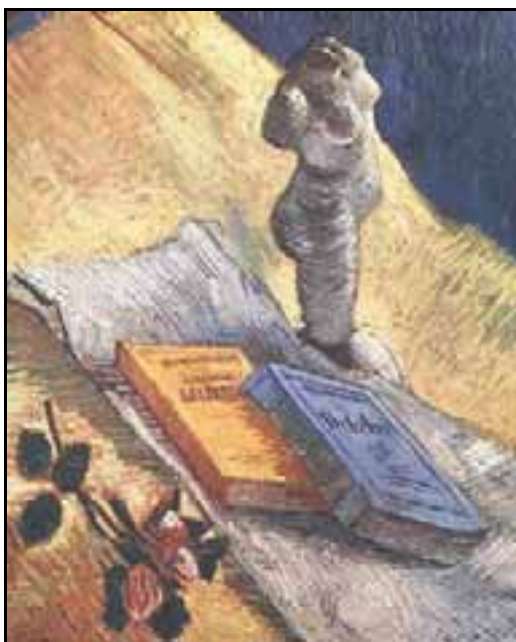


# The Studio of South - *The Romantic Book*

## Mário Fortunato



Still Life with Plaster Statuette, a Rose and Two Novels - **VINCENT VAN GOGH**,  
Paris: December, 1887 (little time before the travel of the Master for South)  
Oil on canvas, 55.0 x 46.5 cm., F 360, JH 1349, Otterlo: Kröller-Müller Museum



Primeiras Rosas (My First Painting of Roses) - **Helena Amaral**, Oil on canvas, 1964,  
Porto: collection, **Helena Fortunato & Prof. Soares Fortunato**

**Outskirts Press, Inc.**  
**Denver, Colorado**

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Outskirts Press, Inc.  
<http://www.outskirtspress.com>

ISBN: 978-1-4327-0855-9

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PRINTED IN THE UNITED STATES OF AMERICA

# First Note

In an Episode of *CSI Miami*, a Detective tells more or less this to **Horatio Caine (David Caruso)**

\_ “It is my Word against the Word of a criminal in which did you believe?”

**Horatio Caine** replied:

“I believe in the evidences.”



# Prelude

In Summer of 1990, I was on Holiday in a country house in Bairrada - about 80 Km South of Porto – when one Morning in the Swimming Pool in the Inn of Sangalhos, I hold a book<sup>1.1</sup> that was offered to me by my Relative, the Painter **Helena Amaral**, and that this one has used when she was studying painting. It was a book about the Master of Painting **VINCENT VAN GOGH**, of whom in that year commemorated the Centenary of his tragic disappearance.

My mind which was concerned with the Problems of the 2<sup>nd</sup> year the Course of Physics experimented a great familiarity with Thinking and Work of Dutch Master, feeling a strange peace, that would inspire a beautiful story of light.

By 2001- 2002, an Exhibition THE STUDIO OF THE SOUTH with works of the painters, **VINCENT VAN GOGH** and **PAUL GAUGUIN**, got a huge and remarkable success of audience with 739.117 visitors in Amsterdam and 690.951 in Chicago.<sup>1.4</sup>

THE STUDIO OF SOUTH was a *dream* of **VINCENT VAN GOGH**, of settling up a community of painters for work with color of the hot and luminous places – and that had received a force when **PAUL GAUGUIN** went to live with him in Arles (South of France) in October 1888.

However, that *dream* which had been suffered a great blow after the episode of ear cutting and the departure of **PAUL GAUGUIN** from Arles in December 1888, received now more than 100 years later a great glory.

**(Memories of Author)**

**Tuesday 2nd March 2004, it was about 6:00 am and after waken up prematurely and having given up to fall sleep again, I left my mind think in Painting; then I have a wonderful *dream*: THE STUDIO OF SOUTH *could have not died in 1888*. Suddenly my spirit received a lot of LIGHT.**

**Mário David Cardoso Fortunato**



# 1

## From the *Light* to the World \*

\*"Da *Luz* para o Mundo" – expression used to describe the ceremony of the revelation of the new 7 wonders.

2<sup>nd</sup> May - the birthday of my dear brother **Alexandre Fortunato**- 2006 , a Painting of **VAN GOGH** "**L'ARLÉSIENNE, MADAME GINOUX**," of Saint-Rémy Period goes to an auction in *Christie's*, New York and reached an amount of \$40.3 Million, an amount considered a bargain by **Franck Giraud**, a Manhattan dealer.<sup>11</sup> In anyway soon in the day after the Painting Market had a memorable boom with the **PICASSO's DORA MAAR AU CHAT** got \$95.216 Million and just in 6 months the record of the most expensive work was broken for 3 times.<sup>1.5</sup>



Fig. 1.1. L'Arlesienne (Madame Ginoux) – **VINCENT VAN GOGH**  
Oil on canvas, 66.0 x 54.0 cm., Saint-Rémy: February, 1890  
F 543, JH 1895, Private collection

The great economical boom in the Art Market generated a great activity in the world of Art namely in USA and Spain being created and improved great web directories as [www.art-online.com](http://www.art-online.com) and [www.artelista.com](http://www.artelista.com) ... as well stimulated the painters competition.

By the first half 2007, 90 years after the FÁTIMA visions, and coinciding with the divulgation of the new 7 Wonders in Lisboa, the world has a small apparition from Portugal, of some powerful flowers that created a nostalgia of the old HANGING GARDENS OF BABYLON.

Her authoress **Helena Amaral**, is since long years a virtuous painter but now she paints better than ever entering in fine catalogues and places as also experimenting a mini web popularity. Her website ([www.helena-painter.com](http://www.helena-painter.com))<sup>2.1</sup> received 300 visitors (reaching the amount of 2000). She made domain in the great web directory [www.artelista.com](http://www.artelista.com), [helenaamaral.artelista.com](http://helenaamaral.artelista.com)<sup>2.2</sup> that received 400 visitors.

**Helena Amaral** made in the final 2006, her own version of the flowers present in the painting of **MME GINOUX** (Fig. 1.1). This work **WHITE CAMELLIAS IN WOOD**, would be a star – being the card of the artist's site [www.e-cards.com](http://www.e-cards.com) - and having 82 views in *Artelista*.



Fig. 1.2. White Camellias in wood – **Helena Amaral**, 2006  
43x30 cm, Oil on Wood, Oak from *ANTONIO DE SOUSA RAMOS E FILHOS, LDA*  
Collection Helena Amaral, Porto



It is important to say that the Camellia, the flower in question has a Japanese origin and grows in a tree, existing in very singular places as the Portugal-Spain Northwest, being the most typical flower of Porto - the city of **Helena Amaral** - becoming in Japan the symbol of CHRISTIANITY.

The White with opposite colors (as red and green) had been very specially depicted by **VAN GOGH** in Saint-Rémy (near of Arles, in the south of France) after he had suffered the blow in this South and Japanese illusion at the end of 1888.

From the letter 605 of **VINCENT VAN GOGH** to his brother **THEODORUS VAN GOGH**, St. Rémy, 7 or 8 September 1889

‘Please send me the canvas soon, if it all possible, and I think I’m going need 10 more tubes of zinc white.’

From the letter 509 of **VINCENT VAN GOGH** to his brother **THEODORUS (THEO) VAN GOGH**, Arles 13 July 1888

“Have you read **MME CHRYSANTHÈME**? It gave me the impression that the real Japanese have nothing on their walls, that description of the cloister or pagoda where there are nothing (the drawings and curiosities all being hidden in the drawers). That is how you must look at Japanese Art, in a very bright room, quite bare, and open to the country.”

From the letter 500 of **VINCENT VAN GOGH** to his brother **THEODORUS (THEO) VAN GOGH**, Arles 4 June 1888

“About staying in the south, even if it is most expensive, consider: we like the Japanese painting, we have felt its influence, all the impressionists have that in common; then why not go to Japan, that is to say to the equivalent of Japan, the South?

(...)

I wish you could spend some time here, you could feel it after a while, one’s sight changes: you see things with an eye more Japanese, you feel color differently. The Japanese draw quickly, very quickly like a lightning flash, because their nerves are finer, their feeling simpler.”

The wood used in the painting **WHITE CAMELLIAS IN WOOD** is present in the Folding-screens and lot of *legends* from Japan, so this work has some taste from that country.

23 June 2007 (through Sept. 16), The Portuguese opened in Washington at the *Arthur M. Sackler Gallery* and the neighboring *National Museum of African Art*. an exhibition called **ENCOMPASSING THE GLOBE** .

“*Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*” □ explores the artistic achievements that flourished when these sailors exposed new creative techniques and imagery to the world as they transported goods from port to port.

The exhibition presents approximately 300 objects produced by each of the cultures touched by Portugal’s early trade routes.

The most popular is the Folding-screens **Nambam**. These pieces of 1593-1600, report the Portuguese arriving in Japan are drawn by painters of School of *Kam* (**KANO DOMI**) in passage for Nagasaki.

(Letter written by **WENCESLAU DE MORAES** - a Portuguese who was after about 200 years the first Portuguese Consul in Japan\* in the probable best moment of his suffered life - to her older sister in 4 de August de 1889)

\*The Portuguese had been expelled in Japan in 1639, more or less 1 century after have “discovered” that country in 1543. In Nagasaki in 5<sup>th</sup> February 1595, a lot of MISSIONARIES (Portuguese) have been crucified.

