

Aprile 2017

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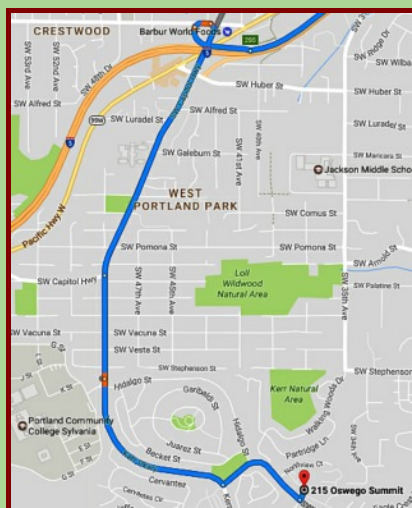
## A GOOD FRIEND RETURNS APR. 30

Our next meeting takes place on Sunday, April 30, *but note that we are using a **different** meeting space this time.* We will be using the community room at Gino and Astrid Pieretti's condo complex in Mountain Park. You may remember that we also used that room once several years ago. For directions, see the bottom of this column.

Our special guest is a friend of the club, Lisa Staley (below right), art history professor at Clark College in Vancouver. Thanks to George and Donna LaFrazia (with Lisa below) for inviting Lisa to join us. This will be her third talk to the OregonTuscans. This time her subject is the High Renaissance painter Raphael. See page 2 for more.



## HOW TO GET TO THE MEETING...



If you have GPS, plug in [215 Oswego Summit](#), Lake Oswego. If not, take I-5 to Exit 295/Capitol Hwy. Head south on Capitol Hwy.(toward PCC), which turns into SW 49<sup>th</sup> Av. and then into Kerr Parkway. Turn left onto McNary Parkway and then left onto Oswego Summit. Just beyond the fountain (above) is the building where we'll meet. Call 503.522.9911 if lost.

**NEXT MTG:**

**SUN., APR. 30, 3:30PM**

**215 OSWEGO SUMMIT**

**LAKE OSWEGO**

## TIME TO BRUSH UP ON YOUR ITALIAN?

Attention Italian-speaking Portlanders (or those trying to learn to speak the mother tongue)! There is a new get-together being organized by a longtime friend of our club,

Lucia Galizia (left). The longtime host of KBOO Radio's *The Italian Hour* wants to bring together those who seek to work on their Italian-speaking skills.



The first meeting of this group will be at the *Caffè D'arte*, 1615 NE 15<sup>th</sup> Av.,

on Thursday, May 4 from 2:00-4:00pm. All those wanting to practice their Italian language skills are welcome. For details, please contact Lucia at 503.284.6989.

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**STANZA DELLA SEGNATURA**

## A VIRTUAL TOUR OF A VATICAN APARTMENT ON APRIL 30

No one would mistake the High Renaissance artist Raffaello Sanzio da Urbino for a house painter. Unless you were Pope Julius II. In that case, the man known as Raphael was *your* house painter.

Specifically, Raphael worked in the early 16<sup>th</sup> Century on a four-room Vatican apartment for Pope Julius II. One of those rooms, known as the *Stanza della Segnatura* (above), was completed in 1511, and is Raphael's masterpiece, with frescoes on all the walls and the ceiling.

Raphael took the techniques of earlier masters and refined them to create his own charming style. He was able to integrate different concepts and express them in the *Stanza* frescoes, tying them together by their proximity.

At our April 30 meeting, Clark College art history professor Lisa Staley will show us some of those frescoes and explain their significance. Two examples of the detail of the fresco called *Disputa* are shown on this page.

Raphael's technique of taking complex things and making them look effortless is known as his *facilità*.

"Raphael's *facilità* is really what distinguishes him," says Staley. "It is a profound ability to make the difficult look easy."



The professor, who is completing her Ph.D. in European art history this year through the University of Salzburg, considers Raphael "one of the superstars of High Renaissance art," along with Titian, daVinci and Michelangelo.

