

AR 3393

III.2.

WALTER FRIEDLAENDER COLLECTION

1/42

1/42 LECTURE - TITIAN UNDATED

LECTURE I TITIAN

corrected

THE IMPACT OF COLOR~~ED~~, LIGHT AND
ATMOSPHERE IN GIORGIONE'S SMALL MASTERPIECE,
THE TEMPEST, GOES FAR BEYOND ANYTHING THAT HAD
BEEN CREATED BEFORE IN VENICE. EVEN GIOVANNI
BELLINI, WHOM ~~[REDACTED]~~ DÜRER IN 1506 DESCRIBED
AS THE BEST "IM GEMÄL" HAS NOTHING TO SHOW WHICH
EQUALS ^{HIS} ~~THE~~ LUMINOSITY AND MAGICAL DISSOLVING OF THE
SURFACE.

GIORGIONE DIED VERY YOUNG, IN 1510, AND TITIAN
REMAINED TO DEV^ELOPE THE CHAMBER MUSIC COLORISM OF
GIORGIONE INTO A FULLY ORCHESTRATED SYMPHONY WITH
ASTONISHING, ALMOST INESCAPABLE FORCE. IT IS TITIAN
WHO CREATED A NEW EMPIRE OF ART BY UNITING SPACE,
COLOR AND FORM TO A DEGREE NEVER BEFORE ACHIEVED.
FOR TITIAN SPACE HAS ATMOSPHERIC DEPTH PERMEATED BY
LIGHT AND COLOR; BY LOOSENING THE SURFACE HIS LIGHT

AND COLOR EMERGE FROM WITHIN AND HENCE DO NOT ONLY REFLECT
 AN ~~EXTERNAL~~ EXTERNAL SOURCE. SPACE BECOMES FLUID THROUGH MOVEMENT
 BENEATH THE SURFACE, AND THE WORLD OF FORMS IS ENLARGED
 BEYOND THE LIMIT OF REALITY BY EXCLUSIVELY PAINTERLY MEANS.

VASARI IS ONE OF THE PROTAGONISTS OF THE THESIS THAT THE
 ART OF ~~THE~~ MARITIME VENICE AND ~~THE~~ LANDLOCKED ROME STAND IN
 A SHARP AND FUNDAMENTAL CONFLICT, ~~ONE IS THE OTHER~~. MODERN
 ART HISTORIANS DERIVE THE GENESIS OF SEVENTEENTH CENTURY
 BAROQUE PAINTING FROM THE LOOSENING OF THIS CONTRAST: THE
 INTRODUCTION OF VENETIAN COLORE TO ROMAN DISegno. ~~HOWEVER,~~
~~ONE MUST NOT FORGET~~ HOWEVER, THIS CONTRAST DID NOT EXIST IN
 SUCH AN OUTSPOKEN WAY BEFORE 1500- IN OTHER WORDS NOT
 BEFORE THE TIME OF GIORGIONE AND MORE SPECIFICALLY OF
 TITIAN.

STYLISTICALLY CONSIDERED TITIAN LIVED MOST OF HIS LIFE
 /OF THE SIXTEENTH CENTURY/
 DURING THE PERIOD, WHICH ~~IS~~ IS NOW VERY COMMON TO CALL
 MANNERISM. HOWEVER, HE IS BASICALLY FREE FROM MANNERISM,

ALTHOUGH HE IS NOT FREE FROM A CERTAIN CLASSICISM;
~~[BECAUSE]~~ HIS FIGURAL CONCEPTION OFTEN HAS THE IMPACT OF
CLASSICAL ART AND STANDS IN AN IMPORTANT AND INTERESTING
RELATION TO THE ANTIQUE. RECENTLY ONE HAS FOUND OUT
THAT THE CENTRAL ITALIAN PAINTERS OF THE SIXTEENTH ~~■~~
CENTURY STUDIED AND USED, MUCH MORE THAN WE KNEW,
ANTIQUÉ MODELS, ESPECIALLY SARCOPHAGAE, AND THIS
INFLUENCED THEIR WORK, FOR BETTER OR WORSE. TITIAN
WAS FULLY AWARE OF THE VALUE OF ANTIQUE SCULPTURE ~~IN~~
~~VENICE~~. HE SAW FOR INSTANCE THE "THRONE OF SATURN"
IN SANTA MARIA DEI MIRACOLI WITH THE MANY PUTTI ON
IT. HE, AS LATER DID POUSSIN, FELL IN LOVE WITH THESE
LITTLE NAKED CHILDREN WHO APPEAR IN HIS WOODCUTS
AND BACCHANALS. BUT HE NEVER HAD AN ANTIQUARIAN
INCLINATION. IN A LETTER ARETINO, THE SPIRITED AND ■■

MISCHIEVIOUS WRITER, ASKED TITIAN, WHO WAS LIVING AS THE HONORED GUEST OF THE POPE IN THE BELVEDERE, THE CENTER OF ANTIQUARIAN INTERESTS, HOW HE GOT ALONG WITH THE "OLD STONES." TITIAN'S ANSWER WAS THE DANAË IN WHICH THERE IS CERTAINLY NO IMITATION OF THE ANTIQUE.

VASARI SAID, IF TITIAN HAD SEEN AND STUDIED THE ANTIQUE AS A YOUNG MAN, HE WOULD HAVE BEEN THE GREATEST OF PAINTERS. HOWEVER, HE WAS NOT REALLY DEEPLY TOUCHED BY THE ANTIQUE AS MOST OF HIS CONTEMPORARIES WERE: AS MANTEGNA, RAPHAEL AND GUILIO ROMANO WERE. TITIAN HAD A VISION AND A FULLNESS WHICH WE ENCOUNTER IN THE FIGURES OF THE FRESCOES IN THE VILLA OF MYSTERIES IN POMPEII. HOWEVER HIS FIGURES ARE LESS ABSTRACT AND MORE HUMAN. I THINK THIS COMES NOT FROM STUDY AFTER THE ANTIQUE BUT FROM A RAPPORT; IT IS NOT AN INFLUENCE BUT A COMMON ARTISTIC FEELING

TITIAN COMES FROM THE DOLOMITES IN THE ALPS,
FROM THE LITTLE TOWN OF PIEVE DI CADORE. HIS FATHER,
GREGORIO, HAD BEEN A SOLDIER WHO PERHAPS ACCORDING TO
TRADITION ALSO PAINTED AND WHO BELONGED TO A RESPECTABLE,
EVEN PATRICIAN, FAMILY. TITIAN'S DATE OF BIRTH IS THE
CENTRAL QUESTION OF A LONG CONTROVERSY. THE TRADITIONAL
OPINION WAS THAT HE WAS BORN IN 1476 AND DIED ALMOST
ONE HUNDRED YEARS LATER IN 1576. THIS IS SUPPORTED BY
A LETTER OF 1571 IN WHICH TITIAN TELLS PHILIP II OF
SPAIN THAT HE IS IN HIS⁹⁵ LAST YEARS⁹⁵ ("ULTIMA ETÀ") AND IS
NINETY-FIVE AND HENCE NEEDED MORE TIME TO FINISH A
PAINTING: THE LUCRETIA ROMANO. HOWEVER, IT IS NOT
IMPOSSIBLE THAT HE EXAGGERATED TO EXCUSE HIS TARDINESS.
IT IS MORE REASONABLE TO ASSUME THAT HE WAS NOT BORN
IN THE SAME YEAR AS GIORGIONE (1476), FOR WHOM HE WORKED
AS AN ASSISTANT OR YOUNGER PARTNER ON THE DECORATIONS
IN THE FONDACO DEI TEDESCHI. MORE PROBABLY HE WAS

ABOUT TEN YEARS YOUNGER THAN GIORGIONE, THE MASTER. ■

DOLCE SAID THAT WHEN TITIAN CAME TO THE FONDACO DEI
TEDESCHI HE WAS CALLED "GIOVANETTO" AND WAS NOT EVEN

(*"appena venti anni"*)
TWENTY. ~~[REDACTED]~~ THE DATE OF

HIS BIRTH WOULD THEN BE C. 1486, TEN YEARS LATER THAN
USUALLY THOUGHT.

WHEN TITIAN WAS ONLY ABOUT NINE OR TEN

HE WAS TAKEN TO VENICE, AND AFTER A SHORT APPRENTICESHIP

WITH AN UNIMPORTANT ARTIST, SEBASTIANO ZUCCATI WHO

WAS A FRIEND OF HIS FATHER, HE WORKED IN THE ATELIER

OF GENTILE BELLINI AND LATER WITH GIOVANNI. AROUND

1507 TITIAN BECAME ENAMoured WITH THE NEW STYLE OF

GIORGIONE AND ^{in that year} ~~[REDACTED]~~ WORKED ALNGSIDE HIM ON THE

FRESCOES OF THE FONDACO DEI TEDESCHI.

The impact of colorful light and atmosphere in Giorgione's small masterpiece, The Tempest, goes far beyond anything that had been created before in Venice. Even Giovanni Bellini, whom ~~the young~~ Dürer in 1506 described as the best "im gemäl" has nothing to show which equals this luminosity and magical dissolving of the surface.

Giorgione died very young, in 1510, and Titian remained to develop the chamber music colorism of Giorgione into a fully orchestrated symphony with astonishing, almost inescapable force. It is Titian who creates a new empire of art by uniting space, color and form to a degree never before achieved. For Titian space has atmospheric depth permeated by light and color; by loosening the surface his light and color emerge from within and hence do not only reflect an external source. Space becomes fluid through movement beneath the surface, and the world of forms is enlarged beyond the limit of reality by exclusively painterly means.

Vasari is one of the protagonists of the thesis that the art of ~~the~~ Maritime Venice and of landlocked Rome are standing in a sharp and fundamental conflict, ~~one~~ ~~to the other.~~ ~~the~~ Modern art historians derive the genesis of seventeenth century Baroque painting from the loosening of this contrast: ^{the mixing of} Roman disegno and Venetian colore. However ~~one must not forget that~~ this contrast did not exist in such an outspoken way before 1500- in other words

(1471-1528)

7 Feb to Willibald
Pirckheimer

the introduction of Venetian colore to
Roman disegno

not before the time of Giorgione and more specifically of Titian.

me: but T is the main reason for this contrast.

Stylistically considered Titian lived most of his life ^{during the} ~~in a~~ period, which ^{common} ~~is~~ is now very ^{fashionable} ~~to~~ to call Mannerism. However, he is basically free from

Mannerism, although he is not free from Classicism, ^{because} his

figures ^{conceptions of the human figure} ~~are related to the work of Raphael and del~~ and stand in an

interesting relation ^{to} ~~with~~ the Antique. Recently ^{one} ~~it~~ has

^{found out} ~~discovered~~ that ^{the central idea of the 20th} ~~a~~ great many Florentine and

Bolognese painters ^{studied} ~~studied~~, much more than we

knew, antique sarcophagi, and this influenced their

work, for ^{better or worse} ~~good and bad~~. ~~Raphael was the director of~~

~~the excavations in which the Laocoon was discovered.~~

Titian ^{was fully aware of value of sculpture in Venice} ~~also knew~~ of many antique discoveries. He saw

the "throne of Saturn" in S.M. dei Miracoli with the many

putti on it. He, as ^{late did} ~~well as~~ Poussin, ^{fell in love with} ~~used many of~~

these ^{little naked children who} ~~putti~~, they appear in woodcuts and Bacchanals.

In a letter ^{spontaneous} ~~the~~ Aretino, the ^{causing} ~~causing~~ and mischievous writer, asked

^{how it was} ~~Titian~~, while ^{as} ~~he~~ as the honored guest of the Pope, was

living in the Belvedere, the center of antiquarian

interests, how he got along with the "old Stones."

Titian's answer was the Danaë in which there is

~~trace of antiquary knowledge~~ Vasari said, ~~had he~~

seen and learned the antique ~~he would have been the~~

greatest of painters. ~~we say thank God he didn't~~

He ^{was} ~~did~~ not really ^{deeply touched by} ~~love~~ the antique. ~~the Venetian~~

~~antique was different, it had something Byzantine~~

~~mixed in with it.~~ Titian has a vision, ^{and} ~~a~~ mystery a

fullness which ^{the presence of} ~~I know of only~~ of the Villa of Mysteries in

However his figures are less abstract and more ~~of human~~

of the sixteenth century

a certain

Do you know from where
said by Titian?

c.f. Brendle

Art Bull. 1955 pp 114-125

c.f. Smyth -
Mannerism

But he more had an
antiquarian inclination

certainly not an antique ^{imitation} ~~imitation~~?
1545 Naples 1604-5 VII

when T. as a young man had seen and
studied the antique

as most of his contemporaries were: from
Mantegna to Raphael + Giulio Romano

the presence of
the encounter in the figures

after this is again
I think this comes not from study, but from a rapport;
it is not an influence but a common feeling.

[] , artist

Titian comes from the Dolomites in the Alps, from
the *Pieve di Cadore*
a little town where His father, Gregorio, had been a
soldier, *who* perhaps, ~~he~~ also painted but there is nothing
~~preserved to prove this. He was born of respectable,~~
even patrician *family* ~~people in Pieve di Cadore.~~ *Titian's* birth

according to tradition

date is the central question of a long controversy. The
traditional opinion was that he was born in 1476 and

died almost one hundred years later in 1576. This

is supported by a letter *of 1571* in which Titian tells

Philip II of Spain that he was in his "last

years" (ultima età) and was ninety-five and hence

needed more time to finish a painting: the Lucretia

Romano. However, *it not impossible that he was just to excuse his tardiness:*
~~It is not~~ reasonable to assume that

he was born in the same year as Giorgione, for whom

he worked as ~~an~~ student and assistant on the decorations

in the Fondaco dei Tedeschi. More *probably* he was about

ten years younger than Giorgione, the Master. Dolce

said that when Titian came to the Fondaco dei

Tedeschi he was called "giovanetto" and was not even

twenty. ~~[This seems more reasonable to me.]~~ The date of

his birth would then be c.1486, ten years later than

one usually thought.

When Titian was only about nine or ten he was
taken to Venice, and after a short apprenticeship with
an unimportant artist, Sebastiano Zuccati who was a
friend of his father, he worked in the atelier of
Gentile Bellini and later with Giovanni. *Around 1507*

Titian became enamoured with the new style of

cf. F.J. Mather; When was Titian
Born? Art Bul, March, 1938
pp. 13-26.

cf. Gould; N.G. text cat of
Venetian Painting.
Gronau, p.2
C.&C., II, p538, letter
of 1 Aug. 1571.

(1476)

or younger partner

"appena venti anni"

Giorgione and ^{in the year} ~~in 1507/08~~ worked along side him on the frescoes of the Fondaco dei Tedeschi.

cf. Nordenfalk;
GBA, 1952
Baldass; cat#16

On One of Titian's first works is the Votive Painting of Jacopo Pesaro done in c.1506 in which Pesaro is recommended to St. Peter by the Borgia Pope, Alexander VI. The Pesaro family was outstanding, especially having won a great victory in 1502 after which Jacopo Pesaro came under the patronage of the Pope. Some date this painting 1502, but I think it is not so early. Alexander VI died in 1503 and the statues of him were destroyed by the irate populace. However Venice was not subservient to the Pope and did not share the hatred against Alexander VI that existed in Central Italy. They had their own, independent views, and thus it is quite possible that 1506 is the correct date.

1508 he went to Padua
The frescoes by Titian in the Scuola del

Santo Antonio in Padua of 1511 are something special and unexpected. They are not ^{at} all Giorgionesque, in spite that there is a theory that Titian took them over after the death of Giorgione, and they are rather badly preserved but nevertheless impressive. They are dependant not so much on Bellini as on the Padua school- Mantegna perhaps. The content is miracles of a domestic pattern performed by the Saint of Padua- St. Anthony. The saint gives a new-born child the ability to speak so that he can testify to the innocence of his mother whom his father had accused of adultery. The second depicts St. Anthony healing

stopped

furniture stops + the
very unusual marks on
beds left out.

Tav.10, Antwerp

Naval Victory over the
Turks.

this is not Giorgionesque
Bellini - M+C a dose of
London. 1473

perhaps 1 1/2 is earlier) 1 1/2
what about base relief?
some kind of sacrifice.
from an antique sarcophagus.
the church is built on the
antique and has incorporated it.
Cupid holds up the keys of
St Peter.
syllabus: 1502/03.
details.

but they are the scenes

finished and paid for
2 December 1511.
Tav. 23-31.

antique statue
Claudius Augustus

Thurs Wed
16 - 22 also

she will be away the
weekend of Sept 25.

Could you go that
Friday? Thanks -

Hand

134

no M and

Cupid as key-stone of
arch: amorous involvement
of Sal + J.B.

Salome - reminiscent
of Leonardo
in front of a prison
remarkable play of glances
trying to avoid load of J.B.
hand-maiden - unusual

psychol-
position
of J.B.
toward
J.B.

a man's leg; after he had beaten his mother, the man cut off his leg as a self-punishment. These two are stylistically still a little awkward: the figures are in one row and of the same height. However the third is ^afreer and more excited ^{depiction of} The Jealous Husband Slaying his Wife. Titian has stressed the dramatic action by placing the murder in the foreground and the man imploring the saint to revive his wife in the background. In Paris there is a very dramatic drawing of this scene in which the husband steps over the body of his wife as later seen in the St. Peter Martyr. I am not sure if the drawing is not later or by somebody else, perhaps Domenico Campagnola. In 1445/48

Donatello made a large number of bas-reliefs in the Scuola del San Antonio. Titian took over the themes for the first two above from Donatello who is more vivid and has more action than Titian. It is interesting

that the theme that Titian did not take over from

Donatello is more Baroque, *more dramatic and has a deeper space*

stopped

École des Beaux Arts

Remarkable is the young Titian's interest in woodcuts. This species of graphical art was more at home in Venice around 1500 than engraving, because it reflects, much more than the linear engraving, the Venetian loosening of the surface. It is not impossible (although we have no real evidence) that the young Titian participated on different woodcut enterprises in one of the many workshops in Venice; the most famous of which might well be the Hynerotomachia Poliphili, published in 1499 by Aldus.

The Triumph of Faith, done sometime between 1508 and 1511, is his greatest extent woodcut. Its dramatic power and dynamic force are very advanced for this time and for such a young man. The precise use of line and the technique of the burin are derived from the German woodcutters, many of whom were in Venice at the beginning of the sixteenth century. This print was made from five woodblocks in series and has a monumentality which is only found in Jacopo di Barbari's map of Venice. Therefore, I think we can safely assume that this was not Titian's first woodcut. The print itself reminds one of a great fresco; indeed there is an old tradition that it was made after a fresco which Titian painted on the walls of his room during his stay in Padua.

The composition represents the steady movement of a holy procession perhaps in imitation of the Triunfo Cruzis which had been performed in 1497 in Florence under the direction of Savanorola, as Jacob Burckhardt once suggested. Also the famous Triunfi of Petrarch from the mid-fourteenth century are not without influence. It is, however, Mantegna's fresco of the Triumph of Caesar, now in

Hampton Court, which is the unforgettable antecedent.

Titian surely knew this fresco as well as the engravings after it.

1484-92.

there are engravings after it. it is in seven parts.

Adam and Eve lead the triumphant procession and are followed by Moses, who excitedly holds the covenant aloft, and other old Testament Patriarchs. The Sibyls and Prophets separate the old from the new Testament figures, the latter are led by Christ in Glory enthroned above all the others. His chariot is drawn by the symbols of the four Evangelists and is pushed by the Four Fathers of the Church. Amid the crowded host of saints rises the spectacular figure of St. Christopher carrying the Christ Child. This figure is modelled directly on Marcantonio's The Standard Bearer after Raphael. Until one comes to the giant St. Christopher, the heads of the Triumphal participants form a horizontal line as we also saw in the Padua frescoes of St. Anthony, done at the same time. In order to complete the hieractical procession Titian has placed after St. Christopher the monks and people who make up the real procession as it might have actually been seen.

*date? Marcantonio
was in Venice
at this time.*

The St. Mark with Sts. Cosmos and Damian, Sts.

Tav.35

Roche and Sebastian in Sta Maria della Salute, Venice was painted in 1511, one year after the plague killed

Giorgione. ^{*It is probable*} ~~[One would think]~~ that this work was commissioned by a medical religious-society in thanks for the termination of the plague. Sts. Roche and Sebastian are plague saints, and Sts. Cosmos and Damian are physicians. An interesting feature is the high position which St. Mark has above the heads of the other saints which is perhaps an exaggeration

*in G. 's work, esp. Castelfranco
p/8
mod. tends to heights.*

of Giovanni Bellini's manner as best seen in the San

Giobbe altarpiece, in the Accademia, Venice. The

Tav.6- c.1487

figure and attitude of St. Mark are similar to the

central figure of King Solomon in the curious

Sebastiano del Piombo?

painting in Kingston Lacy of the Judgment of Solomon.

Tav.114

These *are* ~~This~~ figures ~~is~~ probably a reflection of Fra Bartolomeo

as best seen in his Salvator Mundi (1516) in the Pitti

Palace, which is also quite close in feeling and in

the treatment of the heads and folds to the Sta. Maria

della Salute painting. Fra Bartolomeo, the most typical

representative of the High Renaissance, was in Venice in

1508. The question which arises here is how much did

Fra Bartolomeo bring from Central Italy to Venice and

how much did he take from Venice when he returned to

Florence?

The beginning of the second decade of the sixteenth

century marks the period of Giorgionism in Titian's

work. However, the seeds were already planted when he

and Giorgione both worked on the frescoes of the

Fondaco dei Tedeschi. Dolce and Vasari say that Titian

in 1507/08.

worked on the side facade towards the Merceria, but the

relation between the two painters is not made clear either

in the documents of payments made to Giorgione or in the

sources. Vasari seems to be very interested in the facade

frescoes, *and stresses* especially ~~because of~~ the strong colors of the

figures. However he confessed, especially in the

second edition, that he could not make any sense out of

the overall program. He says, "here he depicts a woman,

there a man in varying attitudes; here he puts in a

lion's head, there an angel with the semblance of

pezzi di figure molto ben fatte
e colorite viva cissimamente.

io per me non l'ho mai intese,
nè anche, per dimanda che si
sia fatta, ho trovato che
l'intenda.

Cupid which no one can understand." Ridolfi adds in 1648 that the main facade contained trophies, naked bodies, heads and chiaroscuro and in the "angles" there were geometrists and columns seen in perspective and men on horses and other "fantasie." Also he gives no explanation of any continuous or united story on the ~~main~~ facade.

Crowe & Cava. p. 91.

From the beginning stylistic differences have been pointed ^{out} for some of the individual figures, ~~but nothing~~ ~~xxxxxx~~ and Zanetti in his reproductions of 1760 distinguished between their individual hands.

"Varie Pitture a Fresco de'
Principali Maestri Venetiani"

However one must remember that the strong classicistic character of the eighteenth century influenced Zanetti's engravings.

*Picino. 1658. you see have a Baroque character.
Hence not so linear & more robust.
However, The Calza Brother is more Baroque,
more robust, less ornamental, more in one
plane although three-dimensional.*

*The woman is similar to the Venus
in the Sacred and Profane Love, Borghese
and hence, according to Nordenfalk, this
can be used to explain the Justitia
as the triumph of Sacred Love.*

*Nordenfalk -
G. B. A. 1952 -*

*Vasari called the Justitia Germania and
Ridolfi corrected him and gave the composition to Titeian. Surely Ridolfi
was right. Vasari explained it as a "Germania". Some call it a judith
but I doubt this. Nordenfalk has also tried to explain it, but since it was placed
in the German workshop, Vasari's idea seems right. The name of "Justitia"
was given by Dolce.*

Salvator Mundi (1516) in the Pitti Palace, which is

Freedberg; pl. 536.

also quite close in feeling and in the treatment

of the heads and folds to the Sta. Maria della Salute

painting. Fra Bartolomeo was in Venice in 1508, ~~and~~

he ~~may be called~~ ^{is the most} typical representative of the

High Renaissance in Central Italy). The question,

that arises here is how much did Fra Bartolomeo

bring from Central Italy to Venice and how much

did he take from Venice when he returned to Florence/?

