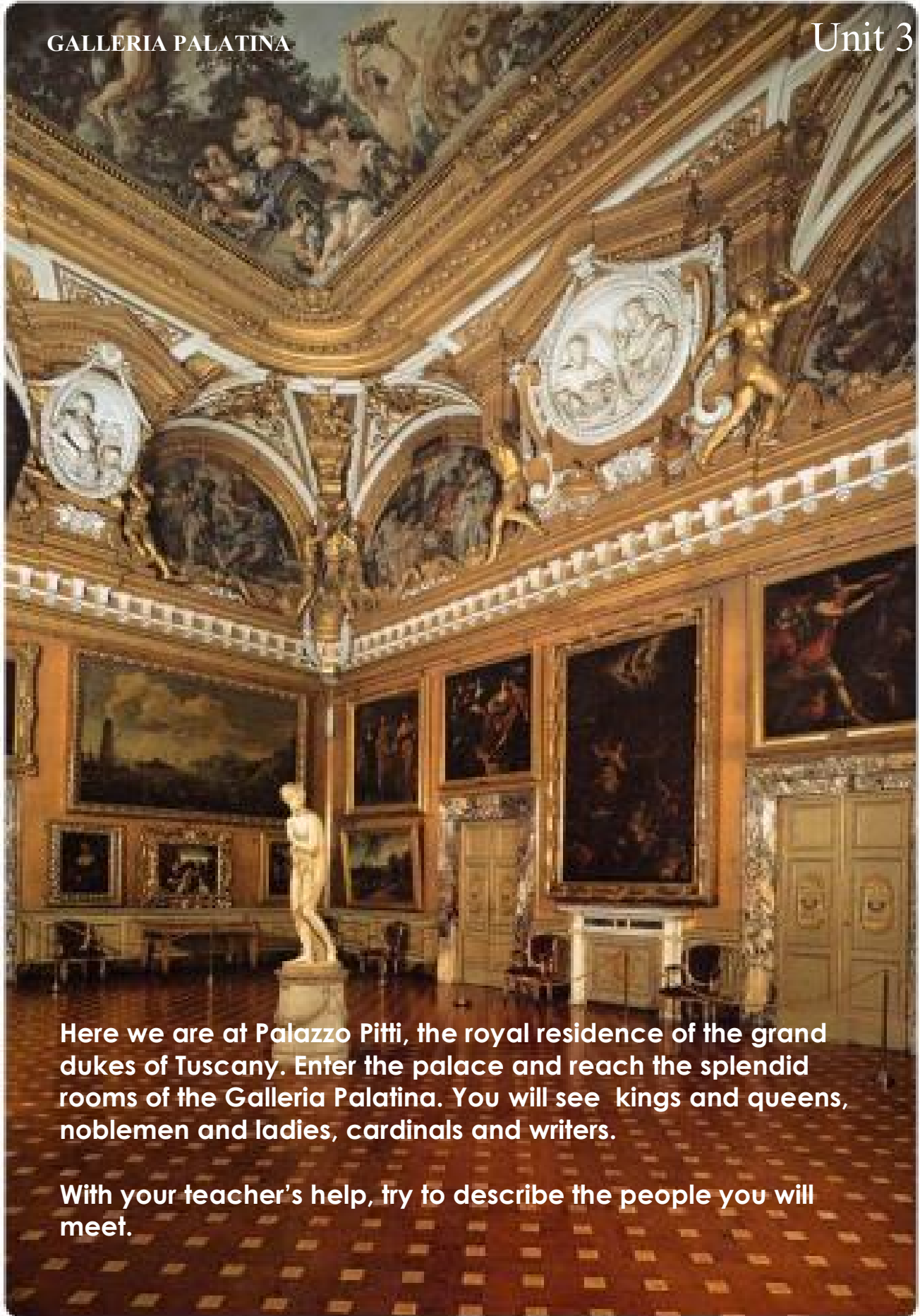
**Unit 1 was intended to introduce pupils to the reading of a portrait painting in English, enriched with new vocabulary. Units 2 and 3 reach more deeply into the language structures and historical notions and have slightly more difficult activities.**

Each of the work sheets contains pictures of the portraits selected, a short description of the painting and a few activities to check understanding and use of new words.