“I am in delicious country, the Japan. It was here in Nagasaki that I would like to spend the rest of my life. In the shadow of these trees, that have no partner in the World. (...) But I left with nostalgia this place blessed by GOD, filled of smiles, of flowers, ground made for rest itself in sweet thoughts and for the Spirit tired of life, could still purify itself and to ELEVATE to the PROVIDENCE a thanks.”

### **Memories of author**

**20th May 2007, I was in CHAPEL BOM SUCESSO (the FLOWERS CHAPEL) - to thanks for a excellent week with Helena Amaral's flowers and listen Padre Félix Serna and VERBUM DEI - when a lady that was in front of me saluted me very strongly. She is Fernanda Apelt and had been my Teacher of Physics 20 years ago 86-87 and never forgot me.**

**The CHAPEL OF BOM SUCESSO is for me the FLOWERS CHAPEL not just by its decoration with flowered forms but by a story that they inspired.**

**8<sup>th</sup> December 2005, about 2:30 pm. I was in Porto, I was walking with my Father, by *Rua do Bom Sucesso*, Porto. Then we observed that lot of people were in a CHAPEL that for a long time – more than 30 years - closed and was now having its Feast of Reopening to the Public. When I entered the CHAPEL I discovered some painted flowers.**

### **Mário David Cardoso Fortunato**

Inside the CHAPEL of BOM SUCESSO's RETABLE, appears the painting of Red and Blue flowers behind the SAINT and in real scale (1/1).



Fig. 1.3. The RETABLE of the CHAPEL of BOM SUCESSO

About 200 meters South of this CHAPEL there lives the artist, **Helena Amaral** otherwise the painter father-in-law, the powerful iron businessman **Manuel de Brito Cardoso** was a great visionary of that place, *Massarelos*.

8th February 1997, **Helena Amaral** <sup>2</sup> ([www.helena-painter.com](http://www.helena-painter.com)) in the Municipality of Barcelona (Spain) offers a Painting to the Olympic Museum of that City, which would be on view there to the public.



Fig. 1.4. **Helena Amaral** offers the **ROSAS OLÍMPICAS** in the Municipality of Barcelona to that Town

**Helena** who used to represent flowers very amplified; depicted them in this work (Red Roses with green Leaves) on a real Scale (1/1).

Between Roses, **Helena** painted the inscription *MUSEO OLÍMPICO DE BARCELONA* in a white more intense than the background of the painting.

That inscription has the form of OUR LADY DO BOM SUCESSO RETABLE, as if this was illuminated taking the form of an ALTAR, where CHRIST sacrifices transforming HIMSELF in light.

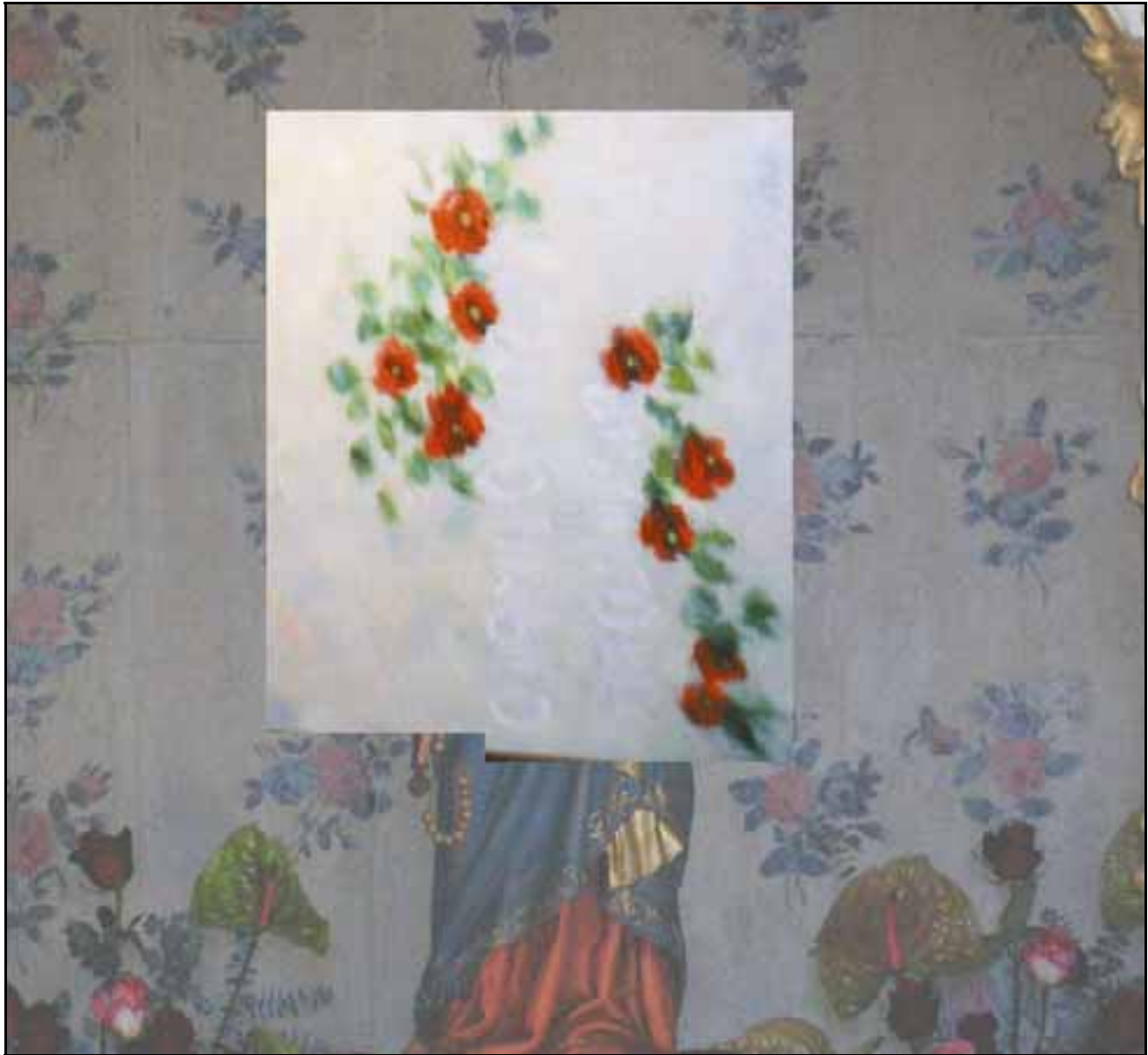


Fig.1.5.Junction of OUR LADY OF BOM SUCESSO with the OLYMPIC ROSES of **Helena Amaral**

From letter 8 of **VINCENT VAN GOGH** to his friend **ÉMILE BERNARD**, Arles, 23rd June 1888  
'Only **DELACROIX** and **REMBRANDT** have painted the FACE of CHRIST in such a way that I can feel him. ' <sup>1,2</sup>

*From the PSALM 4*

"Let the light of YOUR FACE shine upon us, O LORD."

**EZEKIEL 1:4-5**

"4 I looked, and I saw a windstorm coming out of the north--an immense cloud with flashing lightning and surrounded by brilliant light. The center of the fire looked like glowing metal, 5 and in the fire was what looked like four living creatures. In appearance their form was that of a man,<sup>3</sup>"



# 2

Et bonjour à toi le peintre... de la lumière  
Qui connaît toute les teintes... de l'univers\*

(\*And good morning to you the painter ... of light  
who knows all the inks of ... the Universe \* -  
(part of the lyric of the French Song **ET BONJOUR À TOI L'ARTISTE** of **Nicole Rieu** that was  
present in the Eurovision Contest of 1975 <sup>10</sup> )

(Memories of Author Note, The White Aureole

'24th April 2003, in replacement of the painter Helena Amaral, I went to Barcelona. When the plan was arriving there I had a wonderful sight. **VINCENT VAN GOGH** appeared suddenly in my spirit, when I saw the land was orange against the cyan sky. Between there was a fantastic white aureole.

**Mário David Cardoso Fortunato**)

**VINCENT VAN GOGH** gained a special sensibility to the White Aureole, in the city of **NOSTRADAMUS** (1503 –1566), Saint-Rémy-de-Provence . <sup>1,2</sup>

By that time **VAN GOGH** represents a **REMBRANDT**' s ANGEL (with a white aureole), with the face of the famous Scientist **ISAAC NEWTON** author of the theory of the addition of every colour of the spectrum (what happens when there exists a conflict between the opposite colours\*, orange -blue, green -red, yellow -violet) gives place to the White colour. \*- The **DELACROIX** theory of Colors

Orange = red+ yellow, Green = blue+ yellow , Violet = blue+red





Fig. 2.1. HALF FIGURE OF AN ANGEL (AFTER REMBRANDT)- **VINCENT VAN GOGH**  
Oil on canvas, 54.0 x 64.0 cm., Saint-Rémy: September, 1889  
F 624, JH 1778 , Location unknown





Fig. 2.2. THE RESSURRECTION OF CHRIST - **HARMENSZ REMBRANDT VAN RIJN** , c. 1639  
Canvas panel, 91.9x67 cm; W 0.65 m, *Alte Pinakothek* , Munich <sup>4</sup>

from the letter 401 of **VINCENT VAN GOGH** to his brother **THEODORUS VAN GOGH** (Theo) reporting the color theory of **EUGÈNE DELACROIX** Nuenen (The Netherlands), c. 13-17 April 1885

‘Everyone knows that the sunlight is made up of series of colors, which **NEWTON** called of primitive – violet, indigo, blue, green yellow, orange and red., but it is clear that the appellation of primitive cannot be applied to three which are composite. (...) So there are only 3 colors that are really elementary, and which when they are mixed produce 3 more composite colors, orange is got by mixing red with yellow, green is got by mixing yellow with blue and violet is got by mixing red with blue. As to indigo, it cannot be counted among the primitive colors, for it is only a variety of blue.

