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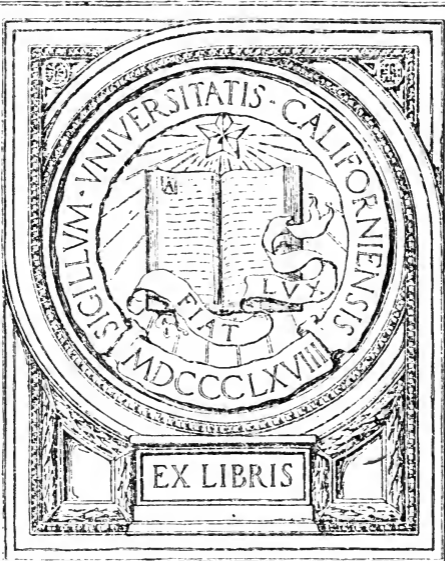
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THE PRONUNCIATION OF THE
NAMES OF ITALIAN PAINTERS

By

ERNEST H. WILKINS



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PART I. RULES FOR THE PRONUNCIATION OF THE
NAMES OF ITALIAN PAINTERS

1. *Stress*

In names which have two or more vowels, one vowel is stressed more than the other or others.

In general, the next-to-last vowel is stressed (as in the first three names in the column of examples).

In many names, however, the vowel before the next-to-last vowel is stressed. In this pamphlet every such name has the position of the stress indicated by a special printing of the stressed vowel. In some cases the vowel is printed in italic type; in some cases, if the vowel is *e*, the special type ϵ is used; in some cases, if the vowel is *o*, the special type \circ is used. (The special types ϵ and \circ not only indicate that the vowel is stressed, but show also how it is to be pronounced, as will be stated in Section 2.)

In a few names the last vowel is stressed. In every such name the stressed vowel has a written accent.

In this pamphlet no vowel is specially printed unless it is stressed. If then, in a name in this pamphlet, any vowel is specially printed or has an accent, that vowel is the stressed vowel. If no vowel in a name is specially printed or has an accent, the next-to-last vowel is the stressed vowel.

EXERCISE.—Look through the list of names in Part II, and point out in each name the stressed vowel.

Bramantino
Liberale
Vivarini

Domenico
Imola
Paolo
Alessio
Tiepolo
Antonio
Garofalo

Forlì
Niccolò

2. Vowels

A.—The letter *a* always has the sound of *a* in “father.” This sound is always clear, even when unstressed.

Canale
Salvatore

E.—When *e* is unstressed it always has the sound of *a* in “fate.”

Canale
Federigo

Stressed *e* has in some words the sound of *a* in “fate,” and in other words the sound of *e* in “met.” In this pamphlet the special type ϵ is used for every *e* which has the sound of *e* in “met.”

Domenico
Credi

Piero
Timoteo

The letter *e* always has one or the other of these two sounds. Each sound is always clear.

I.—The letter *i* has in general the sound of double *ee* in “bee.” This sound is always clear. The sound of *i* in “pin” does not occur in Italian.

Filippino
Lippi

But when *i* is unstressed and followed by a vowel, it has in general the sound of *y* in “yes.” Be careful, in pronouncing such an *i*, not to make a separate syllable of it.

Bastiani
Fiore

But when *i* is unstressed and followed by a vowel and preceded by *c*, *g*, or *gl*, it is silent. (The *c* in this case has the sound of *ch* in “church,” the *g* has the sound of *g* in “ginger,” and the *gl* has the sound of *lli* in “million,” as will be stated in Section 3.)

Cione
Francia
Bugiardini
Giovanni
Benaglio
Conegliano

EXERCISE.—Look through the list of names in Part II, and point out all the cases in which *i* has the sound of *y*, and all the cases in which *i* is silent.

O.—When *o* is unstressed it always has the sound of *o* in “go.”

Agostino
Solario

Stressed *o* has in some words the sound of *o* in “go,” and in other words the sound of *o* in

Moroni
Rosso

“softer.” In this pamphlet the special type *o* is used for every *o* which has the sound of *o* in “softer.”

Antonio
Polidoro

U.—The letter *u* has in general the sound of *oo* in “boot.” Be careful never to give it, as we do in English, the sound *yoo*. If you have studied French, be careful never to give it the sound of the French *u*.

Benvenuto
Tura

But when *u* is unstressed and followed by a vowel, it has the sound of *w* in “woe.”

Buonarroti
Guido

Adjacent vowels.—When two vowels stand side by side each has its own full sound; except in the cases, already referred to, in which *i* has the sound of *y*, or is silent, and *u* has the sound of *w*.

Andrea
Paolo

3. Consonants

Most of the consonants have in Italian approximately the same sound as in English. Special study is necessary for *c*, *g*, *h*, *j*, *s*, and *z*, and for double consonants.

C.—The letter *c* has in general the sound of *c* in “can.”

Catena
Credi

This is true when *c* comes before *h*. The *h* itself is silent (as will be stated below), so that the combination *ch* may be thought of as having the sound of *c* in “can.”

Domenichino
Pinturicchio
Schiavone

But when *c* is followed by *e* or *i*, it has in general the sound of *ch* in “church.”