Michelangelo.

Staley says Raphael's special gift "is demonstrated through the savvy ways that he interconnects philosophy, poetry, theology, and justice as the themes of the four walls comprising this *Stanza*."



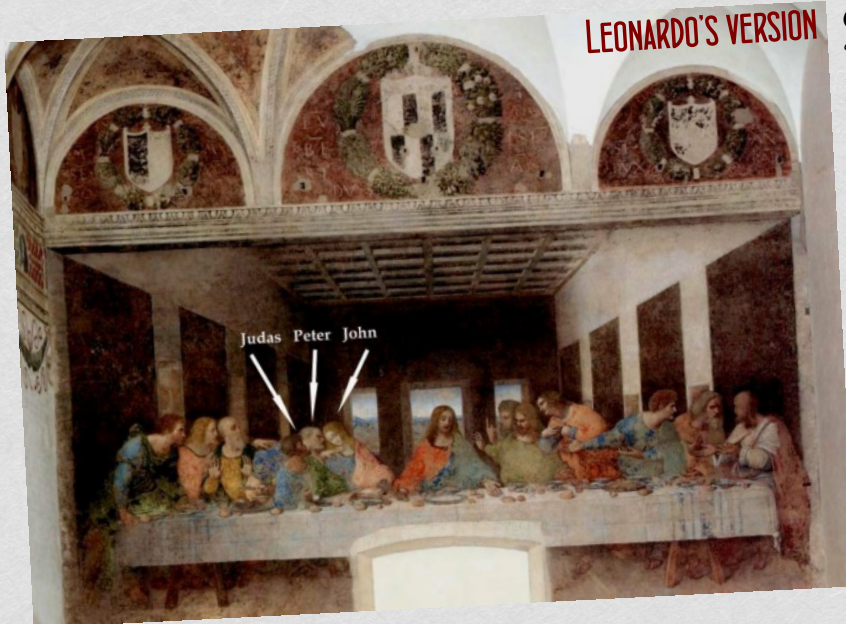
**Join us at the community room at 215 Oswego Summit in Lake Oswego on April 30 and see for yourself.**



# DON'T CALL LEONARDO A LOLLYGAG, HE'LL FIND A WAY TO GET EVEN *FOREVER!*

BY JIMMIE MOGLIA

The late Middle Ages and the Renaissance are the golden eras of *The Last Supper* paintings. The root cause for the popularity of the theme had to do with developments in the Middle East, after the Muslims conquered St. John of Acre in 1291.



Now pilgrims looked at the West as locations of pilgrimage. Christ was to be found not only on the Golgotha at Jerusalem but on any altar where the rite of the Last Supper was celebrated.

The representations of the Last Supper are based on the Gospel of St. John. The term “cenaculum” (*cenacolo* in Italian, *cena* = supper) refers both to a painting representing the Last Supper and to the room where the Last Supper was painted. In fact Last Suppers were usually painted in the refectory – the place where monks and nuns had their meals – the representation of the Last Supper constituting a theme for reflection and meditation.

The most famous is Leonardo da Vinci's, which decorates the refectory of *S. Maria delle Grazie* in Milan. The most important characters of the Supper are Christ, Peter, John himself and Judas. In some Last Suppers, Judas is portrayed alone on the other side of the table (see Ghirlandaio's *Last Supper* to the right). In Leonardo's version (above) he is the fourth from the left.

In the 1560s, Giorgio Vasari wrote his well-known, comprehensive biography, *The Lives of the Most Excellent Painters, Sculptors and Architects* (of Italy).

Thanks to this we know a few details about Leonardo's approach to painting, and other peripheral events surrounding this great work of his.

For example, the Abbot in charge of *S. Maria delle Grazie* kept harassing Leonardo to finish the job. “It seemed strange to him (the Abbot), that Leonardo would spend half a day in abstract meditation, whereas he should do what the peasants do when working the land. That is, never stop using shovel, trowel, scoop, rake or spade.” In the same fashion, the Abbot expected that (Leonardo) “should never keep the paintbrush idle” (... *che egli non avesse mai fermo il pennello*).

