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**On the Relation between Michael Angelo and Tintoret:
A Translation proposal, with analysis and commentary**

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Abstract

The aim of this thesis is to provide a translation proposal from English to Italian of the lecture by John Ruskin entitled "On the relation between Michael Angelo and Tintoret". The thesis opens with an introduction to John Ruskin's life and education, followed by a brief explanation of the lecture taken under analysis. In the second chapter, the concept of translation is shortly analyzed, followed by a focus on the '80s *cultural turn* and on intertemporal translation. Subsequently, the translation techniques useful in carrying out a translation are discussed, following the taxonomy of Vinay and Darbelnet. In the third chapter, translation proposals of selected parts of Ruskin's lecture are presented. In the fourth and final chapter, a commentary is made, where a linguistic analysis of the original text and of the chosen parts for the translation is presented. The thesis concludes with the justification of the translation strategies adopted and a description of the problems arose during the translation process.

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Introduction

The subject of this thesis is the translation from English into Italian of the lecture given by John Ruskin entitled *On the Relation between Michael Angelo and Tintoret*. The purpose of this thesis is to present a translation accessible to a modern-day audience, especially a limited audience of people, i.e. scholars of the subject and university students. I have also described the translation and the translation techniques used to carry out the work. In the first chapter, a general introduction to the author is given, starting from his biography and then focusing on his religious views. This focus is due to the fact that religion influenced the author's life since his childhood as well as his aesthetic views.

The dissertation will then focus on the artistic influences Ruskin had and thus on Pre-Raphaelitism. The explanation and focus on this current is an important prerequisite for understanding John Ruskin's inclination to criticize Michelangelo – which is a focal point of the lecture - and, more generally, his aversion to Renaissance art. In this regard, the Victorian era and the changes it brought about, and the reactions of artists like Ruskin, will be briefly analyzed. Ruskin, in fact, in the last years of his life, devoted himself to a fervent social critique against the consequences that the industrial revolution involved: in this regard he expresses the idea of a return to the conditions that had medieval art, opposed to Renaissance art. A focus will then be made on what translation is and the meaning of the term translate, giving the views of different scholars. In fact, in the second chapter, the thesis dwells on the most salient points of translation studies, the *cultural turn*. In the 1980s, a cultural turn took place, involving a change in the way of translating. This is also reflected in the translation process carried out in this thesis. A focus on the target audience has been made, trying to bring together the style and the thoughts expounded by the author into Italian language mediating it into a different style and culture. At this juncture, the thesis analyzes how to approach the translation of an intertemporal text, distant, in both time and space. I have chosen to translate a few passages from Ruskin's lecture, in order to better focus on form and style and thus make a more accurate analysis of the text. Translations are presented in chapter 3. In the fourth and final chapter of the thesis, a translation commentary is provided. At first I did a macro-textual analysis, identifying the author's style and then I concentrated on the characteristics of the text and I analyzed the syntax, morphology, and vocabulary of the

original text. Afterwards, I translated the text: in translating I adopted different translation techniques or strategies. The thesis provides a classification of the translation strategies adopted by reporting the examples in a table. Finally I exposed the major problems I had. Explaining how I solved them and the reasons for my choice. A conclusion sums up and provides a reflection on the work of translation as a whole.

1. Introduction to the author and to the lecture

1.1 John Ruskin's Life

John Ruskin was a writer, poet, art and social critic, born in 1819 in London. It is fundamental to analyze Ruskin's relation with his family members as well as his upbringing and education since they influenced the author's ideas and works. He came from a wealthy family, his father was a rich merchant of sherry. Ruskin proved from an early age to be a determined and ambitious child: in fact, his genius manifested itself at a very young age. During his adolescence he became interested in botany and geology, and began to study stones and minerals, starting to gather a collection which throughout the years would become one of the largest in the UK.

Thanks to economic opportunities and following the trends of young Europeans in the XIX century, he had the opportunity to frequently travel on the continent and these journeys were crucial both to his formation as a man and as a critic and artist. Indeed, the voyages by which he explored Europe gave him the opportunity to observe nature, in conjunction with monuments and works of art. The trips were made annually during the summer and enabled Ruskin to study nature in its different forms; this was probably one of the fundamental aspects that allowed the author to develop his artistic traits later on. The trip he made in 1840 was of fundamental importance for the formation of his artistic thought, in fact, in this occasion he discovered Venice. This trip would later be described in a diary, a daily record of his thoughts and impressions, which is the result of a selection of autobiographical pages written between 1836 and 1874.

In 1836 Ruskin was matriculated at the Christ Church college Oxford University,¹ and notwithstanding his protracted sickness that made him lose a year of studies, he graduated with honors before he was 23 years of age.² In 1843 he published the first volume of *Modern Painters*, in which he defended Turner and his works by illustrating careful analyses of the author. In 1845, Ruskin returned to Italy and continued working on the volumes of *Modern Painters* concentrating both on the works of Bellini and the Venetian school and on early Renaissance Tuscan painting, focusing on sculpture and

¹ W.G. Collingwood, *The life of John Ruskin*, London, Methuen (ed.), 1905, p. 6.

² W. Burgess, *The religion of Ruskin: The Life and Works of John Ruskin, a Biographical and Anthological Study*, Chicago, Winona (ed.), 1907, p. 13.

architecture. His studies thus led him to develop his own thinking in relation to art, which can also be understood in one of his early works *The Seven Lamps of Architecture* (1849), where he explains the seven principles of architecture.³ The focus on gothic architecture led him to reflect on the condition of the men who created it, so in addition to that of aesthetic criticism, he also embraced the field of social criticism. Ruskin envisioned the fact that artwork and social situation were closely connected, and he proposed taking the period of the Middle Ages as a model for a reform of contemporary society. From the late 1850, Ruskin's growing interest in social issues also influenced the writing of works that combined these with art, as one can see in the *Political Economy of Art*, written in 1857. Although more inclined toward social criticism, Ruskin maintained his focus on painting, he continued the study and cataloguing of Turner's works and wrote his drawing manuals (*Elements of Drawing*, 1857; *Elements of Perspective*, 1859), and completed his studies on Botticelli in 1873. Moreover, art is always central to most of the lectures Ruskin gave at Oxford University (1870-1878; 1882-1885). Ruskin spent the last forty years of his life expounding his theories on social and industrial problems, morality, religion, and education.

1.1.2 Education and Religious Ideas

This section analyzes the education Ruskin received and more specifically his religious ideas in the context of the Victorian period, which deeply influenced his life and art.

His mother, a strict Puritan, was Ruskin's educator until he was 10 years old. From an early age, the author therefore carried out a daily exercise of exegetical reading of the Bible. In *Praeterita*, he wrote about how strictly his mother forced him to read the Bible: "She read alternate verses with me, watching, at first, every intonation of my voice, and correcting the false ones till she made me understand the verse, if within my reach, rightly, and energetically".⁴ This habit is very important because it determined his interpretive method in the artistic and literary field as well. As he declares in "The Bible of Amiens":

It was from the Bible that I learned the symbols of Homer and the faith of Horace: the duty enforced upon me in early youth of reading every word of the gospels and prophecies, as if written

³ J. B. Cornelis, "Interpreting Ruskin: The Argument of the Seven Lamps of Architecture and the Stones of Venice", *The Journal of Aesthetics and Art Criticism*, Vol. 55, 1997, pp. 401-414.

⁴ J. Ruskin, "Praeterita and Dilecta" in E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London, Longman, Green and Co. (eds), Vol. 35, 1903-1912, p. 40.

by the hand of God, gave me the habit of awed attention.⁵

In the early 1850s Ruskin's attitude toward religion changed: in fact, he renounced the Puritan faith to embrace a non-denominational religiosity. Despite having grown up in a strict religious environment, Ruskin demonstrated to be earnest and pious, but no bigot⁶. This is shown evidently in a passage extracted from a private letter: "If people in this world would but teach a little less religion and a little more common honesty, it would be much more to everybody's purpose—and to God's".⁷ As Cook points out in *The Life of Ruskin*, in the second volume of *The Stones of Venice* Ruskin wrote some passages in a different temper from the exclusive Protestantism that he came in after years to denounce, starting to show his sympathy with every kind of sincere religious emotion, and even of sincere agnosticism.⁸ "As his own views broadened, so did his power of sympathy expand".⁹ Ruskin's attitude is critical and goes against the trend of the era in which the author lives, the Victorian era, which is characterized by narrow puritanical conduct. So religion in general was always part of his life, becoming one of his fundamental guiding principles. "Love, Faith, Charity, and Honor were the four boundaries of his Church - a Church which was broad enough to cover every noble mind and every honest heart".¹⁰

In 1870 Ruskin became Professor of Fine Art at Oxford and gave several lectures on painting and sculpture. In his teaching, Ruskin gave a critical and subjective view of the subject matter, as in the case of the lecture covered in this thesis. Moreover, he wanted to provide something more than lectures enriching the teachings with personal contact between the teacher and the student.¹¹ Although this practice sounds natural today, at the time it a new and a revolutionary way of teaching. So, the education he received and his personality were mirrored in his life and actions: as a philosopher Ruskin was impulsive and exposed himself to the attacks he received in freely expressing his ideas and criticisms. As mentioned above, a solid religious root can also be verified in Ruskin's way of reading and analyzing art. Typological symbolism provided a unity in Ruskin's thought, informing both his interpretation of art and his theories of beauty, imagination,

⁵ J. Ruskin, "The Bible of Amiens" in E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London, Longman, Green and Co. (eds), Vol. 33, 1903-1912, p. 119.

⁶ M.H. Spielmann, *John Ruskin: A sketch of his life, his work, and his opinions with personal reminiscences*, London, Cassell and Company (ed.), 1900, p. 102.

⁷ Ibid., p.102.

⁸ E.T. Cook, *The life of John Ruskin*, London, G. Allen & company (ed.), 1912, p. 272.

⁹ Ibid.

¹⁰ Spielmann, op. cit., p. 102.

¹¹ Cook, op. cit., p. 378.

and ideal art.¹² In fact, the author used typological interpretation of sacred texts, which appears not only in the interpretation of individual works of art, but also in geology, discussions of aesthetics and history.¹³

Reference is made to the theory of figuralism, which spread widely in the Medieval period and was supported by many Victorian English intellectuals and artists. This theory stems from the typological reading of the sacred texts, adopted on the basis of Pauline and Augustinian-derived real prophecy. Through this method, the Biblical interpretation is based on the reality of type and antitype, or signifier and signify.¹⁴ This exegetical method consisted in viewing a given historical event as a prefiguration or "type" of another, a "promise" of which the later occurrence was the "fulfillment". It arose out of the need of the early Church fathers to see events in the Old Testament as both historically real and yet prefigurative of the New Testament in meaning.¹⁵ In the sphere of artistic representation, figuralism conceives reality under two different aspects of truth, which is the result of the co-presence of natural, real and ethereal elements. From this comes the Ruskinian idea of the artist who, endowed with a keen sensibility, grasps and represents a divine truth contained in natural reality. This is visible also in Ruskin's theory of typical beauty, according to which men enjoy certain visual qualities, such as proportion and balance, because they are the material embodiment of divine qualities.¹⁶ Human history, according to figuralism is seen as the succession of prophetic happenings: the most illustrative of these is architecture, representative of a universal harmony and the encounter between God and human efforts. Figuralism is also the meeting ground between Ruskin and the Pre-Raphaelites, a topic addressed later on in this paper.

Architecture is also a field that Ruskin uses to express his religious ideas. These are first of all expounded in the 1849 work *The Seven Lamps of Architecture*, in which Ruskin expressed seven principles that characterized architecture. Besides describing these principles, he judged the values of art and architecture on the basis of moral significance. In fact, Ruskin, in a critical tone, openly distanced himself from the artistic currents of the time, proposing Gothic art as the noblest style of architecture. The Gothic will be defined in the chapter on "The Nature of Gothic" of the second volume of *The*

¹² G.P., Landow, *Victorian Types, Victorian Shadows*, New York, Routledge, 2nd ed., 2014, p.18.

¹³ *Ibid.*

¹⁴ *Ibid.*

¹⁵ D. R. Leonard, "Proust and Ruskin: Figures of Consciousness", *Style*, Vol. 22, 1988, pp. 410-431, p. 410.

¹⁶ Landow, *op. cit.*, p. 19.

Stones of Venice, as “savage,” an art that humbly represents the effort of all men, each of whom forms society: “For the very first requirement of Gothic architecture being that it shall admit the aid, and appeal to the admiration, of the rudest as well as the most refined minds, the richness of the work is . . . a part of its humility”.¹⁷ Ruskin then dwells on the fact that medieval architecture was swept away by the Renaissance. It had in fact lost its strength to resist innovation, and this loss of power was caused by the decline of Christian spirituality, which occurred because of the materialism that characterized the Renaissance. The author’s crude criticism of art-related religion continues in the first chapter of “The Stones of Venice”, where the author openly attacks the Catholic church:

I said the Protestant had despised the arts, and the Rationalist corrupted them. But what has the Romanist done meanwhile? He boasts that it was the papacy which raised the arts [...] Shall we not rather find that Romanism, instead of being a promoter of the arts, has never shown itself capable of a single great conception since the separation of Protestantism from its side. So long as, corrupt though it might be, no clear witness had been borne against it, so that it still included in its ranks a vast number of faithful Christians, so long its arts were noble. But the witness was borne - the error made apparent: and Rome, refusing to hear the testimony or forsake the falsehood, has been struck from that instant with an intellectual palsy, which has not only incapacitated her from any further use of the arts which once were her ministers, but has made her worship the shame of its own shrines, and her worshippers.¹⁸

To understand the aversion to the Renaissance and the goal of a return to “pure” art, it is necessary to focus on the social conditions of the time in which Ruskin lived. In fact, Ruskin lived in the Victorian period, which ran from 1837 until 1901, a period in which Queen Victoria was the Queen of England. This era saw the changes that would give the impetus to modernity. At the philosophical and ideological level there was a fundamental change, as, in the political sphere, ordinary citizens became conscious political subjects.¹⁹ There were conditions that helped the economic and social transformation to take place. For example, under new laws cheap labor was available, which led to rapid urbanization. In addition, the state intervened economically to support technological and industrial development. However, the process of industrial development, in addition to accelerating the general growth of the country’s wealth, led to a deterioration of the working conditions in industrial areas.

It is in this respect that Ruskin’s studies from art to economics and politics are to

¹⁷ J. Ruskin, “The Stones of Venice” in E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London, Longman, Green and Co. (eds), Vol. 9, 1903-1912, p. 243.

¹⁸ *Ibid.*, p. 47.

¹⁹ R. Peruzzi, *L’Inghilterra nell’età Vittoriana*, 2014, <https://www.treccani.it/enciclopedia/l-inghilterra-nell-eta-vittoriana-%28Storia-della-civilt%C3%A0-europea-a-cura-di-Umberto-Eco%29/>, last accessed 05/01/23.

be analyzed. In *Unto This Last* (1862), Ruskin moves a step toward social criticism. In this opera, Ruskin openly criticized the modern political economy and the exploitative attitude of employers towards their workers, which the dominant economic doctrine of the time justified through the argument of the priority of self-interest in economic relations.²⁰ He stands out forcefully against the consumerist economy, stating that “that country is the richest which nourishes the greatest number of happy human beings”.²¹ Ruskin observed the destruction that industrial development carried out, such as the disfigurement of landscape, the degradation of labour, and the apathy and meanness that economic competitiveness caused in human beings. Ruskin promoted the principle of cooperation to contrast with the principle of economic competition that characterized the liberal economy. According to him, in the Industrial age, human beings were regarded as machines, without feelings, affections and values, deprived of strength, in short, of life. He therefore wanted to value the individual as a human being, with his decisions and human sides. The creativity that characterized manual labor was being suppressed by the introduction of mechanical labor, which human beings were no longer able to master.

It is from these social assumptions that one can understand why there was an artistic and literary inclination toward authentic sensations, observation of nature and human interiority. In the Victorian era, resistance to rationalism developed. Ruskin therefore experienced the social changes brought about by the Victorian Era and at the same time is influenced by echoes of the Romantic movement. The latter manifested itself in the form of subjectivism, and it established in the visual arts between about 1780 and 1850, with a rejection of classicist precepts and a predilection for landscape and spiritual values. In this movement, poetry was not used to represent men in action, but it was permeated poet’s own feelings; the process of composition was, therefore, ‘spontaneous’, opposed to the artful manipulation represented by neoclassic movement.²² Individual experience was of key importance, the faculty of imagination was of special significance and it was celebrated along with a profound sense of spiritual reality.²³

²⁰ E. Sdegno, et al., “John Ruskin’s Europe. A Collection of Cross-Cultural Essays With an Introductory Lecture by Salvatore Settis”, JY. Tizot (2020) *Ruskin in Translation: Versions of Unto this Last in a Few Europeans Languages Toward a Reception History of John Ruskin’s Social Thought*, Venezia, Edizioni Ca’Foscari, p. 376.

²¹ J. Ruskin, “Unto this Last” in E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London, Longman, Green and Co. (eds), Vol. 17, 1903-1912, p. 105.

²² A. Day, J. Drakakis, *Romanticism*, 2nd edition, London, Routledge, 1996, p. 2.

²³ *Ibid.*, p. 3.

1.1.3 Artistic Influences: Turner and the Pre-Raphaelite School

Ruskin had the opportunity to see Turner's work for the first time in 1832, and his painting would become the focal point of Ruskin art criticism. In fact, on February 8, 1832, his father's partner, Mr. Henry Telford, gave Ruskin a copy of Rogers's *Italy*, with Turner's vignettes.²⁴ The Author discovered in this occasion the Painter, of whom he had never heard before. As already mentioned, Turner had been accused of untruthfully depicting nature. As a result, one of the goals of *Modern Painters* was to show the authority of artists who broke away from the art of the landscape painters such as Claude Lorrain and Nicolas Poussin, who depicted Mediterranean and typical southern European landscapes.

Thus, it can be asserted that Ruskin partly embraced the rhetoric of the picturesque, a movement that spread from the early 18th century. Indeed, moving against the canons of beauty exemplified in the landscape painting of the French classicists, it appreciated the so-called Northern Aesthetics.²⁵ The nature of Northern Aesthetics was thus joined by the picturesque to the sensations it gave to those who experienced it: terror, vastness and darkness. From these sensations Edmund Burke coined the term “sublime”, the main adjective describing the picturesque, which would characterize the pre-romantic era. In the late 18th century the picturesque became less widespread and conventional. This was also reflected in the figure of the tourist, who was no longer picturesque, but traveled for entirely personal pleasure and growth. Ruskin, therefore, is also affected by Romantic literature: in this movement, the landscape, together with its flora and fauna, became a persistent subject of poetry, and was described with accuracy.²⁶

It is now necessary to clarify why it was previously said that Ruskin embraces the picturesque aesthetic "in part". Fundamentally, he departs from the original conception of the sublime as thought of by Burke. In *The Seven Lamps of Architecture*, Ruskin writes that the beauty of the effects of time on architecture cannot be substituted for anything else.²⁷ He then clarifies that the picturesque was never fully apprehended and then gives his own definition of it. In fact, Ruskin ascribes to the picturesque the concept of *parasitical sublimity*.²⁸ He defines it as a sublimity that is “dependent on the accidents or

²⁴ Cook, op. cit., p. 33.

²⁵ I. Bezručka, *A Synopsis of English Literature*, Verona, QuieEdit, 2017, p. 155.

²⁶ Day, Drakakis, op. cit., p. 2.

²⁷ J. Ruskin, “The Seven Lamps of Architecture” in E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London, Longman, Green and Co. (eds), Vol. 8, 1903-1912, p. 235.

²⁸ *Ibid.*, p. 236.

on the least essential characters, of the objects to which it belongs and the picturesque is developed distinctively exactly in proportion to the distance from the centre of thought of those points of character in which the sublimity is found”.²⁹ It is therefore an incidental, additional beauty “inconsistent with the preservation of original character”.³⁰ Ruskin received since a young age education in the picturesque taste. He was inspired by eighteenth-century picturesque aesthetics and his long adherence to its ideas through the experience of the landscape and through reading landscape paintings.³¹ In adult life the experience of picturesque continued, when he visited Europe to view its scenery as Prout and Turner had painted it. As John Dixon Hunt says in “Ut pictura poesis, the picturesque, and John Ruskin”:

I think that painting-Turner's certainly, but Carpaccio's and the Bellinis' also-largely determined his approach to Venetian art; while his study of illuminated MSS, as much as his researches among the churches of Venice, determined his ideas on the gothic craftsman.³²

Turner captured nature in its ordinary - both violent and standard - manifestations. Ruskin definitely adopted this aesthetic model, approaching both Turner’s art and his personality.

To confirm this, we can quote what Ruskin wrote in his diary defending Turner:

Everybody had described him to me as coarse, boorish, unintellectual, vulgar. This I knew to be impossible. I found in him somewhat eccentric, keen mannered, matter-of-fact, English-minded-gentleman: good-natured evidently, and tempered evidently, hating humbug of all sorts, shrewd, perhaps a little selfish, highly intellectual, the powers of his mind not brought out with any delight in their manifestation, or intention of display, but flashing out occasionally in a word or a look.³³

Turner’s influences on Ruskin are tangible and manifest, for example, in Ruskin’s way of proceeding in his study of nature. Indeed, he too, like Turner, scientifically analyzed the effects of light on the atmosphere and reproduced them on canvas. Examples of this are his many watercolors and tempera paintings such as *View from my window at Mornex*, *Moonlight Chamonix*, where although one sees an abstraction in favor of light, there was an intent to make real what he saw in his travels. Ruskin often painted nature in his travel notebooks.