Francesco
Cimabue
Cione

But when the combination *sc* is followed by *e* or *i*, the combination *sc* has the sound of *sh* in “she.”

Brescia

EXERCISE.—Look through the list of names in Part II, and point out all the cases in which *c* has the sound of *ch* in “church,” and all the cases in which *sc* has the sound of *sh*.

G.—The letter *g* has in general the sound of *g* in “go.”

Garofalo
Guardi

This is true when *g* comes before *h*. The *h* itself is silent (as will be stated below), so that the combination *gh* may be thought of as having the sound of *g* in “go.”

Amerighi
Ghirlandajo

But when *g* is followed by *e* or *i*, it has the sound of *g* in “ginger.” If you have studied French, be careful not to give this *g* the sound of the French soft *g*.

Angelico
Perugino
Giovanni

EXERCISE.—Look through the list of names in Part II, and point out all the cases in which *g* has the sound of *g* in “ginger.”

The combination *gn* has the sound of *ni* in “union.”

Orcagna

The combination *gl* before *i* has the sound of *lli* in “million.”

Bonfigli
Conegliano

H.—The letter *h* is always silent. In proper names it occurs only in the combinations *ch*, which has the sound of *c* in “can,” and *gh*, which has the sound of *g* in “go.”

Domenichino
Ghirlandajo

J.—Initial *j* has the sound of *y* in “yes.”

Jacopo

S.—The letter *s* has in general the sound of *s* in “sister.”

Sebastiano
Cossa

But a single *s* between vowels has in some words the sound of *s* in “sister,” and in other words the sound of *s* in “rose.” In this pamphlet every *s* which has the sound of *s* in “rose” is printed in italic type.

Pisa

Alvise
Cosimo

Z.—The letter *z* has in general the sound of *ts* in “gets.”

Lorenzo
Tiziano

But in some words it has the sound of *dz* in “adze.” In this pamphlet every *z* which has the sound of *dz* in “adze” is printed in italic type.

Bronzino
Zanobi

Notice that the letter *z* never has, in Italian, the sound which it has in English.

Double consonants.—Double consonants in general have the same sound as single consonants, but should be held in pronunciation twice as long as single consonants.

The combination *cc* before *e* or *i* has the sound of *ch* in “church” prolonged.

The combination *gg* before *e* or *i* has the sound of *g* in “ginger” prolonged.

The combination *zz*, however, does not differ in length from the single *z*.

Other facts about consonants.—The Italian consonants *d*, *l*, *n*, and *t* are pronounced farther forward in the mouth than the corresponding English consonants, the point of the tongue touching the upper front teeth.

The Italian *r* is rolled, the point of the tongue vibrating just behind the teeth.

The Italian *s* (of the usual type) is hissed more sharply than the English *s*.

When *l*, *m*, *n*, or *r* stands just after a stressed vowel and just before another consonant, its sound is prolonged.

Baldovinetti
Filippo
Raffaello

Vannucci

Caravaggio

Benozzo
Palmezzano

Benedetto
Meldola

Fabriano
Liberale

Sassetta

Ridolfo
Piombo
Vinci
Leonardo

PART II. A LIST OF NAMES OF ITALIAN PAINTERS, WITH INDICATIONS AS TO THEIR PRONUNCIATION

This list contains, of the names of Italian painters which appear in the extensive index in *A Short History of Italian Painting* by Alice V. V. Brown and W. Rankin (London: Dent; and New York: Dutton; 1914, pages 337-410), all those in which the stress rests on any vowel other than the next-to-last, and all those containing any letter the pronunciation of which could, after mastery of the rules in Part I, remain in doubt—that is, a stressed *e*, a stressed *o*, an *s* between vowels, or a *z*.

For the spelling of the names (since Brown and Rankin are not authoritative in this respect) I have followed the usage of A. Venturi in his *Storia dell' arte italiana*, Vols. V and VII (Milan, Hoepli, 1907-15).

In any name given in this list, if the vowel is specially printed or has an accent, that vowel is the stressed vowel. If no vowel in the word is specially printed or has an accent, the next-to-last vowel is the stressed vowel. If the letter *e* is printed in the special type ϵ , it has the sound of *e* in "met"; otherwise it has the sound of *a* in "fate." If the letter *o* is printed in the special type \circ , it has the sound of *o* in "softer"; otherwise it has the sound of *o* in "go." If the letter *s* is printed in italic type it has the sound of *s* in "rose"; otherwise it has the sound of *s* in "sister." If the letter *z* is printed in italic type it has the sound of *dz* in "adze"; otherwise it has the sound of *ts* in "gets."

Any Italian painter's name mentioned by Brown and Rankin and not found in this list is stressed on the next-to-last vowel; any *e* it contains has the sound of *a* in "fate"; any *o* it contains has the sound of *o* in "go"; and any *s* it contains has the sound of *s* in "sister."

