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Turkotek Discuss		> Rugs and Old Masters: An Essay Series > 2. Animals in Paintings			<u>ings</u>	Welcome, <u>Filiberto Boncompagn</u> i. You last visited: February 4th, 2012 at 11:36 AM <u>Private Messages</u> : Unread 0, Total 2.		
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Post Reply					Threa	d Tools Search this Threa	Page 2 of 2 < 1 2 d Display Modes	
January 29th, 20 AM	012, 09:54						# <u>21</u>	
Filiberto Boncompag Administrator	<u>ni</u>	E Pierre, I hav	e to disagree	on the last painti	ing: I don't	think it's a tiled flo	oor.	
Join Date: May 2008 Location: Cyprus Posts: 24		First, for the reasons mentioned in the second post of this thread.						
		Second, and more important, because if that is a tiled floor I would expect to see a grid pattern. What I see, instead, are only lines parallel to the Kufic script and no perpendicular lines. Unless those are very long tiles Regards,						
		Filiberto						
۹ 🐧						Edit	Quote	
📄 January 29th, 20 AM	012, 11:27						# <u>22</u>	
<u>Pierre Galafassi</u> Members								
Join Date: Oct 2009 Posts: 26		But what els It does not r Intarsia or n wood-inlay t	e can it be? really have the narquetry? Th rechniques. Unlikely, desp nvention?	e structure expec e colors seem mu	ted from a uch too satu	s too, without find rug, does it? urated and bright f of this technique?	-	
0 🚺 🖉 🖳						P Edit	Quote 🞇	
January 29th, 2012, 05:50 PM							# <u>23</u>	
Filiberto								

Filiberto

<u>Boncompagni</u> Administrator

Hi Pierre,

Join Date: May 2008 Location: Cyprus Posts: 24

There are seven paintings in this allegoric series symbolizing the Virtues. Six are from Piero del Pollaiolo. All of them but one (the "Charity") have the same floor decoration. The "Charity" however has a slightly different one, more carpet-like but again with multiple Kufic borders:



More exactly like a "small pattern Holbein rug" as seen in your essay on "Geometric Rugs in Early Renaissance Paintings":

Now, if you want my opinion, those floors are sort of "A painter's invention".

Well, not *exactly* inventions, though: I think the artist used <u>real elements</u> of a "small pattern Holbein rug" in the same way he used virtual architectonic elements (I say virtual because I exclude that the niches surrounding the women were real) to build up his compositions.

Edit Quote

#<u>24</u> 🗌

Regards,

Filiberto

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Members

■ January 31st, 2012, 09:38 AM

<u>Pierre Galafassi</u>

Hi Filiberto,

Join Date: Oct 2009 Posts: 26

Yes a painter"s creation based on a real rug is a credible option, perhaps the best one.

I have dropped the hypothesis of a (semi-precious) stone-inlaid floor, mostly because such a costly solution could hardly have gone un-noticed at the time and we would probably still be able to admire it in a florentine church or palace. I am not hinting here at inlaid <u>tiles</u> (which would have to show vertical and horizontal lines too) but at this technique which was (and still is today) practiced by florentine artisans, mainly

for tables. With this technique the brilliant and saturated colors of Del Pollaiolo's floor could have been easily achieved and no straight lines would appear. Best regards Pierre



January 31st, 2012, 10:34 AM

<u>Filiberto</u> Boncompagni

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Administrator

Join Date: May 2008 Location: Cyprus Posts: 24



February 3rd, 2012, 02:21 PM

Yohann Gissinger Members

Join Date: Jul 2008 Location: France Posts: 8

Yes, that could have been a possibility but, as you say, such floor should be still in existence today or, if lost, its memory should have been recorded somewhere. Regards,

Filiberto

in the



#<u>26</u>

#<u>25</u>

📃 The silk textile hypothesis

Hello to all,

I don't think the tile hypothesis is valid in this case:



FIG b. P. del Pollaiolo, allegory of Faith, 1469-1470 Uffizi, Florence

The bands format drove my research to some silk textiles fragments still existing in some museums or collections:



XIV-XVth c. Spain (made) Satin band, woven in gold thread along the centre.

A simulated Kufic inscription on a red ground; along either side runs the repeating Arabic inscription "Glory to the All-powerful Lord" in red silk on a white ground, bordered by narrow bands in green, red, blue and white. Source: V&A museum website

or like this one:



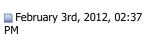
XIVth c. Spain (made) Silk and metal-wrapped thread in lampas weave.

The weaver of this silk from Muslim Spain has accurately reproduced the flowing lines of an inscription in Arabic, a task requiring enormous care. The phrase 'Glory to our lord the sultan' has been repeated within the widest band in the design, creating the illusion of a long frieze of calligraphy. Source: V&A museum website

Best regards, Y:



#<u>27</u>



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FII

Filiberto Boncompagni Administrator

Join Date: May 2008 Location: Cyprus Posts: 24 **-**

Bravo Yohann! 😁 🕫 🕫 😌

And both textiles are fom Spain... Interesting.

Regards,

۹ \Lambda 🦉

February 4th, 2012, 02:25 #<u>28</u> 🗌 ΡM din h Pierre Galafassi Members Hi Yohann, Join Date: Oct 2009 Posts: 26 Excellent!! You have got an amazing "nose" for extracting information from the net. Do you think you could make it perform as well for truffles? regards Pierre P.S. I agree with Filiberto. The more we dig in "rugs and paintings" the more the feeling grows that we vastly under-evaluate the importance of Spain in rugs. Edit Quote 🕺 o 🚺 🚺 🚇 Page 2 of 2 < 1 2 Post Reply Moderation ∽ Go Merge Posts « Previous Thread | Next Thread » ۲ **Posting Rules** You **may** post new threads You may post replies You may post attachments You may edit your posts BB code is On Smilies are On [IMG] code is On Forum Jump HTML code is Off ✓ Go 2. Animals in Paintings All times are GMT +2. The time now is 02:36 PM.

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