These rudiments, developed by modern scientists, have led to the conjecture of certain laws that form the theory of colors. (...) If one combines two of primary colors, for example the red and yellow, producing orange – this color will attain maximum brilliancy when it is put close of the third primary color – the blue - not used in the mixture. In the same way, if one combines red and blue producing violet this will attain maximum brilliancy when it is put close of the third primary color – the yellow - not used in the mixture. . In the same way, if one combines yellow and blue producing green this will attain maximum brilliancy when it is put close of the third primary color – the red - not used in the mixture.’

**DELACROIX** would get the black as the mixture of all colors.

**EUGÈNE DELACROIX**, Paris, 21 November 1854 <sup>5</sup>

‘Avoiding using black; prepare dark tones with fresh, transparent colors; either lake, or cobalt, or yellow lake, or raw or burnt sienna. When I had made the coffee-colored horse too light, I found that I improved it by touching up the shadows again, I found that I improved it by touching up the shadows again, especially with green, decisive tones. Remember this example.’

Later on **EDOUARD MANET** (1832-1883) got the black with the amount of all the colors (or the opposite colors).

from the letter 538 of **VINCENT VAN GOGH** to his brother **THEODORUS VAN GOGH** (Theo), Arles, 18 September 1888

‘Now if set up a studio and refuge right at the gates of the South, it’ s not such a crazy scheme. And it means that we can work on serenely. And if people say that is too far from Paris, etc, let them, so much the worse for them. Why did the greatest colorist of all, **EUGÈNE DELACROIX**, think it essential to go South and right to Africa? Obviously because not only in Africa but in Arles onward you are bond, to find beautiful contrasts of red and green, of blue and orange, of sulfur and lilac.’

And the wave technique that **VAN GOGH** would use in these paintings of St. Rémy would resist to the black-white reproductions of the first years of the XX century – as the catalogue **J. B. de la Faille** in 1928 - bringing his South Illusions to the Future.

As well **VAN GOGH** was inserted in one of the most polemics of Physics, that exists since XVII Century ( and would be very popular in the XX Century and continues till today ) the duality particle-wave of Light.

From letter 625, **VINCENT VAN GOGH** to his brother **THEODORUS VAN GOGH** (Theo) St. Rémy, February 1890

‘You need a certain dose of inspiration, a ray from HIGH, that is ourselves, in order to do beautiful things.’

By 1672-1675, **ISAAC NEWTON** published his discoveries about the Light (where is included the spectral division), suggesting for this (Light) a corpuscular theory – and by that subjected to the Mechanic Laws described by himself. This Theory would contradict the Undulating (Wave) Nature defended by **CHRISTIAAN HUYGENS** and **ROBERT HOOKE**.<sup>6</sup>

Indeed, the spectrum division is a property that results of the undulating nature of the light – that is explained easily by the destructive interference of waves with different wavelengths – but other light properties as the reflection, are better described by the Corpuscular Nature.

**VINCENT VAN GOGH** confirmed the wave-particle duality, once he had the vision of white aureole, after a reaction developed \* to the South Light (Arles and Saint-Rémy).

\* 3<sup>rd</sup> law of Mechanics by **NEWTON** - When cowered by a force a body develops a reaction equal to that on the opposite direction.

From letter 605 of **VINCENT VAN GOGH** to his brother **THEODORUS (THEO) VAN GOGH** St. Rémy, 7 or 8 September 1889

‘It is not a good idea to make a journey in which one goes from the North to Spain you would not see what you should, you must have your eyes accustomed gradually to the different light.’

**VAN GOGH** experimented so, a **MIRACULOUS** contact with the light.

From the letter 152 of **VINCENT VAN GOGH** to his brother **THEODORUS (THEO) VAN GOGH**, Etten, 12-15 October 1881

‘Nature certainly is intangible, yet one must size her, and with a strong hand. And then, after struggling and wrestling with her, sometimes she becomes more docile and yielding.’

Anyway the Painting of **VAN GOGH** took from then an undulating form.

**(Memories from Author)**

**This “VANGOGHIAN” theory of light wave-particle did not receive great attention from the Physics Community.**

**At last, I was forced as many times to resort to my Physics “Godmother”, the Prof.<sup>a</sup> Maria do Céu Marques.**

**She answered me on Friday 27th October 2006. And even this one, although recognizing artistic merits from my own, recommended me to leave in this work the duality wave-particle.**

**Curiously just few (21) minutes later I have received from my friend David Brooks of the**

Website *THE VINCENT VAN GOGH GALLERY*<sup>1,2</sup>, an email of an article of *billingsgazette.com* containing this picture.



Fig. 2.3. Supporters of the *Beaux Art Ball* at the *Yellowstone Art Museum* gather to recreate **VAN GOGH's STARRY NIGHT** painting on *Beverly Hills Boulevard* Wednesday evening. An earless **Sverre Nyquist** plays the famous artist.

In the first days of January 2007, the Medical Doctor and Painting enthusiast **Levi Guerra**, after has visited Lisboa and several exhibitions complained, that the Painters do not depict the things simple but beautiful, as the smile of a children or the dawn. Indeed these 2 subjects are not easy, but the dawn was extremely well depicted by **VINCENT VAN GOGH**.

He represented himself in some BIBLICAL scenes of his preferred artists, **REMBRANDT** and **DELACROIX** during the daylight time.



Fig. 2.4.a. THE PIETÀ (AFTER DELACROIX) - **VINCENT VAN GOGH**,  
Oil on canvas 42.0 x 34.0 cm. Saint-Rémy: September 1889 , F 757, JH 1776,  
*Galleria Nazionale d'Arte Moderna* , Roma



Fig. 2.4.b. THE PIETÀ (AFTER DELACROIX) - **VINCENT VAN GOGH**,  
Oil on canvas 73.0 x 60.5 cm. Saint-Rémy: May 1890 , F 630, JH 1775,  
*Van Gogh Museum* , Amsterdam

However after with more sunlight he represented himself as LAZARUS as recovering from death. Representing perhaps the recovery in 1889 of his fight with the light.



Fig, 2.4.c. THE RAISING OF LAZARUS (AFTER REMBRANDT) - **VINCENT VAN GOGH**,  
Oil on paper 50.0 x 65.0 cm. Saint-Rémy: May 1890 , F 677, JH 1972 ,  
*Van Gogh Museum*, Amsterdam

and later on still with more sunlight he represented himself as SAMARITAN leaving for someone else the succession of the SOUTH STUDIO and the fight with its light .



Fig.2.4.d. THE GOOD SAMARITAN (AFTER DELACROIX) - **VINCENT VAN GOGH** ,  
Oil on canvas 73.0 x 60.0 cm. Saint-Rémy: May 1890 , F 633, JH 1974.  
*Kröller-Müller Museum* , Otterlo

However having entered in the SACRED Paintings, **VINCENT VAN GOGH** committed an HERESY, having curiously disappeared about just 2 Months later - and his dear brother **THEODORUS (THEO) VAN GOGH** just about one year later.

*However there is a legend that says that his SPIRIT became associated to the luminous places.*





Fig. 2.5. **Marceau Constantin** at the Inauguration of the Solo exhibition of **Helena Amaral** in Paris (1996 )

*‘The Art of **Helena Amaral** has an enigma, who is the mysterious figure that hides itself in her paintings?’*

**JOHANNA (JO) BONGER**, **THEO**’s wife, started her Diary - which she had not written during her short, happy marriage - in 1891 with the words “*Tout n’est que rêve!*” (*Everything is but a dream!*)

The aureole effect will provide a three-dimensional with a creation of several juxtaposed images.<sup>6</sup>

from letter 605 of **VINCENT VAN GOGH** to his brother **THEODORUS VAN GOGH (THEO)** ,  
St. Rémy 7 or 8 September, 1889

*“I really don’t need to see the **TITIANS** and **VELÁZQUEZS** in the galleries, I’ve seen so many types in the flesh that have given me a better picture of the south now than before my journey.”*

