

# APA - Second Example

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Vol.5

# The Dictionary of Art

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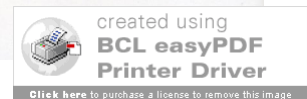
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From these early works onwards da Carpi developed a pictorial language that combined the Ferrarese models of Garofalo and Dosso Dossi with the influence of such works by Raphael as the *St Cecilia* (Bologna, Pin. N.), which he saw in Bologna, the *Madonna of Foligno* (Rome, Pin. Vaticana) and the frescoes in the loggia of the Villa Farnesina in Rome. Da Carpi's *Adoration of the Magi* (c. 1528; Modena, Gal. & Mus. Estense) shows the influence of the cartoon (London, N.G.) on the same subject executed in Bologna c. 1523 by Baldassare Peruzzi for Conte Giovan Battista Bentivoglio. In 1530 da Carpi was again in Ferrara, where he worked with his father on the decoration of the cupola (destr.) and friezes in the nave of S Francesco. Some of the ideas in his *SS Catherine and Ursula* in S Francesco were clearly suggested by his meeting with Parmigianino in Bologna, c. 1527-30. Parmigianino's influence is strong also in the *Adoration of the Magi* (c. 1532; Bologna, S Martino), the *Mystic Marriage of St Catherine* (c. 1534; Bologna, S Salvatore) and the later *St Jerome* (Ferrara, S Paolo). In these works he combined the inspiration of Parmigianino with a monumental style derived from Giulio Romano.

Parmigianino's influence proved fundamental also for da Carpi's portrait painting, a field in which he was very active, according to Vasari. Important examples include the portraits of *Onofrio Bartolini Salimbeni* (1528-9; Florence, Pitti), *Cardinal Ippolito de' Medici and Monsignor Mario Bracci* (1532-3; London, N.G.; see fig.) and *Girolamo de' Vincenti* (1535; Naples, Capodimonte). Between 1531 and 1537 da Carpi

# Inside Book – Step 1

## Author/Authors

- In Order Given, Not A-B-C Order
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- Use “&” for “and” (Above the “7” Key)
  - Example: Johnson, P., & Smith, T.
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- If None Listed, Skip. (Not all are signed).

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JEAN VAN CLEVEN

**Carpet.** Originally a thick cover for a bed, table etc. From the 16th century the term included knotted carpets from the Middle East; it gradually became exclusively associated with knotted carpets placed on the floor. By the early 18th century other forms of fabric floor covering had assumed the same name. (See also RUG.)

I. Types and techniques. II. History.

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1. Hand-knotted. 2. Tapestry-woven. 3. Flat-woven. 4. Embroidered and needle-worked. 5. Pile-woven. 6. Power-loom woven. 7. Warp-printed. 8. Machine-tufted.

1. HAND-KNOTTED. This is considered the quintessential carpet. Woven originally in Asia, such carpets were

The interior designers of the 1950s and 1960s exploited the texture and colour of carpets to contrast with the white walls and light woods that were typical of the popular Scandinavian style. Such flatweaves as kilims and durries were imported into Europe from as far afield as Mexico and India and were used with machine-woven shag-pile carpeting. In the 1970s, perhaps in reaction, there was a revival of interest in the even-textured, machine-woven Axminsters and Wiltons, which were produced in an eclectic repertory of designs incorporating both traditional and modern elements. Imported Eastern rugs continued to be popular, and some European artists and craftsmen, for example Helen Yardley (b 1954) and Grace Erickson (b 1950), made rugs and small carpets, sometimes hand-knotted and sometimes machine-tufted, with designs similar to those of the 1930s.

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JENNIFER WEARDEN

**Carpi, Aldo** (b Milan, 6 Oct 1886; d Milan, 27 March 1973). Italian painter. He devoted himself to painting from an early age, and from 1906 he studied with Cesare Tallone at the Accademia di Belle Arti di Brera in Milan, where he met the painters Achille Funi (1890-1972), Carlo Carrà and Siro Penagini (1885-1952). He moved in the same Milanese avant-garde circles as Umberto Boccioni, Gaetano Previati, Filippo Tommaso Marinetti and others. His paintings often took lyrical themes, but they were treated in a highly individual expressionistic style. In 1914 he took part in the Venice Biennale, where he received a prize for *After Supper* (1913; Florence, Pitti). In the following year he began the theme of masks, which was to remain a constant feature of his output. He was active during World War I on the Albanian front (1915), where he created a series of drawings published in Milan in 1917 under the title *Serbia eroica*. After demobilization (1919) he resumed his painting career, depicting not only masks but also marine subjects, portraits and domestic scenes (e.g. *Family Portrait*, 1927; Milan, Gal. A. Mod.). He also designed a number of stained-glass windows in Milan, for example in S Smpliciano (1928) and for the cathedral (begun 1932-4, completed 1947). In 1930 he became Professor of

Painting at the Accademia in Milan; however, in 1944 he was deported to the concentration camp of Mauthausen and later to Gusen, where he remained until 1945. He relished this dramatic experience in the surviving pages of the *Diario di Gusen* (published 1971) and, more especially, in a series of drawings made either from life in the concentration camp itself or later from memory. On his return to Milan he was appointed Director of the Accademia and in 1950 he began another cycle of masks, entitled *Carabinieri*; from 1962 he concentrated on the series *Circus and Clowns*. In 1968 he provided the cartoons for the decoration of the Church of the Annunciation, Nazareth.

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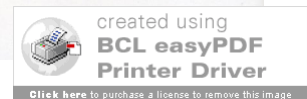
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JEAN VAN CLEVEN

**Carpet.** Originally a thick cover for a bed, table etc. From the 16th century the term included knotted carpets from the Middle East; it gradually became exclusively associated with knotted carpets placed on the floor. By the early 18th century other forms of fabric floor covering had assumed the same name. (See also RUG.)