The beginning of the second decade of the sixteenth

century marks the period of Giorgione's ^{ism} ~~influence~~ [influence]

in Titian. He finished some of Giorgione's paintings, as we have seen,

and worked on many of his own commissions. The most

remarkable of these paintings is the portrait of a

bearded young man with long, well-combed hair. He

is elegant and soigné, however his lyrical expression

betrays an artistic feature so that the seventeenth

century association with the poet Ariosto is under-

standable. However, it is not Ariosto. According to a

recent suggestion this man may even be an early

self-portrait of the young Titian when he was about

twenty-nine years old (if we can accept 1483 as his

birth date). The portrait has a kind of poetical

similarity to Giorgione's famous Portrait of a Youth

(in Berlin) who also, like the Titiano, sits behind

a ^{parapet} ~~parapet~~ in the manner of Bellinesque portraits.

Surely in this same period belongs the so-called

"La Schiavona" (the National Gallery, London) who

has one hand on a relief which seems also as a parapet

and ~~shows~~ ^{on which there is} the profile bust of a young woman, evidently

→ the most - style

← Fondaco dei Tedeschi

→ acc. to Michiels

Vasari calls it "Barbigo"

Tav. 34

Nat. Gal., London, cat.
C. Gould; #1944, pp. 114-116
signed "T.V."

Knight of Malta - Uffizi
1511 A portrait

The Portrait of a Man, N.G.,
Washington (Tav. 2) is also
similar with the hand
placed on a parapet. It seems
to me not by Titian in spite
of its similarity to the
London portrait.

+ also compare Braunschweig self-portrait

with Buscia feelings about the
ptg on occasions.

Comp. to Padua fresco det / roman p/9

the same one who is seen frontally. It is also signed
"T.V."- Tiziano Vecellio- like the so-called Ariosto.
The painting does not have the same kind of lyricism
of the Ariosto, but it is also very impressive.

Trieste ←

Lorenzo Lotto.
Lucania.

As early as 1640 it was
called "La Schiavona"
which means a Slavonian
Lady. The identification with
the Queen of Cyprus, Catherine
Carnaro is "far fetched"-
cf. C.Gould; #5385, pp.120-3.

Of a similar warm tonality is the famous Gypsy
Madonna (Lo Zingarella) in Vienna in which the Christ
child stands on a parapet. This work is not so
Giorgionesque as it is late Bellinesque (cf. his
1510 Madonna in the Brera, Milan). In Bellini every-
thing is thinner, less alive and less three-dimensional.
The relation of the landscape and the figures in Titian
is similar to Giorgione's Castelfranco Madonna. Titian's
Virgin however is more real, more fleshy and less wooden
than either Giorgione or Bellini. Her fullness as a
woman parallels his dynamic space and new three-
dimensional reality.

Tav.43

C.1512

a green
bird

Dürer

Mad. S. S. S.

Berlin - RfM 1506

not very similar ↑

According to Vasari the Dresden Tribute Money was
originally on the door of a chest in the Palace of
Alfonso d'Este whose ~~netto~~ was "render unto Caesar
what is Caesar's and render unto God what is God's."
This sentiment is well implied in this representation.

Tav.76, signed, c.1516. *

check Vasari -

The composition is an advanced step over the votive
painting of Christ Bearing the Cross in San Rocco.
The light reflecting on the folds of Christ's tunic
is very strong and also puts the Pharisee in shadow,
in contrast to Christ. ~~The spectacular and miraculous~~
~~view is stressed by the [remarkable] hand of Christ~~
~~which almost reaches out to the spectator. The whole~~
~~moral value lies~~ ^{is} in the authoritative gesture of
Christ ^{hand as he} pointing to the penny which the Pharisee shows
to Him and despicably depicts the temptation of the hypocrite.

Tav.44 -

Giorgione
heavily overpainted

cf. Mark:12:17-22

Although the Salome in the Doria Gallery has been attributed to Giorgione, Pordenone and Lotto, it is now generally accepted as a Titian of this period. The copy in the Sabin Collection, London which Richter thinks is a Giorgione, seems to me much less vigorous in color and drawing ^{than} as the Doria painting which ~~looks like a copy~~ goes together with the other paintings of this period. It is interesting to note that the head of the child on the left is very similar in ^{type} ~~feeling~~ to the head in the Concert, Pitti Palace, which was also painted by Titian.

Similar to the Salome as an ideal portrait, Titian painted the half figure of a lightly, though refinedly dressed young woman. She holds a bunch of flowers in her right hand so that the relationship to the goddess of flowers, Flora, is hinted at. It is clear, from the rest of the picture, that it is also the portrait of an elegant courtesan, like the ones whom Titian and his friends, Aretino and Sansovino, frequented. At the same time Palma Vecchio painted such an amiable woman under the guise of Flora. Both Palma and Titian seem to have come very close to each other in this instance. The surface of paintings like this Titian are more atmospheric than Giorgione's correspondent half figures and have less chiaroscuro and a more decisive structure.

~~Still more remote from Giorgione is the so-called Young Woman (Laura Dianti?) at her Toilet in the ^{Paris} National Gallery, London. Among all these half figure women this is the most dramatic and richest. ^{the} ~~It is~~ the mirror which~~

Tav.61

romantic story by O. Wild
+ Strauss

Richter, pl. XXXVIII X

Tav.45

portrait-type?
158 time.

Tav.60, Uffizi

KdK.82, London, N.G. X
This type may go back to Leonardo, cf. Held;
Essays in Honor of E.P.
pp.212-
cf. also Giorgione, Laura

Tav. 59 - C.1515

however T's relation to
Ferrara was late.

Lady or her Toilet -

Triumph of Faith -

need St Christopher piece -

Tietze p 70

compare Marcantonio

Standard and Bearer.

Vasari on Baulbarigo portrait:

"jacket with silvery
satin" - fits "Ariosto"
in London.

Ridolfi on portrait of Ariosto -
fits Indianapolis
portrait. attrib Titian.

Still more remote from Giorgione is the Lady at her Toilet in the Louvre, Paris. Among all these half figure women this is the most dramatic and the richest. In construction this painting bears a surprising resemblance to the so-called Ariosto in London. The body of the beautiful woman shown here ^{seems to come} ~~is slightly bent~~ towards the spectator as ^{in forwardness} ~~is~~ the Ariosto. This ~~inclination~~ is emphasized in both paintings by an enormous sleeve which is made of an especially fine material. The lady raises her arm to her hair and looks attentively at a small mirror to her right in order to see in the large convex mirror in back of her if her coiffure is all right. The shining skin of her shoulders sharply contrasts with the dark background, out of which a man emerges holding the two mirrors. This man is often called Alfonso d'Este and the woman Laura Dianti, his mistress, however, Titian did not go to Ferrara until later and might not have known Alfonso at this time, ie c.1514. The play of artificial light and the mirror, which we often find in Northern painting, is here used in an artful way. This use of mirrors can also be seen in Savoldo's Gaston de Foix (?) in the Louvre, xx. c.1530. Manet, as a good museum visitor saw the Savoldo as well as the Titian in the Louvre and the use of the mirror appears in his A Bar at the Folies Bergers (London, ^{Tate gallery})

Tav.59, c.1515.

cf. the Vanitas,
~~Munich~~, Tav.58.

Munich

Craighton Gilbert says self-portrait

At this point I bring the Cherry Madonna, Vienna because there will be no place for it in the regular chronological order. It bears an resemblance to the Gypsy Madonna which was painted some years earlier. A comparison of these two paintings shows quite exactly

Tav.77

No
after
Sacred
Prophane Love

how much Titian had changed by the middle of the second decade. His forms have become more solid, his composition more unified and his figures have a greater dramatic sense.

~~Another~~ [painting which comes out of chronological order is] the London Holy Family with an Adoring Shepherd.

Tav. 51

[Some critics have said that this was painted by Paris Bordone, however I disagree.] The figure of ~~St.~~ Joseph is close to the St. Mark in S. M. della Salute, and the shepherd is very Titianesque.

as does Gould.
does not appear in
Canova's new Bordone mono.

delicate
Indecent

*PB had at this time imitated
T's manner however I disagree
etc.*

Among The diff Holy Families

What one attr & T in this period
is the ~~perhaps~~ most attractive,
The Holy Family as the Shepherd -
Lancaster

The National Gallery, London, painting of Christ
Appearing to Mary Magdalene ("Nole me Tangere") is a
very impressive painting and also it is very controversial.
Ridolfi was the first to mention it as a Titian in Verona.
Mr. Gould both in the National Gallery Text catalogue and
in his article in the Burlington Magazine takes it for a
Titian. [Only in recent times has it been doubted, especially
by Theodore Hetzer who eliminated it from the work of
Titian.] The X-rays (according to Gould) show a great many
alterations and pentimenti. In my opinion there can be no
doubt that the whole of the landscape is by Titian, especially
the architecture on the right which is almost identical with
the landscape in the Dresden Venus (finished by Titian),
and in reverse in the Sacred and Profane Love. The figural
composition is somewhat awkward and disjointed for Titian,
but that is the same as the Baptism of Christ in the Capitoline,
Rome which undoubtedly is a Titian. But on the other hand there
is some Giogione^{new} feeling in the painting, and it has been
suggested that this was begun by Giogione and finished by Titian.

Tav.39

1958, pp.44-8

C-1915

Borghese, Rome

~~Holy Family and Shepherd, National Gallery, London.~~

Tav.51

~~compare to St. Mark. some ascribe it to Paris Bordone.~~

~~THEMIXMAGXFiguxadmanampantioxBonghnammpaintingxagnax~~
~~inxixxgax~~ .

The Three Ages of Man of which the example (formerly in Bridgewater House) now in Edinburgh is the best known. This rather obvious allegory of childhood, youth and old age is represented by a group of naked, sleeping children and a cupid under a dead tree trunk, by a very old man who is nearby meditating on the two skulls ~~in~~ⁱⁿ his hands, and on the other side by an amorous couple, a muscular youth and a charming, flute-playing young woman. ~~However~~ This painting is more sentimental in feeling and weaker in form than the famous Sacred and Profane Love in the Borghese Gallery, Rome and hence ~~should~~^{can} be dated some time before, ie, before 1515. ~~It is almost a paraphrase of Palma's~~ The influence of Palma Vecchio is very clear. It is almost a paraphrase of Palma's The Shepherd's Family in Philadelphia, c.1508. The landscape is very typical of this general period with the open, deep space and the dark clump of trees which frame the painting. It is not by accident that on the left there is a full, living tree, and on the right the dead tree-trunk symbolizes^{ing} the old man. The dead tree reminds one of Lotto's Allegory from 1504 in Washington, National Gallery. This^{painting} may be the ~~same~~^{which was} composition described by Vasari as being in the house of Giovanni de Castel Bolognese in Faenza which, of course, increases the case for its authenticity.

Tav.48

some confusion
to Baptism

is it perhaps a Holy Family
EdK 19. to St John?

Milanesi, VII, p.435.

in review of Tietze
Mayer says center put
had wings

drapery of girl is like drapery
of Christ in Baptism.
Mary in whole in Tanguy

The large figured and poetic Borghese painting agrees in its general outlook with the painting of the Three Ages of Man of which the example (formerly in Bridgewater House) now in Edinburgh⁴⁵ is the best known. This rather obvious allegory of childhood, youth and old age is represented by a group of naked, sleeping children, and a cupid under a dead tree trunk, by a very old man who is nearby meditating on the two skulls in his hands and on the other side by an amorous couple, a muscular youth and a charming, flute-playing young woman. However, this painting is more sentimental in feeling and weaker in form than the Borghese painting. The influence of Palma Vecchio is very clear. It is almost a paraphrase of Palma's The Shepherd Family in Philadelphia of c.1508. The date of the painting should¹³ ~~be~~ ^{thus} earlier than the Sacred and Profane Love. The landscape is very typical of this general period with the open, deep space and the dark clump of trees which frame the painting. This may be the composition described by Vasari as being in the house of Giovanni de Castel Bolognese in Faenza which, of course, increases the case for its authenticity.

Tav.48

KdK 19

It is not by accident that on the left there is a full, living tree, and on the right the dead tree trunk symbolizes the old man. The dead tree reminds one of Lott's Allegory from 1504 in Washington.

Milanesi, VII, p.435.

The Baptism of Christ in the Capitoline Museum, Rome was mentioned by Michiel (Animo Amoriano) in 1531 as being in the House of Ram (~~Giovanni Ram~~) in Venice.

Tav.47

The Venetian patrician Giovanni Ram is seen at the lower right as the donor. The model for the Baptist is the same^{type} as the amorous youth in the Three Ages of Man. Also the type of landscape, with the dark trees coulissses and the opening showing buildings, is very typical as

has been seen. The queer scene of the tiny figures in the middle-ground landscape of birds-vultures?- and a woman who runs to help, has nothing to do, of course, with the main subject, as is ~~the~~ often the case with such genre scenes. The authenticity of this painting has, inspite of the documentation, been doubted because of the rather peculiar juxtaposition of the two main figures. ~~As a whole~~ ^{though} I take it for a genuine Titian of about 1512-14, ie the same time as the Three Ages of Man.

The Annunciation in Treviso which was painted by Titian c.1517 for the altar of the newly rebuilt cathedral in Treviso, has the beautiful figure of the humbly kneeling Virgin in the foreground, one of the most mature figures by Titian during this period. She is kneeling immediately in front of a very elaborate perspective contruction with the pilaster decorated wall receding sharply behind her. At the end of this wall kneels the small figure of the Canonico Broccardo Malchiostro, the donor of the chapel. The pavement ^{has} ~~is~~ ^a very decoratively ~~seen~~ ^{as a} sharply foreshortened checkerboard ~~floor~~. The angel Gabriel ^{running} ~~runs~~ in from the right with an excited burst of energy. The three figures form a kind of distorted triangle ^{but they do not seem to be united together} and the whole is set in front of a very high, arch-like opening. ^{in a single compass} This extremely artfully constructed composition is very rare in the work of Titian; ~~even the checkerboard pavement is almost unique in Titian.~~ (It appears, much more modestly, in Giorgione's Castelfranco Madonna). One can assume, I think, that only

goes after S+P Love
Tav. 98, 99

1515-17

~~Section shown~~

*seldom
which is found in Venetian
pts. One of the few of
it is seen in
I have seen
gather the
pattern*

Such an

*not a very good ex
cf. Vincenzo Catena &
Madd. Baptist + Mark
11501 - Venice } Museo Corra
Benson pl 603*

maybe beautiful
the Virgin was surely painted by Titian, but the architectural part and the prospettiva were made with the assistance of other artists. ~~Also the lonely figure in the background, which has been greatly restored, may not be quite "mannu propria."~~

Nothing yet seen has the grandeur of the classical Titian beginning with the Assunta in S. Maria dei Frari, c.1517/18. This new style is very different from either Bellini or Giorgione and can be ^{considered as} ~~called~~ the Venetian High Renaissance. Although Titian did not go to Rome until 1545, he ~~was aware~~ ^{as well as} of Roman and Florentine monumentality ~~and~~ the classical antique. Titian had been offered, in 1513, a commission by Pope Leo X through Pietro Bembo to come to Rome. He refused and decided instead to settle in Venice in the service of the Doge. By 1520 he had prospered enough to buy a large house; he had taken a common law wife, had children and ~~in~~ generally lived almost like a patrician.

He has been compared to Raphael and Michelangelo, but ~~he had no direct connection with them~~. If we compare the Assunta to Raphael's Sistine Madonna in Dresden, we can see how much more powerful and human Titian is. Raphael's Madonna is the culmination of a long-admired type. She is delicate, beautiful- really wonderful, but distant from us. In Titian we see a woman in ecstatic rapture- a strong, powerful woman who is somehow ~~related to~~ Delacroix's Liberty (Le 28 Juillet, Louvre) "aux puissantes mammeles." Nobody ever dared to represent her this way before Titian.

It has been suggested that the Ptg was finished by Paris Bordone who sometimes delighted in such prospectiva ~~artistic liberty~~ ~~and Titian~~

p/8

~~Catena~~
Serlio was in Venice - ~~Peterson~~ ~~Bordone~~
"Liberty" ~~to go~~
à la Serlio

Tav.72-75,
signed at right:
Ticianus MXXVI.
commissioned 1516

could not avoid an awareness

→ cf. Throne of Saturn - putti

this comparison is only pertinent to his value and fame, not to his artistic essence.

Tav.111-117

c.1514

recalls

I compare Titian to the great genius of the quattrocento, Massaccio in the Bancacci chapel, where each figure is endowed with a vigorous corporeality. Although each painter has an individual style in his own time, there is a power within their work which is common to both. Hetzer and others compare Titian with Dürer, but Dürer could never substantiate in color what he had imagined in his prints.

A much smaller, rather bizarre and gifted Florentine artist, Rosso Fiorentino, made almost at the same time as Titian, a composition of the Assunta in Ss. Annunziata, *Florence*
 c.1516. Rosso's painting is interesting but only interesting.

His apostles, individually turning and looking, are compressed into a shallow relief and give only scant attention to the partially illusionistic group around the ascending Virgin. The excitement of Titian's apostles, however is expressed by a tumultuous interweaving of the figures; each figure is astonishingly three-dimensional, each acts with strong, individual vigor and each adds to the whole, excitement and power. These figures are united with the upper part, the ascending Virgin, in an entirely natural way: one of the apostles seems to reach up and touch the cloud with great passion and wonder. The visionary splendor of the upper group composed of a ~~tumultuous~~ host of cherubim and seraphim ^{in a semi-circle} surrounds the Virgin who is carried aloft on a cloud. She raises her arms in a half astonished and half adoring expression toward God-Father who floats over all. ~~[All of the figures are silhouetted against the silvery sky in a way which increases dynamic, dramatic effect of the painting.]~~ The power of action and the power of

crowded

The rounded top is framed by faint angel heads which create a kind of halo around the thin illusionistic form of God-father

faith are here combined in this tripartite composition as
never before.

Ina Bartholomew - St Anne Altar - Flo. San Marco
c 1516

A

Assumption - Berlin - 16F m -
c 1506/08

Montegna - Assumption - Padua c 1486

Dürer - woodcut - 1510

Montegna

Dürer

Ina Bartholomew

"

~~Putti source~~

~~Visum of St Saturn - Putti source~~
~~Donatello - bronze altar - Padua~~

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and each adds to the whole excitement and power ~~of the~~
~~painting.~~ ^{painting.} The power of action and the power of faith
are here combined in this tripartite composition as
never before; ~~the utmost passion of human beings in the~~
~~lower part,~~ the visionary splendor of the upper group
composed of ^{tempestuous} ~~a~~ ^{cherubim + seraphim in a wild semicircle} ~~semi-circle~~ of little angels surrounding
the ^{Virgin who is carried floating} ~~swaying~~ Virgin, ~~and overall the God-Father gives his~~
benediction.

, individually turning and looking,

however

Cf. Dürer - woodcut
1510 -
Assump + Crowning
Kd K 209

~~St. Peter's Basilica - Vatican~~

Sodoma - 1518 (Kunstle
Marcantonio's after Raphael
Parnassus

above a cloud. ~~There are 11 angels~~
see note

About ~~two~~ years later in 1520 Titian
 painted an altarpiece for San Francesco in Ancona
 which is the first signed and dated painting we have.

It has quite a different characted from the Frari

Assunta but preserves much of its grandiosity

which is manifested in the ~~two~~ large, silhouettes *figures*
 which have been placed very close to the spectator.

On the left St. Francis vigorously looks up at the
 miraculous celestial apparition, and at the right

Bishop Aloysius points out the Madonna and Child in
 glory ~~on the head~~ to the kneeling donor, Alvise *Gozzoli*.

Tav. 94-95

signed: Aloyxius Gotius

Ragosinus/ Fecit Fieri/

MDXX/ Titianus

Cadorinus Pinsit

now located in Museo ~~San~~

Civico, Ancona

These figures stand in front of a very characteristic landscape by Titian with water, a flat horizon, a great expanse of sky and the cupolas of San Marco and its lone campanile. ★ Also silhouetted against the sky the very thin stem of a fig tree with its ~~typically broad~~ ^{characteristic} leaves make the connection with the celestial group. Like the church tower, the fig tree is a (the) symbol of the Jewish people out of which the Messiah was born. The Madonna sits on clouds with the vivacious Christ child. The group is loosely formed in a right triangle. The hypotenuse, the Madonna's right side, is crossed at right angles by the body of the child. This gives the rather complicated and vivid image of the Mother and Child a greater structural solidity, and reminds us of the Catena-Giorgione types seen previously. The putti are not as crowded together as in the Assunta nor do they play as important a part as in the Frari altar. They do, though, come partly from the antique and partly from Donatello—especially the bronze-altar in Padua.

The beautiful Assunta in Verona is derivated from the Ancona Madonna. This painting has been dated between 1525 and 1533— anyway later than the Ancona painting. The tumultuous and excited group of Apostles is here united in an atmospheric and painterly totality as opposed to the dynamic individuality of the Frari Apostles. However, the composition as a whole is more simplified. Above the Apostles the graceful and gentle Madonna sits, surrounded by soft clouds, as the heavenly intercessor. Once again the Madonna is composed on a soft diagonal as was the Ancona Madonna; this form creates a more humble and human vision of the Virgin as intercessor.

The fig tree represents /

*I find these two > similar
3 does W.F.*

*Raphael - Mad di
Foligno -
Verona 1517 (?)*

Janson. Pls. 150-170.

Tav. 137

More controversial is the large painting of the Madonna and Child in Glory with Six Saints in the Vatican which was brought from the Frari ~~church~~, Venice in the eighteenth century. The Madonna and child seem to be a variation on the position of the Ancona group; There are also two winged angels holding wreathes. A very dense cloud separates the celestial apparition from the lower part where the six Saints are assembled in a kind of Sacra Conversione. The upper part was surely done in the early thirties, but the group of Saints may have been composed earlier because each is so separated from the other. The St. Sebastian looks similar to the Sebastian in the St. Mark in the Salute, and the St. Catherine is, according to A.L.Mayer, a cousin of the National Gallery, London, Holy Family (c.1530). The painting is in ~~my~~very bad condition so that one cannot really judge.

Tav. 136

Sts: Catherine, Nicolas, Peter,
Anthony of Padua, Francis,
Sebastian.

Tutty - 1543 - March

review of Tutty

Tav. 126

LECTURE IV

During the vigorous and audacious period of the twenties Titian showed that he was a great ^{artist} ~~master~~ and could successfully compete with the ^{Central Italian} ~~other great Roman~~ masters: Raphael and Michelangelo. ~~At~~ This ~~was the~~ time when he achieved financial security ^{and} ~~was~~ able to get ^{the money} all ~~that~~ he wanted from the Venetian Council. His fame and circle of patrons grew ever wider. ~~In the twenties~~ he was ^{also} in the service of the principes in Ferrara and Mantua and at the beginning of the thirties he worked for ^{his} ~~an even greater~~ patron, Emperor Charles V. His work clearly reflects an impetuous, enterprising and dramatic spirit.

→ ~~is~~ A grandiose continuation of the relatively modest votive painting of Jacopo Pesaro ~~is the second grand maniera work of Titian~~ the Madonna of the House of Pesaro which is still in S. Maria Gloriosa dei Frari, Venice. This ^{quasi-} (kind of) sacra conversazione, including Jacopo himself, his brother Benedetto and other members of the Pesaro family, is placed in an immense and fantastic architecture. The sense of height is made almost infinite by the two gigantic columns whose shafts push through the clouds. There ^{is} ~~exists~~ a theory that the upper part of the columns ~~has~~ been added either later or in the course of the execution. A sketch in the Princeton Museum, obviously of later provenance, ^{has} ~~shortens~~ the columns considerably and presents ~~more of~~ an interior view with a window on the right wall. Titian's Madonna ~~is~~ seated high above ~~all the others~~ on a platform ^{the right} ~~placed at one side~~, she is adored by St. Francis, the saint of the church, who stands

Antwerp, 1506

Tav. 122 + 23

1519-26

Jacopo was elected
Bishop from Paphos

me: mae

at the right; behind him is St. Anthony standing in shadow. The Virgin turns with a gracious gesture to St. Peter seated at her feet; he interrupts his reading to turn toward Jacopo Pesaro. Below the marble throne of the Madonna members of the Pesaro family are kneeling: on the right is Benedetto and the young children, and on the left is Jacopo himself. Behind him stands a standard bearer who carries a flag with the coat of arms and colors of both the Besaro and Borgia families. The captive Oriental with his turban ~~and head~~ who stands beside the standard bearer adds local color and praise to the famous *Jacopo* Pesaro. These two figures and the laurel branch on the flag pole remind the spectator of the war against the Turks and Jacopo's victory at Santa Maura. (in 1502)

This painting had a strong influence on the Early Baroque because of its dynamic composition and dramatic representation of great devotion and honor within a basically classical framework. Ludovico Carracci in his Virgin and Saints, Pinacoteca, Bologna, is obviously dependent on Titian's creation.