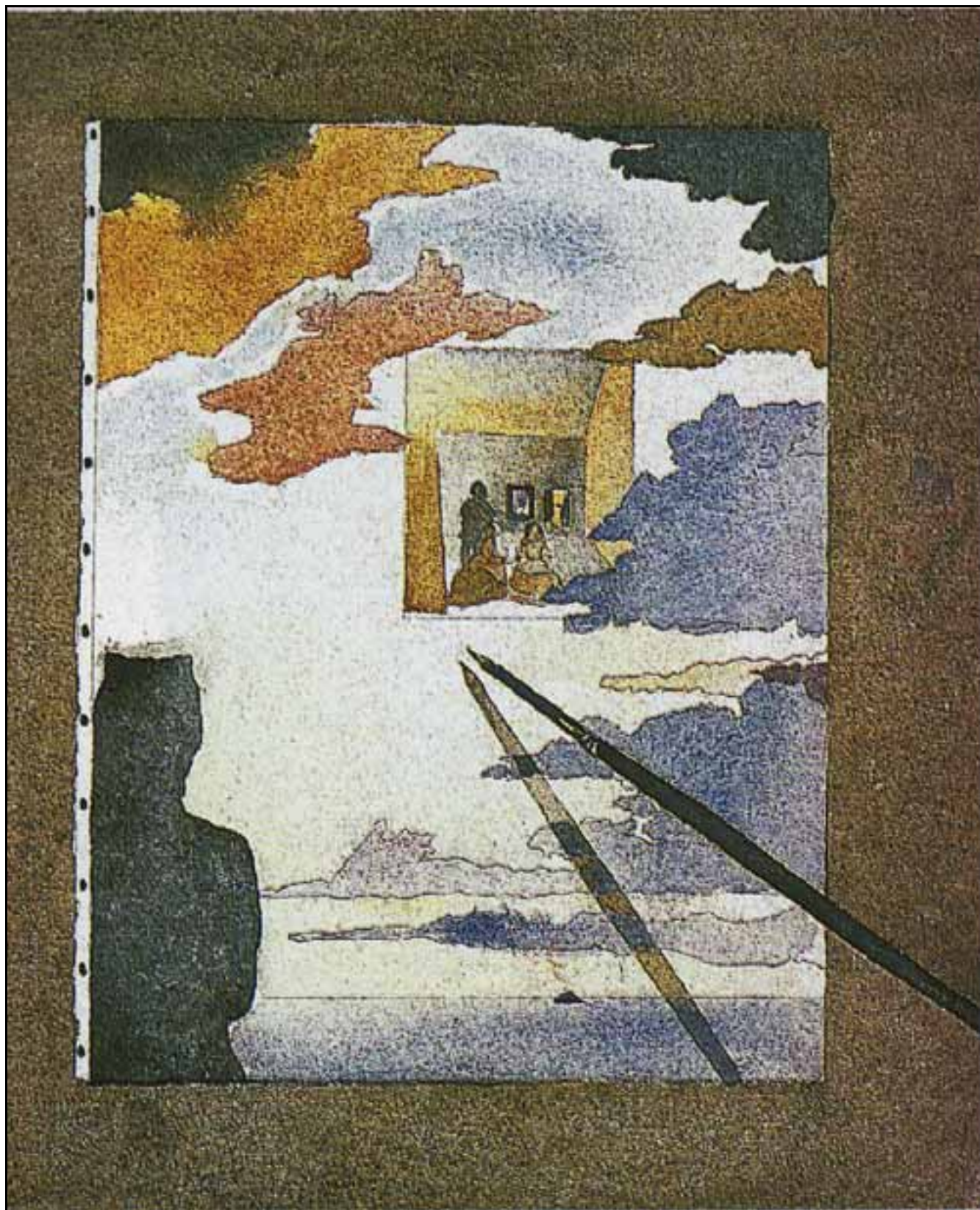


Fig. 2.6.a .Study for LAS NIÑAS (The Maids-in-Waiting) (stereoscopic work, right component)-  
**SALVADOR DALÍ** , 1976-77 , - watercolor -  
- 35.6 x 25.1 cm - Particular Collection



# 3

## *A Legend in the City of LIGHT*

### **Memories**

Since 28th October 1998, when Porto and Rotterdam were chosen for share the title the European Capital of Culture of 2001, I thought in making a Project involving my relative Painter Helena Amaral with the Master VINCENT VAN GOGH. Meanwhile the painter Helena Amaral also had her own projects for 2001 and was enthusiastic namely firstly since was nominated for being the Secretary of the Porto Event an appreciator of Helena' s work, the Banker Artur Santos Silva. Helena Amaral had however great difficulties with her interview with Artur Santos Silva, this being was continuously postponed.

In 22 October 1999, I, Helena Fortunato and Helena Amaral went to Paris to receive a Silver Medal – on 24 October - for the *Lutèce* Literary Contest in which I took part with my Study about Helena Amaral and VAN GOGH.

When we arrived at the *Hotel InterContinental* , to my great surprise in the middle of a Group of Businessmen there was our Dr. Artur Santos Silva.

I warned Helena that had the chance of having a talk that seemed so difficult.

Our own dr. Santos Silva was absolutely amazed with that meeting and agreed promptly to receive the painter in the next few days.

In the room we held each other, it was a moment of great glory and felicity.

Some days, later Dr. Artur Santos Silva resigned as Commissioner Porto 2001. Helena Amaral regretted too much to lose her audience that was so close... but indeed she had got it.

Our Moral has risen too much once we have proved the Paris MIRACULOUS POWER.

**Mário David Cardoso Fortunato**

Curiously this episode had taken place 10 years after (1979) **Mr. Jacques Chaban Delmas** had written to **Helena Amaral** thanking her the painting **ROSAS CHÁ** - that **Helena Amaral** had given to him, after he has praised it in a *Salon d'Hiver* some years before.

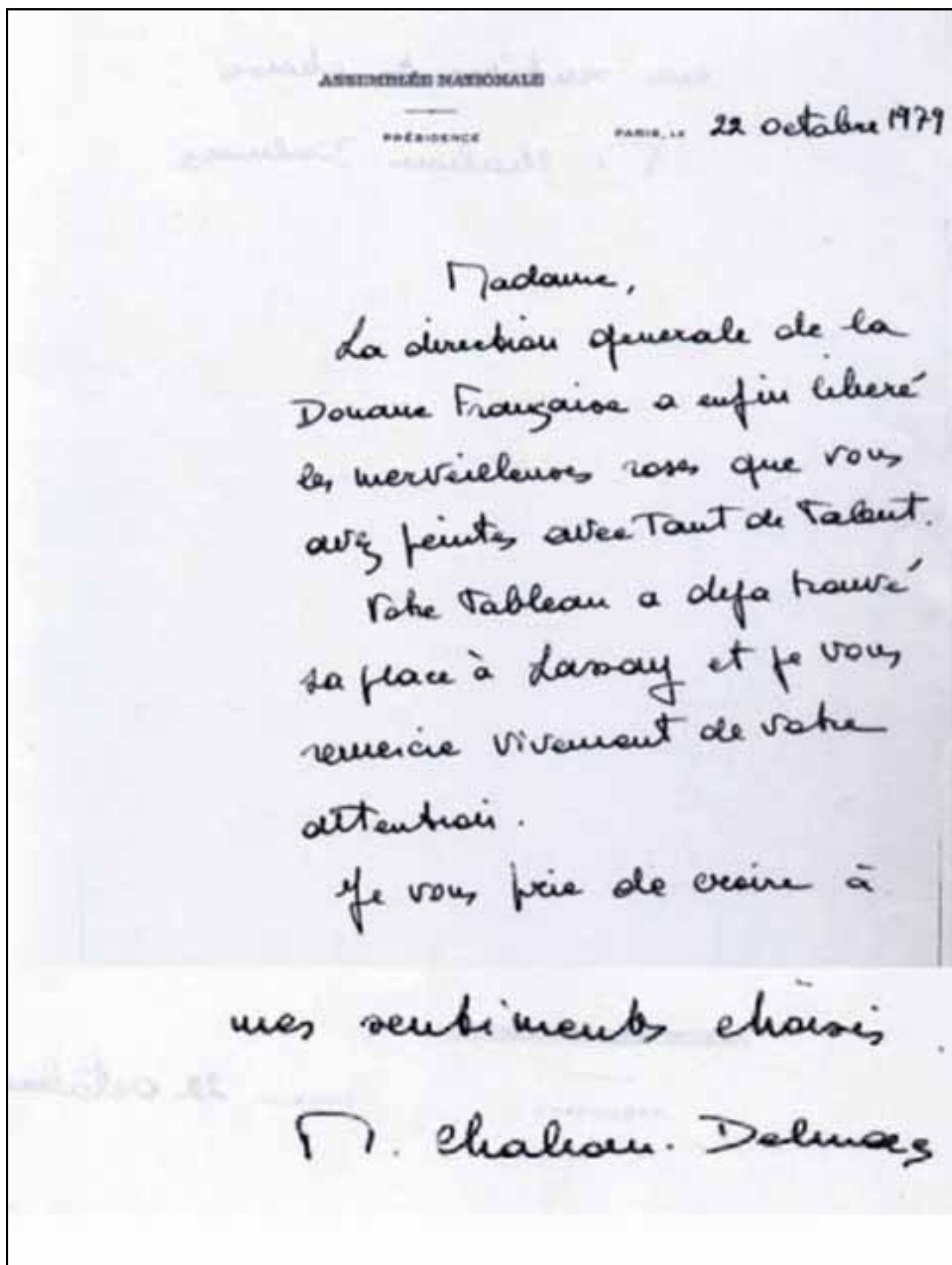
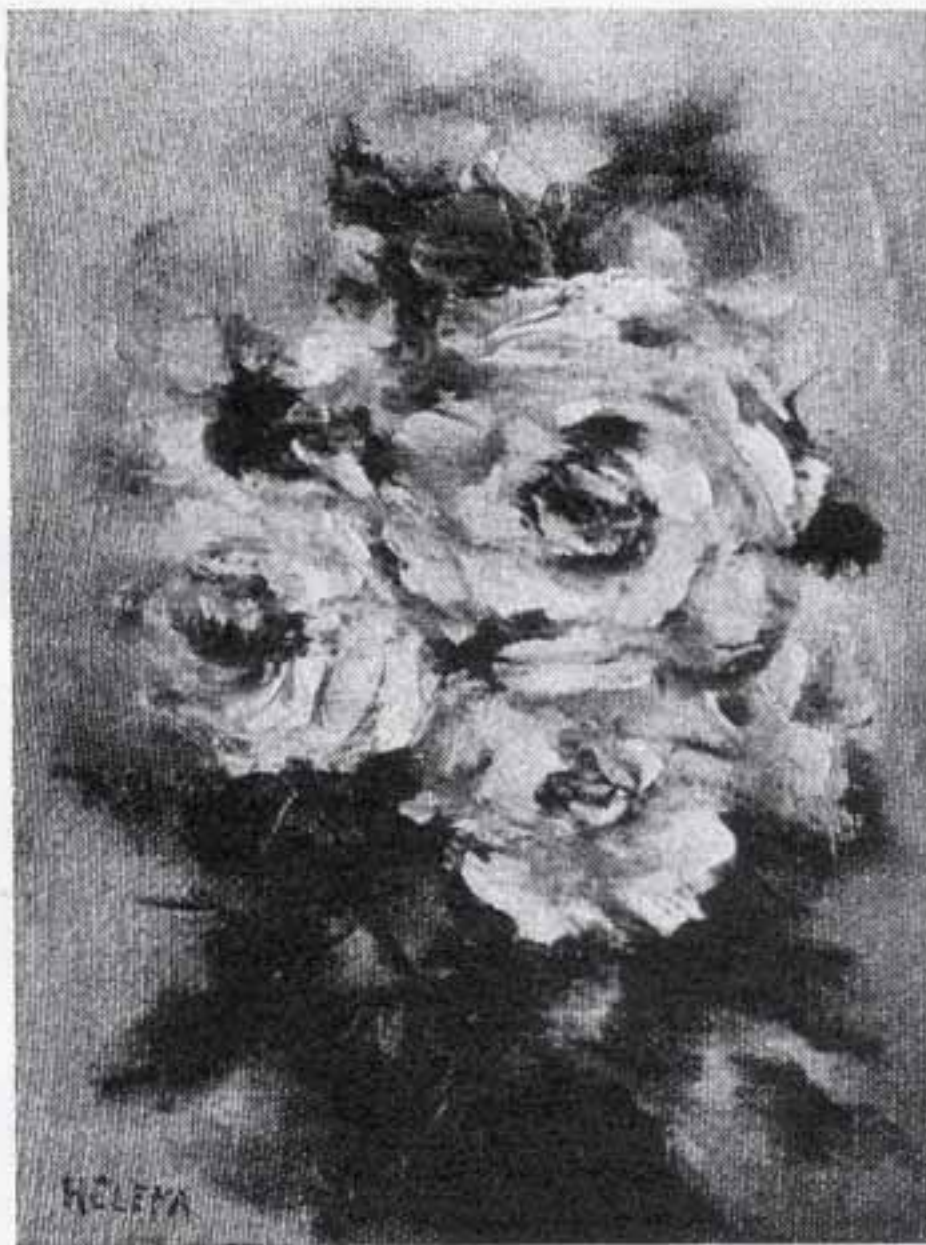