The importance of nature, its connection to religion and truthful art were inscribed in the art movement which Ruskin promoted in 1848, the Pre-Raphaelite school. The name of this movement comes from the Renaissance painter Raffaello Sanzio as his art

²⁹ Ibid.

³⁰ Ibid., p. 241.

³¹ J.D. Hunt, “Ut Pictura Poesis, the Picturesque, and John Ruskin”, *MLN*, Vol. 93, 1978, pp. 794-818, p. 795.

³² Ibid., p. 796.

³³ Ruskin, “Praeterita and Dilecta”, op. cit., p. 305.

was a canon taken as an example. The Movement, took inspiration from the art made before Raphael, and specifically medieval art, as it aimed to depict things without showing their corollary aspects. Ruskin found in the Pre-Raphaelites “an affinity with the spirit of the medieval artists who built and carved the great cathedrals”.³⁴ Ruskin started to show disagreement with the ideals of the Renaissance, believing that “with the Middle Ages had been lost something of precious worth for art and life, to which his later writings bear such eloquent witness and with which were bound”.³⁵ According to Ruskin, Renaissance expressed arrogance and materialism and self-glorification of man.³⁶ The Pre-Raphaelites admired the directness of 15th-century Florentine and Sieneese painting,³⁷ and favored an unadorned art, of which a glaring expression is man’s relationship with nature. Art is therefore conceived as manual labour that ennobles man, is seen as an instrument for the moral improvement of society. The movement showed a detachment from modern industrial society, which was accused of introducing machinery that had materially distanced man from his intimate relationship with nature. Art was a tool to counter the materialistic trend that also involved some contemporary art, which was considered as superficial. Therefore the dominant themes of Preraphaelitism are in opposition to the negative effects brought about by the industrial revolution: the expression of human feelings was thus encouraged, emphasizing the correspondence between craftsmanship and art, in opposition to the destruction caused by progress. The Movement, which received repeated attacks, thus moved a major social critique against industrialization. In support of the Movement Ruskin published an article in the *Times*, in response to Dickens' harsh criticism. He published it in 1851, on the occasion of the Royal Academy's annual Exhibition. He praised the realism of the works of the Pre-Raphaelites, who represented the Group in that edition: “there has been nothing in art so earnest or so complete as these pictures since the days of Albert Dürer. This I assert generally and fearlessly”.³⁸

Similarities are found, therefore, between the art of the Pre-Raphaelites and Turner's, as one of their goals is the study of Nature. It is in this attention to details that

³⁴ L. Binyon, J. Ruskin, *Pre-Raphaelitism and Other Essays and Lectures on Art with introduction by Laurence Binyon*, London, J.M. Dent & Col. (ed.), 1987, p. 18.

³⁵ *Ibid.*

³⁶ *Ibid.*, p. 19.

³⁷ Britannica, "Pre-Raphaelite Brotherhood", *Encyclopedia Britannica*, <https://www.britannica.com/art/Pre-Raphaelite-Brotherhood>, accessed 5 January 2023.

³⁸ J. Ruskin, “Lectures on Architecture and Painting with Other Papers” in E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London, Longman, Green and Co. (eds), Vol.12, 1903-1912, p. 323.

Turner's attitude of analytically studying the effects of the atmosphere on nature is reflected. Like the Pre-Raphaelites, he did not aim to imitate nature, but to paint it as it presented itself to the eye. The Pre-Raphaelites imitate no pictures: they paint from nature only.³⁹ Following the principle of sincerity, therefore, the assumption of the Pre-Raphaelites was based on an analytical observation. As M. Saunders points out in *From Pre-Raphaelitism to Impressionism*, "Pre-Raphaelites are often medievalist or historical, photographically detailed, stylized, interested in narrative painting - capturing significant moment- from literature, romance, history, myth, epic".⁴⁰ It is therefore possible to assert that the greatest affinity between Turner and the Pre-Raphaelites is that of truthfully representing nature through art, going against the formalism of art.

Ruskin thought that the Pre-Raphaelites took Turner's originality as an example. According to him, despite differences in their choices and styles, Pre-Raphaelitism, Raphaelism and Turnerism were equal in one thing:

that Raphael himself, so far as he was great, and all who preceded or followed him who ever were great, became so by painting the truths around them as they appeared to each man's own mind, not as he had been taught to see them, except by the God who made both him and them.⁴¹

In his first essay on Pre-Raphaelism, Ruskin accentuates the importance of observing and studying the nature. Indeed, he compares the works of the early Pre-Raphaelites with those of Turner, who, he explained, had illustrated every phase and every aspect of Nature; Ruskin considered Turner as the first true Pre-Raphaelite.⁴²

Given the above considerations, we infer the reasons why Ruskin openly distances himself from the canonized and perfect forms drawn by Renaissance authors. Consequently, one can understand why he compared the natural style of Tintoretto versus the canonized, perfect, sculpted style of Michelangelo. Ruskin explains that, in his opinion, 15th-century men thought that they could not surpass their predecessors in their inventions, but they could be better than them from the point of view of execution.⁴³ According to Ruskin, there were no original thoughts that belonged to the Renaissance era - Michelangelo himself, he thought, had borrowed the ideas of his predecessors, but

³⁹ Ibid.

³⁹ Ibid.

⁴⁰ M. Saunders, "From Pre-Raphaelitism to Impressionism", *International Ford Madox Ford Studies*, Vol. 8, 2009, pp. 51-70, p. 52.

⁴¹ Ruskin, *Lectures on Architecture and Painting with Other Papers*, cit., p. 348.

⁴¹ Ibid., p. 385.

⁴² Binyon, Ruskin, op. cit., p. 11.

⁴³ Ruskin, *Lectures on Architecture and Painting with Other Papers*, cit., p. 109.

executed them with unprecedented precision.⁴⁴ Ruskin often carried out his harsh criticism by going against the preferences of the time. It is appropriate, from this point of view, to analyze Ruskin's temperament as it reflected on his art criticism. Ruskin's nature, might be similar to what Ruskin himself attributes to Turner in a description: "Uprightness, generosity, extreme tenderness of heart, sensuality, excessive obstinacy, irritability, infidelity (...) impulsiveness, violent prejudice, kindest sympathy, and profound piety".⁴⁵ The result is a harsh, almost disparaging criticism of authors such as Michelangelo, Rembrandt, and Constable, balanced by a consistent positive criticism of Tintoretto and Turner. As a reason for this, it can be thought that disproportionate criticism occurs because certain authors are fertile ground at a time when the critic needs new stimuli.⁴⁶ This leads to extreme reactions, and consequently to out-of-control criticism that focuses too much on the positive or negative side. As Binyon argues in the introduction to Ruskin's *Pre Raphaelitism*:

It may well happen that an artist or a writer (...) supplies to the imaginative critic's mind just the germ or stimulus for which it was waiting, and comes therefore to be valued by him out of all true proportion. Ruskin's faults are bound up and entwined with his excellences.⁴⁷

Ruskin's critique focuses mainly on Renaissance art and its principles. Thus, the conception of the beauty of human forms, and consequently Michelangelo's figures of sculpted bodies, is completely denigrated. As Ruskin makes clear in the preface to "Pre-Raphaelitism", the painter, by nature, is characterized by the capacity for observation and the ease of imitation:

the faculties, which when a man finds in himself, he resolves to be a painter, are, I suppose, intensesness of observation and facility of imitation. The man is created an observer and an imitator and his function is to convey knowledge to his fellow-men, of such things as cannot be taught otherwise than ocularly.⁴⁸

Moreover, he adds that the role of the painter has undergone a radical change throughout history. According to him, in the past, painters had transferred their knowledge to their fellows of things that can only be taught through sight. For a long time this role was mostly fulfilled in the religious field because the episodes of the Scriptures were represented visibly. Ruskin thought that this function had disappeared and in his time the painter had no longer a role: "The painter has no profession, no purpose. He is an idler on

⁴⁴ Ibid.

⁴⁵ Spielmann, op. cit., p. 41.

⁴⁶ Binyon, Ruskin, op. cit., p. 13.

⁴⁷ Binyon, op. cit., p. 13.

⁴⁸ Ruskin, *Lectures on Architecture and Painting with Other Papers*, cit., p. 348.

the earth, chasing the shadows of his own fancies”.⁴⁹ Then came Naturalism, or the instinct to copy natural objects, just at the time when printmaking was overwhelming the work of painters.⁵⁰ That instinct was crucial for Ruskin, because it pushed painters in Europe to do their duty, which was to faithfully depict all objects of historical interest and natural beauty. This led, according to Ruskin to a “presentation such as might at once aid the advance of the sciences, and keep faithful record of every monument of past ages which was likely to be swept away in the approaching eras of revolutionary change”.⁵¹

1.2 Introduction to the lecture

We now proceed to analyze how Ruskin approached the study and thus the teaching of Italian art. Particularly crucial was the tour the artist made to Italy in 1845, in which he visited the major cities of Tuscany, Liguria and Lombardy, studying the art they housed and ranking it in hierarchical order. When he arrived in Venice, Ruskin was completely absorbed by Tintoretto’s paintings. He met the artist when he visited the Scuola Grande di San Rocco, which was in a decaying state, and he was enraptured by Jacopo Tintoretto’s fifty-two canvases. He found that the Venetian painter had an affinity with Turner, in the spontaneity of execution and in his technique. “I have been quite overwhelmed today by a man whom I never dreamed of—Tintoret. I always thought him a good & clever & forcible painter, but I had not the smallest notion of his enormous power”.⁵² Some witnesses of Ruskin’s first impression on Tintoretto are given in the correspondences Ruskin had with his father:

I was today, before Tintoret. Just be so good as to take my list of painters, & put him in the school of Art at the top, top, top of everything, with a great big black line underneath him to stop him off from everybody—and put him in the school of Intellect, next after Michael Angelo. He took it so entirely out of me today that I could do nothing at last but lie on a bench & laugh. Harding said that if he had been a figure painter, he never could have touched a brush again, and that he felt more like a flogged schoolboy than a man—and no wonder. Tintoret don’t seem to be able to stretch himself until you give him a canvas forty feet square—& then, he lashes out like a leviathan, and heaven and earth come together. M Angelo himself cannot hurl figures into space as he does, nor did M. Angelo ever paint space itself which would not look like a nutshell beside Tintoret’s.⁵³

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid., p. 349.

⁵² E. Sdegno, *Looking at Tintoretto with John Ruskin. A Venetian Anthology Compiled and Edited With a Critical Introduction*, Venezia, Marsilio Editore, 2018, p. 23.

⁵³ Ibid., p. 18.

Ruskin immediately found in Tintoretto an artist whose *modus operandi* followed one of the fundamental principles of art according to him: to produce art that was not superfluous and vexatious and that, in some way, related to the purity of medieval art. The encounter with Tintoretto was most tangible in the change of themes that characterized Ruskin's researches: in fact, there is a shift away from his main interest in landscape. Moreover, In the second volume of *Modern Painters*, written after the encounter of Tintoretto, "From a 'popular' and 'inexact' faculty motivated by affect rather than intellect, the Imagination seems to have been transformed into an organ of prophecy, generative of the Sublime".⁵⁴ As Ruskin himself relates, it was because of Tintoretto that he began to take an interest in the history of Venice and to study it, because Tintoretto was part of those schools of painting that suffered under the fall of the city. He saw a city that at the time was damaged, impoverished and in decay. He thought, therefore, that the strength of Venice lays in the lives of the people who had given life and value to the works of art that he had the honor of admiring, especially, he referred to the Byzantine and Gothic works. At this juncture, most likely, as Clive Wilmer states, "The special value of Tintoretto (...) was that he had achieved what he did, a religious art of deep conviction and intensity, in a Venice that had begun to lose the spiritual virtues that spoke to him from the walls of the Frari or San Marco".⁵⁵

The lecture *On the Relation between Michael Angelo and Tintoret*, was given by Ruskin at Oxford in June 1871, and was published a year later as a pamphlet. It was the seventh lecture in the course Ruskin was teaching on sculpture, a course he began in the fall of 1870. In the first part of his lecture, Ruskin specifies that the target audience of his lecture is both students and people outside the university, whom he calls "strangers".⁵⁶ In the lecture he proposes to judge Michelangelo's and Raphael's drawings purchased for the University Galleries, which were erected in 1846. He then decided to give a public lecture on Michelangelo, in which he included some of his notes on Tintoretto; at one time he intended to teach an entire course on him.

From an artistic point of view, the lecture is relevant because it outlined a progression in art history from a moral, rather than a formal, point of view. Indeed, Ruskin

⁵⁴ Ibid., p. 29.

⁵⁵ Clive Wilmer, "An Evergreen Lesson in Cultural Heritage: Ruskin, Tintoretto and the Scuola Grande di San Rocco", in Pinton et al., *Cultural heritage scenarios*, Venezia, Edizioni Ca' Foscari, 2015-2017, p. 547.

⁵⁶ J. Ruskin, "Lectures on Landscape" in E.T. Cook and A. Wedderburn, *The Works of John Ruskin*, London, Longman, Green and Co. (eds), Vol. 22, 1903-1912, p. 77.

explains the importance not only of the University Galleries' collection of Old Master drawings, but also of all sixteenth-century Italian art. In the first part, he divides art history into three periods of moral development. The first phase, which Ruskin calls "savage," is one where men's consciousness was not formed yet. In the second phase, art progresses steadily and man discovers and adheres to the laws of social order. At this stage, Ruskin regards all arts as beautiful, despite their shortcomings. In the third stage, man begins to become self-satisfied and religion becomes "pompous".⁵⁷ Art, then, sees the extinction of its powers acquired through sincerity as the hypocrisy that characterizes modern society.

Ruskin focuses on Giovanni Bellini, Tiziano, and Tintoretto, who represented the arts of Venice, and Raffaello and Michelangelo, who represented the arts of Florence. The latter two artists belong to the third period of art history described by Ruskin. Ruskin's fundamental criticism of Michelangelo in this lecture is that this artist's message was empty because the figures he drew were based on careful anatomical studies. Tintoretto also had anatomical knowledge, but unlike Michelangelo, he never showed it. For Ruskin, the important thing for an artist was to show man as a being endowed with life. Therefore, to show its substance, as well as the superficiality of the body.

In reading this conference it is necessary to pay attention to the limits Ruskin himself placed on his lecture. Indeed, he insists that the reader should note that his task is only "to point out what is to blame in Michael Angelo",⁵⁸ and that he assumes "that the facts of his power are generally known".⁵⁹ He also reiterates that his lecture "is entirely devoted to an examination of the ways in which his genius failed",⁶⁰ and, as if to reassure readers, he repeats that Michelangelo, "is great enough to make praise and blame equally necessary, and at the same time inadequate, in any true account of him".⁶¹ Regarding the fierce criticism on Michelangelo, in his preface to Tyrwhitt's book, Ruskin speaks of himself as a "miner" who uncovers Raphael's flaws. As Cook points out, one should leave the miner his "temptation of exaggerating the significance of his finds".⁶² Ruskin's critique of Michelangelo caused a lot of disagreement. For example, Sir William Richmond, Ruskin's successor in the Oxford chair, tried to undo the "damage" Ruskin had done by delivering a eulogy of Michelangelo's work in the Sistine Chapel. Ruskin

⁵⁷ Ibid. p. 80.

⁵⁸ Ibid., p.76.

⁵⁹ Ibid.

⁶⁰ Ruskin, *Lectures on Landscape*, cit., p. 32.

⁶¹ Ibid.

⁶² Cook, op. cit., p. 211.

initially felt a certain admiration for Michelangelo, which faded later in the course of his studies. Therefore, he felt that as a professor at the university he had to express his opinion on the University's Collection. As witnessed in correspondence, his greatest goal and fear were to make himself understood and, respectively, not to be understood by his audience. "I cannot adjourn to the Sheldonian theatre to-morrow", he wrote to Acland (June 12, 1871), "under any pressure, as I must show things and be understood, if I can anyhow contrive it".⁶³

⁶³ Ruskin, *Lectures on Landscape*, cit., p. 33.

2. Theoretical framework

2.1 What does translating mean?

In his essay *On Linguistic Aspects of Translation*, Roman Jakobson (1959) classified translation by dividing it into three different types: intralingual translation (rewording), intersemiotic translation or transmutation, and interlinguistic translation.¹ The latter, according to Jakobson, occurs when translating a message into two different languages, that is, when interpreting verbal signs by signs of a different language system.² At this juncture, he uses the term "proper", because when one generally thinks of translation, interlingual translation leaps to mind. Consequently, this relates to the strict sense of the word "translate", that is, to indicate a transfer of meaning from one natural language to another. Interlingual translation is an ancient activity, and we have always wondered how to translate, what is the best process for doing so, and how to convey what the author intended to say. Everyday life is inevitably linked to the process of translating and interpreting the linguistic and nonlinguistic signs around us.

As Clare Vassallo states, there are certain themes and topics in the discussion of translation that emerge and re-emerge with a different focus at different historical moments. The first concerns the methodologies of translation.³ Obviously, the method to be adopted changes depending on the type of text and depending on the culture and historical time in which one lives. For example, in ancient times if the text to be translated was sacred, thus, traditionally believed to be directly dictated by God, then the possibility of freely interpreting the text and taking certain translation liberties was very small and was a delicate choice. Intersemiotic translation occurs when verbal signs are interpreted by means of nonverbal signs, and thus when, for example, a story is transformed into a play.⁴ On the other hand, intralingual translation, also called *rewording*, is instead conceived as a reformulation operation that is "interpretation of verbal signs by means of other signs of the same language".⁵

¹ R. Jakobson, *On Translation*, Massachusetts, Harvard University Press, 1959, p. 233.

² Ibid.

³ C. Vassallo, "What's so 'proper' about translation? Or interlingual translation and interpretative semiotics", *Semiotica*, Berlin, De Gruyter Mouton, 2015, pp. 161-179, p. 171.

⁴ Ibid.

⁵ Ibid.

In his definition of translation Jakobson was influenced by Peirce's notion of interpretation, which states that the meaning of a sign is expressed by interpreting it through another sign. As Eco points out in *Dire quasi la stessa cosa*, according to Peirce, “il significato di un segno viene espresso interpretandolo attraverso un altro segno (nel senso più ampio in cui Peirce intende il termine segno, per cui il significato del segno gelosia potrebbe essere interpretato dall’intero Otello shakespeariano – e viceversa)”.⁶

In this regard, interpretation leads to the process of semiosis, where the meaning of something is expressed through different signs, and different words.⁷ Peirce, therefore, uses translation figuratively by conceiving the translation as a synecdoche of interpretation.⁸ Thanks to the influence of Peirce, Jakobson thought that interpretation and translation were related. Jakobson seems to treat these terms as synonyms: in fact, according to Jakobson’ every definition of translation depends on interpretation. Given this fact, translation is included in the concept of interpretation, which precedes translation, because even the mere act of reading and understanding presupposes interpretation. Jakobson threefold subdivision opens the way to many other distinctions. As reformulation is present within one language, so there are forms of reformulation within other semiotic systems. For example, as Steiner points out in *After Babel*,⁹ translation conceived in its strict sense is only a shadow of the communication relationship that every successful linguistic act projects within a given language.¹⁰ He then states that a theory of interlingual translation can either designate the operational model of all meaningful exchanges (including intersemiotic translation), or describe a subsection of that model.¹¹ From Ricoeur’s point of view, which considers Peirce’s idea, in interpretation and translation the role of the translator is to express a concept in other terms, performing a rephrasing in the same way as when one re-explains a fact that has not been fully understood.¹²

One author who, after much experience in this regard, has elided his opinion on translation and the problems translators can have while translating is Umberto Eco. Eco had the opportunity to form his own thinking after much work on translation and studies on the Italian language. In *Dire quasi la stessa cosa* Eco focuses on the topic of

⁶ Eco, op. cit., p. 260.

⁷ Vassallo, op. cit., p. 163.

⁸ Eco, op. cit., p. 260.

⁹ G. Steiner, *After Babel*, Oxford, Oxford University Press, 1975, p. 47.

¹⁰ Eco, op. cit., p. 266.

¹¹ Ibid.

¹² Ibid.

interlingual translation. He relies on his experience as a translator and thus on his direct knowledge of the pragmatic problems that are related to this activity. As a scholar of translation, he draws on the theoretical and historical issues that characterize translation. Moreover, Eco draws experience as an author whose books are translated. In *Dire quasi la stessa cosa* Eco argues on the meaning of translation. He explains that we usually conceive it as the act of translating a text from a language to another language, trying to keep the same meaning the original text has. In this regards, he says the translator want the translation to say the same thing of the original text.¹³

As can be seen from these considerations, there is no univocal concept of translation: over the centuries, scholars have tried several times to define what translation is, later discovering that each definition given is inadequate or wrong according to some schools of thought.¹⁴

2.2 The 1980's *cultural turn* in translation studies

In order to give a clear view of the way, on a pragmatic level, translation has been carried out in this thesis, it is necessary to briefly give a theoretical overview of how, over time, more and more attention has been given to the target culture in the translation of a text.

In the 20th century, the translation tradition in the West shifted from a preference for similarity and surface equivalence and gave more and more importance to the cultural aspect of the translation activity. Until the 1980s, translation was perceived as a linguistic activity that focused on word-to-word equivalence over translation rules. An example of this way of proceeding in translation is given in J. C. Catford's *A Linguistic Theory of Translation*, published in 1965, which focuses on the importance of translation equivalence and deals with translation strategies to be applied.¹⁵ His translation approach involves the mechanical application of Halliday's Systemic functional linguistic model, where this model was applied relying on the concept of textual substitution. In this regard, the concept of equivalence is fundamental, since translation is seen as the replacement of material in one language by equivalent material in the target language. In particular, Catford distinguishes between *formal correspondence* and *textual equivalence*. By

¹³ Eco., op. cit., p. 5.