The fresco of the giant St. Christopher which Titian made for Doge ^{Andrea} Gritti (in the Palazzo Ducale) illustrates the ancient legend of the saint. St. Christopher was looking for a king who was so worthwhile that he could faithfully serve him. Once while he was helping people to ford a large river, the Golden Legend relates, a little child came and asked to be carried to the other bank. The burden of the child on his shoulders became heavier and heavier until St. Christopher, turning around, discovered that it was the Christ Child who said to him, "I am Jesus Christ, the king you seek," and hence St. Christopher realized that he was carrying the ~~xxx~~

Van Dyck sketches

C. 1580

Tav 120

1523

*where is was in
Pal - Gritti's
to see it every day
on way to wars.
at the foot of St. John
in the Pal of St. Mark
leading from St. Doge's
private gate to the
Senate Hall in 1523*

weight of the world.

This theme is more ^{common of the Alps} northern ^{in Italy} than southern and was especially adopted by travellers in ^{the rugged terrain of the Tyrol & the Alps} places with rapid streams and steep rocks. There are often votive paintings and sculptures of St. Christopher in Germany. St. Christopher is also the companion saint for travellers in the Tyrol and

the Alps. Titian's great fresco in the Doge's Palace, done in 1523, ^{new sent event was used as} was intended as a devotion painting for the travellers who came to Venice ^{via} through the northern Alps.

One is reminded of the ^{painting by} central panel of Conrad Witz' ^{in Basel} ~~Geneva~~ ^{Geneva} with the giant St. Christopher. ~~However~~ the composition of the fresco goes back ~~to the~~ ^{in general} to (one of) Dürer's (three prints of St. Christopher) (FN: the 1511 and the two 1521 rep-

resentations). ^{And} The moment ^{of representation} chosen is the same: ~~the actual crossing of the river.~~ ^{However} In expression, however, Titian's idea is very different from Dürer; his is more powerful and dramatic. One has the feeling that not only

is the enormous body ^{of St. Christopher} staggering under the burden of this little being, ^{and also that} but also his soul is deeply ^{moved} disturbed by the revelation of Christ as ^{his} King. The head of St. Christopher is emotionally

similar to the head of St. Ambrosius in the Vatican Madonna

and Child. Titian goes far beyond his early woodcut of the

Triumph of Faith (1511) where he only introduced the giant,

like any other saint, without the drama of the story. His

studies for the Brescia St. Sebastian ^{bore} have born fruit and

reached a certain perfection in the St. Christopher fresco.

The only ^{Venician} painter who tried with some success to compete with

him in depicting this story was Pordenone, especially in ^{the} S. Rocco ~~fresco~~.

The ~~same~~ ^{almost} heroic impact which the forceful

St. Christopher demonstrates is also manifest in ^{the} deeply

Pordenone
cf. cat #167-

dag. 1519-21 -
act. J. Corp. R.

1540's
Hans J. Dürer of
Savoy

but the position is quite
diff.

It's powerful, dramatic expression
is very diff from Dürer's
graphic representation.

Pordenone - Mad della

Misericordia -

Pordenone, cat

1511

J. Bellini - Lower
dmg

T. w. d. st. Roch - 1523

IV - 4

4

religious and emotional painting ~~(such as the Deposition~~ ^{of Christ} of 1525 now in the Louvre. Similar representations of the carrying of Christ ~~are~~ ^{were} popular later with Caravaggio and others, but they seem not to be as numerous as one would think in ~~earlier periods~~ ^{Renaissance}. The relatively early composition by Raphael stands, in spite of obvious similarities, in decisive contrast to Titian's work. Both have the same movement from left to right of the bearing of Christ to the tomb, yet every figure is individually different. There is nothing correspondant in Raphael to the deeply moving expression in every face by Titian, especially the group of holy women on the left with the Madonna and the almost pathological expression of the Magdalene, as well as the desperate St. John. Titian increases this contrast by putting the face of the dead Christ in deep shadow. The display of disegno is wonderful in Raphael, especially the young man on the right who takes the legs of Christ; ~~he is a model of plasticity.~~ ^{pathos} ~~How much more pathetic~~ ^{is Titian, how much more moving,} ~~how much further from the rational and cool abstraction of Raphael;~~ ^{contrast} the masterly, almost perfect disegno of Raphael with this ^{pathos} desperate emotion in Titian. ^{That is something which is very important for the} ~~seventeenth century.~~ Titian's colors are strong and deep, and every brushstroke emphasizes the feeling of emotion. The expression of emotion, not so much in his drawing, but in the ^{chiaroscuro of the} light and shadow, ~~in his chiaroscuro,~~ ^{and the} is ~~something~~ quite new. ~~It is a~~ ^{The} combining of the foreground and background, ^{adds to} dissolution of the scientific space ~~which partly creates~~ this emotion and excitement. In Raphael the figures stand in a certain space

Tav 125

Borghese, Rome
1515 ?

Mileage
Saraploza
is common
source

which is made for them. They are sculptural figures and occupy a ^{specific} plastic place in a landscape ~~which is very impressive;~~ but there is no unity, or "unione" ~~as the Italians say, that~~ gives the sense of pathos and warmth to the composition of Titian. ^{which}

Look at the desperation of the St. John and the stone face of the Magdalene in Titian's composition; ^{Contrast with the bright light in shadows} even in the folds the light plays a ~~very~~ great part on the deep ~~great~~ passion with which the faithful family and friends of Christ bring their beloved and honored master to the grave.

*Caravaggio
Vatican Deposition*

The painting of the Battle of Cadore ~~XXXXX~~ in the Sala del Gran Consiglio of the Ducal Palace was a very famous work by Titian, but it was destroyed by fire in 1577. From the square copy in the Uffizi and the oblong engraving of 1569 by Giulio Fontana, we can hardly get an idea of the superiority of this work. Also the ~~very~~ local history of the painting is rather obscured. Originally in the thirteenth century there existed a battle scene by Guariento which the Consiglio dei Dieci demanded be not only restored but also brought up to date. ^{received a broken's patent for the Scuola dei Tedeschi} Titian ~~got the XXXXXX~~ ^{with patent} commission to make a new battle scene in 1513; ~~for~~ ^{for} this ~~honor~~ he received payments over ~~xx~~ a long period of time. But in spite of the great honor, he delayed his work ~~XXXXXXXXXXXX~~ for many years and only by the threat that this pension would be taken away and given to Pordenone did he finally finish the work in 1538. We do not know exactly which land ~~fight~~ ^{battle} the painting represented: the Battle of Spoleto or the rout of Chiaradadda are different proposals. A ~~rather late source~~, Ridolfi, in the seventeenth ~~century~~ century calls the painting the Battle of Cadore. It is possible that Titian preferred this battle as it gave him a chance to include the Dolomites ^{which were the} ~~mountains characteristic~~ of his birthplace of Cadore.

*no fluid
development*

*I would put
This after Peter
Martyr*

In the lower right ~~hand~~ corner ~~of~~ the Venetian general is being armed by his page; he ^{gave} ~~gives~~ the order for the battle, and the horsemen rush ^{ed} over a bridge. Several figures are seen

IV - 6

trying to climb the bank of the river: a beautiful girl who comes to the Venetian side and a man in the background whose pose is reminiscent of one of Raphael's figures in the Fire in the Borgo.

The bridge is given quite a prominent position in the painting. Perhaps Titian was thinking of the famous antique stoical story of Marcus Curtius who defended the one remaining bridge of Rome from the ^{vicious} ~~tumultuous~~ attack of enemies and so saved the city. However, it seems more likely that Titian was ^{aware} ~~thinking~~ of ~~the~~ Giulio Romano who included a bridge in his famous composition of the Battle of Constantine in the Vatican. Pordenone, who was asked by the Council of Ten to paint a scene next to Titian's in the Sala del Gran Consiglio, also includes a bridge in his curious Battle of Putti, ~~formerly in the~~ ~~Opheim Collection~~. ^{before} ~~The~~ Titian mural had been destroyed when Rubens visited Venice, but copies and studies of it must have influenced his Battle of the Amazons in Munich in which he used the same type of bridge. It is interesting to see the group of falling figures in the lower left of his composition and the motif of the man who falls from his horse in the center; perhaps this ^{last} figure ^{came} ~~comes~~ from Titian. ~~See~~ Rubens made a study of the wounded man in the lower left of Titian's painting who, together with his horse, stumbles over the river bank.

Titian made several studies for the painting. There is one in the Louvre showing the whole composition without this falling horseman. ^{perhaps} ~~It seems that~~ he was added later, ^{then is} and a squared study for him ~~is~~ in Oxford. There is another drawing of a wheeling rider in the Uffizi.

Where did Titian see these wild horses that play such a

Article by
Tietze-Conrat
and Bull
1945

put at end

great part in the composition? Raphael's Conversion of Paul in the Vatican includes a man who leads off the horse of the fallen saint; this is a motif similar to the man who holds the horse of the general in Titian's work. However it seems that since Leonardo no one had the force to paint such a turmoil of bodies and horses in a landscape. His Battle of Anghiari included many wheeling horses and riders; it had been destroyed, but drawings by ~~Leonardo~~ Leonardo of frenzied horses surely were known in Milan and quite probably in Venice (show one of 1503) This type of movement was very important for seventeenth century battle scenes.

only engraving

Rubens

The St. Peter Martyr, done between 1528 and 1530, is ~~perhaps~~ the most important and famous of Titian's works in the twenties--almost more so than the Assunta, at least as far as its influence and impact on later Italian painting is concerned. It is characteristic that Ludovico Dolce in his Dialogo (with Aretino, 1557) begins with a discussion of Titian's Peter Martyr. He speaks of the solemnity of, ^{sacrament} ~~the~~ ^(Saint) ~~Pietro Martire~~ "which one celebrates every day on the altar where has been placed this grand painting of the story divinely represented by the most delicate hand of the illustrious Signore, Titian."

The confraternity of St. Peter Martyr ordered the painting in 1525 for either the Frari or the SS. Giovanni e Paolo main altar; ^{however} it is not sure which ^{church and} ~~because~~ the painting was burned in 1867. This painting was the result of a competition with two other outstanding painters: Palma Vecchio, who was almost as famous as Titian in some circles for his Holy Families and beautiful women, and the much younger Pordenone whose ambition and talent threatened even the fame of the great Titian.

St. Peter Martyr (Peter of Verona, 1206-1252) was a Dominican who was sent to the north of Italy by Pope Gregory IX to fight against the threatening paganism and heresy of that time. He was slain by the Cathari, a heretic sect. Titian's painting illustrates ~~with~~ with great intensity this murder scene. His ingenious and forceful composition goes far beyond everything ~~which~~ which had ever been made in this "genre." He had recalled his own painting of twenty years earlier which showed the cold, cruel action of a husband stepping over his wife and threatening her with a dagger. Now he no longer had to paint a private assault, a street scene, but he had to represent the outrageous

in Alzano - comes from Bellini

only dag - affige
seems to come from T's Padua fresco

- Padua

attack on a holy man who had come to preach the gospel. The importance of the deed demanded a bigger frame, and so every part of the picture participates both bodily and psychologically in the central action. There are only three figures in contrast to Bellini's earlier representation (London: National Gallery) where ~~the~~ the emotional impact is diluted by the addition of more figures.

c/508

Titian has increased the wildness and cruelty of the repeating deed by ~~repeating~~ the motive from the Padua frescoes. ~~the stepping over the body of the murdered saint~~ and he adds the most impressive figure of the fleeing Deacon who looks back in terror at the horror of the murder. Again, in contrast to Bellini who gives as background to his murder scene a peaceful forest of thin trees, Titian finds it necessary to allow participation ~~of~~ ^{to participate} the whole of nature in the violence of the deed. The addition of the large tree creates a trio of parallel forces By emphasizing the attacking heretic and the fleeing Deacon. High above the whole scene in the upper reaches of the tree, two angels are flying with the palms of martyrdom. All these Titianesque ideas were immensely admired and imitated by the painters of the seventeenth century.

Unfortunately, because of the fire in 1867, we have only a copy ascribed to ^{Ludovico} Cardi, called Cigoli, in SS. Giovanni e Paolo, Venice and an engraving made in the sixteenth century by Rota. ^{On the basis of} ~~Between~~ these two representations we must reconstruct the marvelous painting by Titian. ~~Further we have three sketches -~~ ^{little}

Caravaggio

Niobid sarcoph
villa Albani
fleeing, fig

Tav 148-151

The Presentation of the Virgin was commissioned in 1534 by the Confraternity of the Scuola della Carita in Venice ~~[now the Accademia]~~. Four years later, this colossal canvas was put in place. ^{in 1538} It is a ~~very~~ calm painting, almost conventional as far as the sense of composition is concerned.

~~XX~~ This ~~very~~ exact execution has to do with the works of a Confraternity ^{which} ~~who~~ wanted a painting that would fit well with their works by Carpaccio and others; it is very different from the violent action ^{ptg} of the twenties. Alone, the little Virgin climbs a long ~~set of~~ steps to the waiting ^{High} priest of the temple ^{while} behind her the people ^{helps} wait attentively. ~~The whole scene is ceremonial and touching.~~

why stairs?
Bibli-
Künstler
male.

For the idea of the Virgin on a staircase, Titian turned to a traditional scheme. Jacopo Bellini, in his Paris sketchbook, had represented the young girl at the top of a short flight of round stairs at the entrance to the temple.

In Florence, Taddeo Gaddi, ^{around 1400} ~~concerned with perspective~~, expanded ^{and on four} the scheme ^{in order to} considerably by erecting a maze of stairs. Later, in Venice Carpaccio used the same motif, but with a lateral extension of the steps. Perhaps the closest to Titian, ~~however~~, is the version in Dresden c. 1500 by Cima da Conegliano, ^{and an} ~~an important~~ teacher of Savoldo. ^{Here} ~~Again~~ the Virgin ^{stands} is between two groups on a lateral expanse of steps, and there ~~is~~ an old woman with a basket ^{sits} ~~seated~~ in the lower right corner, ^{as from} there is an arcaded building on the left ~~from which~~ people watch the ceremony. ~~This, however, is~~ a typical quattrocento painting in comparison

Stylistically
Cima is still a
very quattrocento
comp

4
with Titian's High Renaissance version. ^{Earlier} ~~Later~~ this ~~out~~ ^{was} architectural interest ~~is~~ elaborated upon by the Central Italian master, Peruzzi, who turns Titian's pyramid into an obelisk (fresco in Santa Maria della Pace, Rome). [In the North, Dürer also included the stairs and the money changers outside the temple. Above the arch over the street, he shows the pagan figure of a Roman; Titian also includes such a statue, but places it in the lower right corner.]

put before at 17
Titian's staging is quite evident in the way he treats the stairs. Originally ^{he} a door ^{was placed} ~~out~~ into the lower right of his composition; instead of ignoring it, Titian arranged the ~~stones of the~~ staircase to accomodate this opening. After the painting was put in place, a second door was opened ^{which} ~~cutting~~ out part of the group of spectators. ^{whole} The composition can be seen intact in a woodcut.

The group lined up at the bottom of the stairs included several members of the confraternity--notably ~~the~~ the grand chancellor of Venice, Andrea dei Franceschi "in veste ducale", whose portrait was painted by Titian.

Important too is the figure of the old egg woman. It is interesting to compare her to Giorgione's La Vecchia, (~~which we have already seen~~). Her bulky figure seems almost Michelangelesque and can be compared with the Cumean Sibyl from the Sistine Ceiling. She sits, bending forward and looking over her shoulder, in much the same way as the famous Boxer now in the Terme Museum in Rome. ~~[The still life of the basket is important for the Bassani.]?~~

No ending, bloop!

LECTURE V

The subject of this week's lecture is Titian as a portraitist. Titian was not a professional portraitist such as Pourbus, the companion of Rubens in Mantua. But as is often the case with non-specialists, he is a superb master of portraiture.

In the sixteenth century portrait painting was considered a speciality not quite worthy of a great artist. It was felt that an artist should bring out an idea and not merely present the likeness of a person. "Il divino Michelangelo," for instance, never made a portrait because he considered it beneath his dignity. And Rubens as a young man refused to paint a whole gallery of beauties for the King of Spain because, as he said, "I have to paint higher things. I have to make compositions. I am a history painter, a painter of storia and not of similitudine." However, portrait painting was a sure source of income, and therefore it was widely practiced.

During the thirties Titian's interest in portraiture was particularly aroused. After the powerful and turbulent paintings of the twenties his work became more tranquil as well as more elaborate, thus setting the mood for a rich development of portraiture. He made many very excellent portraits which go far beyond the mere reproduction of visual similitudine. They are not only of historical value as representations of popes and nobles, emperors and princes, but they also show Titian's sense of history. His portraits represent something of the significance of his times, and, seen as whole, they form a sort of psychological account of his era.

cf. Burckhardt, Rubens, pp.193-4.
letter October, 1603 from Rubens
to Annibale Chieppio.

I In Sperone's Dialogo d'Amore there is mention of an aesthetic discussion in which a lady of Urbino spoke despisingly to Tasso of the art of portraiture. "But" she said, "there is one exception and that is Titian. He made something which is divine and supernatural. What he creates from human beings goes far beyond the normal portrait."

C&C, II, p.106.

Portraits such as those of Alfonso I, Duke of Ferrara, of the Farnese pope, Paul III with his nephews, or of Charles V on his horse at the battle of Mülberg, are major monuments in the field of portaiture, and they brought great fame to Titian in the thirties and forties. In fact Titian became so famous as a portraitist that Aretino, that mischievious and satirical man, wrote him in 1537: "Titian, you are as famous for your portraits as I am for my maliciousness. People do not admire our real works."

Letter of Aretino,
I, Nov.9, 1537.

Titian was also capable of painting astonishing portraits even when he had never seen the person. The Duke of Mantua wanted Titian, while he was still in Ferrara, to paint a portrait of his mistress. Titian had never seen the lady, but after seeing a sketch of her and asking for one of her dresses, he painted her portrait. Titian also painted Francis I in profile after a little medallion by Benvenuto Cellini. The portrait, which is probably the one now in the Louvre, was made in 1538 for Aretino who sent it as a gift to Francis. The king is excellently portrayed. Other portraits of him, including the famous one by Clouet (Louvre) and Joos van Cleve (Philadelphia) made at first hand, are

stop
C&C, I, pp.324-26 &
letter, pp.447-48.

or coin

I, Tav.145

"fox look"
François Clouet

by far not as sophisticated as Titian's painting. Later Emperor Charles V commissioned Titian to paint the portrait of his consort, Isabella of Portugal, which is now in the X Prado. She had died in 1538, and the portrait was made ten years later in 1548. Making use of one of her dresses, Titian made such a good likeness of the Empress that when Charles retired to the convent of San Juste, he took the painting with him as a reminder of his wife.

Titian's early portraits include the Ariosto in London X (1508), the Portrait of Vincenzo Mosti in the Pitti (1519- X 1520), the Man with a Glove in the Louvre (c.1520), the X Portrait of a Man also in the Louvre and the Portrait of a Man in Munich. In each of these works the Giorgionesque feeling is very strong. They are ideal, distant and very lyrical. In each the head of the sitter is emphasized by a glowing surface and a strong light in contrast to the darkness of the background and clothes. Lorenzo Lottowas X one of the first artists to concentrate on the hands of his X subjects, and Titian's interest in their expressive possibilities is evident in his wonderful treatment of the elegant hands in the Louvre Man with a Glove.

The first portraits to be considered are those which Titian made of his three great patrons: Alfonso I the Duke of Ferrara, his nephew Federico Gonzaga Duke of Mantua and his son-in-law Francesco della Rovere Duke of Urbino, who was the Marshall General of the Venetian Army. Then, there are the portraits of Charles V, the most powerful man in Europe at this time, and finally the portraits of Pope

II, Tav.25

Secretary of Duke of Mantua + a part
I, Tav.88, inscribed "Tommaso"

I, Tav.108, signed.

I, Tav.107. (Gonzaga, Charles to Louis XIV.

I, Tav.106.

*Prado - Bridal Couple
Caravaggio + F. Lennel*

Paul III.

During the twenties the Dukes were in great danger of being devoured either by the pope, in his conquest for territory and money, by Francis I who sent his French armies unto northern Italy, or by the Emperor. The power of Pope Clement VII was broken by the sack of Rome in 1527, and Charles V, having made peace with both the papacy and the French, was crowned emperor by the pope in Bologna in 1530. He held absolute power as Emperor of the Holy Roman Empire.

The dukes were military men or "condottieri" and were often quite interesting and brave figures. Titian painted Alfonso around 1525-26. Alfonso d'Este of Ferrara was well known for his interest in military engineering. He was the man who ordered the Bacchanals from Titian, and he had a very strong, autocratic and irritable temperament. There are two versions of Titian's portrait of him with his hand on a cannon: a good one in the Pitti, which may be the original, and a copy in the Metropolitan Museum. Alfonso gave the portrait to Charles V in 1536.

described by Vasari,
I, Tav.206

Alfonso's sister, Isabella d'Este, was married to a member of the Gonzaga family from Mantua. Her son, Federico, was quite different from his uncle; neither honest or virtuous, he was more conniving and elegant. In his portrait we see that Titian has characteristically replaced the cannon with a white poodle[?], a very nice and sweet dog, but not quite the appropriate companion of a great man.

I, Tav.115; Prado
signed, c.1525-27.

The famous Isabella d'Este was one of the most intelligent

and learned women of her time. There exists a poor portrait of her by Titian in Vienna. It was made in 1534-36 after a lost painting of about 1512 by Francesco Francia. She did not look like this in the thirties, on the contrary, according to the very direct Aretino, she was one of the most ugly women he had ever seen. He wrote that she had teeth the color of ebony and hair the color of ivory. However, she was still very effective politically; she enabled her son, Federico, to acquire a dukedom.

Titian also painted the Duke of Urbino, Francesco della Rovere who was a very serious man and who was married to Isabella's favorite daughter, Eleanora Gonzaga. He is seen clad in wonderful armor, and his helmet is crowned by a griffon. The same armor is seen in the Portrait of Guidobaldo painted some years later by Bronzino. Titian's original idea was to make a full length portrait of the Duke as can be seen in the marvelous Uffizi drawing with the very interesting study of the armor. For some reason the painting seems to have been cut down in size.

Titian's portrait of the Duchess of Urbino, Eleanora Gonzaga in the Uffizi (1536-38) was meant as a pendant to the portrait of the Duke, in spite of the opening into the landscape. It is interesting to compare this portrait with another Bronzino, Eleanor of Toledo in the Uffizi made a few years later in the forties. The comparison illustrates the difference between two portraits made during the period of mannerism: the typical mannerist portrait of Bronzino and the independent, essentially anti-mannerist portrait of

I, Tav.139. cf. also Paris, Priv coll: Tietze, Taf.XXXVb.

Tietze, p.139.

I, Tav.142, Uffizi, 1536-38.

uffizi drawing of helmet

Pitti. [?]He died by poison in 1538.