Fig. 3.1. The Letter of Chaban Delmas to Helena Amaral thanking her the ROSAS CHÁ



*Amaral-Cardoso Helena. — « Roses »*

Fig. 3.2. A photo of **ROSAS CHÁ** in the Magazine *Revue Moderne*, Paris, 1976

(From the Book THE GLADIOLI IN STILL LIFE (HELENA AMARAL ... JUSQUE VINCENT VAN GOGH) - Mário D. C. Fortunato

Friday 7th June 1986, the painter Helena Amaral is in Paris.

Having been prized by the *Société Arts -Sciences-Lettres*, the artist came to the vernisage of this Entity where - a Parisian tradition - she could find out lot of windows for the world.

“However the painter had another purpose for this journey . So in a shine morning, she went to the Place de la Concorde to the Assemblée Nationale , for offering a book 20 anos de pintura to a very special appreciator. He was Monsieur Chaban Delmas , the President of the National Assembly of France and (from 1947 to 1995) Mayor of Bordeaux, who have acquired an work of the artist, in 1979, at the *Salon d'Hiver ( Musée de l'Art Moderne )*. 2.1

)  
Paris, Saturday 11 January 2003, it was about 11:00 am and it was very cold about -7° C, cloudy – I had published my book THE GLADIOLI IN STILL LIFE (HELENA AMARAL ... JUSQUE VINCENT VAN GOGH) by the *Société des Écrivains* of this Town, and came here to BLESS this as Helena Amaral had done with her first book in 1986.

After a long walk, I went to the *Orsay* where there was the exhibition *MANET- VELÁZQUEZ* about Spanish painting influence. There in spite of my soul was very cold I felt an enormous invasion of heat and passion. *I felt the legend of the figures being released from the paintings in the City of LIGHT, Paris.*

Some years later, in 2005 I got to make Flowers Animations using the Computer that were published in the Web in the Helena Amaral official site

([www.helena-painter.com](http://www.helena-painter.com)) in the Section THE STUDIO OF SOUTH  
(<http://helena-painter.com/bestflowers.htm>).

I could confirm that the paintings of the artists Helena Amaral and VAN GOGH, produced together some life flowers. Mário David Cardoso Fortunato

## *The Legend of the MIRACULOUS Roses*

from letter 8 of VINCENT VAN GOGH to his friend ÉMILE BERNARD, Arles, 23rd June 1888  
“Only DELACROIX and REMBRANDT have painted the FACE of CHRIST in such a way that I can feel HIM... and then MILLET painted the TEACHINGS of CHRIST.”

(Memories of the Author)

24 April 2003, I went to Figueres, to *Teatro-Museo Dalí*, when saw that the Master had a great attraction for the ANGELUS of Millet I felt a great light in my Mind.

Mário David Cardoso Fortunato



3.3. PORTRAIT OF VISCOUNTESS MARIE-LAURE DE NOAILLES  
(With ANGELUS OF MILLET behind) - SALVADOR DALÍ , 1932  
- oil on wood - 27 X 33 cm , Private Collection

*First November 1986, the Flowers Market of Paris:*

*There is a great flow of visitors on that special day; however one girl seems to attract special attention in that place.*

*She is **Ursule Blanche**, a 16 year old girl. She is extremely beautiful but also already an erudite girl, as well hard-working and had a profound religious FAITH .*

*She belongs to a very important family and everyone liked to please her father.*

*Her father, **Prof. Joseph Blanche** was a clear erudite man who dominates a lot of fields. So he was a Medical Doctor and University Professor as well Manager of a Champagne Farm, Antiques collector, cult man and extremely respected.*

*So in the Market a lot of people brought to **Ursule** the best flowers brunches.*

*On the other side - her splendid blue eyes showed a strong vision and a profound attraction by the flowers, especially the Roses - showing an immense pleasure with the offers that she was receiving.*

*Suddenly appeared an old man covered by a mask.*

*He belonged to the Dalí Theatrical Group - that was making apparitions in Paris and had so mysterious origin as despised reputation.*

*The man then took a strange camera and took a photo releasing a lot of light,*

*which was very intense lightening the eyes of almost everyone. **Ursule** however had a vision of a shop of fantastic flowers.*

***Ursule Blanche** felt an enormous attraction by that shop that had a very singular shine, running desperately to there. **Ursule** was fascinated observing that spectacle, when a Portuguese Lady in Folk Clothes who seemed to be the owner of that Flower shop, offered her a splendid bouquet of Roses.*





3.4. VIANESA - **Helena Amaral** , 1986  
- oil on canvas- - 130 x 97 cm - **Helena Amaral**' s collection, Porto

(From the Book THE GLADIOLI IN STILL LIFE (HELENA AMARAL ... JUSQUE VINCENT VAN GOGH) - Mário D. C. Fortunato

**‘In 1986, when Helena made an exhibition in the North of Portugal, Viana do Castelo the place where her Grandmother D. Helena Machado was born, and where according to the historian J. Hermano Saraiva. “The women are still stronger than men.” The artist, in memory to her grandmother introduced an human figure with the Viana’s regional dress, in her flowers canvas. (...)**

**And Helena enjoyed in this Capital (Paris), the Culture of class and intellectual freedom, which she had already savored in the childhood from her grandmother who came also here (in a very hard train travel) for learning high fashion.’**

**)**

*When **Ursule** touched those flowers, they burned and disappeared.*

*The Portuguese lady and her shop disappeared with the intense light leaving **Ursule** with a fantastic smell was appearing to her father and friends. The fame of the spectacular **Ursule Blanche** was raised even more.*