¹⁴ Gutt, op. cit., p. 125.

¹⁵ M. Agorni (a cura di), *Traduzione. Teorie e Metodologie a Confronto*, Milano, LED Edizioni Universitarie, 2005, p. 14.

textual equivalence he means a portion of target language text that can be regarded as equivalent to the text of the source language or to a part of it. This type of equivalence is formed at the *parole* level. In contrast, *formal correspondence* occurs at a superficial level and includes any category of the target language (such as unit, class, structure, etc.) that occupies the same place in the economy of the source language. This type of equivalence is identified at the *langue* level.¹⁶

Slightly different is Nida's approach, in which the complexity of the cultural context is relevant and the *dynamic equivalence* that should be between the receiver and the message of the ST and TT gains importance.¹⁷ In particular, Nida thinks that in general there are no *identical equivalences*, and therefore, in order to write naturally, the translator must find the closest possible equivalent to the source language. He does, however, make a distinction between two different types of equivalence, *formal equivalence* and *dynamic equivalence*. Formal equivalence focuses on the message to be conveyed, which the translator tries to match from language to language as accurately as possible, both in form and content.¹⁸ According to *dynamic equivalence*, on the other hand, the relationship between the receiver and message of the translated text should be the same as the one between the original receivers and the message of the original text.¹⁹ Then, Nida exhorted translators to faithfully understand and reconstruct the original message of the source text. In this period, target language and culture took a back seat as translation focused on the superficiality of the language.

From the early 1970s, therefore, grew a dissatisfaction with *prescriptive* translation models, which did not reflect true translation practice and translation needs. As a consequence, new descriptive approaches were born, bringing a shift in the general approach to translation. This is manifested in Holmes's work *The Name and The Nature of Translation studies*. Specifically, he proposed to empirically focus his research on translation, setting as one of the main goals of his study, the description of the translation process as it pragmatically manifested itself. By proceeding this way, he wanted to establish the general principles by which translation phenomena can be realized.²⁰ The focus toward the target approach is later accentuated with Toury, who decided to focus on pragmatically observable realities. His research focuses on the target culture, as Toury

¹⁶ M. Morini, *La traduzione: teorie, strumenti, pratiche*, Milano, Sironi editore, 2007, p. 64.

¹⁷ Agorni, op. cit., p. 15.

¹⁸ Morini, op. cit., p. 64.

¹⁹ Agorni., op. cit., p. 15.

²⁰ Agorni., op. cit., p. 17.

thought that it was the needs and expectations manifested on the target culture that determined how to complete the translation process. A further turning point for the target-culture oriented translation approach came thanks to Even Zohar, who developed the polysystemic theory. This latter attributed to translation phenomena a fundamental role in the literary-historical evolution of a cultural system. According to Zohar, translation was a cultural process that was part of a set of heterogeneous and dynamic systems called the global polysystem, which corresponds to a given cultural entity.²¹ Consequently, the position that translation occupies within one of these systems would determine the choice of texts to be translated, in conjunction with translation strategies. For example, if translated literature occupies a marginal position in literary system, translators will opt for neutralizing translation strategies; on the contrary, they will adopt foreignizing strategies to foster the introduction of new literary models. Polysystemic theory, therefore, emphasizes the cultural dimension of translation in a broad sense. Although the first debates on the influence of culture in the translation process took place since the 1930s, the centrality of culture in translation was not recognized until the late 1980s.

Susan Bassnett in *Translation Studies* heralded the focus on cultural context at the end of 80's. Later, with Mary Snell-Horby's publication, *Translation studies: an integrated approach* in 1988, translation began to be conceived as a cross-cultural transfer.²² The author in this sense wanted to combine the increased attention to the cultural dimension of translation phenomena with textual analysis, examining both macro and micro linguistic and textual elements. Attention to culture in the translation process also increased in the 1990s, when, thanks to a number of scholars, there was a shift from a literary perspective to one moving toward the development of cultural studies. In this respect, the figures of Susan Bassnett and Andrea Lefevere are crucial, in bringing about a cultural revolution in translation studies. In particular, they emphasized the relevance of the historical and cultural context in which translation was carried out. Indeed, in their view, translation norms and the concept of equivalence itself change with the flow of time.²³ Specifically, Lefevere studies changes in translation processes from a cultural-historical perspective. In his work *Translation, Rewriting and the Manipulation of literary fame* he gives a different definition of translation, proposing the term of *rewriting*. According to the author, in fact, this term includes a range of textual remaking

²¹ Ibid., p. 22.

²² Ibid., p. 26.

²³ Ibid.

processes.²⁴ In addition to translations, it includes adaptations, anthologies or essays of literary criticism. These works very often serve as a substitute if the reader has no longer access to the original work. The process of rewriting is fundamental in the evolution of a given culture. As Mirella Agorni states in the introduction to “La traduzione. Teorie e metodologie a confronto”, culture

è la chiave di volta per l'avvento delle innovazioni: attraverso la produzione di traduzioni diverse, di nuove antologie o grazie al rinnovamento continuo delle interpretazioni della lettura una cultura afferma la propria vitalità, cioè la sua capacità di rigenerarsi per rispondere al passare del tempo.²⁵

Over time, we have come to conceive translation as any text derived from an earlier one, and nowadays it must represent the multilingual and multicultural society in which we live. We can conclude that translation is never neutral, because it is an act of critical interpretation.²⁶ This opinion was suggested by Lefevere who coined the term *refraction* to talk about translation, which he saw as a rewriting of the source text, which is manipulated and modified by the translator. The ultimate purpose of refraction, according to Lefevere, is to influence the reader of the translation.²⁷ Consequently, more attention has been paid to the reasons behind the creation of refractions, the purposes of translations and the effects they produce in the receiving context. Thus, the work of the translator is fundamental to culture, because through translator's work, texts can circulate, remain alive in space and time, very often bringing innovation and, in short, playing a key role in the dissemination of knowledge. So, as Bassnett argues, translation is about both language and culture,²⁸ because the two are inseparable. One position very close to Bassnett one is expressed by Eco, who supports the idea that language and culture are not separable: “La traduzione è sempre uno spostamento, non tra due lingue ma tra due culture - o due enciclopedie. Un traduttore deve tenere conto di regole che non sono propriamente linguistiche ma, in senso lato, culturali”.²⁹

2.3 Intertemporal Translation

Since the translation carried out in this thesis is about a lecture dated back in the 19th century, it is meaningful to analyze, in this subchapter, intertemporal translation.

²⁴ Ibid.

²⁵ Ibid., p. 31.

²⁶ M.G. Cammarota, *Tradurre: Un viaggio nel tempo*, Venezia, Edizioni Ca' Foscari, 2018, p. 38.

²⁷ Ibid.

²⁸ Agorni, op. cit., p. 26.

²⁹ Eco, op. cit., p. 185.

In interlingual translation, not only the linguistic and cultural relationship between the TT and the ST is relevant, but also the historical and cultural period in which the translators are practicing and the time lapse between making and translating the text. Indeed, sometimes the time interval between a text and its translation is short, as in the case with consecutive and simultaneous translation. Sometimes, on the other hand, a great deal of time may pass between the time of a work's composition and the time of its translation. This chronological gap can greatly affect the translation process. In this case, as Cammarota suggested, the translation could be seen as a kind of time travel.³⁰ In fact, the translator interprets and mediates the source text, which, belonging to a linguistic and cultural universe of the past, is often difficult for today's reader to understand. On the other hand, readers of the translation, rely on the translator to experience through reading a linguistically and culturally distant era. From this perspective, it is important to consider that every translation carried out in a given historical period is a product of a certain historical era and will remain a symbol of it for future ages. In addition, the translated text also reveals some characteristics that place it in its moment of construction, and determines the habits and norms of translation practice that date the translation. As Clare Vassallo specifies in *What so proper about translation*, the translator has the task of translating "what is not there".³¹ This can be linked to "pragmatic spaces in the text which are the unwritten assumptions of a common cultural reality shared by the Model Author and the Model Reader through the textual fabric of the *intentio operis*".³² The translator must therefore work according to the target audience of his translation, because the type of reader changes along with the flow of time. The context - which is tacit in the source text - also changes, becoming increasingly unfamiliar to the reader of the translation over time and hindering the comprehension of the text. This problem is obviated to some extent by many translators who often opt to add footnotes to explain features unknown to the modern reader. In addition to this, translation work on a past text brings many other specific problems, which in theoretical translation studies, have given rise to the category of intertemporal translation.³³ This term can be understood both as modernization of a text from an earlier stage of the same language, but it can also refer to a process that also

³⁰Cammarota, op. cit., p. 10.

³¹ Vassallo, op. cit., p. 174.

³² Ibid.

³³ Cammarota, op. cit., p. 10.

contains an interlingual process.³⁴

Intertemporal translation is a phenomenon that is sometimes almost imperceptible: Steiner points out that all translations, with the exception of simultaneous interpretation, contain an intertemporal element even though in many cases this element may be ignored because it is very small.³⁵ In this translation practice the focus is on the modernization and accessibility of the text. This category includes the modernization of a text written in an ancient phase of the same language.³⁶ The time span between the production of the text and its modernization is usually very large so that both the use of language and the culture towards which it is oriented change. In order to achieve actualization, the text must necessarily be analyzed, first of all on the linguistic side. There are several ways to approach the text of the past, one of them is to adopt a philological perspective.³⁷ At this juncture, philology adopts a key role: the work of analysis and research precedes the translation and, specifically, it is concerned with studying the original text by doing a comparative analysis of the sources, with the help of critical editions of the text.

L'indagine filologica consiste in uno scavo analitico puntuale, profondo e scientificamente fondato, a partire dalla forma linguistica e stilistica del testo in esame per arrivare a comprenderne i contenuti in relazione al contesto storico-culturale in cui esso è maturato; e a seconda del tipo di testimonianze a disposizione del filologo, si può tentare di capire quale sia la genesi di un determinato testo e di distinguere il suo aspetto originario dalle trasformazioni cui è stato sottoposto nel tempo per mano di chi lo ha copiato e adattato alle esigenze dei nuovi destinatari.³⁸

From this point of view, we should consider Snell Hornby's reflection on the relationship that translation has with the contemporaneity in which it is produced. According to the author, in fact, translation tends to "shift in value and significance as [the] world itself changes and develops".³⁹ Thus, one of the first steps in doing an intertemporal translation is to rely on textual ecdotics,⁴⁰ which aims to bring the ancient text close to its original form, and then bring it back into a new language and culture. This ecdotic work is even more crucial if one has to translate interlinguistically: in this case, in addition to the source culture and language, a relevant obstacle for the translator is the structural distance between the source and target languages. As time passes, the translated work acquires

³⁴ M. Shuttleworth, M. Cowie, *Dictionary of Translation Studies*, New York, Routledge, 2014, p. 86.

³⁵ Ibid.

³⁶ Cammarota, op. cit., p. 13.

³⁷ Ibid., p. 11.

³⁸ Ibid.

³⁹ Shuttleworth, Cowie, op. cit., p. 87.

⁴⁰ Cammarota, op. cit., p.10.

new meanings and is reinterpreted according to the era and receiving culture. From this point of view, hermeneutics is another aspect that characterizes intertemporal translation. To quote Gadamer, “If we recall the origin of the name hermeneutics, it becomes clear that we are dealing here with a language event, with a translation from one language to another, and therefore with the relation of two languages”.⁴¹

Let us now emphasize two basic sides of hermeneutics: that of interpretation, understood as making the text intelligible to the reader through explanations, and the side of culture retrieval and transmission. In the latter, the translator assumes the role of facilitator, removing barriers to understanding. By *rendering intelligible*, we denote the way in which the translator aids access to the ancient text, that is, by reflecting through the text a situation that remains intangible, through reproductions, replications, or representations. Moreover, in the case of translations of texts produced far back in time, as Bassnet explains, the problem for the translator is not only the fact that the poet and his contemporaries are deceased, but that “the significance of the poem in its context is dead too. Sometimes, [...] the genre is dead and no amount of fidelity to the original form, shape of tone will help the rebirth of a new line of communication”.⁴² So, one of the problems that needs to be addressed is also that with the flow of time the original text often loses contextual significance, or sometimes the genre in which the work was written disappears. The difficulties that intertemporal translation brings increase both if the translator engages in the translation of an author whose work has particularly affected the cultural sphere and if the text to be translated has to comply with some formal characteristics (e.g. the poetic genre). If the meaning of the context of the source text has been lost, due to generational changes over time, translators very often retranslate and thus, in a sense, reinterpret, the works.⁴³ In this regard, one may recall the opinion of Schleiermacher, who thought there were two different ways to translate and make oneself intelligible to the reader: the translator can leave the writer alone, and move the reader toward him, or leave the reader alone as much as possible, and move the writer toward him.⁴⁴ This refers, as will be seen below, to the techniques of foreignization or domestication. As Eco says, these two possibilities are so different from each other that

⁴¹ H.G. Gadamer, *The Gadamer Reader: A Bouquet of the Later Writings*, Evanston, Northwestern University Press, 2007, p. 127.

⁴² S. Bassnett, *Translation Studies*, London, Routledge, 1991, pp. 88-89.

⁴³ Shuttleworth, Cowie, op. cit., p. 87.

⁴⁴ Eco, op. cit., p. 222.

it is necessary to choose one path and pursue it to the end so as not to confuse both the reader and the writer.⁴⁵ He then adds that “un criterio così severo vale solo per testi remoti per antichità o assoluta diversità culturale”.⁴⁶

A further problem that arises from intertemporal translation is the fact that sometimes understanding the ancient text can be made difficult by allusions to events, people and cultures that may have already been lost and are therefore untraceable. Similarly, proverbs or some words that have lost their original meaning sometimes create translation difficulties. It is in this situation that the translator uses the dictionary as the main means of resolving his/her doubts, but the word seldom matches with the usage it once had. This is especially true for historical dictionaries, in which in many cases, the meanings themselves are hypotheses advanced by scholars. So, while translators of modern texts can use a variety of sources to find the meaning of a word or understand its meaning in a given culture, translators of ancient texts have few tools and few opportunities to test their own hypothesis. On the other hand, as Zethsen notes, it is precisely the time gap and this difficult intelligibility that creates the demand for intertemporal translations: the knowledge gaps between the reader of the original text and the reader of the target text, time (which implies diachronic translation) and cultural difference lead to the increased demand for intertemporal translation.⁴⁷ As Karas H. specifies: “Knowledge, time and culture are closely connected in Intralingual Intratemporal Translation, since lack of cultural knowledge of past periods among readers is one of the reasons for diachronic translations, alongside the linguistic aspect”.⁴⁸ Despite these premises, philological translation has been lately accused of disregarding readability, thus producing clunky texts, devoid of feeling and meaningless to today's audiences.⁴⁹ It is from this premise that one can think that the text can be made accessible without sounding unnatural, through the creativity of the translator who reinterprets the texts and rewrites them.

Another aspect that must be taken into account while carrying out an intertemporal translation is the response of the primary audience. This brings us back to Nida's theory,

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Karas, H. “Intralingual intertemporal translation as a relevant category in translation studies”, *Target : international journal of translation studies*, 28(3), 2016, p. 449.

⁴⁸ Ibid.

⁴⁹ Cammarota, op. cit., p. 48.

according to which the ultimate purpose of translation was to recreate the message of the original text and convey it to readers in the target culture, so that their reaction would be similar to that of the reader of the original text.⁵⁰ But as can be easily guessed, the effect produced on the original audience by an utterance we read in a text produced centuries ago is really difficult to understand, the older the text, the more inaccessible the reaction will be. The goal of conveying the original meaning of the text may be a more attainable idea if we conceive of it as Eco did: since it is one of the forms of interpretation, according to him, translation should always aim to find the intention of the text, “quello che il testo dice o suggerisce in rapporto alla lingua in cui è espresso e al contesto culturale in cui è nato”.⁵¹ Eco thus analyzes in depth what to translate means, in particular specifies that it implies understanding the internal system of a language and the structure of the text, and then constructing *a double* of the textual system that can produce similar effects in the reader of the original and translated text, both on the semantic and syntactic level and on the stylistic, metrical, and phonosymbolic levels.⁵²

Given the creativity a translator can use to render the text to be translated accessible, one of the aspects to be considered when translating an ancient text is fidelity to the original text, both in its meaning and in the form in which it is expressed. Consequently, the translation choices adopted must always be made with respect to this. As J.R.R. Tolkien expresses, the accessibility to the text can be reached by letting the audience “hear” the fluency of the translation:

How can a translation be made [...] First of all by absolute allegiance to the thing translated: to its meaning, its style, technique, and form. The language used in translation is, for this purpose, merely an instrument, that must be handled so as to reproduce, to make audible again, as nearly as possible, the antique work. Fortunately modern (modern literary, not present-day colloquial) English is an instrument of very great capacity and resources”.⁵³

2.3.2 Intertemporal translation: practical approaches

I shall now briefly consider the approaches have been adopted by various studies to bring about intertemporal translation.

The practical approaches to this type of translation adopted by translators have

⁵⁰ Ibid., p. 49.

⁵¹ Eco, op. cit., p. 14.

⁵² Ibid.

⁵³ Cammarota, op. cit., p. 61.

been diverse. Holmes argues that translators, in addition to the more common techniques of historicization and modernization, also adopt many other strategies.⁵⁴ Considering the field of poetic intertemporal translation, Holmes argues that the intertemporal translation of poetry involves both switching between linguistic, sociocultural and literary systems.⁵⁵ The translator chooses for each area whether to complete a translation by opting for contemporary equivalents of the source text, which represent "standard archaic usage"⁵⁶ or modern equivalents.

Other translation techniques that can be used include foreignization and domestication. An example regarding these two techniques is given by Venuti, who cites the debate between Matthew Arnold and Francis Newman on Homeric translations, showing that different techniques can be adopted depending on the translation purpose the translator sets. While Arnold wanted to translate Homer into modern English in hexameter, so as not to deviate from the kind of academic reception of the author, Newman, on the contrary, had thought of an archaic lexicon, using ballad-like verse, to emphasize Homer's target audience: a popular audience. So, Newman used estrangement and archaization for populist reasons, while Arnold was domesticating and modernizing for academic reasons.⁵⁷ As Eco clarifies, "equivalenza, aderenza allo scopo, fedeltà o iniziativa del traduttore" are all modulated by negotiation.⁵⁸ This occurs especially while translating texts produced far back in time. Moreover, instances of negotiation increase if one has to translate in cases of interlingual translation. In fact, there is often no corresponding word that has exactly the same meaning as that of the original term, that evokes exactly the image the author wanted to imprint on the audience's mind or the feelings the audience had while reading the particular word. In this case, it is necessary to negotiate, that is, to find the word that translates a given term, which fits the translation context, and respects the intention of the text. It is clear that in this case one will have to accept, as in all negotiations, to have some losses.

In *Dire quasi la stessa cosa* Eco gives the example of the negotiation he made in translating the term "chaumières" from Nerval's *Sylvie*.⁵⁹ Having no correspondence in the Italian language, Eco emphasized what this word expresses in its meaning, namely:

⁵⁴ Shuttleworth, Cowie, op. cit., p. 87.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Eco, op. cit., p. 198.

⁵⁸ Ibid., p. 15.

⁵⁹ Ibid., p. 364.

(I) a peasant house, (II) small, (III) usually made of stone, (IV) thatched-roofed, (V) humble. He emphasized then, that one must in this case negotiate the meaning of the word by choosing a translation that respects the properties of the word to be translated that are relevant to that given context. He achieved this by choosing the term “casupole in pietra”. He thus respected the purpose of the text, which was to give the reader the idea of small village houses, humble, but not poor and well-maintained. As he points out, he did not follow what the bilingual vocabulary denoted under *chaumières*. According to Eco, for fidelity to the intentions of the text one can violate the principle of literalness of the word.⁶⁰ Again, the translator has to perform a text and word interpretation operation to figure out what meaning to “carry” from one part of the text to another. As Gadamer specifies, if in translation the translator wants to bring out an aspect of the original text that seems important to him, this can only happen on the condition of leaving in the background or even eliminating other aspects of the original text. This is therefore a shadow of interpretation, because the translator is not always in a position to express all the dimensions of the text, and his work involves continuous renunciation.⁶¹

Translating therefore also involves in fact having to reduce some aspects of the range of meanings a term has in a given language. This is why Eco, as if to reconfirm his title of the book, says that with translation, in the end, “pur sapendo che non si dice mai la stessa cosa, si possa dire quasi la stessa cosa”.⁶² And it is precisely during the process of interpreting the text that precedes and accompanies the translation, that it is decided which meaning to save and which to sacrifice, in short, it is decided what to negotiate. It is good to reiterate that in the negotiation process the translator often has to accept the fact that sometimes he or she may suffer more losses than gains and that despite this he/she may be satisfied because he/she has fully achieved the intention of the text.

As Franca Cavagnoli explains in *La voce del testo*, the first stage of translation occurs during the reading of the text.⁶³ In fact, one goes from the written text to the language of the mind, which struggles with personal matter. In fact, each person interprets what they read depending on their own experiences and background, primarily the translator. From this perspective, the thinking voice of the translator may interpret the writing differently from how the author of the same text had interpreted it. At this stage,

⁶⁰ Ibid., p. 9.

⁶¹ Ibid., p. 101.

⁶² Ibid., p. 8.