Teachers are encouraged to use the Preparatory Activities before approaching the three Units . As for vocabulary, allow students to freely use the "flash cards", which are also provided. They come in colour: red for nouns, green for verbs, pink for adjectives, yellow for prepositions and adverbs and, finally, blue for personal pronouns.

Enjoy!

Jennifer Celani



Here we are at Palazzo Pitti, the royal residence of the grand dukes of Tuscany. Enter the palace and reach the splendid rooms of the Galleria Palatina. You will see kings and queens, noblemen and ladies, cardinals and writers.

With your teacher's help, try to describe the people you will meet.



Raffaello Sanzio, *Portrait of Pope Leo X and two cardinals*

This painting, once in the Uffizi and now in the Galleria Palatina, is at the moment under restoration. This is a famous portrait of Pope Leo X of the Medici family. He's sitting in a chair covered with velvet. His clothes are rich and heavy: red is all over! He's reading a book full of beautiful illustrations with a lens. There is also a little bell to use when he needs something. The other two men in this picture are cardinals and relatives of the Pope. When you see this portrait in the museum, look for a little window....How clever the artist is!

**FOR A START...A VERY SIMPLE ACTIVITY!**

**Complete the sentences with the words below (be careful: some are not useful!)**

Leo X is a \_\_\_\_\_ of the Medici \_\_\_\_\_.

His clothes and chair are \_\_\_\_\_. He needs a \_\_\_\_\_ to read the book on the table. When he needs something, he rings his \_\_\_\_\_. Behind Leo there are two \_\_\_\_\_. If you look closely at the painting, you can find a little \_\_\_\_\_.

This group portrait is \_\_\_\_\_ the famous artist,

\_\_\_\_\_

**box      bell      pope      window      Raffaello**

**family      cardinals      red**

**Tiziano      friends      green**

**lens      Leonardo      by**





Tiziano, *Philip II of Spain*

This portrait was painted around 1550, when the king of Spain was travelling through Italy. He is 23 years old here and is proudly wearing his royal outfit and the medal of the Order of the Golden Fleece (*Ordine del Toson d'Oro*). This Collar Order was the most prestigious in Europe and had been founded in 1430 by the Duke of Burgundy, Philip the Good. In 1560, this painting was given to Grand Duke Cosimo I by the artist himself, as a gift.

Now, try to describe King Philip with the help of your “flash-cards”:

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Justus Suttermans, *Valdemar Christian of Denmark*

Valdemar Christian, heir to the throne of Denmark, was only 17 years old when this portrait was painted by court artist Justus Suttermans, while the prince was travelling through Florence in 1638 and was a guest of the Medici Grand Duke.

Unfortunately, Christian never became king, as he died in war in 1656.

Look at the sash across his armour with the colours of Denmark, blue and white. Now, describe his looks and his clothes:

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Raffaello Sanzio, *Portrait of Julius II*

*The portrait of Pope Julius II* is an oil painting of 1511–12 by the Italian High Renaissance painter Raphael.

The portrait of Pope Julius II was unusual for its time and would carry a long influence on papal portraiture. Giorgio Vasari, writing long after Julius' death, said that "it was so lifelike and true it frightened everyone who saw it, as if it were the living man himself". Previous Papal portraits showed them frontally, or kneeling in profile. It was also "exceptional" at this period to show the sitter so evidently in a particular mood – here lost in thought. The intimacy of this image was unprecedented in Papal portraiture, but became the model followed by many future painters, including Sebastiano del Piombo and Diego Velázquez.

The painting can be dated to between June 1511 and March 1512, when Julius let his beard grow as a sign of mourning for the loss in war of the city of Bologna.

How does Pope Julius II look to you? What else can you say about this portrait?

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Peter Paul Rubens, *Four Philosophers*

This group shows four portraits: the artist himself is standing to the left; next to him, sitting, is his brother Philip; the man with the fur and a beard is their teacher, Justus Lipsius, and the man in profile is a scholar we do not know. All four men were friends and shared the same interests in philosophy and literature. You can see many objects and a nice dog: these are symbols. For example, of the four tulips, two are closed to mean the two living friends, while two are withered to mean the two dead friends.

With the help of your teacher, try to guess the meaning of the other symbols and describe the painting:\_\_\_\_\_

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Tiberio Tiiti, *Cardinal Leopoldo de' Medici as a baby*

Leopoldo was the eighth child of Grand Duke Cosimo II and Maria Maddalena of Austria. When he grew up, he became cardinal; he also became one of the most famous collectors of the Medici artworks we can admire today, for he loved beautiful things very much.