The Abbot even went to the Duke of Milan (Ludovico il Moro), to voice his complaints. Whereupon the Duke called Leonardo to court and promptly told him he had no intention to interfere with his painting, his methods nor the use of his time. But then telling the Abbot that his complaints had been relayed to the “culprit” was the most expedient way, for the Duke, to get the Abbot off his bottom.



Leonardo, “knowing the prince for being intelligent, discreet and sharp,” decided to discuss with him some aspects of the art of painting and how he got his inspirations. Notably, imprinting in the mind, through the use of the imagination, the  
(see **DUKE**, page 4)



## OUR FINAL GET-TOGETHER OF THE YEAR IS COMING UP IN JUNE ... OR JULY. YOU BE THE JUDGE.

The final event in this abbreviated program year is something which has become a bit of a tradition over the past several years: a BBQ.



Audrey Perino and Ken Kane will host this informal affair at their home in southwest Portland. Burgers, Italian sausages, and potluck side dishes are the

order of the day. As these photos from the 2015 BBQ attest, whether inside or outside, there's room and fun for everyone! Two dates are under consideration, both Sundays – either June 4 or July 9.

We will decide at our meeting on April 30. If you won't be at the gathering at the end of this month, but want to weigh in on a BBQ date before the meeting, e-mail your vote to [OregonTuscans@gmail.com](mailto:OregonTuscans@gmail.com) or call 503.246.6462. The date will be announced at [OregonTuscans.com](http://OregonTuscans.com), on our [Facebook](#) page and in a *La Lettera Toscana* before the event.

## DUKE, LEONARDO SEE EYE TO EYE

(continued from page 3)

perfect ideas that eventually would be converted into painted images.

Leonardo confessed that he had still two heads to complete, Christ's for which he did not want to rely on any human model. For no human face could convey the beauty and celestial face of a God incarnate. In fact, even after completing *The Last Supper*, Leonardo was not satisfied with the rendering of Christ.

The other still-missing head was Judas', for Leonardo could not conceive of a man who, after receiving so many benefits and attentions, would stoop so low as to betray Christ. However, on second thought, he asked the Duke if it would be OK to use the petulant Abbot as a suitable model for Judas. The idea "moved the Duke marvelously to laughter" ("la qual cosa mosse il Duca meravigliosamente a riso") and he agreed wholeheartedly.

Therefore, most unpredictably, the Abbot got his morsel of immortality – verifying what Oscar Wilde said 400 years later, "It doesn't matter what people say about you, as long as you are talked about."

Ludovico il Moro became embroiled in the turbid Italian affairs involving France, Spain, the (in)famous Borgia Family and the equally (in)famous Borgia Pope Alexander VI.

Ludovico il Moro ended up a prisoner of the French and spent his last years in the castle of Loches, one of the cluster of castles on or near the River Loire in France. He died in 1508.



## L'ANGELO ITALIANO

BY CARLO ILIO MANNOCCI

*La primavera dovrebbe essere alle porte, invece il maltempo continua ad imperversare, non solo sulla costa del Pacifico ma in quasi tutte le parti del mondo, stagioni anomale che seguono le previsioni di un drammatico cambio del clima in tutto il mondo.*

*Mentre io non mi preoccupo penso ai miei bisnipoti che affronteranno la vita con davanti gravi problemi che si potranno risolvere solo con una unione globale di intenti, unione che non appare al momento a portata di mano. Perciò speriamo in bene e intanto godiamoci i giorni a venire, sperando che siano pieni di sole, di serenità e di pace.*

Those interested in the turbulent lives of the Borgias may watch the two videos produced on the Borgia Family. Go to the website [www.yourdailyshakespeare.com](http://www.yourdailyshakespeare.com). From the menu choose "Historical Video Sketches" and scroll down until you find episodes 43 and 44.