Tietze, abb.104

I, Tav.143

Titian. In the Bronzino the pure oval of the woman's face shows the fashionable use of abstract linearism. Although Titian was not as good at female portraits as male ones, his Duchess is natural and full of life. Bronzino's costume type shows the joy which the mannerists took in creating calligraphic ornamentation without regard for space or structure. In Titian, everything is full of space and volume; through the view into the landscape one can feel an even greater space beyond that of the room in which the Duchess sits. It is interesting to see how Bronzino's portrait style led the way to Ingres who also loved to emphasize the oval outline of the head.

Another female portrait, the famous La Bella in the Pitti (1534-35) is often identified without good reason with the Duchess of Urbino. It is possible, though, that the painting was made in Urbino because there is a letter from the duke dated 2 May 1536 in which he speaks of a very beautiful, but unfinished painting by Titian in which the subject is wearing an especially wonderful blue dress as is the case here. The comparison of this painting to the earlier Flora (Uffizi) shows how much Titian's attitude has changed. The early portraits were anonymous and idealistic, but in this painting we want to know who this is and more about her personality. The La Bella is similar in format as well as facially to the young lady half covered by a fur in Vienna. Rubens made a copy of this painting, and it gave him the idea for the famous Helen Fourment in a Fur Coat in Vienna.

I, Tav.140+

Hadeln, Rep für Kstwissen, 1909.

I, Tav.140.

in Cartwright coll

A certain taste for the exotic may be seen in Titian's Portrait of Cardinal Ippolito de'Medici in the Pitti done X in 1533. The Cardinal had been sent as a papal legate with some three hundred musketeers to Vienna to participate in the war against the Turks. When he returned to Venice, he asked Titian to portray him in the flashing costume of a Hungarian magnate as you see him here.

I, tav. 133

Alfonso d'Avalos, the Marchese del Vasto, an ~~Italian~~ X Italian nobleman who also took part in the war against the Turks, was twice painted by Titian. The portrait in the Granay Collection in Paris, done in the mid-thirties, ~~represent~~ represents him in full armor gazing into the distance while a small boy, allegedly his young son Ferrante, offers him his helmet.

I, tav 144.

c 1533/35

Father and son are seen together in the Allocution X of the Marchese del Vasto in the Prado. This painting was probably commissioned in 1539 when the marchese was in Venice for the coronation of the Doge and was delivered in 1541. It represents Alfonso d'Avalos addressing troops during the war against ^{the Turks} Solimeno II. The Italian mercenaries of the Emperor Charles V were threatening to mutiny in 1530, and d'Avalos was sent to quell them. His speech was so inspiring that the soldiers refused to disband and subsequently a decisive victory was won. In representing the scene of an "allocution," Titian has chosen a classical subject which was often represented on Roman triumphal arches and coins. His use of this ~~theme~~ theme has been recently discussed in by Panofsky (Festschrift for von Einem, 1965). It is interesting to compare this marvelous painting with Caravaggio's Portrait X of Alof de Wignacourt in the Louvre done about 1606. The

I, tav. 158

Grand Master of Malta is also in full armor, holds the baton of command, and is accompanied by a young page bearing his helmet. Caravaggio undoubtedly knew the Titian painting and the similarity between the two compositions shows Titian's influence on the Early Baroque.

Velasquez?

A third painting, the Allegory in the ~~EXXX~~ Louvre dated X 1533, has often been identified with the Marchese del Vasto. The man, sometimes thought to be the Marchese, places his hand on the breast of the lady in a possessive gesture of marriage and so she might be identified as Mary of Aragon whom Alfonso married before leaving to fight the Turks. The painting might have been done to commemorate the death of his wife, who died in 1530. However, this painting is not a portrait of Alfonso d'Avalos. It cannot represent the same man who is shown in the ~~EXXX~~ Granay Portrait or in the Prado Elocution. It is rather a marriage allegory pure and simple. In my opinion, the three figures facing the young bride who holds a crystal sphere, the symbol of virginity or perfect purity, are neither the pale and general allegories of Faith, Hope, and Love nor the neoplatonic three divisions of love. Rather they are the attendants to the marriage ceremony. The middle figure is the protector X of chaste marriages, Vesta, with a crown of flowers. On her left is Amor with a bundle of arrows tightly packed together so they can be used only for domestic purposes. To her right is Hymen, the god of weddings mentioned in Ovid who brings as a wedding present the enormous basket of flowers which can be seen in the upper right corner.

Panofsky: Studies in Icon
Wind

Titian made several portraits of the Emperor Charles V. X
The first, a full-length portrait in the Prado, was executed

in Bologna in 1532-33. Full-length portraits were a northern invention and were not common in ~~XXXXXX~~ Italian painting at this time. Vasari in the second edition (1560) of his Lives ascribes the invention of the type to Titian. Although there is an earlier, full-length Portrait of a Gentleman by Moretto da Brescia in London (Gould, The Sixteenth Century Italian Schools, no. 1025, pp. 106-107) which is dated 1526, Titian did more to develop the full-length portrait than any other sixteenth century painter; he carried it to the sophisticated level which then influenced van Dyck and the eighteenth century portraitists. Titian's Portrait of Charles V is his first work in this manner, and it is an adaptation of an earlier work, which the Emperor had given him for a model, by Jacob Seisenegger, an Austrian X painter at the imperial court in Augsburg. (Glück, Festschrift für Julius Schlosser, 1927, pp. 224-42) Titian's version of this portrait, showing Charles and his great dane, was very well received by the Emperor, who made Titian his official court painter. Ten years later when Titian was called to Augsburg, he did two other extraordinary portraits of this powerful and clever, but enigmatic and misanthropic monarch. (~~Seated Portrait, Munich, 1545, II, tav. 21 and Portrait of Charles V at the Battle of Mühlberg, 1548, II, tav. 22)~~

Titian's Portrait of Pope Paul III, Alessandro Farnese, X who was one of the most interesting and important reformers of the "ecclesia catholica," gives a very ~~per~~ profound view of this forceful personality. No one other than Titian, ~~XX~~ with the exception of Velasquez who surely knew this painting, could have painted a portrait of such intensity. The portrait, ~~whi~~

or include
all should be later
I, tav. 168
→ No copy
or the Naples part

which came to Naples with the collection of the Farnese family, was made in 1543 on the occasion of the meeting between Paul III and Charles V near Bologna. In spite of his frailty the body of the aged pope dominates most of the surface of the canvas and seems to force itself beyond the frame. This expansive treatment of volume cannot be found in any of Titian's earlier portraits of the thirties. The pope's head dominates the shimmering highlights of his garment with a new force, and Titian emphasizes the visual qualities of his crafty, sad, and slightly ironic expression.

The Portrait of Pope Paul III with his two nephews ~~X~~ Ottavio and Alessandro Farnese in Naples is absolutely unique. It is unfinished and appears to have been done when Titian was in Rome in the mid-forties. Raphael's famous Portrait of Pope Leo X with a cardinal at each ~~X~~ shoulder certainly is the model for Titian's painting.

II, tav. 1

c 1546

Pitti, 1517-19

~~But,~~ whereas Raphael's masterpiece is relatively innocent in ~~mood and~~ mood and action, Titian has loaded the expression of his three individuals and the composition with a nearly insupportable tension. Charging the emotions to a high pitch in the decrepit Pope, who half turns around, and in the creeping servility of young Ottavio, Titian carried his psycho-physiological studies to the furthest degree short of caricature.

Several attempts have been made to identify the nobleman in Titian's Portrait of a Gentleman in the Pitti Palace, usually ~~X~~ I, tav. 192 dated around 1545. Thought to represent Howard, Duke of Norfolk, the portrait has been entitled The Young Englishman. Other names have been suggested; for instance, Adolf Venturi suggested the Florentine Hyppolito Riminaldi on the basis of a close similarity with a signed painting in the Galleria San Luca in Rome. But

But a very convincing identificarion with Ottavio Farnese has been recently made on the basis of a bust in the Metropolitan X Museum. Comparing the bust in profile with the profile of Ottavio in the Naples portrait its identity becomes obvious, and comparing it full face with the man represented in the X Pitti portrait, it seems highly likely that the so-called young Englishman was in reality none other than that Renaissance character par excellence, Ottavio Farnese.

Titian's portrait of Clarice Strozzi in Berlin, inscribed X 1542, is the only extant child portrait by this master. It was only later that the custom of painting the children of court noblemen became fashionable; the versions by Velasquez are perhaps the best known. This charming daughter of Robert Strozzi, one of the famous Florentine family who had escaped banishment because of their enmity to the House of Medici, has been caught in the act of feeding a bit of cake to her small dog. The landscape view through the window helps to accentuate the feeling of spaciousness.

Pietro Aretino, a member of the Venetian Triumvirate which included Sansovino and Titian, was painted twice by his friend. The version in the Pitti Gallery is a three-quarter view and is generally dated 1545; Aretino sent it to Cosimo I. The Frick version is somewhat later; perhaps it is a replica. Aretino is seen wearing a magnificent satin coat; the expression in his eyes and the way in which he clutches the coat seem to suggest that he is about to burst out in debate.

A portrait of another ~~well-known~~ well-known humanist is that in Vienna of Benedetto Varchi, a writer and the "maestro di Casa Strozzi." The painting was probably made by Titian between 1536 and 1543 when Benedetto took refuge in Venice. ^{in Casa Strozzi} The composition is not overly elaborate; the man holds a book in one hand and rests his elbow at the base of a simple column that forms the background,

Met. Bull.
April 1954
Philipps.

Maybe Farnese
did not accept
by Naples pty so
1 pty then grad pty
of Ottavio

I, tav 166.
signed & dated

? 2 putti?

I, Tav 193, 4
or three

Le Medici

Aretino said
himself he looks
terrible - like a
wolf

II, Tav 38

Paragone

pro. 43

The topic of the penitent St. Jerome in a landscape ^{was} ~~is~~ known during the Renaissance ^{from Northern} ~~by~~ representations in ~~the North~~ by Dürer and also by the remarkable versions by Lorenzo Lotto which place great emphasis on the deserted ^{*} and wild landscape. The earliest version by Titian is the famous painting in the Louvre. It is so arranged that the rather vehement figure of the saint with the stone in his hand is in the ^{br} highest light. He is kneeling and looks at the apparition of a cross that seems to ^{trude} ~~proceed~~ from the trunk of a dead tree. Everything else, including the lion who follows the saint on the left side, is in dark ^{shadow} ~~chiaroscuro~~. As in the St. Peter Martyr, the greatest ^{part of the canvas} ~~space~~ is given to the landscape: the left side with the big trees silhouetted against the open shimmering sky is contrasted with the closed rocky hillside on the right. ~~The painting therefore can probably be dated about the same~~ ~~time~~ The painting was done for Federico Gonzaga about 1531 ^{only} and ~~is~~ is/slightly later than the St. Peter Martyr. Generally, Titian's composition goes back to a Dürer ^{*} engraving of 1495. The same elements--the crucifix coming from the tree, the rocky landscape, the kneeling saint followed by the lion--are present, but all are treated in a ^{relatively} primitive manner. The beautiful woodcut, ^{and} probably by Boltdrini dating from the late 1530's, is ^{*} mainly dedicated to the forest landscape. The three wonderful lions play a greater part in the scene than the small figure of the saint who kneels ~~quite~~ devoutly and quite forlornly in the far distance.

I - tav 130
Louvre

I Tav 159 Pietro Bembo - Washington c1540
E Tav 10 Naples c1547

One of greatest art philos of time -
was a pontifical legat - Venice
hence his conn to T & his circle
Brought very much Roman High
Rena sculpture to Venice.

The Madonna with St. Anthony Abbot in the Uffizi, signed Ticianus F, is variously dated between 1505 and 1530. Formerly it was thought to be an early work, but it must belong to this period. The head types are completely different from the early ones, cf. Madonna of Cherries.

I, tav. ~~127~~ 129

The Madonna with the Rabbit is the first representation by Titian of a Holy Family which is not bound to a geometric construction. If it is compared with the Madonna of the Cherries in Vienna of 1513, the difference between the two is obvious. The earlier painting is still Giorgionesque and to a certain degree old-fashioned whereas the Louvre picture is more ~~xxxxxxxxxxxx~~ natural and less devotional in feeling. It is characteristic of the time. It would be difficult to know that both of these were done by the same painter. The landscape with a high horizon is very different with its new feeling of atmosphere and its almost ~~propo~~-baroque manner. Titian is liberated from his earlier rigidity, beautiful as it was. The Madonna with the Rabbit is signed "Ticianus F." It was first heard of, as belonging to Louis XIV. There is a letter of 1530 to Federico Gonzaga mentioning a painting done for him of a Madonna with St. Catherine. Probably this is the Louvre painting, although there is almost another version in the National Gallery, London--the so-called Madonna with St. Catherine and the Baptist.

I, tav. 127

Dürer

LECTURE VI

After treating the portraits of the thirties and early forties I turn to Titian's representation of womanhood, especially naked women. These are connected with the new freedom and the new feeling of defeating the rules of decency as built up within the framework of Venetian custom and society. This ^{freedom related} is ~~similar~~ to the new conquest of space by human forms ^{the} and knowledge of internal space and how the female body must fit into this world. The absence of prudery made the female body not only unsacred object of lust but a sacred object to be adored. When Titian painted the Danaë, he made a perfect body which ^{transgresses} ~~defects~~ the limits of sex, ~~and yet the antique as seen in the Venus Pudica can be detected in the figure.~~ He has glorified the body of the human genus; he developed a kind of religion of beauty.

Alfonso I and Federico wanted something ^{pleasantly} erotic for pleasure but not anything lecherous or distasteful. ^{They} ~~Titian~~ wanted to have one woman seen from the front, back and in profile so that the same woman could be completely seen ^{from all sides} ~~in one room~~.

~~and Titian understood this very well even though he never actually realized the idea.~~ on three canvases. This would complete the space as well as

the ^{totality} ~~portrayal~~ of the ^{female body} ~~woman~~. This idea is embodied in Rubens'

Three Graces (Vienna) and finally in ^{Seurat's Les Femmes (1888/89)} ~~Ingres' Turkish Bath~~. Seurat too.

The Venus Anadyomene represents a very beautiful woman coming out of the sea. This picture has sometimes been ^{connected} identified with ^{mentioned in Titian's correspondence with} "bagno" painted for the Duke of Ferrara

in 1517. But placing it just ^{before} after the Bacchanals of 1516-17 seems to me somewhat too early. ^{The slight contraposto adds to the fullness & emphasizes her} ~~The Venus has a fullness~~ ^{strong body which resembles garment of the V - the Anadyomene; see of which} which speaks for a date around 1520. The painting ~~was~~ ^{has been} greatly restored ~~terribly overpainted~~ ^{by a Dutch restorer} about thirty years

The ideal is their mind would have been

I, Tav. 90 & 91, Edinburgh, formerly Bridgewater House Gronau

Bathing scene

~~by a Dutch restorer~~

^{it}
~~age~~, and ~~it~~ is very difficult to judge the surface, which
 is now very shiny.

Venus is shown wringing out her hair as she emerges
 from the water. This is a well-known motif in antique ~~art~~
 (sculpture and vase painting) and is shown on an ancient
 gem in which a naked woman kneels over a vase and wrings
 her hair. Poussin also used this famous motif.

The Venus of Urbino in the Uffizi is probably[?] the
 Venus which Vasari saw at Urbino. It was commissioned by
 the Duke of Urbino, who wrote his agent in Venice in
 March 1538 instructing him ~~not to~~ return without "la
 donna nuda." This painting is often cited as a revival of
 Giorgione because of the reclining posture. If we compare x
 it with the Dresden Venus, (begun by Giorgione and finished
 [after his death] by Titian) we can see that after twenty
 years Titian well remembered the earlier work. But how
 different they are! The Giorgione Venus looks more marble-
 like, more sculpted and more disegno. In the Venus of Urbino
colore, meaning the atmospheric loosening of the body, and
 light combine together to give the painting the quality
 which Bellori calls unione. The folds of the sheet, upon
 which this magnificent girl relaxes, are clear, simple and
 transparent. The Giorgione Venus looks removed, distant and
 nearly inhuman next to the divine naturalism of the Titian
 figure. If we compare the ^{faces}, we see that the beautiful x
 sleeping (~~face of the~~ ^{Venus?}) Giorgione is totally removed from the present world
~~life~~; it is a sharp triangle of nose and eyes. Titian's
 Venus has an expectant expression as she looks at you. She

Venus → shell

when?

I, Tav. 155, 156.

is thinking of the ^{immediate} future, expecting perhaps the ~~gentleman~~ who ~~has~~ ^{gave} given her the bouquet of flowers which she holds in her ^{right} ~~left~~ hand. Her body is stretched out ^{from} [with a kind of tension augmented ^{by}] the scene in the background in which a chambermaid kneels before a chest to take out some jewels while the standing woman supervises. The painting is equally divided by the sharp line of the curtain which accents ^{her} ~~her~~ ^{left} ~~hand~~ ^{body}. The soft lines of the figure and the linen of Venus contrast with the vertical lines of the background. The horizontal lines and the three spatial layers combine with the verticals to make a unified space in which the group on the background is a part of the lively atmosphere.

The position of

The famous painting in the Louvre of the Pardo Venus ^X thematically belongs to this group of beautiful nude women. Very probably it was begun during the end of the thirties or the early forties, however it was surely not finished until the sixties and can be identified as the "Nude in a landscape with a Satyr" which Titian sent to Philip II in 1567. These circumstances may also explain the rather confusing content and the mixture of early and late elements in the painting. In a peculiar way the very long canvas is divided into two almost equal halves separated by a tree.

I, Tav. 153-54

The right half presents a well-known erotic motive of a naked, sleeping woman and a very expressive satyr who cautiously lifts a corner of the sheet which covers a part of the woman. It may well be that the assaulted Nymph is Antiope and the Satyr is Jupiter who wanted to make love to her, as is the case in ^X Correggio's famous Louvre painting. This story seems to be

confirmed by the Cupid who shoots an arrow at the couple from the tree, provided of course that the Cupid is not one of the later additions. The group is very near to the drawing in Darmstadt ; generally attributed to Giorgione, and the sleeping woman is very close to Giorgione's Dresden Venus; hence this group was probably painted early. Behind this peaceful group Titian depicted a fierce hunt where the dogs are killing a stag and at the right a hunter runs toward the assault with the rest of his dogs. I think that this hunting scene belongs to the later phase of Titian's work. On the left side a bearded man with his back to us and a nymph are seated in conversation. These two figures were probably painted early whereas the other two youths on the left were executed or at least finished later, contemporary with the hunting scene. One of the young men has two dogs and violently gestures to his horn-blowing companion; they are also participants in the hunt and are running to see the dying stag.

The part with the sleeping nymph and the satyr forms a perfectly good composition in itself. Therefore the hunting scene as a whole could be an addition to or an a variation of the earlier composition. How much of the landscape with the big trees on the left and the fine atmospheric view on the right is early or late is difficult to say. It may have been sketched early because the landscape is very similar to the Holy Family with St. Catherine in The National Gallery, London (which I showed you last week). The Rest on the Flight to Egypt in the Prado is dated at about the same time by Tietze. It has the same oblong format and a similar looseness of the figural composition, however it has been

Tietze & T-C, #706

I don't think this is Adonis, as one might assume

*Hanseloven festschrift
Philip Hoffer.*

There is a similar scene in a small painting in Munich which sometimes ascribed to Titian.

I, Tav. 212

Beyond This
divide: not
typed in new
form for
commentaries.

The ~~Borghese~~ painting of the Blindfolding of Cupid was also II Tav. 117
 painted at this time. It came into the Borghese collection in
 1608 and in the mid-seventeenth century it was called "~~The~~ ^{Three}
^{Graces} ~~Grazia~~" by Francucci ~~[who made the inventory of the collection]~~
 but that is a very superficial title. In order to under-
 stand the meaning of the painting one must see it in relation
 to the earlier "so-called" Allegory of Avalos in the Louvre. cf. Catalogue by della Pergola.
 Panofsky as well as Wind explain that in both paintings the
 dominant figure is Venus, but as far as I know Venus never
 has a crown because she is not a queen. The crown would be
 appropriate for the goddess Vesta who is ~~in some part~~ ^{partially}
 identified with Juno, The Queen in Roman mythology. If the
 figure in the Borghese represents Vesta-Juno, then she has the
 function of watching over the security and stability of the
 household (especially of the newly-weds) and taking care
 that the insidious Cupid does not create trouble. The best
 remedy for the little menace is to disarm him so that he cannot
 harm anyone. In a painting, probably ~~Beebebebe~~ from the X
 Fontainebleau School (~~at least XVI~~ French) one sees ^{the} ~~at~~ ^{Temple of Vesta on the left & on the right}
~~procession of the Vestal Virgins led by Vesta who immobilizes~~ ^{The Vestal Virgins taking Cupid's bow & arrows}
~~Cupid by pulling ten feathers from his wings.~~ ^{and blindfolding him. That it is}
~~In the~~ ^{- because the youth holding two torches} Avalos
~~Allegory, which we saw is also a Marriage Allegory, his~~ ^{behind Vesta is Hymeneus who is} Cupid's
^{always called to these ceremonies.}
 arrows are wrapped up so he cannot use them, and the bride
 carries the ^{crystal} sphere of stability. In the Borghese painting X
X cf. Cartari + Bellini
 Vesta blindfolds Cupid so he cannot see, and two other figures
 have taken possession of his arms: the arrows as well as the
 bow. Another little Cupid leans on the right shoulder of
 Vesta and seems to be content with her actions; this is probably
 Anteros who quietly watches the blindfolding of his counterpart, Eros.

Wash, n. 62
 copy of left 1/2

19 January 1965

p/4

The San Nicolo Da Bari was probably painted in 1563 * II Tav.107

for a chapel in San Sebastiano, Venice and was seen ^{there} by

Vasari in 1568. The resemblance ^{to} the San Giovanni Elemensario which we saw earlier is striking. However, at this time, just as ^{in the portrait of an} in the Oriental Man, Coll. of I. Brass, Venice there was a lot of ^{work} ^(?) participation on the paintings, and thus certain passages look better than others.

II Tav.106 - may have seen this as a portrait.

The Penitent Magdalen in the Hermitage, Leningrad came * II Tav.112

from the Barbarigo Coll. Venice and was painted c.1565. It is not the version mentioned in a letter to Philip II in 1561 which is now lost. There are many replicas and copies of this very popular representation, which is derived from the 1534 Pitti Palace * version. This later painting is more spiritualized and more precious and linear than the earlier painting which was one of the first paintings to depict the Magdalen in this way and is the origin for a long tradition which became very popular in the seventeenth century.

cf. Guido Reni

The painting of St. Margret looking fearfully at the dragon II Tav.113

(Satan) and holding her cross as a protection, is one of the most prominent paintings in Titian's "alterstille." It's deep colors are wonderful from the ^{moss} ~~xxxxx~~ green of her garment to the strawberry red of the town which is illuminated by a strong light making it appear as if it were on fire. The late painting designed by Raphael and executed by Guilio Romano of St. Margret (in the Louvre) is typically static in comparison to the dramatic Titian who uses the composition of Raphael and combines it with atmosphere, light and color to create a single, powerful movement which transcends physical bounds.

version - Escorial

he received it. It was one of the biggest paintings of this period measuring eight braccia by five, ie. $4\frac{1}{2}$ m by 3m. ~~and consequently~~ When the painting arrived at the Escorial, it was cut down, especially the upper architecture, because ~~it~~ it would not fit into its appointed place, ~~as~~ one can see from the old copy now in the Brera, Milan. It does not show Christ at ^a ~~the~~ round table as later seen in Cigoli, but it is the old form as in Leonardo's famous painting with the long table and Christ saying "One of you will betray Me," and with Judas seated alone on the ~~front~~ side of the table. Rubens was interested especially in ~~the~~ the exciting group at the right which shows Titian's great dramatic power. A large part of ^{Titian's} ~~the~~ painting was executed by the workshop thus accounting for its generally dull quality.

much is Titian and how much the workshop.