⁶³ F. Cavagnoli, *La Voce del Testo*, Milano, Feltrinelli, 2019, p.16.

the first detachment between author and translator is created, which is likely to be very noticeable if the text was written in ancient times, as the author's thinking and approach to his works may be unfamiliar and therefore difficult to interpret. The same problem, then, also occurs in the reader's mind. In relation to this, Pierce explains the mind produces a series of interpreters for each word read.⁶⁴ Interpreters, both external and internal, are a psychic and subjective sign related to each reader's passions, experiences, and urges, and consequently the final image they form in the reader's mind is often not the same as that formed in the author's one. This represents one of the greatest difficulties in the translation process. This inconsistency can occur, for example, with Ruskin, who has a particular type of writing that will be analyzed in chapter 4 of this thesis.

2.4 Translation techniques

The classic taxonomy of translation procedures dates back to 1958 and is explained in the work of JP. Vinay and J. Darbelnet : *Stylistique Comparée du Français et de l'Anglais* (1958). This classification model has had and still has a strong impact on translation theory and practice.⁶⁵ Specifically, after an analysis of translated texts, the authors identified two general translation strategies: *direct translation* and *oblique translation*, which correspond to the distinction between literal and free translation. According to this theory, the authors were convinced that one could, for some works, literally translate the text word for word. Considering the assumptions made in the first chapter of this thesis, it is clear that this kind of translation is possible only for syntagms. Complex methods are usually used to overcome differences in language structure, at the same time taking into account the meaning of the translation with respect to the cultural reception of the text.

Darbelnet and Vinay reflected on examples of translations from English to French and German to French, theorizing that all translation procedures can be divided into seven main categories. The three first categories fall under the *direct translation* strategies, where the languages themselves dictate the rules of translation (in literal translation, words change but syntax and meaning do not), while the other four fall under *oblique*

⁶⁴ Ibid.

⁶⁵ E. Saridaki, "Vinay & Darbelnet's Translation Techniques: A Critical Approach to their Classification Model of Translation Strategies", *International Journal of Latest Research in Humanities and Social Science*, Vol. 4, Sryahwa Publication, pp. 135-137, p. 135.

translation strategies, where the translator must make lexical, syntactic and cultural changes.⁶⁶

2.4.1 Borrowing

The first strategy is borrowing, which is the transfer of the SL (source language) word directly to the TL (target language) without formal or semantic changes; it is the simplest of all translation procedures: it is a metalinguistic procedure that authors say is the simplest method of all.⁶⁷ Sometimes, translators may use it to introduce a stylistic effect or to give the reader the perception of an alienating situation. For example, one can keep the word "party" even though it would have an equivalent in the target language. Sometimes borrowing in the target language is kept due to the fact that there is no equivalent for that word. At this point, you can either paraphrase the term if the text allows it; choose a word that has more or less the same meaning or has some meaning that is appropriate to the context (in which case you will negotiate losses); keep the loanword, that is, the foreign word with the risk that the reader will not understand it if it is an uncommon word in the target culture. In fact, certain borrowings are so common and have been used for a long time that sometimes they are not even considered borrowings and do not give an alienating effect to the reader. Consider, for example, words that fall within the semantic field of technology, such as "mouse", "computer", "Wi-Fi". The introduction of a totally alienating term for "introducing an element of local color, is a matter of style and consequently of the message".⁶⁸ Borrowings are used to fill a semantic gap in the TL and to add a nuance of meaning. For example, to introduce the flavor of SL culture into the TL, foreign words such as Russian "rubli", "perestroika", or Spanish Mexican food names such as "tortillas", "tequila", and so on can be used.⁶⁹ Some of these borrowings are so widely used that they end up becoming part of the TL lexicon and are no longer considered borrowings.

⁶⁶ Morini, op. cit., p. 64.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid.

2.4.2 Calque

The second procedure is *calque*, defined by the authors as “a special kind of borrowing where the SL expression or structure is transferred in a literal translation”.⁷⁰

The authors point out that some calques after a period of time become an integral part of the Arrival language, turning into *faux amis*. For example, the French casts "les quatre Grands" or "thérapie occupationnelle" for the English “the four great powers” and “occupational therapy” respectively. In addition, the calque can be either structural or semantic. In the former case, the calque exactly respects the syntactic structure of the borrowed word. Examples are the translation "perrito caliente" for "hot dog" or "ratón" for "mouse". A semantic calque, on the other hand, is produced when a new meaning is attributed to a word on the semantic basis of the target language. Examples of this are the Italian expressions "realizzare", not meant as "fare qualcosa", which in Italian means “to do something”, but as "to realize something", taking up the meaning that the verb "to realize" has in the English language. Or, again, the term "assumere" with the meaning of "to think that" which is derived from the English verb "to assume", rather than “to hire”, as its main Italian meaning. Given the appearance of this last type of calque, many words that have been integrated in the language with a new meaning can act, during the translation process, as false friends. Translators, as Vinay and Darbelnet explain, usually create calques to fill a textual gap, preferring them to actual borrowings. The two authors think that, in certain cases, it would be appropriate to create a new lexical form from Greek or Latin, to avoid "awkward calques".⁷¹ In terms of literal translation, it involves the replacement of SL syntactic structures, normally on the clause/sentence scale, with TL syntactic structures that are isomorphic and synonymous in terms of content.⁷² As an example, the phrase "where are you" is literally translated "où êtes-vous?" According to the authors, literal translation is most common when the two languages belong to the same family and, even more so, the same culture. Literal translations between English and French are justified by the similarity of structure between the European languages; moreover, in their theory there is no conceptual distinction between literal translation and word-for-word translation.⁷³

⁷⁰ JP. Vinay, J. Darbelnet, *Comparative Stylistics of French and English*, Philadelphia, John Benjamins Publishing Company, 1995, p. 32.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Ibid.

2.4.3 Literal translation

The third strategy is that of Literal Translation, which involves the act of translating word for word, while the translator has the task of “observing the adherence to the linguistic servitudes of the TL”.⁷⁴ Translation of this type is most common between similar languages, that is, languages that have the same linguistic root. For example, the Latin root, with the case of Italian-Spanish or Italian-French languages. Examples are the cases “non lo so”/“no se,” “vien aquí”/ “vieni qui”. When literal translation is applied to languages that have different roots and therefore are very different from each other, such as, for example, English and French, it is because “metalinguistic concepts also reveal physical coexistence”,⁷⁵ such as, for example periods of bilingualism with conscious or unconscious imitation of the source language. This literal translation may find a reason in the fact that thoughts may coincide or the structures of language that there usually are among European languages may coincide.

2.4.4 Transposition

The fourth strategy is that of transposition, which involves the act of replacing a word belonging to a particular class with a word belonging to another class, without changing the meaning of the sentence.⁷⁶ Transposition is a special technique that can be applied within the same language, thus making an intralinguistic translation. For example, "he announced his return" can be translated as "he announced he would return". In this case a transposition occurred in the word *return*, which underwent the category change from noun to verb. From the point of view of style, it is not necessary that the original word and the translated word have the same value. Consequently, it follows that translators should use the transposition method only if it fully renders the concept in the target language or for stylistic choices.

⁷⁴ Ibid., p. 34.

⁷⁵ Vinay, Darbelnet, op. cit., p. 34.

⁷⁶ Ibid., p. 36.

2.4.5 Modulation

This procedure consists in modifying the perspective that is given in the original text; thus, the form of the message is varied, but the situational context is not changed.⁷⁷ This change can be justified when “although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TT”.⁷⁸ There are cases where modulation is obligatory, and the translator must necessarily use this technique to make sense of what is being said. An example is "the time when" translated as "le moment où". Very often, is modulation opted for, transforming the negative expression in the ST into a positive one in the translated text. It is clear that the translation produced should always respect what is said of the source text, without changing its meaning.

2.4.6 Equivalence

Basically, this procedure consists in rendering a situation by using a different style and producing a different structure from the one of the source text.⁷⁹ The example given by the authors is the exclamation of pain being translated from French to English "Aie"/"Ouch" because it was necessary to interpret what the word "Aie" meant in that given context and to think about how an expression of pain could be conveyed in the speaker of the target language. Therefore, one can make the same argument for onomatopoeic sounds used for animal noises (“miao”/“miaow”). These instances of equivalences very often are "syntagmatic in nature"⁸⁰ and thus affect the whole message. This means that many equivalences are already predetermined, so to say, obligatory, and the translator has no power to invent new ones.

Consider, for example, proverbs in general: the sentence "it's raining cats and dogs" to indicate that "Piove a dritto/ a catinelle". The translator can choose between these two types of translation, considering that the equivalent expression useful to translate the sentence already exists. Or again, consider the idiomatic expression "you're

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid., p. 38.

⁸⁰ Ibid.

just pulling my leg”.⁸¹ It could not be translated as a calque, because it would not make sense, but with the expression "mi stai prendendo in giro" or, better yet, "mi prendi per il naso", where the reference to the part of the body preserves somehow the equivalence.⁸² It may happen that an idiomatic expression is translated through a calque especially by bilingual populations because they are in contact with both foreign languages.⁸³ Sometimes these calques are accepted by the TL “especially if they relate to a new field which is likely to become established in the country of the TL”.⁸⁴ The authors specify, however, that the translator must stay out of these types of practices in this case, because only the writer can take the liberty of coining new calques to create idiomatic phrases, accepting the risk of failure.

2.4.7 Adaptation

The last translation technique described by JP. Vinay, J. Darbelnet is adaptation. It is used in cases where the theme or message of the source language is totally unfamiliar to the reader of the language and especially to the target culture.⁸⁵ An attempt is made, again, to create a situational equivalent to try to transfer what the reader of the original text was intended to feel, into the reader of the target text. The authors give the example of an English text that reports the situation of a father coming home and kissing his daughter on the mouth to greet her. While this is a culturally accepted fact in English culture, it is not in French culture. In fact, reading about this gesture would probably put the French reader in confusion and in the position of not understanding why that gesture was made. Therefore, the authors’ translation suggestion is to give the image of a father who, in order to greet his daughter, hugs her tenderly. Translators can also opt for not using adaptation, producing a text that will sound strange to target-language readers. However, “the absence of adaptation may still be noticeable by indefinable tone, something that doesn’t sound quite right”.⁸⁶ Vinay and Darbelnet, thus started from the idea that all natural languages could be overlapped through adjustments.⁸⁷

⁸¹ Eco, op. cit., p. 14.

⁸² Ibid.

⁸³ Vinay, Darbelnet, op. cit., p. 38.

⁸⁴ Ibid.

⁸⁵ Ibid., p. 39.

⁸⁶ Ibid.

⁸⁷ Morini, op. cit., p. 64.

3. Translation proposals

3.1 Premises

The subject of this thesis is a commented translation of Ruskin's lecture *On the Relation Between Michael Angelo and Tintoret*.¹ The published version of the lecture covers a total of 32 pages, and I shall provide the translation of passages that present some features that are both typically Ruskinian and a challenge to the translator. Justification for the choice of translated passages, as well as their textual analysis will be given in Chapter 4.

The first passage, by the title *Tintoret's "solid" figures: the comparative mode*, introduces the art of Tintoretto and Michelangelo by comparing their way of sculpting; then Ruskin divides the course of art into four major epochs, placing the artists discussed in this lecture in the last one (pp. 75-81). The second passage, by the title *The attributes of the best art: a comparison between Michael Angelo and Tintoret*, explains the attributes of the best art according to Ruskin, and then makes a comparison with the changes to art brought by Michelangelo, which are exactly opposite to the principles explained earlier (pp. 85-89). The third passage, by the title *Two senate decrees and Titian's petition*, includes two decrees issued by the Senate and a petition made to it by Titian (pp. 89-91). The fourth chosen part, by the title *Ekphrasis: the detail of artworks*, gives descriptions of Michelangelo's *crate divine*, which will then be followed by the detailed description of Tintoretto's Paradise scheme (pp. 99-102 and 104-107). The translations are given with the original parallel text and are divided into subsections 3.2.1, 3.2.2 and 3.2.3, 3.2.4 respectively.

3.2 Chosen Passages

3.2.1. *Tintoret's "solid" figures: the comparative mode*

1. In preceding lectures on Sculpture I have included references to the art of painting, so far as it proposes to itself the same object as sculpture (idealization of form); and I have chosen for the subject of	Nelle precedenti lezioni sulla Scultura ho fatto alcuni riferimenti all'arte della pittura, relativi a quei casi in cui essa si pone lo stesso obiettivo della scultura (l'idealizzazione della forma). Ho scelto
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¹ Ruskin, *Lectures on Landscape*, cit., p. 77.

<p>our closing inquiry, the works of the two masters who accomplished or implied the unity of these arts.</p> <p>Tintoret entirely conceives his figures as solid statues: sees them in his mind on every side; detaches each from the other by imagined air and light; and foreshortens, interposes, or involves them as if they were pieces of clay in his hand. On the contrary, Michael Angelo conceives his sculpture partly as if it were painted; and using (as I told you formerly) his pen like a chisel, uses also his chisel like a pencil; is sometimes as picturesque as Rembrandt, and sometimes as soft as Correggio.</p> <p>It is of him chiefly that I shall speak to-day; both because it is part of my duty to the strangers here present to indicate for them some of the points of interest in the drawings forming part of the University collections; but still more, because I must not allow the second year of my professorship to close, without some statement of the mode in which those collections may be useful or dangerous to my pupils. They seem at present little likely to be either; for since I entered on my duties, no student has ever asked me a single question respecting these drawings, or, so far as I could see, taken the slightest interest in them.</p>	<p>come soggetto d'indagine le opere dei due Maestri che hanno compiuto l'unità di queste arti.</p> <p>Tintoretto concepisce le figure come statue a tutto tondo: le vede mentalmente da tutti i lati; immagina che siano separate le une dalle altre dall'aria e dalla luce; le scorcchia, interpone o le unisce manipolandole come pezzi di argilla. Al contrario, Michelangelo concepisce la scultura in parte come se fosse dipinta, usando (come vi ho detto prima) la penna come uno scalpello, e lo scalpello come una penna.</p> <p>A volte è pittoresco come Rembrandt, altre è morbido come Correggio.</p> <p>È di Michelangelo che vi parlerò oggi principalmente. In parte perché ritengo sia mio dovere indicare a chi non ne fosse a conoscenza alcuni punti di interesse dei disegni che fanno parte della raccolta dell'Università; in parte perché il mio secondo anno di insegnamento non può chiudersi senza qualche considerazione su come quelle collezioni possono essere utili o pericolose per i miei allievi. Al momento queste due conseguenze mi sembrano poco probabili, poiché da quando ricopro questo incarico, nessuno studente mi ha mai posto una sola domanda riguardante questi disegni, o, per quel che ho potuto notare, ha mostrato per essi il benché minimo interesse.</p>
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There are several causes for this which might be obviated—there is one which cannot be. The collection, as exhibited at present, includes a number of copies which mimic in variously injurious ways the characters of Michael Angelo's own work; and the series, except as material for reference, can be of no practical service until these are withdrawn, and placed by themselves. It includes, besides, a number of original drawings which are indeed of value to any laborious student of Michael Angelo's life and temper; but which owe the greater part of this interest to their being executed in times of sickness or indolence, when the master, however strong, was failing in his purpose, and, however diligent, tired of his work.

It will be enough to name, as an example of this class, the sheet of studies for the Medici tombs, No. 43, in which the lowest figure is, strictly speaking, neither a study nor a working drawing, but has either been scrawled in the feverish languor of exhaustion, which cannot escape its subject of thought; or, at best, in idly experimental addition of part to part, beginning with the head, and fitting muscle after muscle, and bone after bone, to it, thinking of their place only, not their

Ci sono alcune cause a cui possiamo porre rimedio, ma ce n'è una a cui non è possibile. La raccolta, ora in esposizione, comprende un numero di copie che rappresentano in modo falsato i caratteri delle opere di Michelangelo.

Ora è utile solo per consultazione e non potrà svolgere altro servizio fino a quando non sarà ritirata ed esposta da sola. La raccolta comprende, inoltre, un numero di disegni originali che sono di valore per ogni studente diligente che si occupi della vita e del carattere di Michelangelo. Questi, però, devono il loro interesse al fatto che sono stati eseguiti in tempi di malattia o indolenza, quando il Maestro, per quanto forte, veniva meno al suo obiettivo e, per quanto diligente, era spossato dal lavoro.

Basterà citare come esempio, gli schizzi preparatori N° 43 per la Tomba dei Medici, in cui la figura più bassa non è, parlando in senso stretto, né uno studio né un disegno preparatorio, ma è stata schizzata in fretta nel languore febbrile dello sfinimento, derivante dal pensiero che ossessionava Michelangelo; o, nel migliore dei casi, sperimentando in modo ozioso, aggiungendo via via delle parti, cominciando dalla testa e poi muscolo dopo muscolo, osso dopo osso, pensando

<p>proportion, till the head is only about one-twentieth part of the height of the body: finally, something between a face and a mask is blotted in the upper left-hand corner of the paper, indicative, in the weakness and frightfulness of it, simply of mental disorder from overwork; and there are several others of this kind, among even the better drawings of the collection, which ought never to be exhibited to the general public.</p> <p>It would be easy, however, to separate these, with the acknowledged copies, from the rest; and, doing the same with the drawings of Raphael, among which a larger number are of true value, to form a connected series of deep interest to artists, in illustration of the incipient and experimental methods of design practised by each master.</p> <p>I say, to artists. Incipient methods of design are not, and ought not to be, subjects of earnest inquiry to other people; and although the re-arrangement of the drawings would materially increase the chance of their gaining due attention, there is a final and fatal reason for the want of interest in them displayed by the younger students;—namely, that these designs have nothing whatever to do with present life, with its passions, or with its religion.</p>	<p>soltanto alla loro posizione e non alle loro proporzioni, tanto che la testa risulta essere solo un ventesimo circa dell'altezza del corpo. Infine, qualcosa a metà tra una faccia e una maschera viene schiaffato nell'angolo in alto a sinistra del disegno, ad indicare semplicemente, nella sua debolezza e nella sua inquietudine, un esaurimento mentale da sovraccarico di lavoro. Ci sono molti altri esempi come questo, anche tra i migliori disegni della raccolta che non dovrebbero mai essere esposti al grande pubblico.</p> <p>Tuttavia, sarebbe facile separare queste opere assieme alle copie che conosciamo, dal resto e fare lo stesso con i disegni di Raffaello, tra i quali un numero maggiore è di valore, per creare una serie coerente che sia di reale interesse per gli artisti, illustrando il metodo iniziale e le sperimentazioni del disegno praticate da ogni Maestro.</p> <p>Ho detto “per gli artisti”. Il metodo con cui si inizia un disegno non è e non deve essere oggetto di seria considerazione da parte degli altri. Anche se la riorganizzazione dei disegni aumenterebbe materialmente la possibilità che ricevano la dovuta attenzione, c'è una ragione definitiva e fatale per la mancanza di interesse a riguardo mostrata dagli studenti più giovani: questi disegni non hanno nulla a che fare con la vita presente,</p>
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<p>What their historic value is, and relation to the life of the past, I will endeavour, so far as time admits, to explain to-day.</p> <p>The course of Art divides itself hitherto, among all nations of the world that have practised it successfully, into three great periods.</p> <p>The first, that in which their conscience is undeveloped, and their condition of life in many respects savage; but, nevertheless, in harmony with whatever conscience they possess. The most powerful tribes, in this stage of their intellect, usually live by rapine, and under the influence of vivid, but contracted, religious imagination. The early predatory activity of the Normans, and the confused minglings of religious subjects with scenes of hunting, war, and vile grotesque, in their first art, will sufficiently exemplify this state of a people; having, observe, their conscience undeveloped, but keeping their conduct in satisfied harmony with it.</p> <p>The second stage is that of the formation of conscience by the discovery of the true laws of social order and personal virtue, coupled with sincere effort to live by such laws as they have discovered. All the Arts advance steadily during this stage of</p>	<p>con le sue passioni o con la sua religione.</p> <p>Oggi mi propongo di spiegare, nel tempo che mi è concesso, qual è il valore storico delle opere e la loro relazione con la vita del passato.</p> <p>Il corso dell'Arte si divide, presso tutte le nazioni del mondo che l'hanno praticata con successo, in tre grandi periodi.</p> <p>Il primo è quello in cui la coscienza degli uomini non era ancora del tutto sviluppata e le loro condizioni di vita erano, sotto molti aspetti, selvagge. Nonostante ciò, essi si trovavano in armonia con quella loro forma di coscienza. Le tribù più potenti, in questa fase, vivevano solitamente di ruberie e sotto l'influenza di una immaginazione religiosa vivida, ma limitata. La prima attività predatoria dei Normanni e la mescolanza confusa di soggetti religiosi con scene di caccia e di guerra spregevoli e grottesche, nella loro prima arte, esemplificherà a sufficienza questa condizione. Si osservi che questo popolo pur avendo la coscienza non ancora del tutto sviluppata viveva in piena armonia con essa. Il secondo stadio è quello della formazione della coscienza tramite la scoperta delle leggi di ordine sociale e delle virtù personali, coniugate allo sforzo sincero di vivere secondo tali leggi. In questo stadio di crescita</p>
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<p>national growth, and are lovely, even in their deficiencies, as the buds of flowers are lovely by their vital force, swift change, and continent beauty.</p> <p>The third stage is that in which the conscience is entirely formed, and the nation, finding it painful to live in obedience to the precepts it has discovered, looks about to discover, also, a compromise for obedience to them.</p> <p>In this condition of mind its first endeavour is nearly always to make its religion pompous, and please the gods by giving them gifts and entertainments, in which it may piously and pleasurably share itself; so that a magnificent display of the powers of art it has gained by sincerity, takes place for a few years, and is then followed by their extinction, rapid and complete exactly in the degree in which the nation resigns itself to hypocrisy.</p> <p>The works of Raphael, Michael Angelo, and Tintoret belong to this period of compromise in the career of the greatest nation of the world; and are the most splendid efforts yet made by human creatures to maintain the dignity of states with beautiful colours, and defend the</p>	<p>nazionale, tutte le Arti avanzano a ritmo costante e sono adorabili, anche nelle loro deficienze, come sono adorabili i boccioli del fiore grazie alla sua forza vitale, al cambiamento rapido e alla bellezza contenuta.</p> <p>Il terzo stadio è quello in cui la coscienza è interamente formata e la nazione, che trova doloroso vivere obbedendo ai precetti che ha scoperto, cerca di trovare un compromesso per obbedirvi.</p> <p>In questa condizione mentale si cerca prima di tutto di rendere la religione pomposa e compiacere gli dèi offrendo loro regali ed intrattenimenti tramite i quali possano trarre loro stessi, devotamente, piacere.</p> <p>Così facendo, si manifesta per un paio d'anni un magnifico sfoggio dei poteri dell'arte acquisito grazie alla sincerità, che è poi seguito dalla loro estinzione rapida e completa, via via che la nazione si rassegna all'ipocrisia.</p> <p>Le opere di Raffaello, Michelangelo e Tintoretto appartengono a questo periodo di transizione della vita artistica della più grande nazione del mondo. Sono il più splendido sforzo mai fatto dagli esseri umani di affermare la dignità dello Stato tramite colori smaglianti e di difendere le dottrine teologiche con disegni anatomici.</p>
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<p>doctrines of theology with anatomical designs.</p> <p>Farther, and as an universal principle, we have to remember that the Arts express not only the moral temper, but the scholarship, of their age; and we have thus to study them under the influence, at the same moment of, it may be, declining probity, and advancing science.</p> <p>Now in this the Arts of Northern and Southern Europe stand exactly opposed. The Northern temper never accepts the Catholic faith with force such as it reached in Italy. Our sincerest thirteenth-century sculpture is cold and formal compared with that of the Pisani; nor can any Northern poet be set for an instant beside Dante, as an exponent of Catholic faith: on the contrary, the Northern temper accepts the scholarship of the Reformation with absolute sincerity, while the Italians seek refuge from it in the partly scientific and completely lascivious enthusiasms of literature and painting, renewed under classical influence.</p> <p>We therefore, in the north, produce our Shakespeare and Holbein; they their Petrarch and Raphael. And it is nearly impossible for you to study Shakespeare</p>	<p>Inoltre, come principio universale, dobbiamo ricordare che le Arti esprimono non solo il temperamento morale, ma anche le conoscenze del loro tempo. Dobbiamo dunque studiarle, sotto l'influenza della scienza, nel momento stesso, forse, del declino delle loro integrità e del loro avanzamento.</p> <p>Ora, in questo le Arti dell'Europa del Nord e del Sud si trovano all'esatto opposto. L'indole Nordica non accetta la fede Cattolica con la forza che ha raggiunto in Italia. La nostra più sincera scultura del tredicesimo secolo è fredda e formale se paragonata a quella dei Pisano.² Tantomeno può qualsiasi poeta del Nord essere messo accanto per un istante a Dante, come esponente della fede Cattolica: al contrario, il temperamento Nordico accetta la dottrina della Riforma con assoluta sincerità, mentre gli italiani cercano rifugio da questa nell'entusiasmo in parte scientifico e completamente lascivo della letteratura e della pittura, rinnovate sotto l'influenza classica. Quindi, noi nel Nord produciamo il nostro Shakespeare e Holbein e loro il loro Petrarca e Raffaello. Ed è quasi impossibile per voi studiare troppo</p>
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² Ruskin refers to the brothers Nicola and Giovanni Pisano