This portrait shows Leopoldo the day he was born: 6 November 1617 (this is written on the painting). His parents were very proud because, as you can see, he was a healthy, lovely baby!

Everything shows he was a little prince: the soft pillow and the velvet bed cover.

Now describe the lovely blanket and the way he looks to you:

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Raffaello Sanzio, *La Velata*

For many years people thought this beautiful woman was Raffaello's girlfriend; actually, the fact that she's wearing a white veil over her head, indicates that she's a married woman. So, this is probably the portrait of the wife of a nobleman from Rome, where it was painted around 1515. But we don't know who she really is.

Raffaello was the greatest of all painters: look at the care in showing the lady's silk sleeve and her shirt. They are all in tones of white and golden yellow. Find the detail you like the best and say why:

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Tiziano, *Portrait of a Man with Gray Eyes*

We really do not know who the handsome sitter is: some people say it could be the Duke of Norfolk; so often this is called "Portrait of an English Gentleman". This man in black is known as "The Man with Grey Eyes" and is mysterious also because his glance is icy. Notice the shadow on the wall and the skin of his hand: Tiziano loved to paint things the way they were in reality.

What do you know about this man from this portrait? Look very carefully...

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Frans Pourbus, *Portrait of Maria de' Medici*

Maria de' Medici (26 April 1575 – 3 July 1642) was Queen of France as the second wife of King Henry IV of France, of the House of Bourbon. She was a member of the wealthy and powerful House of Medici. She was born at the Palazzo Pitti of Florence, the sixth daughter of Francesco I de' Medici, Grand Duke of Tuscany, and Archduchess Joanna of Austria. Maria was one of seven children, but only she and her sister Eleonora survived to adulthood.

This portrait of Maria by Frans Pourbus the Younger (1611), shows her with regular features and a high forehead. Her wavy hair was light brown and she had honey-brown eyes and fair skin. Maria loved wearing jewelled dresses and the peculiar cloak collar and high ruff, which seem to frame her face.

In their portraits, wealthy women and girls are usually shown with elaborate hairstyles and wearing beautiful jewels. How does Maria look to you? What else can you say about this portrait? What peculiar symbols can you see embroidered on her dress?

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Raffaello, *Portrait of Tommaso "Fedra" Inghirami*

Tommaso Inghirami loved literature, was an actor and worked as the librarian for Pope Leo X in the Vatican Library.

His nickname "Fedra" came from his favourite play by the Latin writer Seneca. The artist was very careful in showing Tommaso as he was in real life in the year 1510: look at his eyes, the shaved beard, and his small, roundish hands. What do you think Tommaso is looking at?

Describe what he is doing:

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Tiziano, *Pietro l'Aretino*

Pietro Aretino was a writer and a very strong opinion leader. His glance and pose reflect his personality. Pietro was so proud of this portrait by the great Venetian painter, Tiziano, that he sent it as a gift to the Grand Duke Cosimo I around 1546, asking him whether he liked it or not—what a show-off! In fact, the Grand Duke never replied.

Describe Pietro Aretino's clothes and expression. What fabric is his cloak made of?

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Justus Suttermans, *Portrait of Vittoria della Rovere and Cosimo III as Holy Family*

This portrait of Vittoria della Rovere and Cosimo III as Holy Family is an allegorical portrait of the Grand-Ducal family.

Vittoria della Rovere used to like allegorical portraits of her family, where she is portrayed in many various ways and embodies different sacred characters (see *Vittoria della Rovere, as St. Orsola*) or virtues, with a clear aim of self-praise and vainglory.

In this allegorical portrait by Justus Suttermans (1645) we can recognize the Court tutor in the guise of St. Joseph, the Grand Duchess Vittoria in the guise of Virgin Mary and her son, the Grand Duch Cosimo III, in the guise of Baby Jesus learning to read.

In this painting Vittoria della Rovere who embodies Virgin Mary is wearing very plain clothes, without jewels, lace or embroidery.

Cosimo III as Baby Jesus is portrayed with unadorned garments, too. What else can you say about this portrait?

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# A GRAMMAR RULE

People look different in their portraits. Match the word with the face on the next page and practice making those expressions in the classroom.