A

Agnolo
 Albertinelli
 Alessio
 Alladio
 Allegretti
 Allegri
 Allori
 Altichiero
 Alvise
 Ambrògio
 Andrea
 Angelico
 Angelis
 Angelo
 Angiolo
 Anguissola
 Annibale
 Anselmi
 Antonello
 Antoniazzo
 Antonio
 Arcangelo
 Arezzo
 Assisi
 Avanzo

B

Baccio
 Baldovinetti
 Barbari
 Barbieri
 Barnaba
 Baroccio

Bartolo
 Bartolommeo
 Basaiti
 Bazzi
 Beccaruzzi
 Bellotto
 Benaglio
 Benedetto
 Benozzo
 Bergognone
 Berna
 Besozzo
 Betti
 Bissolo
 Boccaccio
 Bologna
 Boltraffio
 Bonaccorsi
 Bonascia
 Bondone
 Bonifazio
 Boninsegna
 Bono
 Bonsignori
 Bordone
 Bosuccio
 Botticelli
 Brea
 Brescia
 Bronzino
 Brusasorci
 Buonarroti
 Busi
 Butinone

C

Cambiaso
 Campione
 Canaletto
 Canavesio
 Capponi
 Caravaggio
 Caroto
 Carpaccio
 Carriera
 Casale
 Casentino
 Castiglione
 Catena
 Cavaliere
 Cavazzola
 Ceccarelli
 Cesare
 Cigoli
 Cione
 Civerchio
 Cola
 Conti
 Coppo
 Corracchio
 Correggio
 Cortona
 Cosimo
 Cossa
 Costa
 Cotignola
 Credi
 Cremona
 Crivelli
 Croce

D

Dalmasio
 Daniele
 Dario
 Defendente
 Dei
 Dell-i,-o
 Dolce
 Domenico
 Doss-i,-o
 Duccio

E

Emilia
 ercole
 erri
 Eusebio

F

Faenza
 Falconetto
 Fei
 Ferramola
 Fiesole
 Filipepi
 Fiore
 Fiorenzo
 Firenze
 Foppa
 Forlì
 Francesca
 Franceschi
 Francesco
 Francescuccio
 Francia
 Franciabigio
 Fredi

G

Garofalo
 Gaudenzio
 Genga
 Ghirlandaio
 Giacomo
 Giacoso
 Giambono
 Gian(ni)¹
 Giorgio
 Giorgione
 Giotto
 Giovane
 Giovan(ni)¹
 Girolamo
 Giulio
 Gozzoli
 Granmorseo
 Grecchietto
 Gregorio
 Guariento

I

Imola
 Ingegno
 Innocenzo

J

Jacobello
 Jacopo

L

Lanziani
 Lazzaro
 Lecce

Licinio
 Lodi
 Longhi
 Lorenzetti
 Lorenzo
 Lotto
 Luteri

M

Macchiavelli
 Maestro
 Mansueti
 Mantegna
 Marcello
 Margaritone
 Marieschi
 Mario
 Mariotto
 Marziale
 Masaccio
 Maso
 Masolino
 Matteo
 Mazzol-a,-i
 Mazzolino
 Mazzone
 Melanzio
 Meldola
 Melon-e,-i
 Melzi
 Memmi
 Menabuoi
 Meo
 Mezzastris

¹ When the *ni* is dropped the stress remains upon the *a*.

Michelangelo
Michele
Modena
Monaco
Montorfano
Moretto
Moron-e,-i

N

Negroponte
Neri
Neruccio
Niccolò
Nuzi

O

Oggiono
Orazio
Orvieto

P

Pacchiarotto
Padova
Palmezzano
Panetti
Paolo
Parenzano
Pecori
Pellicciaio
Penni
Perosino
Peruzzi
Pesellino
Pesello
Piamonte
Piazza

Pier(o)¹
Pietro
Pinturicchio
Piombo
Pisa
Pisanello
Pisano
Pistoia
Pizzolo
Polidoro
Pollaiuolo
Ponte
Pontormo
Pordenone
Porta
Predis
Priamo
Puccio
Puligo

Q

Quercia
Quirizio

R

Raffaello
Reni
Riccio
Ridolfo
Rimini
Rizzo
Roberti
Rocco
Rondinello
Rosa

¹ When the *o* is dropped, the stress remains upon the *e*.

Rosalba
Rosselli
Rosso
Rusuti

S

Salimbeni
Salvator(e)¹
Santacroce
Sanzio
Sassetta
Savoldo
Scaletti
Schiavone
Sellaio
Semitocolo
Sesto
Siena
Signorelli
Simone
Sodoma
Solario
Spanzotti
Spinell-i,-o
Squarcione
Stefano

T

Taddeo
Tempesta
Tiberio
Tiepolo
Timoteo
Tintoretto
Tisi
Tiziano

Tomè
Tommaso
Torbido
Treviso
Turone

U

Uccello
Utili

V

Vannuccio
Vecchietta
Vecchio
Vecellio
Veneto
Veneziano
Veri
Verona
Veronese
Verrucchio
Vicenza
Vincenzo
Viterbo
Vittore
Volterra

Z

Zaganelli
Zampieri
Zanobi
Zavattari
Zenale
Zevio
Zoppo
Zuccari

¹ When the *e* is dropped, the stress remains upon the *o*.







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