*Anyway, **Ursule Blanche** and instead her high prestige, couldn't resist telling to everyone her strange story but no one believed in her.*

***Ursule** got to keep her fantastic smell for about fifteen days, once this was partially and miraculously recovered after a bath.*

***Ursule Blanche** came back also to the Market of Flowers, but her visions – of the mysterious seller woman - didn't appear again and nobody there knew anything about her. It seems that all the dream was over.*

*Obviously after that **Ursule's** familiars and friends, gave her lots of Roses and other flowers, gifts and perfumes but sadly they did not get replace the image of the Portuguese shop.*

*It then arrived the inauguration of Musée d'Orsay on the 1st December 1986<sup>7</sup>, and a week after **Prof. Blanche** invited his dear daughter to go there with him.*

*The two showed little enthusiasm with the visit - The **Prof. Blanche** had more classic tastes - and the young **Ursule** was not accustomed to see so many paintings.*

*At last they arrived at the upper floor in the hall where were exhibited some works of **VINCENT VAN GOGH**. **Ursule Blanche** saw a painting that had magic her roses flaming. She kept then a long time fascinated by in that painting.*

3.5. <http://helena-painter.com/r2anim.htm>



3.5.a. (Detail) VIANESA - **Helena Amaral**, 1986, - oil on canvas-  
- 130 x 97 cm - **Helena Amaral's** collection, Porto





3.5.b. Still Life: Japanese Vase with Roses and Anemones - **VINCENT VAN GOGH**  
Oil on canvas, 51.0 x 51.0 cm. , Auvers-sur-Oise: June 1890 , F 764, JH 2045 , Musée d'Orsay , Paris

***Prof. Blanche** thought it some funny and after congratulating her for the interest but asked her to leave that place.*

***Ursule** refused and remained in front of that painting and then it appeared in the hall a the same masked man of the Dalí Theatrical Group who had been in the Flowers market.*

*He took then another photo releasing an intense light.*

***Ursule** in the middle of the light observed another roses painting in a the next very illuminated hall. There was a woman that was restoring another **VAN GOGH's** Roses.*

*Then that woman magically took the Roses from the painting and gave them to **Ursule**.*



3.6.a. Still Life: Pink Roses in a Vase- **VINCENT VAN GOGH**,  
Oil on canvas □ 92.6 x 73.7 cm. □ Saint-Rémy: May 1890, □ F 682, JH 1979,  
*The Metropolitan Museum of Art* , New York





3.6.b. Roses from the First book (2) - **Helena do Amaral** , 1986  
46x33cm, collection Helena Fortunato & Prof. Soares Fortunato ,Porto

*When the light disappeared **Ursule** appeared to her father with a fantastic smell and some fantastic roses. Now **Prof. Blanche** believed in the story of **Ursule**. She was most beautiful than ever, and everybody noted her and her fantastic roses – how could she or anyone else take them in the Museum?*

***Ursule Blanche** took those roses to her home and would take a special care of them and they would live a very long time about 3 months. **Ursule** kept them in secret – of the public - and while lived they provided her a fantastic smell.*

3.7.<http://helena-painter.com/r4anim.htm>



3.7.a. Roses from the First book (1)- **Helena do Amaral**, 1986 14x18 cm , Location unknown





3.7.b. Still Life: Vase with Roses - **VINCENT VAN GOGH**,  
Oil on canvas □ 71.0 x 90.0 cm. □ Saint-Rémy: May, 1890 □ F 681, JH 1976 ,  
*National Gallery of Art , Washington*

*Meanwhile the legend of **Ursule** and her miraculous perfume became reasonably well known in several Parisian circles.*

*Of course that legend generated a lot of fans as well rivals, and everyone wanted to see another miracle and **Ursule Blanche** began to suffer a strong stress, when her roses died and her perfume disappeared. She went back to Orsay and when nothing appears she suffered a great humiliation from rivals.*

#### The Miracle of QUEEN SAINT ISABEL

(The transformation Breads in Roses

Once upon a time, there was a Queen of Portugal D. ISABEL who used to help the poor. Once when she was carrying bread in her apron for the poor, her husband King **D. DINIZ** who disapproved of her generosity, surprised her demanding to know what she was carrying. She transformed then the breads that were taking to the poor in Roses, saying: “There are Roses My Lord!”)



3.8.a. MADONNA WITH A MYSTICAL ROSE- - **SALVADOR DALÍ**, 1963  
oil on canvas - 71x71 cm, Private Collection



3.8.b. THE MADONNA OF PORT LLIGAT (Detail) - **SALVADOR DALÍ** , 1950 ,  
oil on canvas - 144 x 96 cm, *Collection Minami Group*, Tokyo

***Prof. Blanche** meanwhile asked a lot of his friends to search the Dalí Theatric Group figures. It was then that **Prof. Blanche** knew that a strange figure of Dalí Theatrical Group was seen in the Louvre.*

***Prof. Blanche** treated of studying **VAN GOGH** , and after searched for the Louvre, discovering his fascination for the **REMBRANDT**'s PILGRIMS OF EMMAUS, with a lot of references in his letters, among them this one:*

From letter 058 of  
**VINCENT VAN GOGH** to his brother **THEODORUS VAN GOGH** (Theo)

Paris, 28<sup>th</sup> March 1876

‘Yesterday I saw six pictures by **MICHEL**, how I wish you could have seen them too! Sunken paths through sandy fields leading to a mill, or a man going home across the heath with gray skies above – so simple and beautiful, I think the PILGRIMS OF EMMAUS saw nature as **MICHEL** and I always think of them when I see one of this pictures.’



3.9.PILGRIMS OF EMMAÜS - **HARMENSZ REMBRANDT VAN RIJN** , 1648  
Wood panel, H 0.68 m; W 0.65 m, *Musée du Louvre* , Paris



***Prof. Joseph Blanche** called the Press and some of the most Prestigious Figures as **Ursule** to have a Meeting in the Louvre.*

***Ursule Blanche** did not know what she would do and when saw all the people waiting for her, she became a little nervous. But she would recover when she saw a in the middle of photographers, one with a great hat who hide his face, the masked man behind the crowd.*

***Prof. Blanche** drove all the people to the **REMBRANDT**'s PILGRIMS OF EMMAUS.*

*When they arrived there the masked man took, a photo lightening the place. The photographer' s hat transformed in a bread, he greeted with a curtsy **Ursule** and **Prof. Blanche** – who shared this time the daughter' s vision - and disappeared.*



3.10. BREAD ON THE HEAD OF THE PRODIGAL SON (Detail) –**SALVADOR DALÍ**, 1936  
oil on canvas - 22 x 17 cm- private collection -

***Ursule** and her father then saw two painters that discussed between each other while copying **REMBRANDT**'s PILGRIMS OF EMMAUS.*

*One said:*

from letter 8

of **VINCENT VAN GOGH** to his friend **ÉMILE BERNARD**, Arles, 23rd June 1888

Only **DELACROIX** and **REMBRANDT** have painted the FACE of CHRIST in such a way that I can feel HIM... and then **MILLET** painted the TEACHINGS of CHRIST.

The rest makes me laugh, the rest of RELIGIOUS painting – from the RELIGIOUS point of view, not from the point of view of painting. And the primitives – **BOTTICELLI**, or let's say the Flemish primitives, **VAN EYCK**, the German, **CRANACH** – they are no more than heartens who only interest me for the same reason as do Greeks, **VELÁZQUEZ** and so many Naturalists.

(...)

Science - scientific reasoning - strikes me as being an instrument that will go a very long way in the Future. For look: people used to think that the earth was flat. That was true, and still is today, of say, Paris to Asnières. But that does not alter the fact that the earth is round, something nobody nowadays disputes.

For all that, people still persist in think that life is flat and runs from birth to death. But life, too, is probably round, and much greater in scopes and possibilities than the hemisphere we now know. Future generations will probably be able to enlighten us on this very interesting subject, and then science itself - with all due respect - may reach conclusions that are more or less in keeping with CHRIST `s SAYINGS about the other half of our life.

(...)

I still go, full of love to look at the Dutch in the *Louvre*, **REMBRANDT** first, **REMBRANDT** whom I used to study so much .