Then, practice using the the verb *to look*:

He **looks** very happy!



What's that?  
It **looks like** a cat...



He **looks** very proud.  
He **looks like** an emperor.  
He is **looking at** you!





# Florentine Fabrics

*Fabric:* our clothes are made of many types of fabric, like cotton, wool, nylon and polyester.

In the Florentine portraits, you can see different types of fabric; for example...



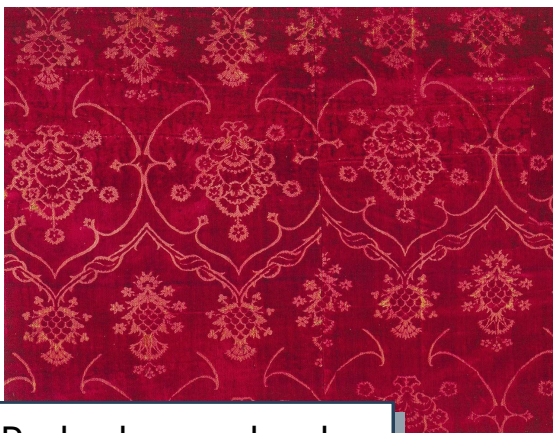
Brocade,



silk and...



...lots of lace!



But also velvet...



...and embroidery.



Women and girls also have lots of beautiful jewels in their hair and over their clothes, as in this portrait by Antonio del Pollaiuolo dated around 1475. Try to describe what you can see, by using the words on your cards...



# Artwork Glossary

ENGLISH TERM	ITALIAN TERM	CONTEXT OR DEFINITION
<b>Anger</b>	rabbia	There's anger in her gesture
<b>Appearance</b>	aspetto	The general appearance is one of serenity
<b>Armor (Armour, British variant)</b>	armatura	The duke is in his best armor
<b>Attribute</b>	attributo	Attributes help to recognize saints
<b>Background</b>	sfondo	The background is dark in this painting
<b>Baroque</b>	Barocco	The Baroque style
<b>Beautiful</b>	bella	A beautiful woman
<b>Beard</b>	barba	Men wore beards long at times
<b>Blank</b>	neutra	Some portraits have blank expressions
<b>Body</b>	corpo	A nude body
<b>Bodice</b>	busto	Bodices were in velvet and embroidered
<b>Brocade</b>	brocato	A very rich fabric
<b>Brow</b>	fronte	Wide brows were considered elegant
<b>Brushstroke</b>	pennellata	You cannot see the brushstrokes!
<b>Calm</b>	calmo/a	A serene, calm face
<b>Character</b>	carattere	Character can emerge in a portrait
<b>Cheekbones</b>	zigomi	High cheekbones
<b>Cheeks</b>	gote	Rosy cheeks on a young girl's face
<b>Chin</b>	mento	She has a pointed chin
<b>Chubby</b>	cicciottello	A chubby-cheeked baby!
<b>Clothes</b>	vestiti	Clothes indicated social status
<b>Clothing</b>	vestiario	Clothing was an important item
<b>Coat</b>	soprabito	Rich men wore long coats
<b>Collar</b>	colletto	Lace collars were common
<b>Complexion</b>	incarnato	Skin complexions were always fair
<b>Doublet</b>	giubbone	Men wore tight doublets in the 1500s
<b>Drapery</b>	drappeggio	The rich folds in drapery
<b>Earrings</b>	orecchini	Earrings often appear in portraits
<b>Embroidery</b>	ricami	Embroidery was popular in Florence
<b>Emotion</b>	emozione	Emotions are conveyed by gestures
<b>Expression</b>	espressione	Expressions are not always evident
<b>Expressive</b>	espressivo	What an expressive face!
<b>Eyebrows</b>	ciglia	Motions of eyebrows indicate emotions
<b>Fabric</b>	stoffa	Specific fabrics can be identified
<b>Face</b>	volto	Faces will always attract us
<b>Facial</b>	facciale	Use of facial stereotypes
<b>Fashionable</b>	alla moda	These are fashionable shoes
<b>Features</b>	elementi del volto	Her features are detailed
<b>Folds</b>	pieghe	Mastering folds in painting was difficult
<b>Folded</b>	ripiegato/i	Folded hands ( <i>mani giunte</i> )
<b>Foreground</b>	In primo piano	There's a bowl of fruit in the foreground