<p>or Holbein too much, or Petrarch and Raphael too little.</p> <p>I do not say this, observe, in opposition to the Catholic faith, or to any other faith, but only to the attempts to support whatsoever the faith may be, by ornament or eloquence, instead of action. Every man who honestly accepts, and acts upon, the knowledge granted to him by the circumstances of his time, has the faith which God intends him to have;— assuredly a good one, whatever the terms or form of it—every man who dishonestly refuses, or interestedly disobeys the knowledge open to him, holds a faith which God does not mean him to hold, and therefore a bad one, however beautiful or traditionally respectable.</p> <p>Do not, therefore, I entreat you, think that I speak with any purpose of defending one system of theology against another; least of all, reformed against Catholic theology. There probably never was a system of religion so destructive to the loveliest arts and the loveliest virtues of men, as the modern Protestantism, which consists in an assured belief in the Divine forgiveness of all your sins, and the Divine correctness of all your opinions.</p> <p>But in the first searching and sincere activities, the doctrines of the Reformation</p>	<p>Shakespeare o Holbein, o troppo poco Petrarca e Raffaello.</p> <p>Si osservi, che non dico ciò in opposizione alla fede Cattolica, o a qualunque altra fede, ma solo in opposizione ai tentativi di sostenere una qualsiasi fede tramite ornamento ed eloquenza, invece che tramite l'azione. Ogni uomo che accetta onestamente e compie delle azioni in base alla conoscenza disponibile dalle circostanze del suo tempo, ha la fede che Dio vuole lui abbia (di sicuro una buona fede) qualsiasi sia la sua forma o le sue condizioni. Ogni uomo che rifiuti in maniera disonesta o disobbedisca per interesse alla conoscenza che gli è stata offerta, ha una fede che Dio non vuole lui abbia e quindi una cattiva fede, per quanto bella o rispettabile secondo la tradizione.</p> <p>Non pensate, quindi, vi imploro, che io parli con lo scopo di difendere un sistema di teologia contro un altro. Men che meno, la teologia della Riforma contro quella Cattolica. Probabilmente, non c'è mai stato un sistema di religione tanto distruttivo delle più adorabili arti e delle più adorabili virtù degli uomini come quello del Protestantesimo moderno, che consiste nella ferma credenza del perdono Divino di tutti i vostri peccati e nella Divina correttezza di tutte le opinioni.</p> <p>Tuttavia, agli inizi delle loro prime attività genuine e di ricerca, le dottrine della</p>
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<p>produced the most instructive art, and the grandest literature, yet given to the world; while Italy, in her interested resistance to those doctrines, polluted and exhausted the arts she already possessed. Her iridescence of dying statesmanship—her magnificence of hollow piety,—were represented in the arts of Venice and Florence by two mighty men on either side—Titian and Tintoret,—Michael Angelo and Raphael. Of the calm and brave statesmanship, the modest and faithful religion, which had been her strength, I am content to name one chief representative artist at Venice,—John Bellini.</p>	<p>Riforma hanno prodotto le arti più istruttive e le più grandi letterature mai date al mondo. Invece l'Italia, resistendo per interesse a queste dottrine, ha inquinato ed esaurito le arti che già possedeva. L'iridescenza di un'arte di governare morente e la sua magnificenza di vuota pietà, sono state rappresentate nelle arti di Venezia e di Firenze da due uomini potenti su entrambi i versanti: Tiziano e Tintoretto, Michelangelo e Raffaello. Per quanto riguarda la calma e l'arte di governare e la religione modesta e fedele, che sono state il punto forte dell'Italia, mi limiterò a citare uno dei massimi rappresentanti dell'arte a Venezia, Giovanni Bellini.</p>
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3.2.2 *The attributes of the best art: a comparison between Michael Angelo and Tintoret*

<p>Those are the two first attributes of the best art. Faultless workmanship, and perfect serenity; a continuous, not momentary, action,—or entire inaction. You are to be interested in the living creatures; not in what is happening to them.</p> <p>Then the third attribute of the best art is that it compels you to think of the spirit of</p>	<p>I primi due attributi dell'arte più elevata sono: lavorazione impeccabile e serenità perfetta; un'azione continua, non momentanea, o inazione completa. Dovete essere interessati alle creature viventi, non a quello che succede loro.</p> <p>Il terzo attributo della migliore arte è che vi costringe a pensare allo spirito della creatura, e quindi al suo volto, più che al</p>
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<p>the creature, and therefore of its face, more than of its body.</p> <p>And the fourth is that in the face you shall be led to see only beauty or joy;—never vileness, vice, or pain.</p> <p>Those are the four essentials of the greatest art.³ I repeat them, they are easily learned.</p> <ol style="list-style-type: none"> 1. Faultless and permanent workmanship. 2. Serenity in state or action. 3. The Face principal, not the body. 4. And the Face free from either vice or pain. <p>It is not possible, of course, always literally to observe the second condition, that there shall be quiet action or none; but Bellini's treatment of violence in action you may see exemplified in a notable way in his <i>St. Peter Martyr</i>. The soldier is indeed striking the sword down into his breast; but in the face of the Saint is only resignation, and faintness of death, not pain—that of the executioner is impassive; and, while a painter of the later schools would have covered breast and sword with blood, Bellini allows no stain of it; but pleases himself by the most elaborate and exquisite painting of a soft crimson feather in the executioner's helmet.</p>	<p>suo corpo.</p> <p>Il quarto, è che nel volto dovrete essere portati a vedere sono bellezza o gioia, mai viltà, vizio o dolore.</p> <p>Queste sono le quattro qualità essenziali dell' arte più grande. Le ripeto, le apprenderete facilmente.</p> <ol style="list-style-type: none"> 1. Tecnica impeccabile e duratura. 2. Serenità nello stato o nell'azione. 3. Il volto è principale, non il corpo. 4. Il volto dev'essere libero sia dal vizio che dal dolore. <p>Non è possibile, ovviamente, osservare sempre letteralmente la seconda condizione, quella in cui dovrebbe esserci una azione calma o nessuna. Tuttavia, come Bellini tratta la violenza nell'azione si può vedere esemplificato in modo notevole ne <i>L'uccisione di San Pietro Martire</i>. Il soldato gli affonda la spada nel petto, ma nel viso del Santo c'è solo rassegnazione e lo sfinimento della morte (quello del boia è impassibile), non il dolore e, mentre un pittore delle scuole successive avrebbe coperto di sangue il petto e la spada, Bellini non ne permette alcuna macchia, ma si compiace di dipingere nella maniera più elaborata e squisita una soffice piuma dell'elmetto del boia.</p>
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<p>Now the changes brought about by Michael Angelo—and permitted, or persisted in calamitously, by Tintoret—are in the four points these:</p> <p>1st. Bad workmanship.</p> <p>The greater part of all that these two men did is hastily and incompletely done; and all that they did on a large scale in colour is in the best qualities of it perished.</p> <p>2nd Violence of transitional action.</p> <p>The figures flying,—falling,—striking,—or biting. Scenes of Judgment,—battle,—martyrdom,—massacre; anything that is in the acme of instantaneous interest and violent gesture. They cannot any more trust their public to care for anything but that.</p> <p>3rd. Physical instead of mental interest.</p> <p>The body, and its anatomy, made the entire subject of interest: the face, shadowed, as in the Duke Lorenzo, unfinished, as in the Twilight, or entirely foreshortened, backshortened, and despised, among labyrinths of limbs, and mountains of sides and shoulders.</p> <p>4th. Evil chosen rather than good.</p> <p>On the face itself, instead of joy or virtue, at the best, sadness, probably pride, often sensuality, and always, by preference, vice or agony as the subject of thought. In the Last Judgment of Michael Angelo, and the Last Judgment of Tintoret, it is the</p>	<p>Ora, i cambiamenti portati da Michelangelo – e tollerati o adottati catastroficamente da Tintoretto - sono, in quattro punti, questi:</p> <p>1. Cattiva esecuzione.</p> <p>La maggior parte dell’opera di questi due uomini è frettolosa e incompleta. Riguardo al colore, tutto ciò che hanno fatto su larga scala è nelle sue qualità migliori svanito.</p> <p>2. Violenza dell’azione transitoria.</p> <p>Le figure volano, cadono, si colpiscono o mordono. Le Scene rappresentano Giudizi, battaglie, martiri, massacri; ogni cosa nell’attimo al culmine dell’ intensità e del gesto violento. Non si aspettano ormai che il loro pubblico tenga ad altro.</p> <p>3. Predominio del fisico sull’intelletto. Il corpo e la sua anatomia è il solo soggetto degno d’interesse: il viso è in ombra, come nel Duca Giuliano, o non finito, come nel <i>Crepuscolo</i>, o visto interamente di scorcio o nascosto, con disprezzo, tra i labirinti di membra e montagne di fianchi e spalle.</p> <p>4. Il male scelto al posto del bene.</p> <p>Sul volto stesso, invece che gioia o virtù, o, nel migliore dei casi, tristezza, si leggono probabilmente orgoglio, spesso sensualità e sempre, di preferenza, il vizio o l’agonia sono il soggetto del pensiero. Nel Giudizio Universale sia di</p>
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<p>wrath of the Dies Iræ, not its justice, in which they delight; and their only passionate thought of the coming of Christ in the clouds, is that all kindreds of the earth shall wail because of Him.</p> <p>* Julian, rather.</p> <p>*See Mr. Tyrwhitt's notice of the lately discovered error, in his Lectures on Christian Art.⁴</p> <p>Those are the four great changes wrought by Michael Angelo. I repeat them: Ill work for good. Tumult for Peace. The Flesh of Man for his Spirit. And the Curse of God for His blessing.</p> <p>Hitherto, I have massed, necessarily, but most unjustly, Michael Angelo and Tintoret together, because of their common relation to the art of others. I shall now proceed to distinguish the qualities of their own. And first as to the general temper of the two men.</p> <p>Nearly every existing work by Michael Angelo is an attempt to execute something beyond his power, coupled with a fevered desire that his power may be</p>	<p>Michelangelo che di Tintoretto, si predilige l'ira di Dies Iræ, alla sua giustizia. E il loro unico pensiero sulla venuta di Cristo nelle nubi, è che tutte le stirpi della terra debbano piangere a causa Sua.</p> <p>*Julian, piuttosto.</p> <p>*Si veda lo scritto di Mr. Tyrwhitt sull'errore recentemente scoperto, nelle sue <i>Lezioni sull'arte cristiana</i>.⁶</p> <p>Questi sono i quattro grandi cambiamenti portati da Michelangelo. Li ripeto: Esecuzione cattiva al posto della buona; il Tumulto al posto della Pace; la Carne dell'Uomo al posto dello Spirito; la Maledizione di Dio al posto della Sua benedizione.</p> <p>Finora ho messo insieme, necessariamente, ma molto ingiustamente, Michelangelo e Tintoretto, a causa della loro comune relazione con l'arte degli altri. Ora procederò a distinguere le loro qualità individuali. E prima di tutto il temperamento generale dei due uomini.</p> <p>Quasi tutte le opere esistenti di Michelangelo sono un tentativo di eseguire qualcosa che va al di là delle sue possibilità, unito al desiderio febbrile di</p>
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<p>acknowledged.</p> <p>He is always matching himself either against the Greeks whom he cannot, rival, or against rivals whom he cannot forget. He is proud, yet not proud enough to be at peace; melancholy, yet not deeply enough to be raised above petty pain; and strong beyond all his companion workmen, yet never strong enough to command his temper, or limit his aims.</p>	<p>veder riconosciuto il suo potere.</p> <p>Egli si pone sempre contro i Greci, con i quali non può competere, o contro dei rivali che non può dimenticare. È orgoglioso, ma non abbastanza da essere in pace; malinconico, ma non tanto profondamente da ergersi al di sopra di sofferenze meschine; ed è più forte di tutti i suoi compagni di lavoro, ma non tanto da comandare sé stesso o da limitare le sue aspirazioni.</p>
<p>Tintoret, on the contrary, works in the consciousness of supreme strength, which cannot be wounded by neglect, and is only to be thwarted by time and space. He knows precisely all that art can accomplish under given conditions; determines absolutely how much of what can be done he will himself for the moment choose to do; and fulfils his purpose with as much ease as if, through his human body, were working the great forces of nature. Not that he is ever satisfied with what he has done, as vulgar and feeble artists are satisfied. He falls short of his ideal, more than any other man; but not more than is necessary; and is content to fall short of it to that degree, as he is content that his figures, however well painted, do not move nor speak.</p>	<p>Tintoretto, al contrario, lavora consapevole di una forza suprema, che non può essere ferita dall'incuria e che può essere ostacolata solo dal tempo e dallo spazio. Conosce con precisione tutto ciò che l'arte può realizzare in date condizioni e determina in modo assoluto cosa fare tra quello che può essere realizzato; raggiunge il suo scopo con una tale facilità che sembra che, attraverso il suo corpo, operino le grandi forze della natura. Non che egli sia mai soddisfatto della sua opera, come lo sono gli artisti volgari e deboli. Più di ogni altro uomo non riesce a raggiungere il proprio ideale, ma non più di quanto sia necessario: si rassegna a non raggiungerlo come si rassegna al fatto che le sue figure, anche se dipinte bene, non si muovano né parlino.</p>
<p>He is also entirely unconcerned</p>	<p>Inoltre, non si preoccupa per nulla della</p>

<p>respecting the satisfaction of the public. He neither cares to display his strength to them, nor convey his ideas to them; when he finishes his work, it is because he is in the humour to do so; and the sketch which a meaner painter would have left incomplete to show how cleverly it was begun, Tintoret simply leaves because he has done as much of it as he likes.</p> <p>Both Raphael and Michael Angelo are thus, in the most vital of all points, separate from the great Venetian. They are always in dramatic attitudes, and always appealing to the public for praise. They are the leading athletes in the gymnasium of the arts, and the crowd of the circus cannot take its eyes away from them; while the Venetian walks or rests with the simplicity of a wild animal; is scarcely noticed in his occasionally swifter motion; when he springs, it is to please himself; and so calmly, that no one thinks of estimating the distance covered.</p> <p>I do not praise him wholly in this. I praise him only for the well-founded pride, infinitely nobler than Michael Angelo's. You do not hear of Tintoret's putting any one into hell because they had found fault with his work.⁵ Tintoret would as soon have thought of putting a dog into hell for laying his paws</p>	<p>soddisfazione del pubblico. Non si preoccupa né di mostrargli la sua forza, né di trasmettergli le sue idee. Quando finisce il suo lavoro è perché è nell'umore giusto per farlo, e lo schizzo che un pittore più meschino avrebbe lasciato incompleto per dimostrare l'abilità con cui l'aveva iniziato, Tintoretto lo lascia incompleto semplicemente perché ne ha fatto quanto gli piaceva.</p> <p>Sia Raffaello che Michelangelo sono, nel punto più vitale di tutti, lontani dal grande Veneziano. Sono sempre in atteggiamenti drammatici e ricercano sempre l'elogio del pubblico. Sono gli atleti di punta della palestra delle arti e la folla del circo non può distogliere lo sguardo da loro; mentre il Veneziano cammina o si riposa con la semplicità di un animale selvatico, viene notato a malapena grazie al suo movimento di tanto in tanto più rapido. Quando scatta, è per compiacere se stesso e lo fa così tranquillamente che nessuno pensa di stimare la distanza che ha percorso.</p> <p>Non lo elogia del tutto per questo. Lo lodo solo per l'orgoglio ben consolidato, infinitamente più nobile di quello di Michelangelo. Non si sente dire di Tintoretto che ha messo qualcuno all'inferno per aver trovato imperfezioni nel suo lavoro. Tintoretto penserebbe</p>
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<p>on it.</p> <p>But he is to be blamed in this—that he thinks as little of the pleasure of the public, as of their opinion. A great painter’s business is to do what the public ask of him, in the way that shall be helpful and instructive to them. His relation to them is exactly that of a tutor to a child; he is not to defer to their judgment, but he is carefully to form it;—not to consult their pleasure for his own sake, but to consult it much for theirs. It was scarcely, however, possible that this should be the case between Tintoret and his Venetians; he could not paint for the people, and in some respects he was happily protected by his subordination to the Senate.</p>	<p>piuttosto di mettere all’inferno il cane per averci messo le zampe sopra.</p> <p>Ma è da biasimare perché si cura così poco del piacere del pubblico quanto della sua opinione. Il compito di un grande pittore è di fare ciò che il gli chiede il pubblico, in modo da essere utile e istruttivo al pubblico stesso. Il suo rapporto con quest’ultimo è esattamente come quello di un tutore con un bambino: non deve sottoporsi al giudizio del pubblico, ma deve formarlo con cura - non per consultarne il livello di piacere per sé stesso, ma per interesse del pubblico. Tuttavia, è difficile che questo fosse il rapporto tra Tintoretto e i Veneziani: lui non poteva dipingere per la gente e, sotto certi aspetti, era felicemente protetto dalla subordinazione al Senato.</p>
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3.2.3. *Two senate decrees and Titian's petition*