* Palma Giovane

The Agony in the Garden was commissioned by Philip II in 1559 and finished by 1562. There are two very different versions: one in the (Prado) and the other in the (Escorial). The basic composition goes back to Correggio's famous Christ in the Garden of Gethsemane, Victoria and Albert Museum, London, c.1525, especially in the upper part of the Escorial version; there ^{was} ~~is~~ a copy of the Correggio in a Venetian collection which Titian could have known at this time. However, Titian fundamentally changed the lyrical, religious mood of the painting. Correggio ^{had} already indicated the solution of the Agony where Christ willingly bends to the will of God as indicated by the angel and the brilliant light. Titian dramatized and intensified the whole scene in a grandiose manner. To the figure of Christ kneeling on a rock in the landscape he added a lower foreground. Out of this dark chiaroscuro two gigantic disciples, drawn in strong Michelangelesque controposto, appear in deep sleep while their master suffers through his desperate agony. There is a fantastic and supernatural feeling in the foreground which is reflected in the figure of Christ. However, the foreground does not obstruct or dominate the central figure of Christ even though he has been pushed some distance from the spectator.

II Tav 104 a+b

The Last Supper, now in the Escorial was begun in 1558 but Philip II had to wait about six years before

*

II Tav.105

Titian's friend, the architect Sansovino, directed *
 the building of a new library for Saint Mark's which is
 generally called after him, the Biblioteca Sansovina.
 In 1559-60 Titian accepted a commission for the central tav. 80
 octagon of the ceiling decoration, an allegorical figure
 of Sapienza or Historia as Ridolfi calls it. The ar-
 rangement of this figure is quite unlike Titian's ceiling
 paintings in the Salute; ^{and} ~~but~~ in some ways it is closer to
 the Fondaco dei Tedeschi frescoes of half a century before, *
 in so far as we can reconstruct them from ^{Zanetti} ~~Piccini~~'s engrav-
 ings. The ~~sketch~~ face of the Sapienza is near that of the
Justizia. It may be that the old Titian adopted himself
 to the decorative style of Venetian ceiling programs, and
 this may explain the absence of his usual force here and
 the Sapienza's classical beauty.

In this period there exist a number of ~~smaller~~ *
 paintings in which it is difficult to tell how much has
 been done by Titian's workshop, such as the Saint
Francis Receiving the Stigmata in Ascoli Picena. This Tav. 100
 is also true of some larger paintings, such as the
 votive painting of Doge Antonio Grimani Kneeling Before * tav. 102
the Faith in the Palazzo Ducale. It was commissioned
 by Doge Francesco Venier in 1555, had been begun by
 Titian in 1556, ^{and} ~~was~~ seen by Vasari in 1566 still under
 way, ^{but} ~~and~~ is thought to have remained unfinished until
 after Titian's death. It is difficult to know how

Palma Giovane

Fig 1 Manin, on Laongo di

compared to ~~one of~~ Michelangelo's Medici tomb figures.

In the ^{left} background ^{figures} is the diminutive retinue of Europa's companions who, frightened, gesture to their fast quickly disappearing mistress. ~~[The young cupid riding on the back of a dolphin and his two companions in the sky form the ends of the V composition, and then complete the ptg.]~~

The color has become distorted then up the color scheme. One looks forward to ~~Tamara and Delacroix~~ in the XIX for such examples of a romantic and yet dynamic and forceful use of color which adds to the whole sense of action & movement.

The coarse composition of the

The spatial arrangement is a very original one. The spatial trick by juxtaposing the distant groups and the distant background. The Bull appears about to take off from the water however the distance between the two groups is defused in a purely imaginative & irrational way.

note C+C found ptg in some way decided for Esp^l the extremities (legs) of Europa which however are very early days of the Similar to the wife ~~murdered by~~ her husband in the Ecole des Beaux Arts, Paris.

Rubens - 1628/29

Prado - copy

The Rape of Europa in the Gardner Museum, Boston
was begun in 1559 for Philip II and sent to him in 1562. Tav 88
The complete story of Europa is given ^{with} ^{habituall} in Ovid's usual eloquence
~~way by Ovid in the Metamorphoses~~ (Book II) ~~of the met~~

Zeus, looking down from Olympus, saw the young
maiden, Europa, playing with maidens by the sea shore.
Immediately he fell in love with her. Summoning Mercury
to drive the king's cattle to the shore and disguising
himself as a beautiful white bull, he tried to attract
her attention. Although he seemed so gentle, Europa
was afraid at first to touch him. ~~Soon~~ However she
^{soon} approached ^{him} and cautiously sat on his back, little knowing
upon whom she rested. Little by little, Zeus edged away
from dry land, soon he was in full flight with his prize
on the open ocean, heading toward Crete. Europa trembled
with fear and looked back at the receding shore, holding
a horn of the bull in one hand. ~~Her fluttering garments~~
~~streamed behind her in the wind.~~ ^{beautiful}
^{the bull's}
All these details of ~~the~~ domestication of the giant
and beautiful bull ^{did not} were ~~not of~~ great interest ~~for~~ Titian,
as they were, ^{did} ~~for instance, for~~ Veronese. What really interested
him was the ~~action of~~ carrying the ~~naked body of the~~ princess by
the bull and ~~her~~ ^{the} ~~reaction to~~ ^{the alarming} the surprising situation ^{in which she finds}
~~in which~~ ^{herself.} she is placed. In letters to Philip II, Titian referred to the
painting not as the Rape of Europa but as the "Poese of Europa
carried by the bull." It is ^{ally} characteristic ~~that~~ Titian took
from Ovid the detail of ^{Europa} ~~her~~ holding onto the horn of the bull ^{in order}
to keep her balance ~~against the forward movement.~~ ^{Which she} ~~Tries to~~
~~hold herself on the bull's back,~~ she reaches up to clutch the
drapery ^{which} ~~that~~ flies above her. Her precarious position can be

Titian took from Ovid the detail of Europa holding onto the bull's horn in order to keep her balance as she reaches up to clutch ~~the drapery~~ her flying garments. Her precarious position can be compared to Michelangelo's figure of Morning X on the tomb of Lorenzo de' Medici. In the left background we see the diminutive figures of Europa's companions who ~~frightenly~~ fearfully gesture to their quickly disappearing mistress.

The Rape of Europa in the Gardner Museum, Boston
 was begun in 1559 for Philip II and sent to him in
 1562.

tav. 88

The complete story of Europa is given with Ovid's
 characteristic eloquence in the second book of the
Metamorphoses. Zeus, looking down from Olympus, saw
 the young maiden, Europa, playing with ^{her} maidens by the
 sea shore. Summoning Mercury to drive the king's
 cattle to the shore and disguising himself as a beautiful
 white bull, he tried to attract her attention. Although
 he seemed so gentle, Europa was at first afraid to touch
 him. However she soon approached him and cautiously sat
 on his back, little knowing upon whom she rested. Little
 by little, Zeus edged away from dry land and soon he was
 in full flight with his prize on the open ocean, heading
 towards Crete. Europa trembled with fear and looked
 back at the receding shore, holding a horn of the bull
 in one hand as her flutterin g garments streamed behind her
 in the wind. ✓

The details of the beautiful bull's domestication
 did not greatly interest Titian as they did Veronese.
 What really interest~~ed~~ed him was the bull carrying the
 nude body of the young princess and her reactio n to
 the alarming situation in which she finds herself.
 In letters to Philip II, Titian referred to the
 painting not as a Rape of Europa but as the "poesia of
 Europa carried by the bull." ~~Characteristically~~ Characteristically

The Perseus and Andromeda now in the Wallace Collection in London was painted for Philip II ^{dates in the early 60's} ~~between 1553 and 1556~~. Perseus, returning from his conquest of the Gorgons, saw and fell in love with the beautiful Andromeda who, tied to a rock, was about to be devoured by a sea monster. Showing Medusa's head to the monster, Perseus changed him into a rock and so saved the maiden. The two were then married *and Perseus became king?*

Ovid

→ not here

The composition with the tall and slender Andromeda and the very foreshortened figure of Perseus is manneristic and elegant. An interesting comparison is the ~~Miracle of St. Agnes~~ by Tintoretto in Santa Maria del Orto, Venice.

x

*Arceyno
or Miracle of St. Mark*

presentiment of the story. A curtain hanging on the left complements the one in its pendant, the Callisto painting, and sets aside the space as a refuge for Diana. For the composition, the two main figures--the slender Actaeon upright on the left and Diana seated on the other side and trying to hide a part of her body with her garment--are the only prominent figures. The rest are almost casual studies of crouching nudes--each one busy in hiding herself. That many of these figures bear in themselves memories of antique sculpture is very characteristic of Titian, but not very memorable. What these erotic configurations discerned from the earlier poesia^e of the great Titian--the Bacchanals and the Danae--is a new stylization and abstraction which connects the composition with the spirit of modern art. It is no wonder that Paul Cezanne fell in love with such distant eroticism and abstract forms. It is a sign of Titian's overwhelming genius that while he was painting masterpieces of the deepest religious force like the Entombment, he could at the same time elevate the erotic ~~sphere~~^{element} into something almost religious.

In his letter of 1559 to Philip II, Titian wrote that he had begun the scene ^{from} ~~of~~ the end of the Actaeon story. Called by him, "Actaeon torn by his hounds," the painting is now in the Earl of Harewood Collection in London. The vengeful Diana rushes in from the left and shoot the fatal arrow to kill the unfortunate Actaeon.

elab

There is another version of the topic in Vienna. The fountain is different and there are fewer figures. Callisto is more modest and Diana leans imperviously on her hunting spear. The painting was probably made with great participation by the bottega, but, nevertheless, it is a very interesting and beautiful work.

*Cambridge
day*

The pendant to this picture was the painting of Diana and Actaeon. Actaeon was a famous hunter. Walking in the woods, he came upon Diana and her nymphs bathing themselves in a clear spring. Enraged by the sudden intrusion of this young man, Diana splashed water in his face and immediately turned him into a stag. His dogs, not recognizing him, turned on the unfortunate Actaeon and ate him up.

*W. F. feels
the Actaeon is
→ advanced
→ Calisto*

The story of Actaeon arriving unexpectedly at the bath was a more popular theme with earlier painters than the Callisto. Both are often seen in cassone panels. Ridolfi mentions both in compositions by Giorgione, but these are not known now. The most prominent and sophisticated examples are the frescoes by Parmigianino, made in 1523 during his sojourn in Fontanellato. Titian's interest in Parmigianino (coming perhaps from Schiavone) with relation to this story can be seen in his use of one of the figures from ^{Ugo da Carpi's} chiaroscuro ^{woodcut after P's Uffizi drawing} print of Bathing Nymphs for his painting.

*possible
→ 7 Prague
Mann
7 Tar
thin time*

The old age style which Titian developed in the Callisto comes to a still greater concentration in Diana and Actaeon. The scene is set in a grove; there is a rusticated arch and a pillar on which rests a stag's skull as a

The two paintings--Diana surprised by Actaeon at the ^{Bath} fountain and Callisto's shame uncovered by the nymphs at Diana's bidding--were both commissioned for Philip II and mentioned as complete in a letter to him of 1559. Both of these famous late poesias ~~of Titian~~ are now in Edinburgh, *formerly - Bridgewater House.* They are Ovidian stories taken from the Metamorphosis: Callisto is in Book II and Actaeon in Book III, but their content was known in every mythological treatise, as, for instance, Boccaccio's Genealogia Deorum.

Both stories concentrate on Diana's immaculate virtue. Callisto, the daughter of the king of Arcadia, and one of Diana's attendants, was seduced by Zeus who had even taken on the shape of her mistress. At Diana's bidding, the nymph Callisto is almost brutally thrown on the ground and the greedy and envious nymphs tear off the clothes that cover her shame. In humiliation, she is banished from the group. Later she is changed by the jealous Juno into a bear and placed by Zeus in the heavens as the Ursa Major; however, these further sad events of the poor girl's story are of no importance here.

~~However, the essential story of poor Callisto is artistically not so important.~~ What Titian wants to show and what will please Philip is a bathing scene of many more or less unclothed women in the most attractive positions. The scene is set in a wooded grove of the goddess' hunting grounds; a fountain topped with the figure of Cupid provides water for the bath and a gorgeous tapestry hanging from a tree on the ^{right} ~~left~~ gives a sense of seclusion to the group.

when the boar gored Adonis and was only able to hear the lament of her dying lover. *

The group which is like an ornamental star is far from any ideal of decorative mannerism because the three-dimensionality of the two bodies is so full of flesh and blood, ~~that~~ ^{It} is as if the ~~naked back~~ of the goodess and the front of the youth have been fused together. Nevertheless one feels very strongly the contrasting movements of the passionate retention by Venus and the irresistible escaping power of Adonis. The gesture of the youth as well as the monumental hounds remind one of Titian's Prado Venus which was begun in the middle thirties and partly finished during the same period as this painting. The whole scene is set in a typical late Titianesque landscape and on the left one sees Cupid in a shamelessly foreshortened pose lying under the trees. There are different versions of this popular composition. The painting which is mentioned in the famous letter to Philip II in December 1554 is now in the Prado, and the replica of it, now in the National Gallery, London, was possibly partly executed in the shop of Titian.

One of the most famous examples of these "pairs" is the second version of the Danaë which Titian painted in the Belvedere, Rome in 1545 and the new version which he announced to Philip II in 1554, are both psychologically as well technically of great impact for Titian's art. The position and modelling of Danaë are almost repeated in the late Prado painting. However the character is quite different. She is no longer the proud "Virago" who is conscious of her fate. The expression on her face is quieter; she has become a cosmopolitan beauty who watches with amusement as the

cf. Correggio, Io and Jupiter, Vienna, cl530.

II Tav. 58

II Tav. 59

cf. *Ticorzi* P³¹² C. C. 723 (?)

cf. Rubens, Venus and Adonis MMA, 1635.

Titian: MMA version prob a copy of Wash, N.G. ptg, 1560, from Barbarigo Guistiniani coll- Spencer too

II Tav. 58

*Copy -
Leningrad.*

Jacopo Bassano.

There are two Annunciations. The earlier was consecrated in 1557 in the Church of San Domenico Maggiore in Naples. The other was cited by Vasari and was painted for San Salvatore, Venice in the early sixties. There is also a drawing for this ^{Naples Angel} ~~painting~~ in the Uffizi.

Church conum is
odd at this time for T-
devotional style

Longhi
II Tav.71

P2

II Tav, 108, 109

> stylized, > vehement
ann. angel from left

When Titian painted his marvelous "poesie" for Philip II, I wonder if he ever consulted the text of Ovid's Metamorphosis where these miraculous stories are eloquently told. In order to refresh his memory he could, of course, have looked into the numerous translations and illustrated editions of Ovid's fables of which the Anguilara translation was the most famous. However at this time these antique fairy tales belonged so much to Italian culture that Titian and his friend Aretino surely knew them, so to say, subconsciously. It is interesting to see the different approaches to such fantastic tales: the sublime naiveté and immediacy of Titian as opposed to the psychological and learned intensity of the classicist Poussin. Titian was not interested in the psychological ~~and aesthetic~~ ^{narrative} differentiations of the story but only in the dynamic action.

The very long story, which Ovid tells in the tenth book of Metamorphosis, of Venus and Adonis and the misdeed of Atlanta and Hypomines is compressed by Titian into a single, wonderfully human gesture of the deep anxiety of Venus who tries to restrain the young hunter Adonis from his fate, Titian spectacularly brings the two bodies together in contrast to the Ovidian narration in which Venus was already well on her way to Cyprus

Friedlaender — January 11

in it that is not^{characteristic of} Titian — in the camels and the playful little white horse. ~~But still there is something of Titian hidden in it.~~ It is more in the Venetian tradition of Carpaccio with its many figures and ~~detached~~ narrative touches such as the negro who almost falls off his horse. But ~~it~~ the Adoration does indeed come close to Titian.

The stable looks German

The Entombment, painted for Philip II in 1559, is basically different from the one Titian made twenty-five years earlier for the Gonzaga of Mantua. The early composition, in spite of its strong contra postum still retained something of the High Renaissance, partly through antique sarcophagae ^{the} in Venice. The later composition, now in the Prado, shows dynamic, manneristic features, and it is not impossible to see here a certain influence from the young Tintoretto. The Louvre painting offers an astonishingly different sense because the head of Christ is almost hidden in shadow whereas in the Prado painting a full light falls on His face and body.. The corner of the sarcophagus which juts out toward the spectator and the accented arm of Christ were later adopted by Caravaggio in his Vatican Entombment (1602).

II Tav.78

was damaged
+ fixed by T.

Correggio(?)

Comp to older (1566)
version
really of
alterable
Prado

The relief on the narrow end of the elaborate sarcophagus depicts the sacrifice of Isaac which is ⁱⁿ concordance with the death of Christ which Pordenone also used in his two frescoes in San Stephano, Venice. Titian's color is shiny instead of flat and the surfaces glimmer like satin, ^{which reminds me of} in the well-known manner of Veronese and

Possibly: Paccini
eng. after Pordenone
of Entombment
or Separation
from San Stephano

The well-known Crucifixion with the Virgin, St. A

π tav. 74

Dominic, and St. John in the Church of San Domenico,
Ancona, is one of Titian's grandest works in the

fifties. It was made in 1557. In its monumentality

the Calvary is reminiscent of Michelangelo's late

drawing of ^{the} Crucifixion. The two Christs are in

nearly the same position, although in the Titian

Jesus is much higher. Titian's high and narrow

format allows a very close connection among the three

figures around the base of the cross and at the same

time the sublime isolation of Christ himself in the

air. This composition was often imitated with inter-

changeable saints. Scipione Pulzone's Crucifixion

in Santa Maria in Vallicella, Rome, is one of the most

interesting. Rubens in the Crucifixion in the Louvre

also refers to the Ancona painting but has enlarged

thenspace between the figures in a typical Baroque

way.

The composition of the Adoration of the Magi

Итав. 76

in the Escorial, ~~xxxxextendedxxxxwiththetxtitane~~

like that of the Pardo Venus in the Louvre, is so

extended in width that Titian could really have made

two works out of it. This painting must have been

very popular ~~xx~~ for we have no less than six versions

of it, and perhaps more. There is something ^{romantic} ~~fantastic~~

* 13 sts John. Mary
→ a devotion stg

C 1580-90

General E. 1565
comp. - T's late
style

1, and the Rest on the Right to
Egypt - Trade - ITau 212

Viii

12 January 1966

1

The Christ Appearing to the Virgin in

II, Tav.64.

Meldole, a small town near Mantua, was probably executed in 1554, because in that year Titian asked the Duke of Mantua to transfer ecclesiastical privileges relating to the town from his son to his nephew. It is very damaged and highly restored. The composition is interesting, and both the figures of Christ and of the good thief carrying the cross are obviously related to Michelangelo's Risen Christ of 1519-20 in Santa Maria sopra Minerva. The painting is psychologically interesting, but a little outside Titian's normal vigor; it may well be largely a product of the master's bottega. The scene represents Christ coming from Limbo and liberating the blessed because his mother had prayed for their souls. Bronzino and Beccafumi, which you see here, also painted the scene.

*figs std on clouds
< reality*

*Limbo - non baptizid
Vas intercession -
sig XVI idea
Siene. Gel*

The half figure of Christ in the Prado is only a

II Tav.54

fragment of a painting of Christ appearing to the Magdalen. The painting was done for Mary of Hungary in 1553 and then cut down by Philip II to a bust of Christ. The whole composition is preserved in a copy by Sanchez Coello in the Escorial.

II Tav.196

The great altarpiece of the Gloria or the Adoration of the Holy Trinity, begun in 1551 and sent to the Netherlands in 1554, is only partly founded on the invention of Titian. It represents the grandiose longing of Charles V, who was ambitious for his religious salvation. It is not impossible that the subject originated in the intimate conversations between Titian and the war-weary monarch who had already planned to retire to the desolate monastery of San Juste. Charles kept the devotion painting, which he had so impatiently desired, with him until his death.

II, Tav 53

The Gloria is completely different from Michelangelo's Last Judgement in its idealizing conception, although Michelangelo's circular composition may have had some influence on Titian. Rather than representing the fall and ascension of general humanity, Titian's work reflects the spirit of the catholic Counter-Reformation with its special regard for personal devotion. Charles V and his family, wearing the sackcloth of penitents, are seen quite near to the figures of the Trinity and the ^{interceding} ~~adoring~~ Virgin. Titian, himself, has found a place a little below the imperial family, next to Job. The herculean figures in the lower area of the painting -- Ezekial with the eagle, Moses with the tablet, Noah holding aloft the ark, David with ermine and psalter,

But the light in Titian's Saint Lawrence is quite different from that in Raphael's Saint Peter: it ^{for a great part} comes from the torches. Titian has chosen a night scene in order to emphasize the glow of the fire on which the martyr is grilled and the unreal light which comes down to him from heaven. The lighting is extremely picturesque.

The light effects are emphasized by manneristic compositional motives such as the ~~kneeling man from~~ Michelangelo ^{figure} Bandinelli and the man entering at the right (behind the man who prods the saint) shown in a strong diagonal movement, who may come from Salviati or perhaps Tintoretto. x

The light and the crowded, active figures ~~combine to~~ unite to form a very dramatic and turbulent effect. In ^{the painting} this ~~is~~ is quite unlike Salviati's Saint Lawrence in which the scene occurs during an allocutio ~~in which the~~ given by the presiding judge, who sits ^{on high} ~~above~~ directing the torture. It is also unlike the Bronzino Saint Lawrence. x

exposed

Titian's second version of the Martyrdom of Saint Lawrence, which we will see later, is not so spectacular and extravagant and is far more orderly.

1505, he is quite subordinate to the landscape and is not shown in very much movement, but the trees move against the light in a way not dissimilar to Titian. Titian's Saint Jerome is a very powerful and dramatized work.

St. Margaret, Escorial, 1552

II Tav 52

The Martyrdom of Saint Lawrence in the Church of the Jesuits, X Venice, was commissioned in 1548 by Lorenzo Massolo for his tomb in what was then the Church of the ~~EXXIX~~ ~~XXI~~ Grociferi, but was not placed there until after his death in 1557. Although it is almost entirely composed of quotations, Titian has created an astonishingly original scene of martyrdom. From Marcantonio's engraving after Bandinelli, ~~XXXXXX~~ Titian took the general disposition of the grill and the figures surrounding it, including the ~~man~~ man who kneels down to inspect X the coals which came originally from the often used figure in Michelangelo's Noah. The position of Saint Lawrence is similar to Michelangelo's Adam. > The long-handled torches come from Mantegna's Triumph of Caesar.

The whole painting is an experiment with artificial light, which was not often used in ~~the~~ this period. Raphael's Liberation of Saint Peter in the Stanza d'Elodoro certainly had an effect on Titian.

II Tav. 66

~~that he could not finish the painting before
September of the following year.~~

In the meantime he made the grandiose Saint Jerome, which was originally placed in the Church of Santa Maria Nuova in Venice and is now in the Brera in Milan. Titian's work was square; the top is a later addition. As the Magdalene, a painting not so much venerating a saint as showing a hermit, ^{in devotion} ~~in devotion~~, the Saint Jerome belongs to the type of wild, desolate landscapes with human figures which became popular in the eighteenth century.

II Jan 65

But whereas in Titian's earlier St. Jerome in the Louvre, the saint is dwarfed by the landscape, in the 1552 version the main focus is on his greatly enlarged figure. Although the position of Jerome is not very different and his right arm is still outstretched ¹² ~~with~~ his hand clutching a stone, his left arm has been strikingly changed. It is now extended towards the Crucifix, vehemently directing our attention to the sanctuary. The skull is also stressed in the strong light. Unlike the earlier work, this is truly a devotional painting. ~~The~~

The saint is similar to the Sisyphus in pose and in the very sharp modeling of his body in light and shadow. His movement is accompanied by that of the trees behind. In Lotto's Saint Jerome, done in

father, and she cannot be positively excluded as a model for this painting. In any event, (it) may be connected with Titian's remark to Philip II in 1555 that he needed money because his daughter was getting married. But in 1566 Titian gave Jacopo Strada a Pomona, the goddess of fruits, and this may well be that painting. The pose and attitude of the women are strikingly similar to those of the later Salome in Madrid.