<b>Fringes</b>	frange	Fringes were added to clothing
<b>Frown</b>	aggrottare le sopracciglia	"He looks like he's frowning at me!"
<b>Fur</b>	pelliccia	Raphael mastered the treatment of fur
<b>Garment</b>	capi d'abbigliamento	Rich garments are found in portraiture
<b>Gesture</b>	gesto	Gestures are often exaggerated
<b>Glance</b>	sguardo	An intense glance
<b>Gloves</b>	guanti	Gloves were often depicted
<b>Gold(-en)</b>	oro (dorato)	A gold ring; golden hair
<b>Gown</b>	abito lungo	A rich gown in red velvet
<b>Grand duke</b>	granduca	Cosimo I, Grand Duke of Tuscany ( <i>title</i> ) Cosimo was the first grand duke ( <i>noun</i> )
<b>Grand duchess</b>	granduchessa	Eleonora, Grand Duchess of Tuscany
<b>Hairstyle</b>	acconciatura	Hairstyles can be very elaborate
<b>Hands</b>	mani	Her hands are in the forefront
<b>Handsome</b>	bello	A handsome man
<b>Headdress</b>	copricapo	A velvet headdress
<b>Helmet</b>	elmo	A hand resting on a helmet
<b>Hose</b>	calzamaglia	Men wore colored hose under their tunics
<b>Ideal</b>	ideale	An ideal face, for example
<b>Image</b>	immagine	A clear image of an elderly man
<b>Jewelry</b> ( <i>Jewellery, British variant</i> )	gioielli	Her jewelry is very ornate
<b>Jewels</b>	gioielli	There are jewels in her hair
<b>Joy</b>	gioia	There's joy on his face
<b>Knight</b>	cavaliere	A knight on horseback
<b>Lace</b>	merletto	To make lace you need a lace pillow (It. <i>tombolo</i> )
<b>Landscape</b>	paesaggio	There's a landscape in the background
<b>Likeness</b>	somiglianza	Likeness is a difficult goal in painting
<b>Lining</b>	rifinitura	As in <i>fur linings</i>
<b>Masterpiece</b>	capolavoro	One of Titian's masterpieces is in Pitti
<b>Medieval</b>	medievale	A medieval altarpiece
<b>Metal</b>	metallo	Armor was made with heavy metal
<b>Middle Ages</b>	Medioevo	In the Middles Ages, portraiture was less common
<b>Model</b>	Modello/a	Models posed for sketches
<b>Mythological</b>	mitologico	Mythological art
<b>Neck</b>	collo	She's got a long neck
<b>Necklace</b>	collana	Men wore gold necklaces, too
<b>Nude</b>	nudo/a	The statue is a nude body of Venus
<b>Overgown</b>	zimarra	Today it would be a woman's coat
<b>Painter</b>	pittore	The painter used very few colors
<b>Panel</b>	tavola	This is a panel painting
<b>Pattern</b>	motivo	Floral patterns were used in fabric
<b>Pleat/-ed</b>	Piega/-ghettata	A pleated skirt
<b>Portrait</b>	ritratto	This is the portrait of a woman by Tiziano