<p>Raphael and Michael Angelo lived in a world of court intrigue, in which it was impossible to escape petty irritation, or refuse themselves the pleasure of mean victory. But Tintoret and Titian, even at</p>	<p>Raffaello e Michelangelo vivevano in un mondo di intrighi di corte, in cui era impossibile sfuggire alle irritazioni inutili, o rifiutare il piacere di una vittoria meritata. Ma Tintoretto e Tiziano, anche</p>
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<p>the height of their reputation, practically lived as craftsmen in their workshops, and sent in samples of their wares, not to be praised or cavilled at, but to be either taken or refused.</p> <p>I can clearly and adequately set before you these relations between the great painters of Venice and her Senate—relations which, in monetary matters, are entirely right and exemplary for all time—by reading to you two decrees of the Senate itself, and one petition to it. The first document shall be the decree of the Senate for giving help to John Bellini, in finishing the compartments of the great Council Chamber; granting him three assistants—one of them Victor Carpaccio.</p> <p>The decree, first referring to some other business, closes in these terms:</p> <p>“There having moreover offered his services to this effect our most faithful citizen, Zuan Bellin, according to his agreement employing his skill and all speed and diligence for the completion of this work of the three pictures aforesaid, provided he be assisted by the under-written painters. “Be it therefore put to the ballot, that besides the aforesaid Zuan Bellin in person, who will assume the superintendence of this work, there be added Master Victor Scarpaza, with a monthly salary of five ducats; Master</p>	<p>all'apice della loro reputazione, vivevano come artigiani nella loro bottega e inviavano campioni delle loro merci, non per averne lodi o richieste sofisticate, ma perché fossero accettate o rifiutate.</p> <p>Vi esporrò in modo chiaro e adeguato i rapporti tra i grandi pittori di Venezia e il Senato (relazioni che, in materia monetaria, sono del tutto giuste ed esemplari per tutte le epoche), leggendovi due decreti del Senato e una petizione rivolta ad esso. Il primo documento è il decreto del Senato per dare aiuto a Giovanni Bellini per finire i compartimenti della Sala grande del Consiglio, assegnandogli tre assistenti, tra cui Vittore Carpaccio.</p> <p>Il decreto, riferendosi prima ad alcuni altri affari, si chiude in questi termini:</p> <p>“Inoltre, avendo offerto i suoi servizi a questo scopo il nostro più fedele cittadino Giovanni Bellini, secondo il suo accordo impiegherà la sua abilità e tutta la velocità e la diligenza per il completamento del lavoro dei tre quadri sopra citati, a condizione che sia assistito dai pittori sotto scritti. "Si metta dunque in votazione che, oltre al suddetto Giovanni Bellini in persona, che assumerà la sovrintendenza di questo lavoro, si aggiunga il maestro Vittore Carpaccio, con un salario mensile di cinque ducati. Il maestro Vittore, figlio</p>
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<p>Victor, son of the late Mathio, at four ducats per month; and the painter, Hieronymo, at two ducats per month; they rendering speedy and diligent assistance to the aforesaid Zuan Bellin for the painting of the pictures aforesaid, so that they be completed well and carefully as speedily as possible. The salaries of the which three master painters aforesaid, with the costs of colours and other necessaries, to be defrayed by our Salt Office with the monies of the great chest.</p> <p>“It being expressly declared that said pensioned painters be tied and bound to work constantly and daily, so that said three pictures may be completed as expeditiously as possible; the artists aforesaid being pensioned at the good pleasure of this Council. “Ayes . . . 23 “Noes . . . 3 “Neutrals . . . 0”</p> <p>This decree is the more interesting to us now, because it is the precedent to which Titian himself refers, when he first offers his services to the Senate. The petition which I am about to read to you, was read to the Council of Ten, on the last day of May, 1513, and the original draft of it is yet preserved in the Venice archives. “ ‘Most Illustrious Council of Ten. “ ‘Most Serene Prince and most Excellent Lords. “ ‘I, Titian of Serviete de Cadore, having</p>	<p>del defunto Pietro, a quattro ducati al mese e il pittore Geronimo, con un salario di due ducati al mese. Questi dovranno assistere rapidamente e con diligenza il suddetto Giovanni Bellini nella pittura dei quadri citati, affinché siano portati a termine bene e con cura il più presto possibile. I salari dei menzionati tre maestri pittori, con i costi dei colori e di altre necessità, saranno coperti dal nostro Ufficio del Sale con i fondi della grande cassa.</p> <p>“Si dichiara espressamente che i suddetti pittori stipendiati saranno vincolati e obbligati a lavorare costantemente e quotidianamente, in modo che i citati tre quadri possano essere completati il più tempestivamente possibile. Gli artisti citati sono stipendiati secondo il volere di questo Consiglio. "Voti favorevoli... 23 "No... 3 "Neutrali ... 0".</p> <p>Questo decreto è il più interessante per noi, perché è il precedente a cui Tiziano stesso si riferisce quando offre per la prima volta i suoi servizi al Senato. La petizione che sto per leggervi fu letta al Consiglio dei Dieci l'ultimo giorno di maggio del 1513 e la bozza originale è ancora conservata negli archivi di Venezia. “Serenissimo Principe ed Eccellentissimi Signori”. “Io, Tiziano di Pieve di Cadore, che fin da ragazzo ho</p>
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<p>from my boyhood upwards set myself to learn the art of painting, not so much from cupidity of gain as for the sake of endeavouring to acquire some little fame, and of being ranked amongst those who now profess the said art. “ ‘And altho, heretofore, and likewise at this present, I have been earnestly requested by the Pope and other potentates to go and serve them, nevertheless, being anxious as your Serenity’s most faithful subject, for such I am, to leave some memorial in this famous city; my determination is, should the Signory approve, to undertake, so long as I live, to come and paint in the Grand Council with my whole soul and ability; commencing, provided your Serenity think of it, with the battle-piece on the side towards the “Piazza,” that being the most difficult; nor down to this time has any one chosen to assume so hard a task.” “‘I, most excellent Lords, should be better pleased to receive as recompence for the work to be done by me, such acknowledgments as may be deemed sufficient, and much less; but because, as already stated by me, I care solely for my honour, and mere livelihood, should your Serenity approve, you will vouchsafe to grant me for my life, the next brokers-patent in the German factory, by whatever means it may become vacant; notwithstanding other expectancies; with the terms, conditions, obligations, and</p>	<p>voluto imparare l'arte della pittura, non tanto per cupidigia di guadagno, quanto per cercare di acquisire un po' di fama e di essere annoverato tra coloro che oggi professano la citata arte". "Sebbene in passato e anche in questo momento, il Papa e altri potenti mi abbiano chiesto caldamente di andare a servirli, tuttavia, sono ansioso, in quanto suddito fedelissimo di Vostra Altezza Serenissima, quale sono, di lasciare qualche ricordo in questa famosa città. La mia determinazione è, se la Signoria approva, di impegnarmi, finché vivrò, a venire a dipingere nel Gran Consiglio con tutta la mia anima e la mia abilità; iniziando, se Vostra Altezza Serenissima lo ritiene, con il pezzo di battaglia sul lato verso la "Piazza", che è il più difficile. Considerato che fino ad ora nessuno ha scelto di assumere un compito così duro". "Io, Eccellentissimi Signori, sarei lieto di ricevere come ricompensa per il lavoro svolto, i riconoscimenti che si riterranno sufficienti, e anche molto meno. Poiché, come ho già detto, tengo unicamente al mio onore e al semplice sostentamento, se Vostra Altezza Serenissima approva, mi concederete per tutta la vita la prossima senseria nel Fondaco de' Tedeschi, in qualsiasi modo si renda vacante - nonostante differenti previsioni, nei termini, con le dovute condizioni, gli</p>
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<p>exemptions, as in the case of Messer Zuan Bellini; besides two youths whom I purpose bringing with me as assistants; they to be paid by the Salt Office; as likewise the colours and all other requisites, as conceded a few months ago by the aforesaid most Illustrious Council to the said Messer Zuan; for I promise to do such work and with so much speed and excellency as shall satisfy your lordships to whom I humbly recommend myself.”</p>	<p>obblighi e le esenzioni, come nel caso di Messer Giovanni Bellini- oltre a due giovani che intendo portare con me come assistenti. Essi saranno pagati dall'Ufficio del Sale, così come i colori e tutto il necessario, come concesso qualche mese fa dal suddetto Illustrissimo Consiglio al citato Messer Giovanni. Dunque prometto di svolgere tale lavoro, con tanta velocità ed eccellenza da soddisfare le Signorie Vostre alle quali mi raccomando umilmente”.</p>
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3.2.4 *Ekphrasis: the detail of artworks*

<p>Passing, for the moment, by No. 10, a “young woman of majestic character, marked by a certain expression of brooding melancholy,” and “wearing on her head a fantastic cap or turban”;—by No. 11, a bearded man, “wearing a conical Phrygian cap, his mouth wide open,” and his expression “obstreperously animated”;—and by No. 12, “a middle-aged or old man, with a snub nose, high forehead, and thin, scrubby hair,” we will go on to the fairer examples of divine heads in No. 32:— “This splendid sheet of studies is probably one of the ‘crate stupendissime di teste divine,’ which Vasari says (Vita, p. 272) Michel Angelo executed, as presents or lessons for his artistic friends. Not improbably it is</p>	<p>Passando, per il momento, al n. 10, una "giovane donna dal carattere maestoso, caratterizzata da una certa espressione di cupa malinconia", che "porta in testa uno stravagante berretto o turbante"; al n. 11, un uomo barbuto, "con un cappello frigio conico, la bocca spalancata" e l'espressione "ostinatamente animata"; al n. 12, "un uomo di mezza età o vecchio, con il naso sghimbescio, la fronte alta e i capelli fini e arruffati", passiamo agli esempi più belli di teste divine del n. 32. "Questo splendido foglio di studi è probabilmente una delle 'crate stupendissime di teste divine', che secondo il Vasari (Vita, p. 272) Michelangelo eseguiva come regalo o lezione per i suoi amici artisti. Non è improbabile che sia</p>
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<p>actually one of those made for his friend Tommaso dei Cavalieri, who, when young, was desirous of learning to draw.” But it is one of the chief misfortunes affecting Michael Angelo’s reputation, that his ostentatious display of strength and science has a natural attraction for comparatively weak and pedantic persons. And this sheet of Vasari’s “teste divine” contains, in fact, not a single drawing of high quality—only one of moderate agreeableness, and two caricatured heads, one of a satyr with hair like the fur of animals, and one of a monstrous and sensual face, such as could only have occurred to the sculptor in a fatigued dream, and which in my own notes I have classed with the vile face in No. 45.</p> <p>Returning, however, to the divine heads above it, I wish you to note “the most conspicuous and important of all,” a study for one of the Genii behind the Sibylla Libyca. This Genius, like the young woman of a majestic character, and the man with his mouth open, wears a cap, or turban; opposite to him in the sheet, is a female in profile, “wearing a hood of massive drapery.” And, when once your attention is directed to this point, you will perhaps be surprised to find how many of Michael Angelo’s figures, intended to be</p>	<p>effettivamente una di quelle realizzate per l'amico Tommaso dei Cavalieri, che da giovane desiderava imparare a disegnare”. Ma una delle principali disgrazie che colpiscono la reputazione di Michelangelo, è che la sua ostentazione di forza e scienza esercita un'attrazione naturale su persone relativamente deboli e pedanti. E questo foglio delle "teste divine" del Vasari non contiene, in effetti, un solo disegno di alta qualità. Solo uno è di moderata gradevolezza -due teste caricaturali, una di un satiro con i capelli come il pelo degli animali e una di un volto mostruoso e sensuale- che poteva essere venuto in mente allo scultore solo in un sogno affannoso e che nei miei appunti ho classificato come “il volto ignobile del n. 45”.</p> <p>Tornando, però, alle teste divine sopra menzionate, vorrei che notaste "la più cospicua e importante di tutte", ovvero uno studio per uno dei Genii dietro la Sibylla Libyca. Questo Genio, come la giovane donna dal carattere maestoso e l'uomo con la bocca aperta, indossa una cuffia o un turbante; di fronte all'uomo, nel foglio, c'è una donna di profilo, "che indossa un cappuccio dal pannello massiccio". E quando porrete la vostra attenzione su questo punto, sarete forse sorpresi di scoprire quante figure di Michelangelo, concepite per essere sublimi, hanno la testa</p>
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<p>sublime, have their heads bandaged.⁷ If you have been a student of Michael Angelo chiefly, you may easily have vitiated your taste to the extent of thinking that this is a dignified costume; but if you study Greek work, instead, you will find that nothing is more important in the system of it than a finished disposition of the hair;⁸ and as soon as you acquaint yourself with the execution of carved marbles generally, you will perceive these massy fillets to be merely a cheap means of getting over a difficulty too great for Michael Angelo's patience, and too exigent for his invention.</p>	<p>fasciata. Se avete studiato principalmente Michelangelo, è facile che abbiate viziato il vostro gusto spingendovi a pensare che questo sia un abbigliamento dignitoso. Se invece studiate l'opera Greca, vi accorgete che nulla è più importante, nel suo sistema, di una disposizione accurata dei capelli e non appena prenderete dimestichezza con l'esecuzione dei marmi scolpiti in generale, vi accorgete che questi panneggi massicci non sono altro che un mezzo economico per superare una difficoltà troppo grande per la pazienza di Michelangelo, e troppo esigente per la sua invenzione.</p>
<p>They are not sublime arrangements, but economies of labour, and reliefs from the necessity of design; and if you had proposed to the sculptor of the Venus of Melos, or of the Jupiter of Olympia, to bind the ambrosial locks up in towels, you would most likely have been instantly bound, yourself; and sent to the nearest temple of Æsculapius. I need not, surely, tell you,—I need only remind,—how in all these points, the Venetians and Correggio reverse Michael Angelo's evil, and vanquish him in good; how they</p>	<p>Non sono soluzioni sublimi, ma economie di lavoro e di sollievo dalla necessità del disegno. Se aveste proposto allo scultore della Venere di Milo o del Giove di Olimpia di legare le ciocche ambrosiane in panni, molto probabilmente sareste stati immediatamente legati e mandati al più vicino tempio di Esculapio. Non devo certo dirvi, ma solo ricordarvi, come in tutti questi punti i Veneziani e Correggio ribaltino il male di Michelangelo e lo vincano con il bene; come rifiutino la caricatura, gioiscano della bellezza e siano</p>

<p>refuse caricature, rejoice in beauty, and thirst for opportunity of toil. The waves of hair in a single figure of Tintoret's (the Mary Magdalen of the Paradise) contain more intellectual design in themselves alone than all the folds of unseemly line in the Sistine chapel put together.</p> <p>In the fourth and last place, as Tintoret does not sacrifice, except as he is forced by the exigences of display, the face for the body, so also he does not sacrifice happiness for pain. The chief reason why we all know the "Last Judgment" of Michael Angelo, and not the "Paradise" of Tintoret, is the same love of sensation which makes us read the Inferno of Dante, and not his Paradise; and the choice, believe me, is our fault, not his; some farther evil influence is due to the fact that Michael Angelo has invested all his figures with picturesque and palpable elements of effect, while Tintoret has only made them lovely in themselves and has been content that they should deserve, not demand, your attention.</p> <p>You are accustomed to think the figures of Michael Angelo sublime—because they are dark, and colossal, and involved, and mysterious—because, in a word, they look sometimes like shadows, and sometimes like mountains, and sometimes like spectres, but never like human beings. Believe me, yet once</p>	<p>assetati di opportunità per darsi da fare. Le onde dei capelli in una sola figura di Tintoretto (la Maddalena del Paradiso) contengono, da sole, più disegno intellettuale dell'insieme di tutte le pieghe di linee indecorose della Cappella Sistina.</p> <p>In quarto e ultimo luogo, come Tintoretto non sacrifica, se non costretto da esigenze espositive, il volto al corpo, così non sacrifica la felicità al dolore. La ragione principale per cui tutti conosciamo il "Giudizio Universale" di Michelangelo e non il "Paradiso" di Tintoretto, è lo stesso amore per le sensazioni che ci fa leggere l'Inferno di Dante e non il suo Paradiso. La scelta, credetemi, è colpa nostra, non sua.</p> <p>Un'ulteriore influenza diabolica è dovuta al fatto che Michelangelo ha rivestito tutte le sue figure di elementi pittoreschi e palpabili di effetto, mentre Tintoretto le ha solo rese belle in sé e si è accontentato che meritassero, non pretendessero, la vostra attenzione.</p> <p>Siete abituati a ritenere sublimi le figure di Michelangelo perché scure, colossali, coinvolte e misteriose. Perché, in poche parole, sembrano a volte ombre, a volte montagne, a volte spettri, ma mai esseri umani. Credete, ancora una volta, in ciò che vi ho detto tempo fa: l'uomo non può inventare nulla di più nobile dell'umanità.</p>
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<p>more, in what I told you long since —man can invent nothing nobler than humanity. He cannot raise his form into anything better than God made it, by giving it either the flight of birds or strength of beasts, by enveloping it in mist, or heaping it into multitude. Your pilgrim must look like a pilgrim in a straw hat, or you will not make him into one with cockle and nimbus; and angel must look like an angel on the ground, as well as in the air; and the much-denounced pre-Raphaelite faith that a saint cannot look saintly unless he has thin legs, is not more absurd than Michael Angelo's, that a Sibyl cannot look Sibylline unless she has thick ones.</p>	<p>Non può elevare la propria forma a qualcosa di meglio di come Dio l'ha fatta, dandole il volo degli uccelli o la forza delle bestie, avvolgendola nella nebbia o ammassandola nella moltitudine. Il vostro pellegrino deve sembrare pellegrino con un cappello di paglia, o non lo trasformerete in uno con conchiglia e aureola; e l'angelo deve avere l'aspetto di un angelo sia a terra che in aria; e la tanto denunciata fede preraffaellita secondo cui un santo non può sembrare santo a meno che non abbia gambe sottili, non è più assurda di quella di Michelangelo secondo cui una Sibilla non può sembrare sibillina a meno che non abbia gambe importanti.</p>
<p>All that shadowing, storming, and coiling of his, when you look into it, is mere stage decoration, and that of a vulgar kind. Light is, in reality, more awful than darkness—modesty more majestic than strength; and there is truer sublimity in the sweet joy of a child, or the sweet virtue of a maiden, than in the strength of Antæus, or thunder-clouds of Ætna. Now, though in nearly all his greater pictures, Tintoret is entirely carried away by his sympathy with Michael Angelo, and conquers him in his own field;—outflies him in motion, outnumbered him in multitude, outwits him in fancy, and outflames him in rage,—he can be just as gentle as he is strong: and</p>	<p>Tutte quelle ombre, le tempeste e i corpi contorti, a ben guardarli, sono semplici decorazioni sceniche e volgari. La luce è, in realtà, più terribile delle tenebre. La modestia è più maestosa della forza, e c'è più magnificenza nella dolce gioia di un bambino, o nella dolce virtù di una fanciulla, che nella forza di Anteo, o nelle nuvole di tuono di Etna. Ora, anche se in quasi tutti i suoi quadri più grandiosi Tintoretto si lascia trasportare dalla simpatia per Michelangelo -e lo conquista nel suo stesso campo, lo sovrasta nel movimento, lo sorpassa nella moltitudine, lo batte nella fantasia e lo infiamma nella rabbia- egli sa essere tanto gentile quanto</p>

<p>that Paradise, though it is the largest picture in the world, without any question, is also the thoughtfullest, and most precious.</p>	<p>forte. Quel Paradiso, pur essendo il quadro più grande del mondo, è senza dubbio anche il più ricco di pensieri e il più prezioso.</p>
<p>I will close to-day giving you some brief account of the scheme of Tintoret's Paradise, in justification of my assertion that it is the thoughtfullest as well as mightiest picture in the world. In the highest centre is Christ, leaning on the globe of the earth, which is of dark crystal. Christ is crowned with a glory as of the sun, and all the picture is lighted by that glory, descending through circle beneath circle of cloud, and of flying or throned spirits.</p>	<p>Concludo oggi dandovi un breve resoconto dello schema del Paradiso di Tintoretto, per giustificare la mia affermazione che si tratta del quadro più ricco di pensieri e più imponente del mondo. Nel centro più in alto c'è Cristo, appoggiato al globo terrestre, che è di cristallo scuro. Cristo è coronato dalla gloria del sole e tutto il quadro è illuminato da quella gloria, che scende attraverso un cerchio dopo l'altro di nuvole e di spiriti volanti o in trono.</p>
<p>The Madonna, beneath Christ, and at some interval from Him, kneels to Him. She is crowned with the Seven stars, and kneels on a cloud of angels, whose wings change into ruby fire, where they are near her. The three great Archangels, meeting from three sides, fly towards Christ. Michael delivers up his scales and sword. He is followed by the Thrones and Principalities of the Earth; so inscribed—Throni—Principatus. The Spirits of the Thrones bear scales in their hands; and of</p>	<p>La Madonna, sotto Cristo e a una certa distanza da Lui, si inginocchia. È coronata dalle Sette stelle e si inginocchia su una nuvola di angeli, le quali ali si trasformano in fuoco rubino quando le sono vicini. I tre grandi Arcangeli, che si incontrano da tre lati, volano verso Cristo. Michele consegna la bilancia e la spada. Lo seguono i Troni e i Principati della Terra, così iscritti: <i>Throni-Principatus</i>. Gli Spiriti dei Troni portano in mano delle bilance; quelli dei Principati, dei globi splendenti:</p>