X II Tau 82

Titian seems to have enjoyed his life at the Court of Charles V. He was a man in his sixties going from dinner to dinner and leading a very active social life. When he returned from Augsburg in 1551 he found it difficult to accustom himself to the routine of private life. Aretino and Sansovino were very close to him at this time, and the three formed a sort of club. Aretino wrote to him that one should not always make portraits because they are not the highest degree of painting. People would think Titian good only as a portrait painter and they ~~would~~ would not know how really good he was ~~as a painter of stories~~ as a painter of stories.

In a magical way Titian could make devotion paintings of great simplicity and force. The dark chiaroscuro of the Ecce Homo, painted on slate, is increased by the ~~tonality~~ tonality of the dark blue stone. When he received the Ecce Homo in Augsburg, Charles commissioned a Mater Dolorosa. This painting, also in the Prado, shows her with hands closed in prayer; Charles took it and the Ecce Homo with him to S. Juste. Another Mater Dolorosa done for Charles about six years later (1554) is also in the Prado; Mary raises her hands in an open gesture of compassion. Titian's experiments with the various techniques and materials bring out the ~~various~~ differing tonalities of the surfaces.

At this time Titian received a very great commission from Charles V (the Gloria) which was going so slowly that the Emperor wrote asking if Titian were dead. Titian replied that he was indeed not dead but that he could not finish the painting before September of the following year.

II Tau 53

Shortly after his return to Venice Titian painted one of his rare Self-Portraits, the one now in Berlin. This painting has been dated as late as 1562 but in it ~~he~~ Titian looks much more full and robust than in the Prado Self-Portrait of about 1565. The Madrid portrait shows a very noble, ~~x~~ truly elderly gentleman of about ~~seventy~~ seventy-five, who seems considerably ~~older~~ older than the man in the Berlin work. In the Berlin Portrait, Titian sits behind a foreshortened table which is reminiscent of the ~~earlier~~ ^{his} parapets in ~~Titian's~~ earlier portraits. He has ~~xxx~~ on a large, heavy fur coat, which serves as a foil for the authoritative and energetic expression of his face.

II. Tav 98

II. Tav 128

About the same year, around 1555, Titian made the Portrait of Doge Francesco Venier which has been identified with the painting in the Thyssen Collection in Lugano. This was the last portrait by Titian which was placed in the Hall of the Great Council, and it was the last portrait which Titian did as a ^{Venetian} court painter. The figure is shown in a rich ~~xxx~~ cloak in half-length. Through the window there is a view of a seaport and an enormous cloud of smoke. This would seem to be an allusion to the naval battles against the Turks which occurred during the Doge's ~~reign~~ ^{youth}.

II. Tav 50

The well-known Portrait of a Lady Raising a Metal Platter ~~x~~ full of fruits, which is in Berlin, is surely not a portrait of Titian's daughter Lavinia, who is shown in a far less provocative pose in the Dresden Portrait. It has been ~~xx~~ established that Lavinia sometimes served as a model for her

II. Tav. 63

and the Naples painting was made about two years later, in 1553. The standing portraits show Philip in a very elegant pose in all his self-centered glory. They must have pleased Philip very much because from that time on there existed a very close connection between him and Titian, ~~and~~ Almost every year ^{Titian} ~~he~~ received a ~~xi~~ ^{and} commission from the Spanish court; this formed the nucleus of the present Titian collection in the Prado.

The Portrait of a Gentleman in Kassel was formerly ^X thought to be an image of the Marchese del Vasto, Alfonso d'Avalos. However Justi proposed ^(R) ~~the~~ identification with Giovanni Francesco Aquaviva, Duke of Atri, which von ~~Haddén~~ proved incorrect. If one goes back to the old attribution as a portrait of d'Avalos, one can imagine the painting to be a parody of Titian's old patron and friend, made at the beginning of the fifties. The figure is holding a long spear which looks very odd, and the cupid may be related to the Allegory in the Louvre. The little cupid holds the general's oversized parade helmet topped with a huge dragon, which may be ~~meant~~ intended as an allusion to the St. George legend. Behind the man's legs appears a very large dog who looks at the spectator mistrustingly (as only a dog can). (This dog reappears in ^X the Rotterdam fragment of a Little Boy with his Dog.) As a whole this is a quite excellent painting, particularly in the landscape background, but it is not to be taken seriously.

his empire in order to retire to San Juste. At this time he had two wishes: first, that Philip should be assured of his authority as Emperor, and second, he wanted to have an intimate talk with Titian about eternal things.

In ~~xxxxxxxx~~ Titian's Standing Portrait of Philip II in Madrid we see immediately that Philip, inspite of his brilliantly shining armor, was not a man of arms as his father had been. Charles V, as I have said, was not a Renaissance-type hero but more of a miles Cristianus. Philip was known for his sexual affairs rather than for his military exploits. One can see this difference in the expressions of the two men in Titian's portraits of them. Philip's saving characteristic was his strong Catholicism. He was an important force behind the Inquisition, and through him thousands of Protestants were put to the stake in the Netherlands.

II - tau 43

Titian made different portraits of Philip II. Among those still preserved are two in which he is seated, which are in Cincinnati and Stockholm, and two in which he is standing, which are in Madrid and Naples. There is no doubt about the authenticity of the standing portraits; but the seated ones remain somewhat in doubt even though the Cincinnati version came from the collection of a Venetian family, the Barberigo. All of these portraits were painted within the space of two years. The Prado portrait was done while Titian was in Augsburg in 1550-51,

II - tau 42

The epithet, Johann Friedrich von Saxon the Constant, is made clear to us. If Titian's portrait is compared with the one of the Archduke by Lucas Cranach, one can see the differences between the German and the Venetian manner of capturing a personality. The expressions are similar but Cranach does not emphasize the enormous bulk of the body as does Titian, who seems to take great pleasure in it. Titian makes the ~~unbending~~ unbending prisoner's hands and face stand out against his enormous bulk and the dark background, ~~then~~ pointing up in this way the bitter emotional conflict between him and the Emperor.

In 1548 Titian painted portraits of other important political personages, including Nicholas Perrenot de Granvella, (the Duke of Alba) who was secretary to Charles V and President of the Diet, and his son Antonio Perrenot de Granvella, who ~~was~~ later also secretary to the emperor. Both the portrait of the father in Besançon and of the son in Kansas City show the maturity of expression which Titian had acquired by this time. The old man is shown with a psychological impact reminiscent of the Vendramin Family.

During his stay in Augsburg, Titian also painted the notable Portrait of Giovanni da Castaldo in full armor which is now in Geneva.

When Titian went to Augsburg for the second time the situation there was somewhat changed. Charles had become more morose than ever. He was at the point of ~~not~~ renouncing

II - Tav 26 - Besançon
II - Tav 27 - Kansas City

II - Tav 28

Titian painted an Equestrian Portrait of Charles V at the Battle of Mühlberg in which he defeated the Protestants. It is psychologically interesting to see the way in which Titian conceived the idea. Shown on his horse in full armor, the Emperor is not represented as a condottiere but as a very serious man going into battle with great conviction. Only Velasquez could have created a similar face and certainly in Titian's time it was unique. Charles wanted to be represented as a historical personality with the appearance of eternity. He did not wish to be portrayed as a "miles gloriosus" but, as has been rightly remarked, as an equus Christianus. In the same way Poussin's Eudamidas with his round shield over his death bed wanted to be valued and remembered. Titian painted the Emperor not in the battle with his sword drawn, but alone in a heroic, though melancholy, landscape. The heroism which is shown in the portrait is in the Emperor's psyche and in the strong will expressed in the features of his face.

II Cav 22
Prado

Many people at this time ~~had~~ reconverted to Catholicism as did Henry II, but not Kurfürst Johann Friedrich, the Elector of Saxony. The fat man let himself be held prisoner by Charles V and would not yield. He was treated rather indignantly and was under house arrest. Titian was ordered by the Emperor to make a portrait of ~~him~~ his chief political prisoner, and in this painting we can see how deeply Titian was able to grasp his sitter. One can see how ^{the Elector} ~~he~~ must have loathed Charles and how impressive and stubborn he must have been.

II Cav 29
Vienna

Saxon his prisoner. A great Reichstag was convened in order to end the war and Titian had the opportunity to see many great personalities. He was probably called to the court mainly to paint their portraits. The portraits which Titian made in Augsburg were very distinctive.

*Francisco Fileto Vienna
+ Son of FF. Vienna*

The Seated Portrait of Charles V in Munich is very simple and serene. The emperor sits on a kind of terrace in front of part of a tapestry and part of a column. He sits in a black coat in a heavy, typically post-Renaissance, arm-chair. He may have a piece of the Golden Fleece around his neck. It is a distinctive portrait because Titian was not solely interested in the physical likeness but rather in the spiritual likeness. I think that the character of Charles is brought out in spite of the poor preservation of ~~the~~ the painting. The characteristic Hapsburg face with its thick lower lip, shrewd and mistrusting eyes, and restrained discipline is brought out with a special force and power.

II, Tav 21

Charles was not a warrior as was Francis I, and does not number among the sixteenth century's great cavaliers and adventurers. He was interested in personal combat of the kind which he found in international politics and in the great wars he waged. He took great pleasure in the intricacies of war and spent much ~~time~~ of his time thinking about and planning his strategy.

~~Titian painted portraits of~~

Inspite of the great temptation for Titian to go to the Papal Court and the great effort which the Farnese family made to get him there, he quite shrewdly decided to enter the service of the Emperor Charles V. He went to the imperial court at Augsburg in January 1548. Charles' wars in Africa and elsewhere were over and it was a time of general peace. The emperor suddenly had time for his private life and, remembering Titian, he ~~re~~called him to Augsburg with great honor. In 1532 Titian had been made a Count of the Palace, but until this time there has been no occasion to use the title. On his arrival in Augsburg, Titian was greeted as a great man and became a "servitor" of the Emperor. It is interesting that his high position in the court was widely known and that his arrival received great attention politically. The reformer, Philip Melancthon, wrote to a friend that there was a Venetian painter at the Court and that he had permanent access to his majesty the Emperor. Titian's visit lasted only ten months, that is until October, 1548. He did not return to the court until 1550.

On this first trip Titian was accompanied by members of his family and by the Flemish painter Sustris. He took with him the Ecce Homo now in the Prado, a strong half-length figure with a very dark beard.

II. Fav 20 X

Charles had been victorious against the Protestants at Mühlberg and had made the Archduke Johann Friedrich von

All three of these grandiose works show Titian's strong interest in Michaelangelo and in late antique contraposto figures. In their powerful volumes they are quite close in style to the Salute paintings.

The Votive Painting of the Vendramin Family in the National Gallery, London was once in van Dyck's collection. It must have been begun around 1543 as it ~~has~~ is similar in force and theatrical presentation to the Vienna Ecce Homo, but it may have remained unfinished for several years. The two patricians, Andrea and Gabriele Vendramin, in their rich and solemn costumes are shown ~~with~~ ironically humble silhouettes on the steps of an altar on which rests a reliquary of fragments from the True Cross in the shape of a Crucifix. Behind the two old merchants stands the eldest son of Andrea, Leonardo, who died in 1547; looking like a moron and with a rather embarrassed expression. He is accompanied by three of Andrea's other sons while on the opposite side of the painting three further ones chatter and play in a free group. The altar and the figures are shown in a monumental way placed against a cloudy sky in an environment abstracted from reality. It is astonishing how much progress Titian has made since the Votive Painting of the Pesaro family. It is a truly grandiose and wonderful creation.

x II, Tav. 14

x CP.

x Gould, N.G. Cat.

Pouncey, Warburg Journal.

→ no longer Cornaro family

less luminous. Rubens has included a similar strong figure carrying a heavy present to the Christ child in his early Adoration of the Magi in the Prado. +

The second painting represents Tityus, the giant who made advances to the goddess Latona and was killed by her children. He was placed in hell, where a serpent or vulture continually devoured his liver. Titian includes both the vulture and the serpent. The Tityus myth is often confused with that of Prometheus, who brought fire to man and consequently was chained to a mountain where a vulture or an eagle daily fed upon his liver. The figure is very similar to Michelangelo's Tityus, especially in the movement of the legs; the two would be in the same position if Titian's figure were turned parallel to the surface. Titian, however, was much more baroque in the movement and tortion of the arm and in the silhouette of the bird. Rubens' Prometheus with an eagle is very close to Titian; again the body goes diagonally into the painting rather than across the picture surface. +

II, Lav 30

Aug

The third painting of Tantalus is preserved in an engraving by Giulio Sanuto. This poor man was punished in hell with an insatiable thirst. He is placed up to his chin in water that immediately falls away whenever he wants to drink. Above his head hangs a branch of fruit that blows from his reach whenever he tries to sieze it. The pose of this figure is very similar to a Hellenistic statue of a dying Gaul in the Grimani Collection in Venice at that time, which is also reflected in the Descent of the Holy Spirit and in the Gloria. +

II, Lav 195

Titian also uses

but here the excitement is much more wild and the figures more manneristic, foreshadowing those in the Gloria.

It is interesting to compare Titian's Descent of the Holy Spirit to Signorelli's ornamental Pentecost of 1494 in Urbino. Titian certainly knew this painting. Although there are similarities, such as in the inclusion of a group of women behind the Virgin, Titian has narrowed the space considerably, added the "thermae" window, and placed the pentecostal scene in a vault similar to that of Alberti's Sant'Andrea in Mantua.

The Four paintings of the Punishment of the Damned in Hades ^{which} were commissioned from Titian in ^{N?} Augsburg in 1548 by Queen Mary of Hungary, the daughter of Charles V. The first three -- Tityus, Tantalus, and Sisyphus -- were hung in her palace in the Netherlands in 1549; the fourth -- Ixion -- was in place by 1553. The palace was sacked by the French in 1564 and the four paintings ^{had been sent} ~~were sent~~ the year before for safekeeping to Spain. The series represents the punishment of the four great pagan sinners mentioned in Homer, Vergil, and Ovid.

Sisyphus was forced to carry a stone on his back up a hill. When he reached the top, the stone would roll down again and so he found no rest from his labor. The painting is very powerful although much overpainted. Titian has progressed far beyond his early works in the treatment of the light and chiaroscuro. The Saint Sebastian in ^{the} Brescia Altarpiece is far more angular and

pages
and the classical, mythological
milieu there.
of. Van der Put
Warburg Journal, 1939

II, Tab 31

sculptural

The fratricide of Abel, an Old Testament parallel to the death of Christ, is still ante legem -- before the law given to man by God. Cain's ~~k~~ jealousy over the refusal of his offering and the acceptance of his brother's sacrifice, counteracts the spirit of Charity which Saint Augustine connects^{ed} with the Holy Spirit.

~~The Holy Spirit is not present, and~~ consequently the background is full of dark clouds and ^{the} no light of Grace ^{does not} pervade it.

In the Sacrifice of Isaac the Holy Spirit is present in the form of the angel who saves Isaac, a prototype of Christ. In the David and Goliath the young hero, representing Christ, gives thanks for ~~himself~~ the preservation of his life through the Grace of God. Thus the three scenes represent three stages in the relation of the Holy Spirit ~~in~~ to the actions of men. In Augustinian terms they show the role of the Holy Spirit ante legem, sub lege, and sub gratia.

The altarpiece ~~of~~ showing the Descent of the Holy Spirit was done for Santo Spirito in 1541, damaged, and then restored by Titian in 1550. It shows the descent of the Holy Spirit in the form of a dove to the Virgin and the apostles, thus completing the ~~thematic~~ theme of the whole decoration. Here, the miraculous light beams fall ~~next~~ upon the Virgin and her retinue. Seen from behind, the excited disciples gesture to each other and point upwards in much the same way as in the ~~1543~~ Assunta,

X II, Fav 70

Sarcophagus. The main difference between Titian's and Pordenone's conception is in the position of David: Pordenone uses the traditional pose of the executioner holding the sword of Goliath, while Titian shows David in the act of thanking God for his victory. As has been recently discovered, this same figure with arms raised in prayer can be seen in an earlier painting by Pordenone on the ceiling of San Rocco.

The most spectacular scene of the three, the Sacrifice of Isaac, can no longer be compared with Pordenone's fresco because it is almost totally destroyed. Correggio's statuesque soffit figure of Abraham sacrificing his son in San Giovanni Evangelista is only comparable to the Titian in details: Abraham presses the head of Isaac down with one hand while he turns in a strong contraposto towards the approaching angel.

The Salute paintings were greatly admired by Titian's contemporaries because he had succeeded in showing powerful masses overhead without using an elaborate perspective system. They are not illusionistic in the later sense of Cortona, but they are also very different from the decorative surface pattern of Vasari and Salviati. The Palazzo Grimani ceiling by Salviati is an example of the linear illusionism popular in Venice at that time.

The Vision of San Giovanni Evangelista in Washington dates in the early 1540's; its illusionism is very similar to that of the Salute paintings.

The Church of Santo Spirito was an Augustinian church. As its name implies, the church was dedicated to the Holy Spirit. In addition to the three paintings for the ceiling of the nave, Titian made for it the great altar of the Descent of the Holy Spirit which was also transported to the ~~XXXXXX~~ Salute in the seventeenth century. The three ceiling paintings ~~XXX~~ represent other aspects of the theme culminated in the main altarpiece.

Cain and Abel, the Sacrifice of Isaac, and David and Goliath are subjects

TAKEN from the Old Testament, but they each have parallels in the New Testament.

* I - Saw 179

Zeitschrift für K.

executed in 1532 in a fresco cycle in the cloister of the Church of Santo Stefano. These frescoes are extremely damaged, but their compositions are partly preserved in engravings made by Jacopo Piccini in 1656. Pordenone had been in Rome unlike Titian, who had not yet been there, and was well acquainted with Roman art, ~~and~~ especially with ~~that of~~ Michelangelo. Just two years before he ^{in 1530} did the frescoes in Santo Stefano, ^{had pted} ~~in~~ ^{and} 1530, he had worked in Piacenza, a town neighboring Parma, ^{hence he} ~~and so~~ knew Correggio's work in San Giovanni Evangelista. The influence of ^{both} Michelangelo and Correggio on Pordenone must have been important in awakening the Titian's interest in his cycle.

Titian's Cain and Abel presents virtually the same composition as ^X ITau 180 Pordenone's version. In both works, Abel is stretched out on the ground convulsively struggling with both arms and legs to protect himself. His brother, Cain, stands over him and is about to strike him with a large stick. In the background ~~xxx~~ burn the fires of the two altars of sacrifice. The motive of Cain's upraised leg comes from Correggio's ^X ~~X~~ soffit figure of Jonah in San Giovanni Evangelista. Titian, however, goes far beyond Correggio and Pordenone in the rendering of the twisting motion: his Abel ~~ix~~ nearly falls out of the picture into the space of the spectator.

The same is true of the compositional idea of Titian's famous David and Goliath. In both Pordenone's ^X ITau 181 and Titian's versions of this scene, the huge body of Goliath lies diagonally across the picture plane. In ~~the~~ Titian, his head is completely severed from his body. A similar motive can be seen in the figure of Aegisthus from the Orestes ^X Rom. Lateran

~~amidst the ochre tone of the stones;~~ ^{as is also} and so is also

the right side of Christ and the single tormentor to

his right, ^{However} ~~whereas~~ the group to his left (our right) is dramatically emphasized by the strong, flickering light which spotlights individual limbs and bodies

rests in a warm chiaroscuro. The patient and pathetic expression of the ~~head~~ ^{face} of Christ, framed by his dark

hair and sunken to one side, creates a very moving

scene of torture and passion.

Vasari was invited to Venice in 1541 by Aretino to paint decorations for a play which he had written for a carnival. During his sojourn he received the more serious commission for the ceiling decorations of Santo Spirito in Isola and immediately made several sketches for the three main paintings. Early in 1542 Vasari left Venice without doing more than these sketches. In his place Titian got the commission for the Santo Spirito paintings in the same year.

Titian probably also painted the small roundels of the Four Evangelists and the Four Doctors of the Church at the same time. For some reason the paintings were removed in 1656 and transferred to the church of Santa Maria della Salute. The ceiling paintings represent Cain and Abel, the Sacrifice of Isaac, and David and Goliath. Titian made the altarpiece, which represented the Descent of the Holy Spirit, in 1541 and later restored it in 1550.

I. 182, 183

For the content of the three ceiling paintings Titian was visibly inspired by representations of the same subjects which his serious competitor Pordenone had

The Crowning with Thorns in the Louvre was painted for the Chapel of Santa Corona in Santa Maria delle Grazie, Milan in the forties. This violent scene, in which Christ is crowned and smote on the head, is represented with exaggerated force. Dürer's woodcut of the Crowning with Thorns from the Small Passion of 1509-11 and his engraving from the Large Passion of 1512 were certainly well known to Titian. But he used only the motive of the crossed reeds, and there is no real similarity in the compositions.

Christ is seated as if on a raised throne in a Michelangelesque pose with one leg outstretched and the other cramped against the floor to withstand the forceful push against his head. The four executioners, one on the left and the others on the right side, are tightly knit together but never lose their strong corporeality. The oblique position of the young man in the foreground is reminiscent of mannerist techniques. The diagonals which intersect through Christ's head are emphasized by the crossed staves, the instruments of the torture. The scene takes place before a warm ochre toned dungeon wall with heavy rustication in the manner of Giulio Romano.

The scene is one of the greatest dramatic expressions and is bathed in the most powerful chiaroscuro. The sharpest light falls on the bust of Tiberius, (looking somewhat like a Baroque sculpture) standing proudly above the tumult against the macabre stones of the dungeon. The excitement of the scene is greatly increased by the ~~flicking~~ flickering light which bathes the entire group of tormentors and dramatically accents their arms and bodies. The light makes the painful and pathetic expression on the face of Christ, framed by his dark hair and ^{long} beard, an unforgettable and moving spectacle of torture and passion.

5

The Ecce Homo in Vienna is signed Titianus Eques I, tav. 174, .75
(chevalier of Charles V) and inscribed 1543. According
to Vasari, it was commissioned by Giovanni D'Anna. van
Haanen, a Flemish merchant. The painting can be compared
with the Presentation of the Virgin which, done eight
years earlier, also includes a long stairway. The Presentation
is still High Renaissance and in some way almost a little
Quattrocentesque; it is quite pale in form and content.
The Ecce Homo on the other hand stresses broader values.
The colors are different, being heavier and dirtier
and no longer so appetizing. The movement is more involved
and it has a new historical value. Ridolfi says that Pontius
~~Pilatus~~ ^{Pilate} is a portrait of Pietro Aretino and the turbaned
rider is the Turk Solomon the Great. This idea of having
historical figures take on the appearance of contemporary
people is an interesting parallel to the realistic touches
given to Maniera paintings. Another comparison would
be the Visitation in S. Giovanni Decollato by the Mannerist
Salviati. His work is more calligraphic and decorative;
Titian's does not stress this linear element of disegno.

use of
repose in
fig

The Ascension and Last Supper both in Urbino were originally the two sides of a gonfalone (processional standard) which was made for the Confraternity of Corpus Domini and was separated into its parts in 1546. A great part of the work on the Ascension was done after Titian's design by his shop especially the foreground figure which appears again in the foreground of the Ecce Homo. In the Last Supper the architecture, reminiscent of Bramante, is not very effective. The moment of the Eucharist is represented around a narrow rectangular table set obliquely to the picture plane. The moment of breaking the bread allows for a different kind of dramatic expression than the Denial scene. The similarity to Dirk Bouts is interesting, however the amazing development of the scene from Cigoli at the end of the sixteenth century to Rubens at the beginning of the next is striking.

I, tav. 176, 177
recorded by
Confraternity of
Corpus Domini,
1542-44.

cf. WF, Heidenreich
Festschrift.

F

A relaxed and peaceful opus, the painting of
Tobias with the Angel in San Marziale, Venice corresponds
 to the mood of Titian at this time. Vasari mentions
 a Tobias by Titian and puts this painting in the year
 1507, but that is obviously a mistake and probably a
 confusion with the earlier painting of the same subject
 in Santa Caterina (now in the Academy, Venice). The
 angel who is the guardian of little Tobias, carries
 a vase of ^{ointment} ~~unguent~~ that Tobias will use to cure the
 blindness of his father. The big angel has some
 connection with the one in the Flight to Egypt in
 the Prado, also of the same period; however, this
 painting is also sometimes doubted.