<b>Portraiture</b>	ritrattistica	Portraiture is a popular genre
<b>Pose</b>	posa	To stand in a pose, for example
<b>Profile</b>	profilo	Profiles were popular in portraiture
<b>Possessions</b>	possessi	There's clear reference to the sitter's possessions
<b>Proportion</b>	proporzione	A well-proportioned face
<b>Proud</b>	orgoglioso	Often we find proud-looking people
<b>Purse</b>	borsa	Purses hung from merchants' belts
<b>Religious</b>	sacra	Religious art has subjects from the Bible
<b>Renaissance</b>	Rinascimento; rinascimentale	in the Renaissance; Renaissance portraiture
<b>Robe</b>	Veste da cerimonia	As in <i>coronation robes</i>
<b>Ruff</b>	gorgiera	They were popular in the 17 <sup>th</sup> century
<b>Serenity</b>	serenità	There's serenity in the scene
<b>Serious</b>	serio	What a serious-looking face!
<b>Setting</b>	ambientazione	The setting is not real, but idealized
<b>Shiny</b>	lucente	A helmet of shiny metal
<b>Side</b>	lato	One side of the face is in darkness
<b>Silk</b>	seta	Silk is often depicted in garments
<b>Silver</b>	argento	Silver thread can be used in embroidery
<b>Similarity</b>	similitudine	There's no similarity to the real person
<b>Sitter</b>	effigiato/a	The sitter is shown in profile
<b>Sleeves</b>	maniche	Sleeves are often emphasized
<b>Sorrow</b>	tristezza	Sorrow permeates the scene
<b>Statesman</b>	Uomo di stato	Cosimo the Elder was a great statesman
<b>Subject</b>	figura	Most religious art is subject painting
<b>Surroundings</b>	ambientazione	The sitter's surroundings are elegant
<b>Sword</b>	spada	Knights owned swords
<b>Symbol</b>	simbolo	A dog was a symbol for fidelity
<b>Tassel</b>	nappa	Tassels decorated female belts
<b>Tight</b>	stretto	Doublets and bodices were tight
<b>To convey</b>	trasmettere	The artist conveys great sorrow
<b>To depict</b>	raffigurare	Gloves were often depicted in portraits
<b>To master</b>	padroneggiare	Painters mastered imitation from real life
<b>To recognize</b>	riconoscere	We do not recognize the sitter
<b>To reflect</b>	riflettere	The objects reflect her character
<b>To resemble</b>	rassomigliare	"He doesn't resemble anyone I know"
<b>Treatment</b>	trattamento; resa	The treatment of hair, for example
<b>Trunk-hose</b>	braghe;braconi	Men wore elaborate trunk-hose
<b>Variety</b>	varietà	There are varieties of faces
<b>Veil</b>	velo	Veils were popular headdresses
<b>Velvet</b>	velluto	A widespread fabric
<b>Wrinkles</b>	rughe	Wrinkles on an old face



DIPARTIMENTO SCUOLA E GIOVANI

# *FLASH CARDS*

*FOR ELEMENTARY AND JUNIOR HIGH SCHOOL LEVELS*

PORTRAIT	MAN	WOMAN
GIRL	BABY	BOY
KING	QUEEN	PRINCE
PRINCESS	CARDINAL	ARTIST
WRITER	GENTLEMAN	LADY
SOLDIER	WOUND	BATTLE
ROOM	WALL	GARDEN
CHAIR	CLOTHES	CRIB
BLANKET	BACKGROUND	FOREGROUND

BELL	FLOWER	BOOK
PAINTER	TABLE	JEWELRY
JEWELLRY (Br. variant)	HEAD	HAIRNET
PAINTING	HORSE	LANDSCAPE
JEWEL	GLOVE	MEDAL
DETAIL	FINGER	POPE



WEDDING	PROFILE	CARDINAL
POSE	SKIN	CASTLE
NECKLACE	HILL	CLOUD
EARRINGS	RING	SLEEVES
HAT	BRACELET	FUR
ARMOUR	HELMET	METAL
DRESS	VEIL	GOWN
VELVET	SILK	BROCADE
LACE	GEMS	PEARLS
SILVER	GLANCE	POSE

FACE	EXPRESSION	EYES
HAIR	NOSE	MOUTH
BODY	NECK	HANDS
TRUNK-HOSE	COAT	STOCKINGS
STATESMAN	MERCHANT	BANKER
HUSBAND	WIFE	MARRIAGE
CHILD	CHILDREN	FAMILY
FABRIC	DRAPERY	CURTAIN

PAINT	PORTRAY	CONVEY
IS	ARE	HAVE
HAS	GOT	-S
-ING	TURN	-ED
LOOK	FROWN	REST
STARE	SMILE	HOLD
SIT	STAND	SHOW
SHOWN	MAKE	MADE

BEAUTIFUL	YOUNG	OLD
HANDSOME	PRETTY	ELEGANT
ROUND	PALE	DARK
SWEET	TALL	SMALL
UGLY	PROUD	GOOD-LOOKING
ARROGANT	THIN	CHUBBY
TINY	LONG	SERIOUS
FAT	SHORT	CUT
CURLY	BRAIDED	PULLED-BACK



OF	WITH	BETWEEN
UP	BY	AT
THERE	HERE	ON
NEXT TO	AROUND	BELOW
BEHIND	UNDER	IN THE MIDDLE OF
ON TOP OF	HE	SHE
IT	THEY	THEIR
ITS	HIS	HER