I. Types and techniques. II. History.

## I. Types and techniques.

1. Hand-knotted. 2. Tapestry-woven. 3. Flat-woven. 4. Embroidered and needle-worked. 5. Pile-woven. 6. Power-loom woven. 7. Warp-printed. 8. Machine-tufted.

1. HAND-KNOTTED. This is considered the quintessential carpet. Woven originally in Asia, such carpets were

The interior designers of the 1950s and 1960s exploited the texture and colour of carpets to contrast with the white walls and light woods that were typical of the popular Scandinavian style. Such flatweaves as kilims and durries were imported into Europe from as far afield as Mexico and India and were used with machine-woven shag-pile carpeting. In the 1970s, perhaps in reaction, there was a revival of interest in the even-textured, machine-woven Axminster and Wiltons, which were produced in an eclectic repertoire of designs incorporating both traditional and modern elements. Imported Eastern rugs continued to be popular, and some European artists and craftsmen, for example Helen Yardley (b 1954) and Grace Erickson (b 1950), made rugs and small carpets, sometimes hand-knotted and sometimes machine-tufted, with designs similar to those of the 1930s.

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JENNIFER WEARDEN

**Carpi, Aldo** (b Milan, 6 Oct 1886; d Milan, 27 March 1973). Italian painter. He devoted himself to painting from an early age, and from 1906 he studied with Cesare Tallone at the Accademia di Belle Arti di Brera in Milan, where he met the painters Achille Funi (1890-1972), Carlo Carrà and Siro Penagini (1885-1952). He moved in the same Milanese avant-garde circles as Umberto Boccioni, Gaetano Previati, Filippo Tommaso Marinetti and others. His paintings often took lyrical themes, but they were treated in a highly individual expressionistic style. In 1914 he took part in the Venice Biennale, where he received a prize for *After Supper* (1913; Florence, Pitti). In the following year he began the theme of masks, which was to remain a constant feature of his output. He was active during World War I on the Albanian front (1915), where he created a series of drawings published in Milan in 1917 under the title *Serbia eroica*. After demobilization (1919) he resumed his painting career, depicting not only masks but also marine subjects, portraits and domestic scenes (e.g. *Family Portrait*, 1927; Milan, Gal. A. Mod.). He also designed a number of stained-glass windows in Milan, for example in S Smpliciano (1928) and for the cathedral (begun 1932-4, completed 1947). In 1930 he became Professor of

Painting at the Accademia in Milan; however, in 1944 he was deported to the concentration camp of Mauthausen and later to Gusen, where he remained until 1945. He relished this dramatic experience in the surviving pages of the *Diario di Gusen* (published 1971) and, more especially, in a series of drawings made either from life in the concentration camp itself or later from memory. On his return to Milan he was appointed Director of the Accademia and in 1950 he began another cycle of masks, entitled *Carabinieri*; from 1962 he concentrated on the series *Circus and Clowns*. In 1968 he provided the cartoons for the decoration of the Church of the Annunciation, Nazareth.

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DANIELA DE DOMINICIS

**Carpi, Girolamo da** [Sellari, Girolamo; Ferrara, Girolamo da] (b Ferrara, c. 1501; d Ferrara, ?1 Aug 1556). Italian painter, architect and stage designer. His father Tommaso (fl 1503-23) was a painter and decorator at the court of the Este in Ferrara, and Girolamo was trained in the workshop of Garofalo. He visited Rome in the early 1520s (Fioravanti Baraldi) and was in Bologna in 1525, where he worked with Biagio Pupini and Giovanni Borghese on the decoration of the sacristy of S Michele in Bosco. Around this time (1525) he painted the altarpiece of the *Virgin Enthroned with Saints* (Dresden, Gemäldegal. Alte Meister; destr.) for S Biagio in Bologna.

From these early works onwards da Carpi developed a pictorial language that combined the Ferrarese models of Garofalo and Dosso Dossi with the influence of such works by Raphael as the *St Cecilia* (Bologna, Pin. N.), which he saw in Bologna, the *Madonna of Foligno* (Rome, Pin. Vaticana) and the frescoes in the loggia of the Villa Farnesina in Rome. Da Carpi's *Adoration of the Magi* (c. 1528; Modena, Gal. & Mus. Estense) shows the influence of the cartoon (London, N.G.) on the same subject executed in Bologna c. 1523 by Baldassare Peruzzi for Conte Giovan Battista Bentivoglio. In 1530 da Carpi was again in Ferrara, where he worked with his father on the decoration of the cupola (destr.) and friezes in the nave of S Francesco. Some of the ideas in his *SS Catherine and Ursula* in S Francesco were clearly suggested by his meeting with Parmigianino in Bologna, c. 1527-30. Parmigianino's influence is strong also in the *Adoration of the Magi* (c. 1532; Bologna, S Martino), the *Mystic Marriage of St Catherine* (c. 1534; Bologna, S Salvatore) and the later *St Jerome* (Ferrara, S Paolo). In these works he combined the inspiration of Parmigianino with a monumental style derived from Giulio Romano.

Parmigianino's influence proved fundamental also for da Carpi's portrait painting, a field in which he was very active, according to Vasari. Important examples include the portraits of *Onofrio Bartolini Salimbeni* (1528-9; Florence, Pitti), *Cardinal Ippolito de' Medici and Monsignor Mario Bracci* (1532-3; London, N.G.; see fig.) and *Girolamo de' Vincenti* (1535; Naples, Capodimonte). Between 1531 and 1537 da Carpi

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