I, tav. 186
 early 1540's

I, tav. 212

cf. Savoldo in Borghese, late 1520's

Elsheimer, "Large" Tobias, Copenhagen

I, tav. 172, 173

The painting of St. John the Baptist in the Academy, ~~in~~ ^{who finished in} Venice ~~dates from~~ the early 1540's. It shows no violent movement, but in its extreme simplicity possesses ~~quite a~~ extraordinary force. The head with the wild hair and beard contrasts with the strong and young nude body ~~that~~ ^{which} goes back surely to some sculptural work, be it by Bandinelli or Sansovino. The saint in a calm but persuasive way has raised his right arm and with an eloquent gesture seems to ~~lead~~ ^{invite} ~~as if he would lead~~ the community to be baptized in the ~~brook~~ ^{river} on the right side. This atmospheric landscape with delicate trees is especially fine and almost picturesque.

9
According to Tietze, the Annunciation in the Scuola di San Rocco, also of this period, was made with the help of the bottega. It is rather conventional and ^{does} ~~has~~ ^{have} not the charm of the two figures in the upper part of the Brescian altarpiece. ^{one ought to note} ~~Remarkable~~ is the allegorical still-life at the feet of the Virgin: the bird--a partridge, some fruit and a fig leaf--again~~k~~ as in the Madonna of Ancona, a symbol of the Messiah.

I, tav. 157
dated 1526-45

turns from his reading and the figure of an acolyte carrying a crucifix on the left are conspicuous in both paintings. These similarities point to a connection between the two works. It seems that in this case Pordenone was earlier than Titian. The date of Titian's painting is given by Ridolfi who says he made it after his return from Bologna in 1533. It is a marvelous painting and it is interesting to see what an atmospheric composition Titian made of Pordenone's work.

? ref

cf WF

T + Pnd

Art Bull

March 1965

A

We have already seen in the Presentation of the Virgin how far Titian tempered the violent mood ^{which} ~~that~~ pervades so stringently his works of the twenties, for example the St. Peter Martyr. The calmer and quieter the drama of his work becomes, the more the splendor and exquisiteness of his color increases. A wonderful example is his painting of ~~the~~ S. Giovanni Elemosinario made after his return from Bologna in 1533. ~~This~~ bishop and patriarch of Alexandria is seated on a throne at the top of some stairs in an open niche. With a wonderful, magnanimous gesture he bends down to give alms to a beggar ~~on~~ his right. This little crouching figure is very similar to another beggar in a painting by Bonifazio Veronese in the Academy, Venice which is generally dated 1533.

1534-38

I, tav. 187
1533-35

Still more, Titian seems to have borrowed the position of the venerable saint with outstretched arms from his younger and ambitious rival, Giovanni Antonio Pordenone (1484-1539), who, as you remember, had been a rather dangerous competitor for the commission of the St. Peter Martyr. How ^{much} ~~far~~ Titian used ~~especially~~ a drawing by Pordenone in Windsor of St. Augustine surrounded by angels for his saint ^{It} is not quite clear.

Earlier, in the 1520's, Pordenone had made a fresco of St. Augustine in Piacenza. The Windsor drawing is generally considered as a preliminary study for this fresco, but Pordenone could also have used it for the now destroyed ceiling decoration of St. Augustine in this same church of San Giovanni Elemosinario, dated about 1528. The remarkable, open pose of the saint who

The Pardo Venus in the Louvre is generally identified I, 153, 154
 with a "Nuda con il paese e il Satiro" recorded by
 Titian in 1574 as having been done for Philip II in
 1567. But it is self-evident that the work, though
 greatly repainted at this time must have been ~~done~~
 begun much earlier. The foreground figures were
 certainly roughed out and the recumbent Venus (?)
 painted in the thirties. The landscape also seems
 not far from that of the Holy Family with a Rabbit.

~~Discussion of story -- cf. transcript tape~~

with the Salvador Mundi also in the Pitti

The Repentant Magdalen which came to the ~~Pitti~~ Medici
 from the collection of the ~~du~~ della Rovere was painted
~~for~~
 about 1534 and is signed. The saint ~~is shown~~ with
 voluptuous hair covering the upper parts of her body
 and radiant face, is shown in a very personal and
 pious way, but not in a very religious spirit. Titian
 has painted the Magdalen in the manner he would a
 portrait. She is seen in a supernatural light which
 plays marvelously upon her sensuous hair, making a
 picturesque contrast ~~again~~ with the stronger light on
 her body.

- 1) comparison Correggio -- cf. transcript
- 2) comparison Caravaggio -- cf. transcript

4

I TON 138

of the Laocoon as a group of apes. He was in Rome at the same time as Vasari, Salviati and Pietro Bembo, but Titian was never interested in humanistic studies and hence did not associate with them. Vasari's criticism is typical when he says that it was a pity that Titian did not come earlier and stay longer in Rome, since he would have become a great painter had he seen more of Michelangelo and the antique as Sebastiano del Piombo had done. He continues that Titian's beauty could only be secondary since he did not know enough of "disegno." Titian's stay in Rome certainly gave a new accent to his art. Of equal importance though was his earlier trip to the court of Charles V at Augsburg. The combination of these two trips gave him a feeling for the great historical value of the period and helped him to develop a greater breath in his art.

② In spite of the fact that Titian painted the Danaë for Ottavio Farnese while he was staying at the Belvedere surrounded by the greatest antique works, it has nothing in common with the classical antique. One thinks on the words of Aretino when he wondered how Titian's position would be in regard to the "old stones!" The Danaë is the answer. She is a living, natural woman.

Titian's Danaë ^{a complete} The painting, now in Naples is ~~equally~~ contrasted to Correggio's Danaë in the Villa Borghese, ~~Rome~~, ^{It} and was painted ~~about thirteen years earlier in 1532~~. Correggio's delicate young woman half sits on her bed while the mature looking Cupid lifts the sheet from her body, and Jupiter, disguised as a golden cloud, descends upon her. It is painted with the utmost refinement in every regard not the least of which

{ II, Tav. 4-5, Naples.
II, Tav. 58, Madrid, 1553.

~~pt. say it is close to~~
Heracles Pudica

pl II p 107
CC LXIV - O. 1545

excl chrono prob

During T's 2nd visit to Rome in 1545-46

"I used to know what you
think of the antique
stone (degli antichi
nei marmi)"

doubted as an original by Titian.

③ The presentation painting of the nude Venus reclining on a bed of satin was painted in Titian's Grand Maniera style. The series of paintings ^{was} ~~were~~ extremely popular and often imitated thus making it hard to tell the original. The first of the series in the Uffizi was painted in 1545 and subsequently ^X given by Orsini to Cosim~~i~~ II. The addition of a musician, either an organ player (Prado-2-, or Berlin) or later a lute ^X player (Metropolitan and Cambridge), is an extension of the ^X Uffizi painting. The combination of music and erotica gives to these compositions a special attraction. It is a continuation of Giorgionism transplanted to a higher sphere. The music not only augments the sensuality, but also moderates the sexual aspect. It is also interesting that the beautiful Venus hears the music but does not seem to pay attention to anything except the whispering ^{or crowning} Cupid.

In the forties Titian's style again changed. It became more dramatic and stronger to the point of brutality and viciousness; he broke up the broad areas of local color and stressed the color values of transition, thereby combining color with light and shadow. The result is not a strict chiaroscuro because there are more gradations and subtleties

of shade. *At this time he turns more toward religious subjects matter which may be the result of the tempering influence of the Council of Trent.*

It has been prevalent to overstress the importance of Titian's trip to Rome in 1545-46, however it must be remembered that his new attitude had already developed away from the chromatic "Bellezza" of the ^{thirties} [High Renaissance]. He said that he studied the "old Stones", however he made a caricature ~~of the~~

The better of the two Prado ptgs was given to Granvelle in 1548 and then to Philip III of Spain. Cambridge: Burl. Mag, Nov, 1965.

WMA - Sandiart
Tintoretto (Domenico)
a copy of T.
C. T. C

unreal
~~spiritually erotic~~

is the pearl-grey tonality which covers the ~~whole~~ picture ~~or~~
 creating an ^{kind of} ~~almost malign~~ atmosphere. Titian's Danaë is a strong,
 healthy woman who lies calmly on her bed waiting for the
 shower from the golden cloud. She is one of the most perfect
 female bodies Titian ever created.

②

unreal

hm



Photographie von D. Anderson Rom.

Diana and Actaeon 1565
TIZIANO VECELLIO

fallen in love with the young Oenone, and had sworn to her that they would be ~~together forever~~ together forever, and if not the river would flow backwards.

II Tar 144

17 Aug 1576

The Pietà in the Accademia, Venice, was made by Titian for his grave, which he originally intended to be in the chapel of the Crocefissione^e in the Frari. It was left incomplete at the time of Titian's death in 1576 and was finished in Titian's workshop, probably by Palma Giovane.

[It was then sent to Titian's grave in the ~~ENEN~~ Church of Sant'Angelo.] The inscription reads: "Quod Titianus inchoatum reliquit / Palma ^{revere} absolvit / Deoque dicavit opus". But I wonder if Palma really did finish the work, for there is nothing similar in his other paintings.

Under the niche are the Vecelli coat of arms and a small votive painting. The architecture is similar to Giulio Romano's Saint Stephen. [WF may want to make further ~~analogies~~ analogies? -- Michelangelo, Pietà ???]

The ~~xxi~~ Pietà shows Titian's increased religious feeling in his old age, and in an exceedingly grandiose manner. But I cannot agree with those who honor it as the greatest capolavoro of all painting.

in thin parallel layers which succeed each other and give a limited space. Before a large cabinet we see, placed slightly obliquely, the bearded man with a large gold chain around his neck, holding a statuette of Venus to show to the spectator. This kind of ornamentation interested Nicholas Poussin ⁱⁿ ~~for~~ his famous Self-Portrait in the Louvre. x

~~The Nymph and Shepherd~~

The Nymph and Shepherd in Vienna is one of the tav. 141

most magnificent and moving examples of Titian's rejuvenated lyricism transposed into the grandiosity of his old age style. We know nothing of the ^{provenance 7th} painting other than that it was in the collection of the Archduke Leopold William, who had a specially wonderful Venetian collection. The composition is decidedly Giorgionesque and has been correctly indicated as a reminiscence of the famous Compagnola engraving of a young woman seen from the back. The shepherd with a wreath in his hair is about to play the flute which he holds in his left hand while with the right he embraces the ~~naked~~ naked shoulder of the young woman, who ~~reclines~~ reclines listening, expecting the tones of the flute, and half dreaming. The group is placed in an atmospherically dissolved landscape with bushes and the broken-off trunk of a tree which a stag is trying to climb. The sky is shown in a very colorful manner. There is no demonstrable story involved. As in Giorgione, it is only a "poesia."

I, myself, find that the two figures remind me of the ~~story~~ story of Paris and Oenone. Paris, banished to Asia Minor, had

Titian's Tarquin and Lucretia is his only illustration ⁺ of a Roman story. The viellard was interested in the same things which had interested him as a young ^{artist} ~~man~~ in the Padua scene of the man killing his wife. The rape of the virtuous Lucretia was a very popular subject in the Renaissance, and was first represented in great numbers on cassone panels^x in the quattrocento. Titian has not painted Lucretia's demise as an example of her virtue, as it is shown in most cases, but the violent and erotic subject is in itself reason enough.

Titian sent a Tarquin and Lucretia to Philip II in 1571, and in the following year Cornelius Cort, the most famous of the engravers after Titian, made an engraving after a replica in Venice. The painting in the Belvedere, Vienna, is probably ⁺ a bozzetto for the more complete representation in the Fitzwilliam Museum, Cambridge, which corresponds to the engraving. ⁺ tav. 137
The Cambridge painting was in ²Spain until the nineteenth century, and may be the original sent to Philip. ⁵ tav. 136

The diagonals of the two ~~bodies~~ bodies are still slightly manneristic, as in the Louvre Crowning with Thorns. There is remarkable passion in the movement and in the faces of the two figures.

Of the very many interesting portraits of the sixties and seventies, I will mention only the extraordinary ~~Portrait~~ ⁺ Portrait of the art dealer, Jacopo Strada, who was Caesarius antiquarius ⁺ of the emperor. This is the sole case in which a Titian portrait is not based on a neutral background. The background is arranged ⁺ tav. 122

In 1625 Carduccho overpainted the whole painting.

The painting of Spain coming to the Aid of Religion in the Prado was sent to Philip II in Sept. 1575. Originally it was not a Christian allegory, but a mythological scene. Vasari, who was in Venice in May, 1566, visited Titian and speaks ~~[not only of his portrait but also]~~ of the curious, large composition, still unfinished, of a young nude figure bending before Minerva. This was one of the paintings which Titian had started for Alfonso d'Este, the Duke of Mantua, before his death in 1534. From the description one might also be reminded of Callisto before Diana because the one figure on the left seems to be Diana while the other kneels before her, half afraid of some misdeed. In a peculiar way Neptune is seen in the background. Thus Titian took an old allegorical painting and added the necessary paraphernalia and figures to create a pleasing political painting for Philip to commemorate the Victory over the Turks in 1572.

II Tav.130

to save money

The last official Spanish commission is the Allegory of Philip II holding his Son, Don Fernando, up to Victory in the Prado which was sent to Madrid at the same time as the Religion and Spain. This political-historical painting also commemorates the Battle of Lepanto in 1572. Perhaps because the measurements are the same, this was to be a pendant to the earlier Charles V at Mülberg which also commemorates a great victory for Catholicism. The composition seems to have been presented to Titian in a sketch by the Spanish painter Coello who also painted the portrait head of Philip in this picture. The work of Titian himself is quite limited and is best seen in the Tintorettesque angel and the Bassanesque slave.

II Tav.131

This is the best official Spanish comm
is the Allegory?

Tav 131

sent
by Sept
1575

Philip II holding his son Don Fernando
up to Victory - The Prado was sent to
Madrid at the same time as the
Religion & Spain. This political-historical
pty also commemorates the Battle
of Lepanto in 1574. The composition

Perhaps, because
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chast or similar

seems to have been brought to T
by the Spanish pth Collo in a sketch
+ ~~the~~ the port. of King. The person
work of T is quite limited and
is best seen in the Tintoretto's
angel of Slave in ~~int~~ ^{and the Borghese}

- 1625 Carduccho overtook the whole thing.

Tav 129

Adam & Eve - Prado

* Rubens - Adam, Eve

* Dürer - engr. or pty.

+ The Adams Eve in the Prado was prob pted betw
@ 1565 + 70 however it was ^{very} damaged in the
XVIII + greatly ~~re~~ pted. The influ from Dürer's
famous ^{representation} of This subg is slight but
certainly possible and Tintoretto may be the
source for the ^{use of} diagonally oriented figures. Rubens
during his second trip to Spain - 1628, made
a free copy of this pty in which he used the
movement of the figs + suppressed T's silhouette
effect.

X The Adams Eve in the Prado was prob pted betw
@ 1565 + 70 however it was ^{very} damaged in the
XVIII + greatly ~~re~~ pted. The influ from Dürer's
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during his second trip to Spain - 1628, made
a free copy of this pty in which he used the
movement of the figs + suppressed T's silhouette
effect.

25 Sebastian - Lammiman

composition is almost repeated from the earlier Louvre painting,
but what makes the greatest difference is the illuminated
chiaroscuro of the background. The terrifying staves for the
torture are more prominent than in the early version because
the upper background opens into a wild, atmospheric sky. The
staves in the Munich painting are also illuminated by the
fantastic candles in the chandelier overhead. Titian has
filled more of the picture space with the violent bodies of
the torturers which gives the scene a greater immediacy.
The weapon which the kneeling foreground figure carries also
brings the scene closer to us. This added to the light effects
presents a monumental and deeply emotional scene of the torture
of Christ.

Rubens + Van Dyck copied
it + it infl. Rembrandt.
ptg was prob. in Amsterdam
before going to Munich.

The painting of the ^{Three Heads} [tricapitium or triple-head] in London *
 is attributed to Titian. It represents an Allegory of Prudence,
 or the wise use of time. The present is represented by a
 strong young man, usually thought to be a portrait of Orazio,
 Titian's son, who looks out at us; corresponding to him below
 is the head of a lion, an animal who dominates the present
 with his forcefulness. Looking to the right is ~~as~~ a younger
 man who symbolizes the future; he is mirrored by a dog who
 hopes for a pleasant future. Facing left is an old man
 said to be Titian himself; below him is the head of a
 wolf, an animal who "devours" time and so represents the
 past.

of Panofsky -
meaning in
Visual Arts,
 pp 146 f.

inscription above

The most important painting of this time is the second *
 version of the Martyrdom of St. Lawrence which Vasari saw
 unfinished in Titian's studio in 1566. It was sent to
 Philip II in 1567 and is now in the Escorial. The painting
 should be compared with the version of the forties in the *
 Church of the Jesuits in Venice. The later version is much
 more dramatic, and although both have artificial light, the
 Escorial lighting accents the excitement. The light dissolves
 the surface and outlines of the forms, and the figures lose
 their density and physical reality. Thus an atmospheric
 effect is created by the light which in turn increases the
 emotional drama.

II Tav 121

The two versions of the Crowning with Thorns are separated *
 by about thirty years, or about ten years more than the time
 between the two St. Lawrence pictures, and the dynamism ^{quality} of the
 light is greater and the effect which it has on the surfaces
 is more powerful than in the St. Lawrence. The figural

II Tav.134

Boschini said it is "una
 meraviglia" in ptg + he saw it.
 = The house of the son of Titian.
 Titian had asked T to give him
 the ptg to hang in his atelier because
 he found it to be the

AR 3393

III, 2.

WALTER FRIEDLAENDER COLLECTION

1/43

1/43 LECTURES - VENETIAN PAINTING (XIV CENTURY) UNDATED, 1939-1959

Rom Pizone

S.M. della Nave

153A

Sgil

Descending into Liante

Crossifera

Brace

3 Antennae

20/35 D. men in German

Port 27

Romania Portrait

Portrait

1515/20 young man with beard
Buchingham Palace

1519 g.m. in striped doublet
Br. Pin

cf. Lotto. Islam Cart. Hor.

1515/20 g.m. 1526 on other plate
same, wheel etc
very good Bucharest

~~1515/20~~
1519/20 the same of Bucharest

cf. Holten part of
Amsterdam
Dutch

1525/21 1519
part of Eckers Amsterdam
(side portrait?) Bucharest

V

Marble Pouch

8521 Nat. Sal. Leds

1536/38 & Leds
fur jacket.

Birge

1 S. Marshall Vero

30 m

Sybil

Lambo out at m3

40

noty lah

non +62

: S. Y. E.

Went to Ramona

End Merrells

1521-4

Ramona prophet

Abraham — Herschel — Zadok

y. Pordue German Scott
Michelang Scott Salpe Scott

Merrells - prophet

Aggeus

Samuel

Vicars

Horea

different other outside

differs

Ex. 7
Went Roman S. John, S. Hatter
of Can

Months: St. Hatter J. Hatter
w. Lion
S. Lando with the
fall

Length is:
the
Rem. of Balsena (on the End)
of Raphael

Months Larsayre / Hatter

under Length Roman Larom
of Porden Collette
1510

Months: Slicks
Fall of Mauer

Months: patches
striated

Berna Warty H. feet

Romania

Trento

1531/34

4th
Ferran

Castello del Buon Con-
siglio

Slide: Length: 1000

Conrad ~~islands~~

2 ppm ~~from~~ + Child
1 ~~crystal~~ in bed

discovered

2 ~~chemical~~ forms

S. Y.,

2 small pr. Morletts

Elias a large

ball of hair.

Ravenna

Padua-altar

comm. 1513 Padua-altar

f. Bellini. S. Zibbe altar

1484/89

barrel vault

comm. by the Bened. monks

perg. room

f. Ant. Hess.

arch. & Le Bramante

(Mantua - 2 sides 1515/8

Rem.

Sl. Jeron Brum ca 1515
not good enough

L of .Sl. Jeron in Udonc
not R., but same

f. Lott 1506

f. Bar. Bara
2. Linn 1505

backgrnd
four. leaders
not

Now

~~Marriage of Virgin~~

ca 1515/17

can by Carl Martinengo

Brown Lic. Excerpt

Ridolfi was

detant
spectator

Ram

V. submitted with St. Bonaventura
Sebastian

of the early 1573/15 with
date of 20

of Titian
Madrid

✓ Month early 1573/18
orig. at

Month High Altitude for →
resp. 8.5.16.
of Titian Avenue

Rom. after decr. of S. Pier. Lu

1522

2nd of the Nativity

Roman.

Organ for Asola room

End. of 1524

view of the organ with open
shutter on side part of of that
old side; Virgin appears to
Augustus. (no other)

on the Cantoria beneath the

(organ pipes)

(mural of door S Andrea: Roman)

is 32 small paintings. (no other)

represent dark & light figures

(8 other)
2 other

Ram

1525/28 Nativity Over Pine
by chf. of Roden, Tilton & Latta

4. Latta N.S. Wachs
(with mouse-trap?)

1523



A. yvanka

1521 Over Iron

1526/30 31 Atlety of
Padua

25/30 Pentecost
Corn. of Vigne

sp. M. m. A

4 Tilton Amos

Reg. 517. m. l.
m

Now

15-29

Present on the bridge Brown
with trip. arch. from
point to S. F. d.

but also

Parlour

of P. d. c.

[

room arch.

Gary & Nylke

Ramon.

Beheading of St. John.

Berlin

ca 1540 of Raphael & Ceryne

Longhi.
Callisto Piarrre!

Home

1533

Supper on lawn
with Hagabehn
washing feet

P. A. Brown

Raman

1533

Sayer at Emma

~~1532~~
Sept. 1540

Open Pen

J. Morrell 1532/35

1533 Chart in the house of
Pham (father) Ph 13

Pendur

J. the old them
23 ditto

15 minute slide comparisons:

Giorgione, The Tempest, Accademia
The Tempest, x-ray detail

Giorgione, Standing Figure, Fondaco dei Tedeschi, Zanetti engraving
Titian, "Justizia", Fondaco dei Tedeschi, Zanetti engraving

Titian, Assuntà

10 minute slide comparisons:

Giorgione, Castelfranco Madonna, Castelfranco *St John Chrysostomos*
Bellini, Saint Louis and Saint Christopher, ~~San Cristoforo (?)~~ *check*

Giorgione, Sleeping Venus, Dresden
Titian, Venus of Urbino, Uffizi

Titian, Danae, Naples
Titian, Danae, Prado

Titian, Saint Lawrence, Jesuiti
Bronzino, Saint Lawrence, San Lorenzo

Bellini and Titian, Feast of the Gods, Washington
Titian, Diana and Actaeon, Prado

Titian, David and Goliath, Sta. Maria della Salute
Piccini engraving after Pordenone, David and Goliath, Sto. Stefano

Giorgione, Portrait of a Man, Braunschweig
Titian, "Ariosto", London

5 minute ~~slide~~ slide comparisons:

~~Titian~~, Man Killing Wife, Padua (or another of the frescoes)
Drawing after Titian, Man Killing Wife, École des Beaux Arts

Titian, "Portrait of an Englishman", Pitti
Titian, detail of Ottavio Farnese, Group Portrait of Paul III and Nephews,
Naples

1 minute slide ^{identifications} comparisons:

Titian, Pardo Venus, Louvre
Giorgione, Allendale Nativity, Washington
Titian, Portrait of Charles V on Horseback, Prado
Titian, Portrait of the Duke of Urbino, Uffizi
Titian, Allegory of the Marchese d'Avalos, Louvre

FINAL EXAM

PROF. FRIEDLAENDER — VENETIAN PAINTING

You will be shown 3 slide comparisons for 15 minutes each, 7 slide comparisons for 10 minutes each, 2 slide comparisons for 5 minutes each, and 5 one-minute identifications.

The slide comparisons are intended as the focal point of a larger question. Please be specific in your discussion of them.

Dossa Doss.

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FIG. 1. — Artist close to Giancristoforo Romano. — Lucrezia Borgia, medal, d. 59mm. — Samuel H. Kress Collection.