<p>the Princedoms, shining globes: beneath the wings of the last of these are the four great teachers and lawgivers, St. Ambrose, St. Jerome, St. Gregory, St. Augustine, and behind St. Augustine stands his mother, watching him, her chief joy in Paradise. Under the Thrones, are set the Apostles, St. Paul separated a little from the rest, and put lowest, yet principal; under St. Paul, is St. Christopher, bearing a massive globe, with a cross upon it; but to mark him as the Christ-bearer, since here in Paradise he cannot have the Child on his shoulders, Tintoret has thrown on the globe a flashing stellar reflection of the sun round the head of Christ. All this side of the picture is kept in glowing colour,—the four Doctors of the Church have golden mitres and mantles; except the Cardinal, St. Jerome, who is in burning scarlet, his naked breast glowing, warm with noble life,—the darker red of his robe relieved against a white glory.</p> <p>Opposite to Michael, Gabriel flies towards the Madonna, having in his hand the Annunciation lily, large, and triple-blossomed. Above him, and above Michael, equally, extends a cloud of white angels, inscribed “Serafini”; but the group following Gabriel, and corresponding to the Throni following Michael, is inscribed “Cherubini”. Under these are the great</p>	<p>sotto le ali dell'ultimo di questi si trovano i quattro grandi maestri e legislatori, Sant'Ambrogio, San Girolamo, San Gregorio, Sant'Agostino, e dietro Sant'Agostino si trova sua madre, che lo guarda, sua più grande gioia in Paradiso. Sotto i Troni sono collocati gli Apostoli, San Paolo è separato un po' dagli altri e posto più in basso, ma principale; sotto San Paolo c'è San Cristoforo, che porta un globo massiccio, con una croce sopra; ma per individuarlo come portatore di Cristo, dato che qui in Paradiso non può avere il Bambino sulle spalle, Tintoretto ha scagliato sul globo il baluginante riflesso stellare del sole intorno alla testa di Cristo.</p> <p>In tutto questo lato del quadro si è mantenuto un colore brillante, i quattro Dottori della Chiesa hanno mitre e mantelli d'oro; tranne il Cardinale, San Girolamo, che è vestito di uno scarlatto ardente, con il petto nudo che risplende, caldo di nobile vita, e il rosso più scuro della sua veste che si staglia contro una gloria bianca. Di fronte a Michele, Gabriele vola verso la Madonna, con in mano il giglio dell'Annunciazione, grande e a triplo fiore. Sopra di lui e sopra Michele, si estende una nuvola di angeli bianchi, con la scritta "Serafini", ma il gruppo che segue Gabriele e che corrisponde ai Troni che seguono Michele, è iscritto come "Cherubini". Sotto di essi si trovano i</p>
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<p>prophets, and singers and foretellers of the happiness or of the sorrow of time. David, and Solomon, and Isaiah, and Amos of the herdsmen. David has a colossal golden psaltery laid horizontally across his knees;—two angels behind him dictate to him as he sings, looking up towards Christ; but one strong angel sweeps down to Solomon from among the cherubs, and opens a book, resting it on the head of Solomon, who looks down earnestly unconscious of it;—to the left of David, separate from the group of prophets, as Paul from the apostles, is Moses, dark-robed; in the full light, withdrawn far behind him, Abraham, embracing Isaac with his left arm, and near him, pale St. Agnes.</p>	<p>grandi profeti, i cantori e i preannunciatori della felicità o del dolore dei tempi. Davide, Salomone, Isaia e Amos dei pastori. Davide ha un colossale salterio d'oro posato orizzontalmente sulle ginocchia; due angeli dietro di lui gli dettano le parole mentre canta, guardando in alto verso Cristo; ma un angelo possente scende da Salomone tra i cherubini e apre un libro, appoggiandolo sulla testa del Re, che guarda in basso serio e inconsapevole; a sinistra di Davide, separato dal gruppo dei profeti, come Paolo dagli apostoli, c'è Mosè, vestito di scuro; in piena luce, ritirato e distante, Abramo, che tiene in braccio Isacco con il braccio sinistro, e vicino a lui, la pallida Sant'Agnese.</p>
<p>In front, nearer, dark and colossal, stands the glorious figure of Santa Giustina of Padua; then a little subordinate to her, St. Catherine, and, far on the left, and high, St. Barbara leaning on her tower. In front, nearer, flies Raphael; and under him is the four-square group of the Evangelists. Beneath them, on the left, Noah; on the right, Adam and Eve, both floating unsupported by cloud or angel; Noah buoyed by the Ark, which he holds above him, and it is this into which Solomon gazes down, so earnestly. Eve's face is, perhaps, the most beautiful ever painted</p>	<p>Davanti, più vicina, scura e colossale, si erge la gloriosa figura di Santa Giustina da Padova; poi, leggermente subordinata a lei, Santa Caterina e, lontano in alto a sinistra, Santa Barbara appoggiata alla sua torre. Davanti, più vicino, vola Raffaello; e sotto di lui il quartetto degli Evangelisti. Sotto di loro, a sinistra, Noè; a destra, Adamo ed Eva, che galleggiano senza essere sostenuti da una nuvola o da un angelo; Noè è sostenuto dall'Arca, che tiene sopra di sé, ed è questa che Salomone guarda con tanta attenzione. Il volto di Eva è forse il più bello mai dipinto da</p>

<p>by Tintoret—full in light, but dark-eyed. Adam floats beside her, his figure fading into a winged gloom, edged in the outline of fig-leaves. Far down, under these, central in the lowest part of the picture, rises the Angel of the Sea, praying for Venice; for Tintoret conceives his Paradise as existing now, not as in the future.</p>	<p>Tintoretto: pieno di luce, ma con gli occhi scuri. Adamo fluttua accanto a lei, la sua figura sfuma in una oscurità alata, orlata dal profilo di foglie di fico. In basso, sotto di esse, al centro della parte più bassa del quadro, si erge l'Angelo del Mare, che prega per Venezia; infatti Tintoretto concepisce il suo Paradiso come esistente ora, non come futuro.</p>
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4. Translation commentary

4.1 Premise

In this chapter the translation commentary is structured as follows. Initially, a textual analysis of Ruskin's lecture is provided. Subsequently, the steps of the translation process are explained: at this juncture a focus is made on the individuation of the *dominant*. Then a justification of the chosen passages is given. In regard to this I dwell on an important translation aspect concerning the last text I have translated, i.e. *ekphrasis*. Next, an analysis of the translation techniques used are presented, providing a general justification and reporting, for each technique, the choices I adopted in translations. Finally, the translation problems and how they were solved are briefly explained.

4.2 Textual analysis

In terms of register, the text is that of an academic 19th century lecture and has college students as its target audience. The formality of the text comes from the fact that there are no colloquialisms, the lexicon used is particular (as I will demonstrate later in the analysis). In addition, two decrees of the Senate and a petition addressed to it are reported. Despite its formal character, the text addresses the audience in a blunt and direct manner. It is important to set the premise that this is a lecture and thus was originally delivered orally.

From the macro structural point of view it can be seen that Ruskin's written text reflects to some extent its spoken character. Indeed, from the syntactic point of view, hypotactic sentences, interspersed with semicolons, prevail in the text. Indeed, in some parts they seem almost like streams of consciousness. This can be traced to the specific points where hypotactic sentences are used, that is in descriptions of paintings (a.), dealing with the authors' *modus operandi* (b.), when Ruskin gives his critiques of painters and schools (c.).

- a. Under the Thrones, are set the Apostles, St. Paul separated a little from the rest, and put lowest, yet principal; under St. Paul, is St. Christopher, bearing a massive globe, with a cross upon it; but to mark him as the Christ-bearer, since here in Paradise he cannot have

- b. the Child on his shoulders, Tintoret has thrown on the globe a flashing stellar reflection of the sun round the head of Christ.¹
- c. It will be enough to name, as an example of this class, the sheet of studies for the Medici tombs, No. 43,1 in which the lowest figure is, strictly speaking, neither a study nor a working drawing, but has either been scrawled in the feverish languor of exhaustion, which cannot escape its subject of thought; or, at best, in idly experimental addition of part to part, beginning with the head, and fitting muscle after muscle, and bone after bone, to it, thinking of their place only, not their proportion, till the head is only about one-twentieth part of the height of the body: finally, something between a face and a mask is blotted in the upper left-hand corner of the paper, indicative, in the weakness and frightfulness of it, simply of mental disorder from overwork; and there are several others of this kind, among even the better drawings of the collection, which ought never to be exhibited to the general public.²
- d. The Greeks, Correggio, and Tintoret, learn the body from the living body, and delight in its breath, colour, and motion.† Raphael and Michael Angelo learned it essentially from the corpse, and had no delight in it whatever, but great pride in showing that they knew all its mechanism; they therefore sacrifice its colours, and insist on its muscles, and surrender the breath and fire of it, for what is—not merely carnal,—but osseous, knowing that for one person who can recognize the loveliness of a look, or the purity of a colour, there are a hundred who can calculate the length of a bone.³

Notice then, how through extreme hypotactic sentences, it almost seems as if the author wants to "show" the reader, what he is explaining, creating very long connections, forcing the reader never to lift his head from the original text and often forcing him, to return several times to the same sentence (that is sometimes convoluted and difficult to understand at first glance). This is evident, as already anticipated, in the passages where he expresses his evaluations of through this style, the author's intention is to convey his opinion to the reader, in a straightforward way by creating a flow that forces the reader to read in one go, it seems as if the reader had no time left to formulate an antithesis -if there is one- to what he/she is reading in the meantime.

Stylistically, it is worth noting e some morphological choices, such as the use of repetitions in the text. This is reflected pragmatically. In fact, considering that Ruskin gives his advice to students dictating his aesthetic rules, the text is dotted with modal verbs that indicate a very strong obligation or advice: "you *shall* be led to see only beauty or joy",⁴ "that there *shall* be quiet action or none",⁵ "and now I *shall* take the four

¹ Ruskin, *Lectures on Landscape*, cit., p. 105.

² Ibid., p. 78.

³ Ibid., p. 97.

⁴ Ibid., p. 85.

⁵ Ibid.

conditions of change”,⁶ “The subject of it is one which *should certainly be interesting* to you, in one of two ways”,⁷ “the picture, if it is a good one, should have a deeper interest, surely on this postulate?”,⁸ “your pilgrim *must* look like a pilgrim and angel *must* look like an angel”.⁹ In this last sentence, we can note the repetition occurring at a syntactic level - “and using (as I told you formerly) his pen like a chisel, uses also his chisel like a pencil”,¹⁰ “however strong (...) however diligent”,¹¹ “He is proud, yet not proud enough to be at peace; melancholy, yet not deeply enough to be raised above petty pain; and strong beyond all his companion workmen, yet never strong enough to command his temper, or limit his aims”,¹² and on the level of content “Those are the four essentials of the greatest art. I repeat them, they are easily learned”.¹³

Lexically, the text is very distinctive. In fact, we can note Ruskin's use of adjectives. In general, in the text there are several adjectives that are charged with negative overtones. This feature occurs throughout the text where he expresses his critique of painters. Ruskin associates in an unusual way adjectives that often have extremely negative connotations with nouns. For example, he speaks of an “*Idly* experimental addiction”¹⁴ when describing Michelangelo's way of composing figures. Next, he says there is a “*final and fatal* reason”¹⁵ if students become interested in the works in the collection. Furthermore, speaking of Italy's religious attitude toward Protestantism, he says that its citizens “seek refuge from it in the *partly scientific* and *completely lascivious enthusiasms* of literature and painting”,¹⁶ and he continues to speak of the doctrines of Catholicism as “*polluted, exhausted*”.¹⁷ In this last example, we can note how adjectives are associated in a way that would be more appropriate to a person or a thing, rather than to a doctrine. From this perspective, the art of governing has also been described as *iridescent* and *dying*.¹⁸ The art of governing is also described as having a “magnificence of hollow piety”.¹⁹ Here the term “magnificence”, usually used with a

⁶ Ibid., p. 91.

⁷ Ibid., p. 106.

⁸ Ibid., p. 103.

⁹ Ibid., p. 102.

¹⁰ Ibid., p. 77.

¹¹ Ibid., p. 78.

¹² Ibid., p. 87.

¹³ Ibid., p. 85.

¹⁴ Ibid., p. 78.

¹⁵ Ibid., p. 79.

¹⁶ Ibid., p. 80.

¹⁷ Ibid.

¹⁸ Ibid., p. 81.

¹⁹ Ibid.

negative value, is used by Ruskin to emphasize the negative adjective that follows, *empty*, in an almost oxymoronic key. Other adjectives are then related to the semantic field of death, such as "deadly"²⁰ referring to the change in art history brought about by Michelangelo and "fatal"²¹ to define how Michelangelo's art metaphorically killed the art of the world. By the way, there is a metaphor in the text that sees "il disegno di Michel Agnolo"²² as a "death warrant".²³ Again, in describing Bellini's Madonna in the Sacrestia dei Frari, he uses two negative adjectives to describe his art positively, saying that the author's works are neither "petty, nor ignoble".²⁴

He adds that only "vulgar and feeble"²⁵ artists are satisfied and proud of the labor they have done. Moreover, according to Ruskin, Michelangelo and Raphael have a "dramatic"²⁶ behavior because they are always seeking public praise. In terms of verb usage, however, impact verbs are used to describe mainly Michelangelo's works and actions. For example, in describing a work of art, he says that a face instead of being painted, is "blotted";²⁷ then he describes the figures of the Judgement in their actions, "flying,—falling,—striking,—or biting".²⁸

In addition, there are several rhetorical figures in the text such as similes, metaphors and metonyms. For example, a metonymy is presented while confronting Italian and English art. In this case, authors are representatives of their own works: "We therefore, in the north, produce our Shakespeare and Holbein; they their Petrarch and Raphael".²⁹ Regarding metaphors, however, it is reported that Michelangelo and Raphael are "the leading athletes in the gymnasium of the arts",³⁰ comparing art to a gymnasium and describing the two of them as athletes. Or, again, Ruskin compares the environment of art to a circus with the audience as spectators. At this juncture, Veneziano is described as someone who "walks or rests with the simplicity of a wild animal".³¹

²⁰ Ibid., p. 83.

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid., p. 87.

²⁶ Ibid., p. 88.

²⁷ Ibid., p. 78.

²⁸ Ibid., p. 86.

²⁹ Ibid., p. 81.

³⁰ Ibid., p. 88.

³¹ Ibid.

4.2.1 The intention of the text

The analysis of the text made above, was conducted because my first goal for this translation was to respect the intention of the text, thus not betraying what Ruskin wanted his readers to convey. As a consequence, I tried to give today's reader, what I think the author wanted to pass on to the reader of the original text in terms of feelings while reading, as well as, of course, in terms of content.

As a first step, I identified the target audience of my translation. The text in question is not intended for a large audience, being a technical artistic-literary text. So I imagined that this translation would only be useful to a niche audience, like college students who are about to study or inquire about this specific author and opera. Next, I focused on what is the dominant of the text, that is, the component around which the text focuses.³² I identified as such certainly the style of the text and its syntax, which I tried to respect as much as possible. This determined my translation choices. It's important to remember, as Cavagnoli says, that the more important the author's style is, the richer in connotation his/ her writing is and the richer in meaning will be the words he/she chooses.³³ So the style is strongly related to the vocabulary that characterizes this work.

4.3 Justification of passage choices

4.3.1 *Tintoret's "solid" figures: the comparative mode*

This part is the Professor's introduction to the lecture. This passage was chosen as the subject of translation mainly because of its relevance in terms of content. In this part, Ruskin immediately announces that the subject of his lecture will be Michelangelo, referring to the collections of his paintings exhibited at Oxford at the time he was giving his lectures. He then immediately begins to deliver a great critique of Michelangelo by saying that the original drawings on display are a product of the Painter's exhaustion by overwork. He then describes the preparatory sketch for the Medici Tomb. Afterwards, Ruskin provides a chronology of the course of art history, dividing it roughly into 3 major periods characterized by the progressive development of men's consciousness and the

³² Cavagnoli, op. cit., p. 25.

³³ Ibid., p. 30.

advancement of the arts. In the last period of art history, Ruskin places, and thus introduces, Titian, Tintoretto, Michelangelo, and Raphael. This first part of the lecture is also particularly important because it talks about religion. Ruskin draws a comparison between Catholicism and Protestantism, saying that a good faith is based on the actions that the believer performs according to the possibilities he/she has.

4.3.2 *The attributes of the best art: a comparison between Michael Angelo and Tintoret*

In terms of content, this piece is crucial. In fact, in the first part, Ruskin explains what he sees as the four fundamentals of the highest art, namely: flawless and enduring technique; serenity in state or action; putting the face as the principal and not the body; ridding the face of vice and pain. Ruskin later contrasts Michelangelo's art with these principles. Moreover, he compares Michelangelo's temperament and Raphael's, saying that Tintoretto does not seek public approval. On the contrary, Michelangelo and Raphael are criticized because they want to seek public approval, so they are blamed for painting in order to amaze the public. The choice of this paragraph relied also on the particular style of this part of the text: it contains numbered lists that are then taken up one by one by Ruskin and explained. At this point, the text largely loses its discursive form and becomes more schematic.

4.3.3 *Two senate decrees and Titian's petition*

I have chosen this part of the text because it reports the petition that Titian read to the Council of Ten in order to be hired as a painter. This part differs from the rest because the vocabulary is evidently old-fashioned (as one can notice in the respect titles used by Titian), and the language is highly formal. In addition, two Senate decrees are given: the style is legal, and highly formal. Therefore, the translation of these parts was particularly challenging.

4.3.4 *Ekphrasis: the detail of artworks*

This part was chosen for translation mainly to focus on *ekphrasis*, the description of a visual work, painting or sculpture, through which one translates a visual text into a written text.³⁴ The goal I have tried to pursue in this part is to make the reader properly visualize

³⁴ Eco, op. cit., p. 240.

the images of paintings described in the original text, even in the possibility that the reader does not know the painting depicted. In fact, Ruskin in this part first described Michelangelo's studies of his *heads* as Mr. Robinson reports in his *Critical Account*, while the sheet of study number 12 is probably one of the *crate divine* reported in Vasari's *Vita*.³⁵ These descriptions are general, and they are described by taking some quotes from Vasari himself. The same thing is done with a study for one of the Genii behind the *Sybilla Lybica*, in this case, however, the description is done by Ruskin. Next, in terms of content, a criticism of Michelangelo is presented because he often bandages women's heads instead of drawing their hair. There is a focus on *ekphrasis* especially at the end of this chosen part, when Ruskin minutely and briefly describes Tintoretto's paradise scheme. In this case, he exactly places the characters in space. The descriptions, poses and names of the characters follow one another in hypotactic sentences separated only by semicolons. One gets the impression that Ruskin used this style here in order to give the idea of a continuum, of a sum of characters materializing in the painting as a whole. That is why, in order to achieve *ekphrasis* and respect the dominant, in this part I have chosen to keep, however unnatural they may sound to the Italian reader, hypotactic sentences.

4.4 Analysis of translation techniques

To clearly render the translation strategies adopted in the text, it will first be briefly explained on what occasions they were adopted and the justification for using that specific technique will be provided. Next, translation strategies will be exemplified in a table, confronting the original and translated texts.

4.4.1 Borrowing

The borrowing strategy was used in cases where there were Latin words in the original text: basically, regarding the nomenclature of characters in works of art. I made this choice because it did not make sense to me, to translate the Latin expression into Italian. In fact, Italian is a Latin-derived language, so the borrowings are easily understood by the readers of the translation.

Original Text	Translated Text
In the Last Judgment of	Nel Giudizio Universale

³⁵ Ruskin, *Lectures on Landscape*, cit., p. 100.

Michael Angelo, and the Last Judgment of Tintoret, it is the wrath of the <i>Dies Irae</i> , not its justice, in which they delight;	sia di Michelangelo che di Tintoretto, si predilige l'ira di <i>Dies Irae</i> , alla sua giustizia.
Returning, however, to the divine heads above it, I wish you to note "the most conspicuous and important of all," a study for one of the <i>Genii</i> behind the <i>Sibylla Libyca</i> .	Tornando, però, alle teste divine sopra menzionate, vorrei che notaste "la più cospicua e importante di tutte", ovvero uno studio per uno dei <i>Genii</i> dietro la <i>Sibylla Libyca</i> .
He is followed by the Thrones and Principalities of the Earth; so inscribed— <i>Throni—Principatus</i> .	Lo seguono i Troni e i Principati della Terra, così iscritti: <i>Throni-Principatus</i> .

4.4.2 Calque

In the translated text, I have never used semantic or lexical calques. However, calques can be seen at the syntactic structure level. As specified above, I used syntactic calques in cases where I wanted to maintain the hypotactic sentence structure. Moreover, as exemplified in the table below, I used this technique in cases where I wanted to keep the qualifying adjective placed before the object or subject. This choice is because, as this practice is little used in Italian, I thought it made the style more formal.

Also, with this choice I tried to respect the semantic criterion of the subjectivity of the adjective: by placing it before the object, I wanted to convey the fact that the description was the result of Ruskin's subjectivity.

Original Text	Translated Text
Then the third attribute of the best art is that it compels you to think of the spirit of the creature, and therefore of its face, more than of its body.	Il terzo attributo della <i>migliore arte</i> è che vi costringe a pensare allo spirito della creatura, e quindi al suo volto, più che al suo corpo.
Bellini allows no stain of it; but pleases himself by the most elaborate and exquisite painting of a soft	Bellini non ne permette alcuna macchia, ma si compiace di dipingere nella maniera più elaborata e

crimson feather in the executioner's helmet.	squisita una <i>soffice piuma</i> dell'elmetto del boia.
and there is truer sublimity in the sweet joy of a child, or the sweet virtue of a maiden, than in the strength of Antæus, or thunder-clouds of Ætna	e c'è più magnificenza nella <i>dolce gioia</i> di un bambino, o nella <i>dolce virtù</i> di una fanciulla, che nella forza di Anteo, o nelle nuvole di tuono di Etna

4.4.3 Adaptation

I used this technique in cases where the meaning of the English word could be misperceived in the target culture. To better explain what I mean, I will take the first example given in the table below. *Mental disorder*, translated as *disturbo mentale* would have been perceived by the Italian reader as an illness diagnosed by a doctor. I therefore opted for *esaurimento*, conceived and reported later in the text, as *sfinimento mentale*.

Original Text	Translated Text
Finally, something between a face and a mask is blotted in the upper left-hand corner of the paper, indicative, in the weakness and frightfulness of it, simply of mental disorder from overwork.	Infine, qualcosa a metà tra una faccia e una maschera viene schiaffato nell'angolo in alto a sinistra del disegno, ad indicare semplicemente, nella sua debolezza e nella sua inquietudine, un <i>esaurimento mentale</i> da sovraccarico di lavoro.
The first, that in which their conscience is undeveloped, and their condition of life in many respects savage.	Il primo è quello in cui la coscienza degli uomini non <i>era ancora del tutto sviluppata</i> e le loro condizioni di vita erano, sotto molti aspetti, selvagge.
"wearing on her head a fantastic cap or turban".	"porta in testa uno <i>stravagante</i> berretto o turbante".