*He made then a painting of BREADS:*



**3.11.a. A PLATE OF ROLLS - VINCENT VAN GOGH**

Oil on canvas , 31.5 x 40.0 cm., Paris: first half 1887, F 253a, JH 1232 , *Van Gogh Museum*, Amsterdam



3.11.b. PILGRIMS OF EMMAUS (detail) - **HARMENSZ REMBRANDT VAN RIJN**, 1648  
Wood panel, 68 x 65 cm , INV 1739 , *Musée du Louvre* , Paris

*Then appeared in the middle of light a HUMAN MAJESTIC FIGURE who took the **VAN GOGH's** BREADS from the painting and transformed it in lot of ROSES who gave them to **Ursule** and **Prof. Blanche***



3.12. SÃO ROSAS SENHOR (QUEEN SAINT ISABEL) - **Helena Amaral**  
oil on canvas - 130 x 97 cm , Collection Helena Amaral, Porto

*When the intense light disappeared of the hall, **Ursule Blanche** and her father were bright, smelling very well and each one with lot of ROSES that distributed for the people around them. All the people thanked very strongly, greeting with deep happiness the two **Blanches**.*



# 4

## A LONG NIGHT

( From the Book THE GLADIOLI IN STILL LIFE (HELENA AMARAL ... JUSQUE VINCENT VAN GOGH)- Mário D. C. Fortunato

**‘And with a profound conviction (Helena Amaral) created some very particular Flowers, that she was improving unimaginably throughout a long and unvanquished international career. However and ironically, as most powerful were becoming her deeds mostly they were being shaded.’  
)**

### **Memories from Author**

**The night of presentation of the book in Porto, 17<sup>th</sup> October 2002, was memorable.**

**For lot of the important people present there was the most spectacular feast where they were present for a long time.**

**In the beginning there were speeches of Figures as Francisco Pablos and Gillermo Brea - who came from Spain (Vigo) - as well Fernando Norton de Matos. That hall was extremely well decorated with the painting PORTO/ROTTERDAM 2001 in bottom and real white Gladioli (represented in PORTO/ROTTERDAM 2001) in the table of speakers.**

**After there was an excellent solo exhibition of Helena Amaral where jointly with some miraculous GLADIOLI, were introduced lot of new impressive paintings as THE BRIDE OF VIANA , or THE FLOWERS SELLER. <sup>2</sup>**

**The well illuminated paintings provided a light and miraculous life for the Old Building of *Ateneu Comercial do Porto* which woke up after a long time being forgotten.**

**However and in clear contrast to that which happened in 1965 in her first solo exhibition, this great event had an incredibly weak repercussion outside.**

**That censorship started in the *Ateneu*’s Agents who removed a Show card of Helena Amaral from the Entry of Building and was until the Portuguese 3 Opened TV channels which ignored that episode – of the Book Presentation and Solo Exhibition. There were Journalists of a TV channel that filmed the exhibition - and why they did not film the Feast? – but after they lost the**



Tape(????????) well this is their version ... *but as the legend says their film was burned by the light of the paintings.*

After 1990 , Helena Amaral began to suffer a great censorship , by the Press and Mass Media – Helena got appear in 90s just twice and briefly in a TV opened channel and after 2000 none - as well as the official Entities. Are times of DARKNESS, I believe that is a NIGHT that will pass.

**Mário David Cardoso Fortunato**

From letter 533 of **VINCENT VAN GOGH** to his brother **THEODORUS VAN GOGH** (Theo) , about the painting **THE NIGHT CAFÉ**, Arles, September 1888

"I have tried to express the terrible passions of humanity by means of red and green."

**Richard R. Brettell** describing **THE NIGHT CAFÉ- VAN GOGH** <sup>1.3</sup>

("This painting (**THE NIGHT CAFÉ**) is, in fact part of serious investigation of Night, a subject all but unknown to the suburban and rural Impressionists, whose paintings seem to radiate the Sunlight that **VAN GOGH** sought in the South."

(...)

"The clock, set past midnight, floats in an inexplicable void, and the doorway on the left of the bar sets off a brilliant yellow inner room that might serve as a sun-yellow HEAVEN to counteract the HELL of the mirror").



Fig. 4.1. The Night Café in the Place Lamartine in Arles- **VINCENT VAN GOGH**  
Oil on canvas □ 70.0 x 89.0 cm. □ Arles: September, 1888 □ F 463, JH 1575,  
Yale University Art Gallery, New Haven, Conn

About one Month before the CHAPEL BOM SUCESSO was reopened to the Public, more precisely from Thursday 27 October till the 2<sup>nd</sup> week of November 2005, there were lot of incidents in France, involving the burning of cars and other properties.<sup>9</sup>

***Ursule Blanche**, now in her thirties retains MIRACULOUSLY much of her youth and beauty however having great family and financial problems lost her star brightness.*

*She kept her high sensibility to the light and was suffering too much with the fires.*

*However, in a night when she passed in the suburbs of Paris, in a house of Graphic Arts which was burning, having listened an awful scream. She warned the other people around her, but no one was listening and told her that no one was in that building.*

*The Fire Fighters were hesitated to come inside that old building with a such strange fire.*

***Ursule** however, was not stopping listening to the awful screams, and escaping to the Fire Fighters as the other people came into the building. **Ursule** although not hesitated to risk her life and her youth facing ahead to that awful fire.*

By 1984, in Púbol (Spain) not far from Saint-Rémy, the Old Spanish Painter **SALVADOR DALÍ** (1904-1989), suffered a fire in his room.

*There is the Legend that says:*

***SALVADOR DALÍ** a Master of light, was suffering very much with the orange flames.*

*He then in the middle of the suffering has a vision of the blue OUR LADY OF FÁTIMA (from Portugal), involved in the white aureole and followed HER , the Great Master got to rescue himself, even with severe burns.*



Fig.4.2. VISION OF FÁTIMA - **SALVADOR DALÍ** , 1962, - oil on canvas - , 84.3 x 60.3 cm -  
THE BLUE ARMY OF OUR LADY OF FATIMA, Washington, New Jersey

It is interesting to report that one visionary of FÁTIMA, the **SISTER LÚCIA**, lived during little time in the years 1920s in VILAR, about 200 meters South East, where **Helena Amaral** would live after 1966.

(From the Book, THE GLADIOLI IN STILL LIFE, (HELENA AMARAL ... JUSQUE VINCENT VAN GOGH) - Mário D. C. Fortunato

**Excited by the success of GLADIÓLOS BRANCOS, the painter Helena made a similar work in the next year that she would offer to her daughter Maria de Fátima on her birthday in 1972.**

**As in the case of the GLADIÓLOS BRANCOS in this work, also there is a black background and strong color.**

However, now and in order to represent that festive occasion, the artist represented the Gladioli in full of colors and life, a Gladioli Feast.

But this painting's cheerful colors - mainly the yellow and red - can hide a most profound meaning. The reason of this supposition is a tale that the painter told me many times a little time after 1972 when she did this painting:

“Once upon a time, there was a little boy who was always complaining to his mother of her dark hands. However once there was a fire and the boy was rescued by his mother who threw her hands to the fire. Since then the little boy never stop praising his mother's beautiful hands.”

Perhaps Helena had put her hands in the fire for protecting her helpless daughter. Anyway at the FESTA DOS GLADIÓLOS, the Gladioli's florets present great resemblances with the fire flames.’

(...)

### Hélène Amaral-Cardoso

Artiste peintre portugaise née le 31 mars 1924 à Porto, où elle réside toujours. Invitée à la Biennale de Séville. Participe à des expositions de groupe au Portugal, en Espagne, en France et en Angola. Plus



*Amaral-Cardoso Helena dans son atelier*

)  
Fig. 4.3. From the Page of *Revue Moderne*, Paris, 1976,  
Helena Amaral painting the **ORIENTAL ROSES**



*However and miraculously, the flames transformed there in Roses of **VAN GOGH** that vanished themselves, having **Ursule** experimented a great freshness.*



Fig. 4.4.a. Oriental Roses (exclusion filter) – **Helena Amaral** , 1976  
Oil on canvas, 100x75 cm  
Collection Helena Fortunato & Soares Fortunato , Porto,





Fig. 4.4.b. Wild Roses – **VINCENT VAN GOGH**  
Oil on canvas, 24.5 x 33.0 cm., Saint-Rémy: April-May 1890,  
F 597, JH 2011, *Van Gogh Museum* , Amsterdam

*Ursule saw then **SALVADOR DALÍ**, who gave her a fantastic roses.*

*(Memories of the Author)*

*During my travel to Barcelona in April 2003, I knew that are being prepared the Centenary of **SALVADOR DALÍ** and suggested to Helena Amaral to make a painting in homage to that Spanish Master. After long time, Helena made the painting UM CORAÇÃO DE ROSAS PARA DALÍ .*

*Mário David Cardoso Fortunato*



Fig .4.5.UM CORAÇÃO DE ROSAS PARA DALÍ - **Helena Amaral**  
Oil on Canvas (115x145) cm, 2004, Collection Helena Amaral , Porto

*Ursule with those roses received youth and beauty. Being praised by the lot of crowd that were observing the miracle of the Fire be eliminated.*

*Then Ursule most beautiful than ever with a very singular smell and bright, the attention of the Public – namely the Male.*

The Great Symbol of event Porto 2001, would be an enormous building , the famous *Casa da Música* (House of Music) that is about 1000 m from **Helena Amaral**'s home. **Helena Amaral** had however the vision to decorate that building with *flowers & paintings*, a prescription inspired certainly in her loved New Year Concert of Vienna. But sadly this Idea although having deserved the attention of great figures such as the Banker **Artur Santos Silva** was turned down.

However the Music would ironically bring a great triumph to **Helena Amaral** soon after this deception.

(From the Book THE GLADIOLI IN STILL LIFE (HELENA AMARAL ... JUSQUE VINCENT VAN GOGH) - Mário D. C. Fortunato

**After having personally delivered a painting to the President (D. J. Luiz Nunez) of famous Football Team of Barcelona, Helena felt to be inspired on the immense Music performers of that city. She thought then to make a painting depicting Music.**

**Helena would take the harmonious Gladioli of White color for that job.**

**She then made a work where some White Gladioli “executed” a dance, flying by the force of the words of the song, calling that painting of MÚSICA - “Music.”**

**Everything in this painting is light and harmonious, following this work to the Manchas.**

**However that soft style was not in any way in accord once the force and passion of José Carreras and the MÚSICA did not have the Gladioli glory, not receiving any special interest from the Tenor, keeping hidden somewhere in the surrealist Barcelona.**

)

14 June 2006, **Helena Amaral** was invited to the *Palau da Musica* in Barcelona for a Recital by **José Carreras**.

As already several times in Barcelona, **Helena** had a **VIP** treatment. So after passing by a Red Carpet and after the Show has gone to a very Private Ceremony with **José Carreras** and the **VIP** guests.

**Helena's friend D. Eduardo Gamir**, who was also invited to the Party had camera and took photos of **Helena** with other very famous guests.

For **Helena Amaral** was a great surprise, figures used to appearing in Magazines or famous paintings showed a great pleasure to share a picture with that Portuguese. Among them there were **Philip Junot** or **Carmen Martínez-Bordiú** who came down from her horse to greet **Helena**.<sup>2.1</sup>





Fig .4.6.a.  
Equestrian Portrait of Carmen Bordiú -Franco - **SALVADOR DALÍ** 1974  
- oil on canvas , 160 x 180 cm , private collection -



Fig .4.6.b. **Helena Amaral** with **Carmen Martínez-Bordiú** in Barcelona 2006

**José Carreras** in special gave great honors to **Helena** thanking her for Gladioli **MÚSICA** which she had offered to his Foundation.

These heavy Photos had a reasonable effect in Portugal, so beyond the Popular Newspapers as *O PRIMEIRO DE JANEIRO* and *JORNAL DA BAIRRADA* , this time the glamour Magazine *VIP* devoted 1/4 Page to **Helena**.

### Memories of Author

In Portugal in 2004 – and just 2 years after I had released my book, **THE GLADIOLI IN STILL LIFE**, with the painting of Helena Amaral with the Portuguese Flag on the cover - there was an explosion of patriotic passion. This passion had its beginning when this country organized the European Cup Final of Soccer, having its flag shown in the Windows and streets of the Country. That passion would be renewed 2 years later in 2006, firstly when the Portuguese Selection reached the Semi Final of World Soccer Cup Final in Germany.

**Mário David Cardoso Fortunato**

5 July 2006, in the Semi Final of the World Cup of Soccer Portugal meets France. In Paris there were some anxiety for the possible problems regarding the conflict of Supporters – in this city there is 1 million Portuguese (more than in the 2<sup>nd</sup> City of Portugal, Porto). The French Team beats the Portuguese by 1-0.

However and against all the expectations, there was lot of Portuguese that went to commemorate in the *Champs Elysées* with French.

*Ursule Blanche* was in the middle of the Feast invited by Friends, when in the confusion saw a Portuguese man in tears.

*Ursule* went to him and they touched each other a great light came as it was during the day, as they felt the light and sun of Portugal.

### **Memories of Author**

**Saturday, 08 of July 2006, it was a sunny and hot afternoon in Porto.**

**I went with my nephew and godson Manuel, to walk by the City Historic Center to see the Streets and windows decorated with the red-green Portuguese Flags.**

**We were lucky in all the streets we had passed from *Cordoaria* till *Ribeira* which were fantastically decorated.**

**However, we had great difficulties in getting photos of the red-green flag colors, once the light and wind that keeps the flags in motion was creating a white tone. On the 17th July, about a week later, I understood that after all, I could have taken part in a revolution.**

**Mário David Cardoso Fortunato**





Fig. 4.7. The 14th of July Celebration in Paris- **VINCENT VAN GOGH**,  
Oil on canvas □ 44.0 x 39.0 cm. □ Paris: Summer 1886, □ F 222, JH 1108, *Villa Flora*, Winterthur

*Legend of Author*

*17th October 2006, it was a sunny morning in Porto, I was leaving the building where I - my mother **Helena Fortunato** and **Helena Amaral** - live, in Rua do Campo Alegre, 134, when I saw a young couple that was taking photos of the fantastic flowered Entry. As they did not stop of observing that yellow-red building covered by plants and flowers, I invited them to come in there. The building was then transfigured in a Market which had a fantastic light with lot of colors, a fantastic smell it seemed a dream or a painting.*





Fig. 4.8. The Flowers Seller – **Helena Amaral**, 2002  
Oil on Canvas, 145x115 cm, collection Helena Amaral, Porto

*They followed and after we went up the stairs and found Flowers Market, the lady began to cry. The man asked her: “**Ursule**, is there any problem?” She replied, “I found at last, the place of my most beautiful dream!” She tried thank me, I however have disappeared.*

***Ursule** would keep her attention arrested in a place of Camellias, a plant which had origin in Japan but has become extremely popular in Porto Northwest Portugal and Spain (Galicia) experimenting by moments the Japanese illusion.*

*In the middle would appear a lady dressed as Bride from Viana who offered to **Ursule** a Bouquet of Roses.*



Fig. 4.9. The Viana Bride – **Helena Amaral** , 2002  
Oil on Canvas, 98x130 cm, collection Helena Amaral, Porto

In the Japanese Culture there are lot legends involving woodcutters, however the Portuguese have since always – from the caravels till the Wine Pipes – have done miracles with wood. *The painter **Helena Amaral** would transform wood in Roses.*

**By the 4:00 pm on that day, when I arrived to my home I had a gift that was nothing less than the**



First Painting of Helena Amaral – some red Roses – painted on oak wood. She gave this to me for I have been the author of that suggestion, but also served as a birthday gift of the Presentation of my first book, occurred 4 years before.

Anyway and given the fantastic effects got by Helena in that painting, I felt to be in the beginning of a story.

Mário David Cardoso Fortunato



Fig. 4.10. The First Roses in wood – **Helena Amaral** , 2006  
17x23 cm, Oil on Wood , Oak from *Móveis Super*  
Collection Mário Fortunato, Porto

Indeed Helena’s wood paintings were absolutely amazing effect, having been reached extremely powerful colors that were never reached before, they got to invade my imagination.

from the letter **482** of **VINCENT VAN GOGH** to his brother, **THEODORUS VAN GOGH**, (THEO)  
Arles (France),  
c. 4 May 1888

“But the painter of the future will be *a colorist such as has never yet existed*. **MANET** was working



toward it, but as you know the impressionists have already got a stronger color than **MANET**.”

## **VISIONS OF THE AUTHOR**

**When I was making the animations in the page ([www.helena-painter.com](http://www.helena-painter.com)) in the Section THE STUDIO OF SOUTH**

(<http://helena-painter.com/bestflowers.htm>).

**I could observe that the part of Arles, most precisely the spring 1888, where VAN GOGH painted the flowered Trees had difficult continuation in the paintings of Helena Amaral, once their dark trunks dominated their extremely light images.**

**But in Helena Amaral's wood paintings where the dark brown that surrounds the magic flowers gives continuity to the trunks of VAN GOGH's flowered trees of Arles.**

**I created an effect of a Magic Garden with ghost tree trunks (with a soft inner).**

<http://helena-painter.com/arles.htm>

**Mário David Cardoso Fortunato**

## **MEMORIES OF AUTHOR**

**On the First January 2007, in the Church SANTÍSSIMO SACRAMENTO (Porto), it was distributed a paper with the ST. FRANCIS ORATION.**

**There was among others, this request:**

**“Where there will be DARKNESS, that I bring the LIGHT.”**

**I remembered then, of the little and informal oration that I made to the Painting of FRANCISCO DE ZURBARÁN representing ST. FRANCIS in real scale more or less 4 years ago in 11 January 2003 in the exhibition *MANET- VELÁZQUEZ At Orsay* (Paris).**

**Mário David Cardoso Fortunato**

(From the Book, THE GLADIOLI IN STILL LIFE, (HELENA AMARAL ... JUSQUE VINCENT VAN GOGH) - Mário D. C. Fortunato

**2nd October 1971 the Painter, Helena Amaral, is in Paris. She is living a dream, she is by the first time at this fantastic town and ... soon at the *Musée de L'Art Moderne* exposing at the *Salon d'Hiver* in which there are lot of painters for several countries (Germany, England, Russia, etc).**

**The *Salon d'Hiver* created in 1897 beyond its strong prestige it got some mythic shadow of the XIX century like the *Salon d'Automne* where in 1905 appeared *Les Fauves* inspired on the VAN GOGH retrospective that had been on the Independents at 1901 and supporting his**

color exaltation.

Helena got came in on this place with a painting of Gladioli which had some particularities. It was a painting in which in a dark background appeared some White Gladioli with an amazing life effect. The white color was inspired certainly on ZURBARÁN - which Museum she had visited with the Spanish Master Laxeiro in Madrid in 1968 - by another side the dark background suggested the classical environment of the *Still Lifes*.

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Fig.4.11 SAN FRANCISCO DE ASÍS CON LA PORCIÚNCULA  
(remembering OUR LADY OF BOM SUCESSO ,page 5 ) -  
FRANCISCO DE ZURBARÁN, 1661, oil on canvas, 158x155 cm,  
Private Collection

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