4.4.4 Equivalence

I used this technique especially in the parts where I had to translate Titian's Petition to the Council of Ten. In particular, I have translated titles of honor and respect that have fallen into disuse today or are not common in everyday Italian. I therefore looked for cultural equivalences, which from a semantic point of view signify a highly formal address to important people, and from a stylistic point of view stand out as archaic forms. In this way, the Petition to the Senate stands out as an older and more formal text than Ruskin's lecture.

Original Text	Translated Text
the artists aforesaid being pensioned at the good pleasure of this Council. “Ayes . . . 23 “Noes . . . 3 “Neutrals . . . 0”	Gli artisti citati sono stipendiati secondo il volere di questo Consiglio. "Voti favorevoli... 23 "No... 3 "Neutrali ... 0".
‘Most Serene Prince and most Excellent Lords.	<i>Serenissimo Principe ed Eccellentissimi Signori.</i> ”
being anxious as your Serenity’s most faithful subject,	sono ansioso, in quanto suddito fedelissimo di <i>Vostra Altezza Serenissima</i>
I, most excellent Lords,	Io, <i>Eccellentissimi Signori</i> ,
Illustrious Council	<i>Illustrissimo Consiglio</i>
your lordships	<i>Signorie Vostre</i>

4.4.5 Modulation

This technique was used to increase the text accessibility. Pragmatically, I often had to change the point of view of the translation for the sentence to be understandable and to let it sound natural in the target language.

Original Text	Translated Text
Tintoret entirely conceives his figures as solid statues: sees them in his mind on every side; detaches each from the other by imagined air and light; and foreshortens, interposes, or involves them as if they were pieces of clay in his hand.	Tintoretto concepisce le figure come statue a tutto tondo: le vede mentalmente da tutti i lati; <i>immagina che siano separate le une dalle altre dall'aria e dalla luce</i> ; le scorcia, interpone o le <i>unisce manipolandole come pezzi di argilla</i> .
No. 43 ³⁶ , in which the lowest figure is, strictly speaking, neither a study nor a working drawing, but has either been scrawled in the feverish languor of exhaustion, which cannot escape its subject of thought;	N° 43 per la Tomba dei Medici, in cui la figura più bassa non è, parlando in senso stretto, né uno studio né un disegno preparatorio, ma è stata schizzata in fretta nel languore febbrile dello sfinimento, <i>derivante dal pensiero che ossessionava Michelangelo</i> ;
having, observe, their conscience undeveloped, but keeping their conduct in satisfied harmony with it.	Si osservi che questo popolo pur avendo la coscienza non ancora del tutto <i>svilupata viveva in piena armonia con essa</i> .
and is then followed by their extinction, rapid and complete exactly in the degree in which the nation resigns itself to hypocrisy.	che è poi seguito dalla loro estinzione rapida e completa, <i>via via</i> che la nazione si rassegna all'ipocrisia.
are the most splendid efforts yet made by human creatures to maintain the dignity of states with beautiful colours,	Sono il più splendido sforzo mai fatto dagli esseri umani <i>di affermare la dignità</i> dello Stato tramite colori smaglianti

4.4.6 Transposition

I used the transposition strategy for similar reasons for which I adopted the modulation technique. In fact, in certain sentences I was forced to change the class of a word so that the text might sound natural in Italian and thus avoiding a translation that would prove

too convoluted and difficult to understand.

Original Text	Translated Text
(...) and are the most splendid efforts yet made by human creatures to maintain the dignity of states with beautiful colors and defend the doctrines of theology with anatomical designs.	Sono il più splendido sforzo mai fatto dagli esseri umani di affermare la dignità dello Stato tramite colori smaglianti e di difendere le dottrine <i>teologiche</i> con disegni anatomici.
(...) and therefore a bad one, however beautiful or traditionally respectable.	una cattiva fede, per quanto bella o rispettabile secondo la <i>tradizione</i> .
Tintoret, on the contrary, works in the consciousness of supreme strength	Tintoretto, al contrario, lavora <i>consapevole</i> di una forza suprema
(...) and the sketch which a meaner painter would have left incomplete to show how cleverly it was begun	e lo schizzo che un pittore più meschino avrebbe lasciato incompleto per dimostrare <i>l'abilità</i> con cui l'aveva iniziato
and so calmly, that no one thinks of estimating the distance covered.	e lo fa così tranquillamente che nessuno pensa di stimare la distanza che ha <i>percorso</i> .
practically lived as craftsmen in their workshops, and sent in samples of their wares, not to be praised or cavilled at, but to be either taken or refused.	vivevano come artigiani nella loro bottega e inviavano campioni delle loro merci, non per averne <i>lodi o richieste sofisticate</i> , ma perché fossero accettate o rifiutate.
I can clearly and adequately set before you	Vi esporrò in modo <i>chiaro e adeguato</i>
they rendering speedy and diligent assistance to the aforesaid Zuan Bellin	Questi dovranno assistere <i>rapidamente</i> e con diligenza il suddetto
so that they be completed well and carefully as speedily as possible.	affinché siano portati a termine <i>bene e con cura</i> il più presto possibile.
you will perceive these massy fillets to be merely a cheap means of getting over a difficulty	vi accorgete che questi panneggi massicci <i>non sono altro che</i> un mezzo economico per superare una difficoltà
that a saint cannot look	un santo non può sembrare

saintly unless he has thin legs	<i>santo a meno che non abbia gambe sottili</i>
Tintoret conceives his Paradise as existing now, not as in the future.	Tintoretto concepisce il suo Paradiso come esistente ora, non come <i>futuro</i> .

4.4.7 Literal translation

I used this technique in the translation of the typically Ruskinian combinations of adjectives. I opted for this choice because the peculiar use of adjectives is a typical trait of the author's style that I did not want to betray.

So one can find different oxymoronic combinations of adjectives (*mostruoso e sensuale*) in the translated text, or adjectives which sound quite unusual for the object to which they refer (*arti adorabili*). In the fourth example in the table, I literally translated *Ora* at the beginning of the sentence, although I could have replaced it with another textual linker or, even, omitted it. I made this choice to emphasize the oral character of the lecture.

Original Text	Translated Text
but has either been scrawled in the <i>feverish languor</i> of exhaustion,	nel <i>languore febbrile</i> dello sfinimento
All the Arts advance steadily during this stage of national growth, and are lovely,	Arti avanzano a ritmo costante e sono <i>adorabili</i> , anche nelle loro deficienze
Now the changes brought about by Michael Angelo	<i>Ora</i> , i cambiamenti portati da Michelangelo
one of a monstrous and sensual face,	una di un volto <i>mostruoso e sensuale</i> ,

4.5 Translation problems

One of the main translation problems I had concerns, considering all the assumptions made about Ruskin's syntax, how to translate the author's style. Certainly, I had to respect the dominant I chose, trying to be as faithful to Ruskin's style as possible. On the other hand, however, I could not calque the syntax of every single sentence, because these already sound convoluted to the reader of the original text. Therefore, I tried to render

Ruskin's unique style anyway, choosing, the parts to specially calque his style. For the less salient passages, I decided to simplify the style, rephrasing, by often specifying subjects, and most of all, by reducing the sentences. All this was done to make the text smooth and not too difficult for the reader of the translation to understand.

A second problem was to translate the vocabulary, which often, as in the case of adjectives, is characterized by unexpected associations (*blotted*³⁷ referred to the artwork, *lascivious* referred to the enthusiasm, *fevered* referred to a desire etc.). Another difficulty I had concerned the way to render Titian's petition to the Council of Ten. In fact, the vocabulary is more elevated and archaic in this part than in all the rest of the lecture. See, for example, the form of politeness the painter uses to address politicians (*your Serenity, Excellent Lords*). At this juncture I used more researched terms, such as *brokers-patent* translated as *senseria*, instead of *provvigione* or *attività di mediazione*. The difficulty at this juncture, in addition to translating an ancient and highly formal text, was also to research words related to the administrative systems of the time and decide whether to keep them or reinterpret them. For example, *Salt Office* translated as *Ufficio del Sale* instead of paraphrasing it as *Ufficio di ricolossione delle imposte*.

Another translation difficulty has concerned the characters' names, which Ruskin used in a way which is not current nowadays, so that I had to specify in the footnote who Ruskin was referring to. For example, he refers to the brothers Giovanni and Nicola Pisano as *Pisani*. Clearly, I had to translate them by their last name and specify in the note that it was referring to more than one person. I had the same difficulty with the nomenclature of cities. In fact, I translated *Serviete de Cadore* with the actual town where Titian was born, *Pieve di Cadore*.

4.5.2 Translation problems and adopted solutions

4.5.2.1 Syntactical problems, hypotactic sentences

Original Text	Translated Text	Procedure
The collection, as exhibited at present, includes a number of copies which mimic in variously injurious ways the characters of Michael Angelo's own work; and the series, except	La raccolta, ora in esposizione, comprende un numero di copie che rappresentano in modo falsato i caratteri delle opere di Michelangelo. Ora è utile solo per	In this case, I interrupted the sentence after "Michael Angelo", starting a new one and resuming the subject.

³⁷ Ruskin, *Lectures on Landscape*, cit., p. 79.

<p>as material for reference, can be of no practical service until these are withdrawn, and placed by themselves.</p>	<p>consultazione e non potrà svolgere altro servizio fino a quando non sarà ritirata ed esposta da sola.</p>	
<p>It will be enough to name, as an example of this class, the sheet of studies for the Medici tombs, No. 43³⁸, in which the lowest figure is, strictly speaking, neither a study nor a working drawing, but has either been scrawled in the feverish languor of exhaustion, which cannot escape its subject of thought; or, at best, in idly experimental addition of part to part, beginning with the head, and fitting muscle after muscle, and bone after bone, to it, thinking of their place only, not their proportion, till the head is only about one-twentieth part of the height of the body (...)</p>	<p>Basterà citare come esempio, gli schizzi preparatori N° 43 per la Tomba dei Medici, in cui la figura più bassa non è, parlando in senso stretto, né uno studio né un disegno preparatorio, ma è stata schizzata in fretta nel languore febbrile dello sfinimento, derivante dal pensiero che ossessionava Michelangelo; o, nel migliore dei casi, sperimentando in modo ozioso, aggiungendo via via delle parti, cominciando dalla testa e poi muscolo dopo muscolo, osso dopo osso, pensando soltanto alla loro posizione e non alle loro proporzioni, tanto che la testa risulta essere solo un ventesimo circa dell'altezza del corpo.</p>	<p>In this case, I kept, as much as I could, the hypotactic sentence because it is a description of how Michelangelo operated combined with a critique Ruskin makes of the painter. It is important for the reader to read it in one breath.</p>
<p>The soldier is indeed striking the sword down into his breast; but in the face of the Saint is only resignation, and faintness of death, not pain—that of the executioner is impassive; and, while a painter of the later schools would have covered breast and sword with blood, Bellini allows no stain of it; but pleases himself by the most elaborate and exquisite painting of a soft crimson feather in the executioner's helmet.</p>	<p>Il soldato gli affonda la spada nel petto, ma nel viso del Santo c'è solo rassegnazione e lo sfinimento della morte (quello del boia è impassibile), non il dolore e, mentre un pittore delle scuole successive avrebbe coperto di sangue il petto e la spada, Bellini non ne permette alcuna macchia, ma si compiace di dipingere nella maniera più elaborata e squisita una soffice piuma dell'elmetto del boia.</p>	<p>In this case I kept the hypotactic sentence to emphasize the succession of the criticism of Michelangelo to a painting's description.</p>
<p>He neither cares to display his strength to them, nor</p>	<p>Inoltre, non si preoccupa per nulla della soddisfazione del</p>	<p>In this case, I broke up the sentence. I did not</p>

convey his ideas to them; when he finishes his work, it is because he is in the humour to do so; and the sketch which a meaner painter would have left incomplete to show how cleverly it was begun, Tintoret simply leaves because he has done as much of it as he likes.	pubblico. Non si preoccupa né di mostrargli la sua forza, né di trasmettergli le sue idee. Quando finisce il suo lavoro è perché è nell'umore giusto per farlo, e lo schizzo che un pittore più meschino avrebbe lasciato incompleto per dimostrare l'abilità con cui l'aveva iniziato, Tintoretto lo lascia incompleto semplicemente perché ne ha fatto quanto gli piaceva.	feel the need, from the point of view of meaning, to keep an overly long sentence.
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4.5.2.2 Lexical problems: translation of the senate decree and of the petition of Titian

Original Text	Translated text	Process
(...)they rendering speedy and diligent assistance to the aforesaid Zuan Bellin for the painting of the pictures aforesaid, so that they be completed well and carefully as speedily as possible. The salaries of the which three master painters aforesaid, with the costs of colours and other necessities, to be defrayed by our Salt Office with the monies of the great chest.	Questi dovranno assistere rapidamente e con diligenza il suddetto Giovanni Bellini nella pittura dei quadri citati, affinché siano portati a termine bene e con cura il più presto possibile. I salari dei menzionati tre maestri pittori, con i costi dei colori e di altre necessità, saranno coperti dal nostro Ufficio del Sale con i fondi della grande cassa.	This sentence was hypotactic, as noted at the beginning of the sentence in the original text. I shortened it because it was otherwise difficult to understand. I kept the calque of <i>Salt Office</i> and <i>great chest</i> .
“Most Serene Prince and most Excellent Lords.” “I, Titian of Serviete de Cadore, having from my boyhood upwards set myself to learn the art of painting, not so much from cupidity of gain as for the sake of endeavouring to acquire some little fame, and of being ranked amongst those who now profess the said art”.	“Serenissimo Principe ed Eccellentissimi Signori.” “Io, Tiziano di Pieve di Cadore, che fin da ragazzo ho voluto imparare l'arte della pittura, non tanto per cupidigia di guadagno, quanto per cercare di acquisire un po' di fama e di essere annoverato tra coloro che oggi professano la citata arte”.	I have translated the forms of politeness maintaining an ancient form: <i>Serenissimo</i> , <i>eccellentissimi</i> . I kept the English term cupidity (<i>cupidigia</i>) because it is peculiar and ancient. I changed the nomenclature translating Serviete de Cadore with Pieve di Cadore, actualizing the term.
(...)being anxious as your Serenity's most faithful	(...)sono ansioso, in quanto suddito fedelissimo di	I translated Serenity with

subject, for such I am, to leave some memorial in this famous city;	Vostra Altezza Serenissima quale sono, di lasciare qualche ricordo in questa famosa città.	Vostra Altezza Serenissima.
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4.5.2.3 Lexical problems: translation of semantically strong terms

Original Text	Translated text	Process
(...) finally, something between a face and a mask is <i>blotted</i> in the upper left-hand corner of the paper, indicative, in the weakness and frightfulness of it, simply of <i>mental disorder from overwork</i> ;	Infine, qualcosa a metà tra una faccia e una maschera viene <i>schiaffato</i> nell'angolo in alto a sinistra del disegno, ad indicare semplicemente, nella sua debolezza e nella sua inquietudine, un esaurimento mentale da sovraccarico di lavoro.	In this sense, I used the term <i>schiaffato</i> to keep the negative connotation that this term has in the original text. The term <i>mental disorder</i> , on the other hand, suggests a real diagnosis of mental illness. I translated it as <i>esaurimento mentale da sovraccarico di lavoro</i> , which can be understood as <i>sfinimento mentale</i> .
Her <i>iridescence of dying statesmanship</i> —her <i>magnificence of hollow piety</i> ,—were represented in the arts of Venice and Florence by two mighty men on either side.	<i>L'iridescenza di un'arte di governare morente</i> e la sua <i>magnificenza di vuota pietà</i> , sono state rappresentate nelle arti di Venezia e Firenze da due uomini potenti su entrambi i versanti.	In this case, I decided to report the expressions by doing a calque on the English adjectives.
(...) but pleases himself by the most elaborate and exquisite painting of a soft crimson feather in the executioner's helmet.	(...) ma si compiace di dipingere nella maniera più <i>elaborata e squisita</i> una soffice piuma dell'elmetto del boia.	I initially changed the adjective <i>exquisite</i> . I then kept it, thinking that it was characteristic of the description of Bellini's way of painting.
The body, and its anatomy, made the entire subject of interest: the face, shadowed, as in the Duke Lorenzo,* unfinished, as in the Twilight, or entirely <i>foreshortened</i> , <i>backshortened</i> ,	Il corpo e la sua anatomia è il solo soggetto degno d'interesse: il viso è in ombra, come nel Duca Giuliano, o non finito, come nel <i>Crepuscolo</i> , o <i>visto interamente di scorcio o nascosto</i> ,	In this case the problem was translating the difference between <i>foreshortened</i> and <i>backshortened</i> . Since the equivalent term in Italian is only <i>scorciato</i> , I added the meaning of " <i>visto di nascosto</i> "

<p>and the sketch which a meaner painter would have left incomplete to show how cleverly it was begun, Tintoret simply leaves because he has done as much of it as he likes.</p>	<p>e lo schizzo che un pittore più <i>meschino</i> avrebbe lasciato incompleto per dimostrare l'abilità con cui l'aveva iniziato, Tintoretto lo lascia incompleto semplicemente perché ne ha fatto quanto gli piaceva.</p>	<p>although <i>menaer</i> could have meant <i>rude</i> or <i>vulgar</i>, in this case I translated as <i>meschino</i>. I think Ruskin wanted to give the idea of a painter who always acts with a double purpose and is therefore morally poor.</p>
<p>The waves of hair in a single figure of Tintoret's (the Mary Magdalen of the Paradise) contain more intellectual design in themselves alone than all the folds of <i>unseemly</i> line in the Sistine chapel put together.</p>	<p>Le onde dei capelli in una sola figura di Tintoretto (la Maddalena del Paradiso) contengono, da sole, più disegno intellettuale dell'insieme di tutte le pieghe di linee <i>indecorose</i> della Cappella Sistina.</p>	<p>In this part, <i>unseemly</i> can take the meaning of <i>inadatto</i>, <i>improprio</i>, <i>sconveniente</i> o <i>indecoroso</i>. I decided to translate the term as <i>indecorose</i> because it creates a strong impact in the context of an artwork located in a church.</p>

5. Conclusions

In conclusion, in the first part of the thesis a focus was made on some aspects of Ruskin's biography in order to explain his ideas and what influenced them. In particular, it was crucial to analyze his relationship with the members of his family -especially that with his mother- because it influenced the author's religious views and thus his ideas and attitudes. As a young man, Ruskin followed the trend of young Europeans by making many trips around Europe, which enabled him to study nature in detail. One of the first important trips he made was in 1840, when he saw Venice for the first time. Three years later Ruskin published the first volume of *Modern Painters*, which was fundamental because it defended Turner and his art against the criticism he received. From here, therefore, the basis of his artistic thinking became apparent. His later studies led him to focus on architecture, particularly Gothic architecture, through which he reflected on the condition of the man who created it. One can find in this study the root of the social critique to which Ruskin devoted himself in the later years of his life, in which he would stand out against the progress brought by industrialization. Of crucial importance in decision making and in the formation of his own ideas was the education Ruskin received. He grew up in a strictly Evangelical family and did daily exegetical reading of the Bible with his mother. In 1850 Ruskin's religious attitudes changed, and he embraced a non-denominational faith. His solid religious roots can be seen in the way Ruskin perceives and reads art, as typological symbolism influenced his interpretation of art. As mentioned above, the author combines religiosity and social criticism, pointing at medieval art as the highest form that man's expression and spirituality had reached and which was destroyed by the Renaissance. Hence his aversion to artists such as Raphael and Michelangelo.

His criticism on Michelangelo is in fact one of the focal points of the lecture, where Ruskin sets out to give his own view regarding the collection of Michelangelo's and Raphael's drawings that were displayed in the galleries of Oxford University. He then compares these artists with Tintoretto and Venetian painters such as Giovanni Bellini and Titian. He gives his own personal and provocative view not only of the artists but also of the entire course of art, which he divides into four major periods. In the lecture, there are comparisons of both the descriptions of the works of these painters and the description of the painters' methods. This is precisely why I considered ekphrasis as very important in my translation, and tried to be as faithful as possible to the way Ruskin described the work

in order to make the reader see it.

In the second part of my thesis I have briefly sketched the evolution of translation pointing at the cultural turn in the 1980s which was fundamental to the development of translation as we conceive it today. In fact, after the 1980s translation is perceived as a cross-cultural transfer. From this point of view, it is important to consider intertemporal translation because Ruskin's lecture is relatively remote in time: the chronological gap between source text and target text covers a fundamental aspect of the translation process. Usually, to deal with an intertemporal translation it is necessary to carry out a philological research, in order to study the source text and its origin. One of the main goals has been to render, the text accessible to the reader, and a first step has been to understand the content in relation to the its historical and cultural context in which it was produced. First and foremost the translator provides his/her interpretation of the original text.

There are various translation techniques that a translator can use, such as those theorized by Vinay and Darbelnet in 1958 and referred to in this thesis, namely: borrowing, calque, literal translation, transposition, modulation, equivalence, adaptation. It is always important to consider that the described techniques are not meant to be prescriptive. The most frequently used technique in the translation proposals presented in Chapter 3 is transposition. Before beginning the translation I focused on the dominant and the intention of the text, that is on what Ruskin wanted to convey to the reader: having found the author's style as a dominant, I tried to respect it as much as possible. The formal register was also respected and I also tried not to betray the lexicon used and Ruskin's lexical combinations. During the translation process I had some difficulties in carrying out the translation, mainly concerning the style and the context of the text. I tried to solve them, by always respecting the dominant of the text and its intention.

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