FIG. 2. — Artist close to Giancristoforo Romano. — Lucrezia Borgia, medal, d. 60mm. — Samuel H. Kress Collection.

LUCREZIA BORGIA

IN MEMORIAM

THE small painting by Dosso representing *Santa Lucretia* in the Samuel H. Kress Collection, National Gallery, Washington, D. C., is iconographically unique (Fig. 7).

The easily accessible lists of Saints do not contain this name, but the *Martyrologium Romanum* mentions that on November 23 the virgin and martyr Lucretia is worshipped in Merida, province of Estremadura, Spain. She suffered martyrdom during the persecution of Christians under the Emperor Diocletianus and the Governor Dacianus (about 304 A.D.). Furthermore, the *Petits Bollandistes* know also of a Saint Leocritia of Cordova, of Moorish descent, secretly educated in the Christian religion, imprisoned and beheaded March 15, 859.¹

1. I am obliged for detailed information on S. Leocritia to DR. GERTRUDE ACHENBACH, *Index of Christian Art*, Princeton University.



FIG. 3. — DOSSO DOSSI. — St. Lucretia. — Samuel H. Kress Collection, National Gallery of Art, Washington, D. C. (print from negative of X-ray shadowgraph of painting reproduced as Fig. 7).

No representation of either of these saints is known in Spain.² I remember that Count Malvasia, Felsina Pittrice, mentions that in 1645 Guercino painted "*Al signor Duca d'Altempo un Quadro d'Altare con S. Lucrezia Vergine e S. Geltruda, Mandato in Allemagna.*" But the painting is missing. Therefore, Dosso's painting seems to be really unique.

It is obvious that such an exceptional representation had its origin in a personal motive. The painter Dosso Dossi started his work for the Court at Ferrara when Duke Alfonso I's wife was Lucrezia Borgia.³ Born April 18, 1480, she married Alfonso d'Este in 1502, and in 1508 gave him his heir to the throne, later the Duke Ercole II. Lucrezia died on June 24, 1519, at the age of thirty-nine.

Two questions arise: Is the date before June 1519 possible for the painting within the chronology of Dosso's works? Does the physiognomy of *Santa Lucretia* show any similarity with Lucrezia Borgia's portraits?

Answering the last question first, we have to examine the medals which by their inscriptions are certified as Lucrezia Borgia's authentic likenesses.⁴ The first of these profiles, toward the left, shows the young lady with her much admired, beautiful hair free and flowing down to the shoulders (Fig.

2. This information has been kindly given to me by PROF. WALTER W. S. COOK as well as by PROF. CHANDLER RATHFON POST.

3. Quite independently from my observation which goes back for many years, my friend G. GLÜCK has mentioned the probability of a connection between S. Lucretia and Lucrezia Borgia in "The Art Quarterly," 1945, p. 138, note 41. As for biographical details see: MARCH. GIUSEPPE CAMPORI, F. GREGOROVIVUS, *Lucrezia Borgia*; CHARLES YRIARTE, *Autour des Borgia*, Paris, 1891; CASIMIR VON CHLEDOWSKI, *Der Hof von Ferrara*, 1910.

4. GEORG HABICH, *Die Medaillen der italienischen Renaissance*, 1922, LXIV-4; G. F. HILL, *Corpus of Italian Medals of the Renaissance*, Nos. 231, 232, 233; GEORGE FRANCIS HILL, *The Catalogue of Renaissance Medals*, *The Gustave Dreyfus Collection*, Oxford, 1931, pl. 22, Nos. 78 and 79.



FIG. 4. — DOSSO DOSSI. — Francesco d'Este as St. George. — Brera, Milan, Italy.



FIG. 5. — DOSSO DOSSI. — The Sorceress Alcina. — Samuel H. Kress Collection, National Gallery of Art, Washington, D. C. (detail). Photo. Alfred R. Martin, New York.

because the inscription calls Lucrezia, *Ducissa Ferrariae*. Due to its physiological difference from the first medal, we may assume that the date of origin of the second medal must be even several years later.

Dosso's *Santa Lucretia*, formerly in the Palazzo Barberini, Rome, now in the Samuel H. Kress Collection, National Gallery, Washington, D. C., does in fact, show a certain resemblance, especially in

1). The inscription calls her "*Lucretia Estensis de Borgia Ducissa*" (of Bisceglie, not yet Ferrara). It is generally assumed that this medal had been made by an artist very close to Giancristoforo Romano on the occasion of Lucrezia's marriage to Alfonso d'Este (1502).

The other type of medal again shows the profile toward the left, with somewhat harder lineaments in the face; the hair is covered with a net coif and braided (Fig. 2). The *terminus post quem* is 1505,



FIG. 6. — Copy after Domenico Campagnola's engraving (KRISTELLER, No. 8) based on Giorgione's design.

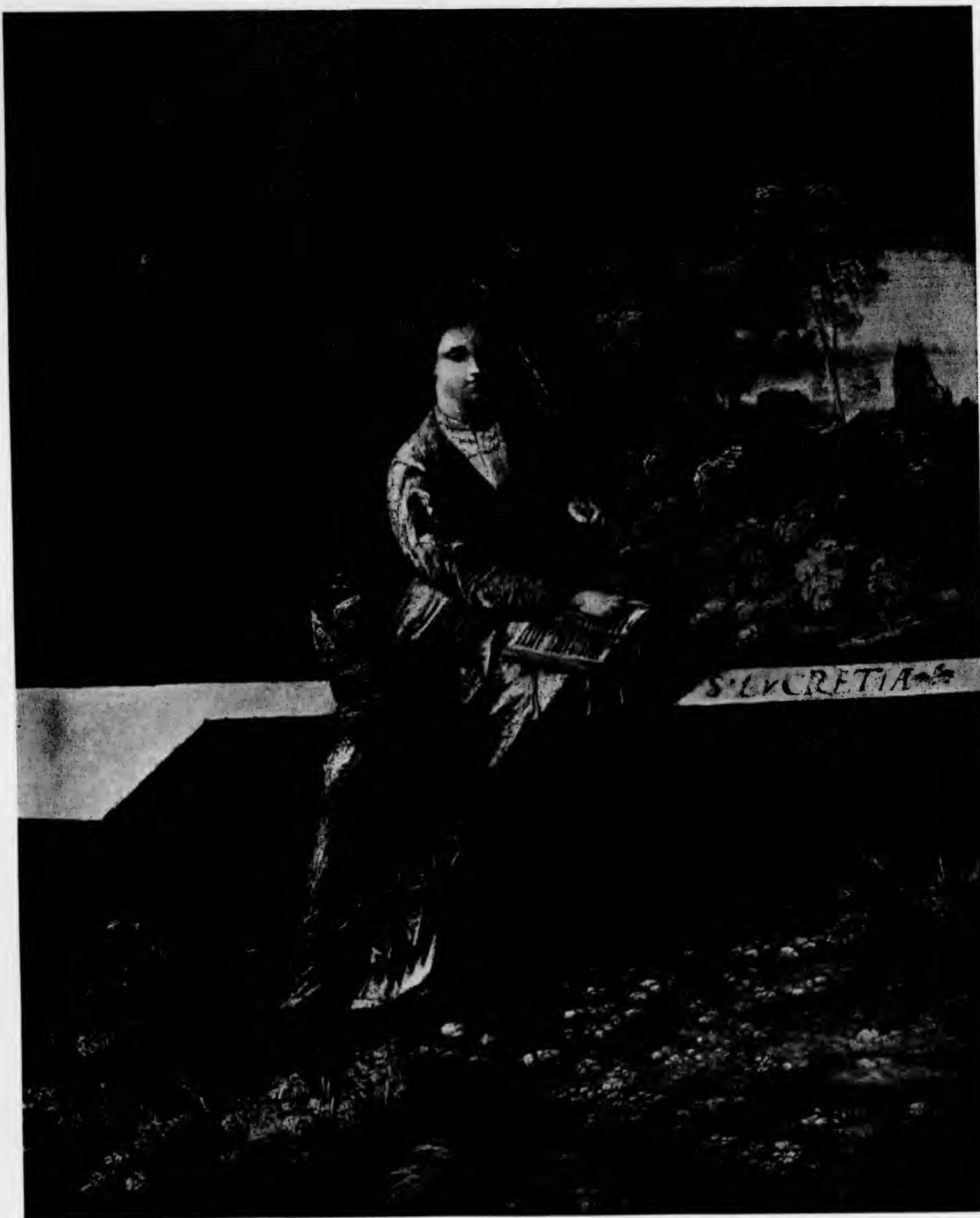


FIG. 7. — DOSSO DOSSI. — St. Lucretia. — Samuel H. Kress Collection, National Gallery of Art, Washington, D. C.
Photo. Murray K. Keys, New York.

the parts around the mouth, with the medals representing Lucrezia Borgia in profile.

As stated by Mr. Stephen Pichetto, the preservation of the *Santa Lucretia* painting is very satisfactory. The X-ray (Fig. 3) shows that the same physiognomic characteristics seen on the surface existed in the first sketch.

Considering that the *Santa Lucretia* was not intended as a portrait in the proper sense, the physiognomic similarity with the medals seems sufficient to indicate that Dosso thought of the Duchess when he painted the figure of her patron Saint. I would like to mention in



FIG. 8 — PASTORINO DE' PASTORINI OF SIENA. — Ercole II d'Este, medal, d. 39mm. — Samuel H. Kress Collection.



FIG. 9. — PASTORINO DE' PASTORINI OF SIENA. — Portrait of Cardinal Ippolito d'Este, medal.



FIG. 10. — POMPEO LEONI. — Ercole II d'Este, medal, d. 69mm. — Samuel H. Kress Collection.



FIG. 11. — PASTORINO DE' PASTORINI OF SIENA. — Francesco d'Este, medal, d. 40mm. — Samuel H. Kress Collection.

this connection—without giving more emphasis than the fact deserves—that Dosso's oldest daughter, born about 1529, was named Lucrezia.

About the second question—at what time Dosso's *Santa Lucretia* was painted—we must keep in mind that there



FIG. 12. — GIAN FEDERIGO BONZAGNA. — Cardinal Ippolito II d'Este, medal, d. 46mm. — Samuel H. Kress Collection.

was much discussion about the chronology of Dosso's works, especially in his earlier period. I agree with R. Longhi in assuming that Dosso was born considerably later than formerly believed.⁵ Dosso, as well as Titian, was born probably around 1490, not in the 1470's.

One of the earliest fully developed masterpieces by Dosso, painted within the second decade of the XVI Century, is the fascinating *Sorceress Alcina* (wrongly

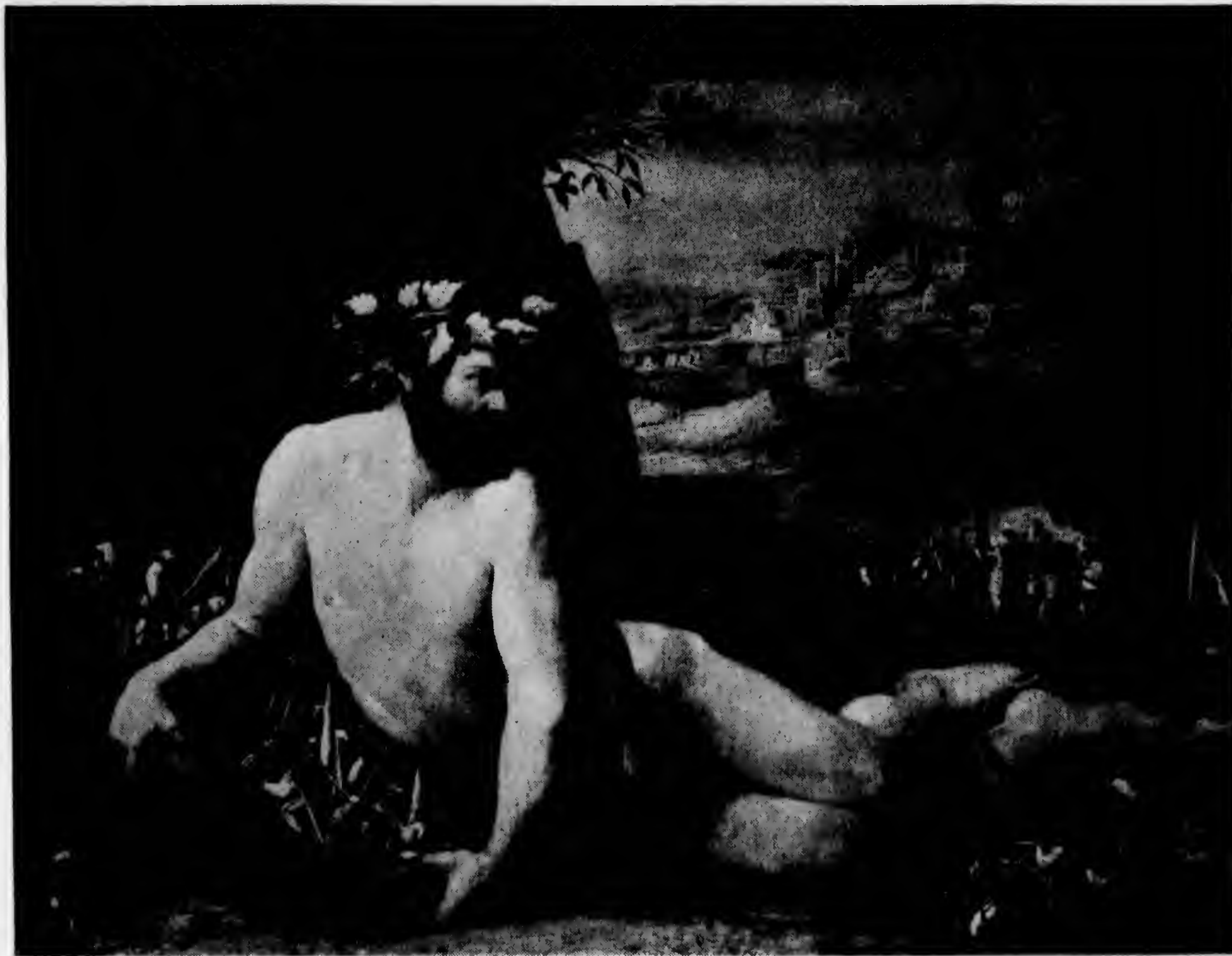


FIG. 13. — DOSSO DOSSI. — Ercole II d'Este as Hercules among the Pygmies. — Museum Joanneum, Graz, Austria.

called Circe), in the Samuel H. Kress Collection, National Gallery of Art, Washington (Fig. 5).⁶ The acquaintance with Venetian painting, especially with Titian, is basic for Dosso. It should be observed, however, that the main motive of the figure of Alcina derives from Giorgione, as brought to general knowledge through an engraving by Giulio Campagnola (Kristeller No. 8, in reverse, copy 2 in the same sense with the painting) (Fig. 6).

Another masterpiece of the early period of Dosso is the large *Baccanaria*, which was recognized by R. Longhi⁷ as one of the paintings admired by Vasari in the Castle of Ferrara and recently entered the collections of the Castel Sant'Angelo

5. R. LONGHI, *Officina Ferrarese*, 1934, p. 136.

6. H. MENDELSON, *Das Werk der Dossi*, 1914, p. 64, was the first to point to ARIOSTO's *Orlando Furioso* as the literary source, instead of HOMER's *Odyssey*, and to call the sorceress Alcina instead of Circe.

7. R. LONGHI, *Vita Artistica*, 1927, and *Officina . . .*, *Op. cit.*, pp. 141 ff.

in Rome. This painting reveals its author as deeply impressed by Titian's *Bacchanal* painted for the same Castle of Ferrara, and now in the Prado, Madrid. This fact indicates that Dosso's *Baccanaria* could not have been painted before 1520.

Comparing the execution of the landscapes in the *Baccanaria*, the *Alcina*, and the *Santa Lucretia*, the last mentioned with its free, spotty touch, outstanding luminous quality, and highly spirited brushwork, is evidently the most developed and the latest one. Again, I fully agree with the chronology suggested by R. Longhi. When speaking of the small painting of *St. Jerome* in the Vienna Gallery, the only signed painting by the master, he points out that this is certainly not an early work, but to be dated after 1520. Our considerations lead to exactly the same conclusion. The landscape as well as the treatment of the draperies in the *Santa Lucretia* and in the *St. Jerome* are so much alike that they must be of about the same period.

That means that Dosso's *Santa Lucretia* was painted after Lucrezia Borgia's death. It is proper to assume that the little painting was destined for one of her sons, presumably Ercole, the oldest one, later the Duke Ercole II, born, April 4, 1508, who became Duke in 1534, and died in 1559.

All three sons of the ducal couple are our personal acquaintances, because we know their features from medals. Ercole was portrayed by two of the most distinguished medallists of his epoch: Pastorino de' Pastorini of Siena, 1508-1592 (Fig. 8), and Pompeo Leoni, about 1535-1610 (Fig. 10). Both medals represent the duke in his later years; Leoni's medal, in one of the examples, is dated 1554.⁸ Furthermore, Ercole's features are undoubtedly recognizable in Dosso's painting, *Hercules Among the Pygmies*, in the Museum Joanneum, in Graz, Austria (Fig. 13).

We know from several documents that Ercole was very fond of glorifying the mythological hero, the patron of his own name. In 1538 he called Giovanni Antonio da Pordenone to Ferrara.⁹ But the painter died in the residence of the Estes before he could have finished his work: cartoons for tapestries illustrating the story of *Odysseus* and the *Deeds of Hercules*.

According to Vasari,¹⁰ the Dosso brothers painted in the Court of the Castle of Ferrara, scenes from the story of *Hercules*, in grisaille. This must have been before 1542, the year in which Dosso died. In 1543, Baptista del Dosso received payment for two cartoons for tapestries representing scenes of the *Hercules* myth.¹¹

Ippolito, the second son of Alfonso I and Lucrezia Borgia, was born in 1509. He became a Cardinal in 1538, and is usually called Ippolito II in order to distinguish him from his uncle, the first Cardinal Ippolito d'Este (born in 1479; a Cardinal in 1493; died in 1520). He was Alfonso I's brother and the first protector of Lodovico Ariosto.

8. S. F. HILL, *Dreyfus Collection*, Nos. 323 and 446.

9. Cf. GIUSEPPE FIOCCO, *Giovanni Antonio Pordenone*, 1939.

10. VASARI, Ed. MILANESI, V, p. 98.

11. Cf. H. MENDELSON, *Dossi*, p. 205 n. 214 and p. 213.

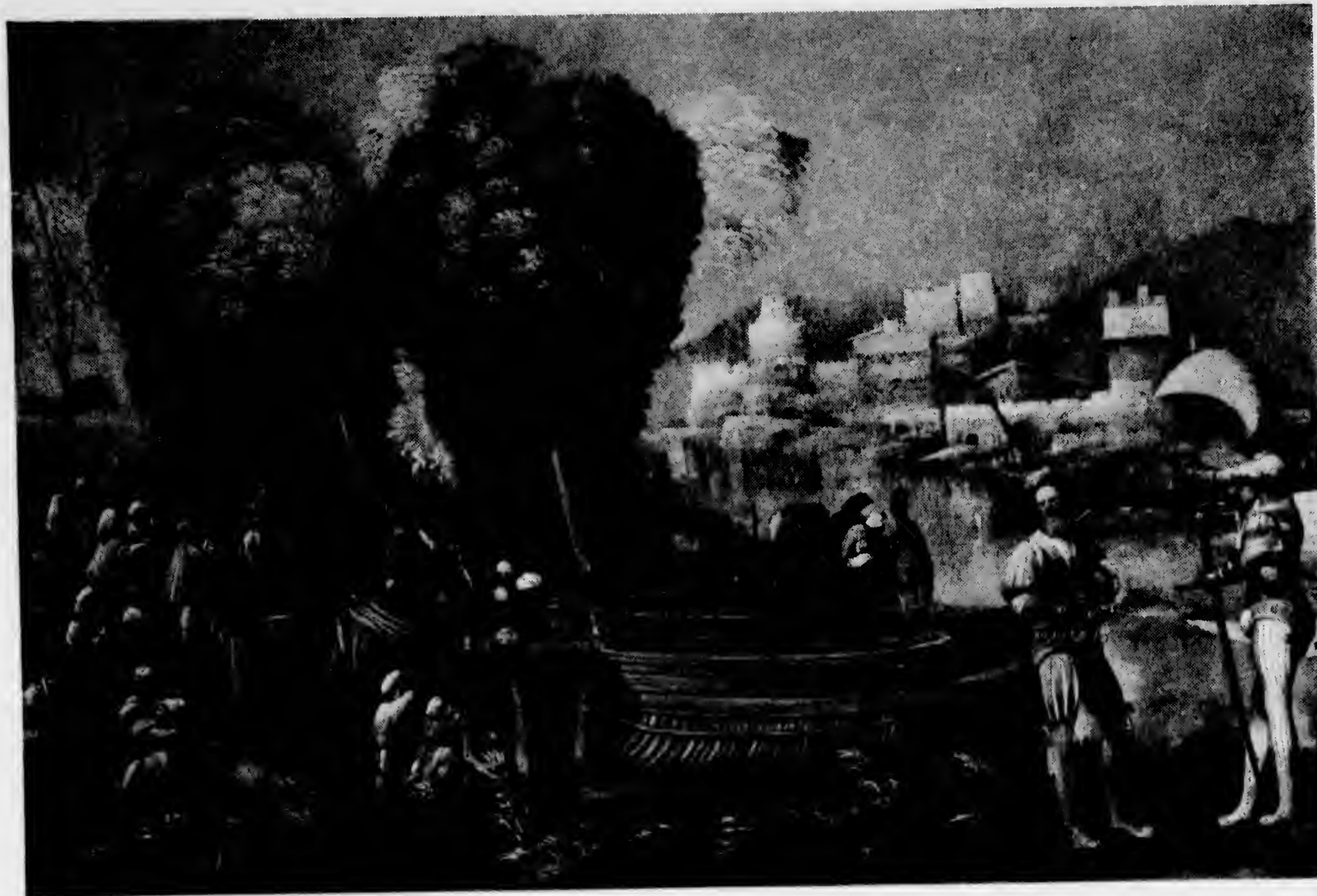


FIG. 14. — DOSSO DOSSI. — Mythological Scene (perhaps the Departure of the Argonauts). — Samuel H. Kress Collection, National Gallery of Art, Washington, D. C. Photo. Murray K. Keys, New York.

Ippolito II undoubtedly envisioned the plan for the Villa d'Este in Tivoli. Who knows to what extent the spiritual concept (executed in 1549 under Pirro Ligorio's direction) is really the patron's — the Cardinal Ippolito's! With this miraculous work combining art and nature he certainly ranks among the outstanding art promoters of his period.

After Ippolito's death in 1572, his nephew, the Cardinal Luigi d'Este (1538-1586), a grandson of Lucrezia Borgia, the youngest son of the Duke Ercole II and of Renée de France, continued the work of his uncle. He is particularly credited with the completion of the park which is unique in the world.¹² Thus, these two Cardinals of the house of Este, descendents of Lucrezia Borgia, live in the grateful memory of mankind.

Ippolito's features are known from three medals done respectively by Giovanni Federigo Bonzagna, active 1554-1586 (Fig. 12), Domenico Poggini, 1520-1590, and from the most spirited of his portraits by Pastorino de' Pastorini 1508-1592 (Fig. 9).¹³

Francesco, Duke of Massa, Lucrezia Borgia's youngest son, 1516-1578, was also portrayed in a very elegant medal by Pastorino in 1554 (Fig. 11).¹⁴ A more faithful portrait of this prince is presumably the figure of *Saint George* — painted

12. For further biographical details see: CASIMIR VON CHLEDOWSKI, *Op. cit.*

13. HILL, *Op. cit.*, No. 374; HABICH, *Op. cit.*, LXXXIV-10.

14. HILL, *Op. cit.*, No. 324.

on the wing of an altarpiece, originally in the Oratory of the Archers in S. Maria in Massa Lombarda, today in the Brera Gallery, Milan (Fig. 4).¹⁵ According to the appearance of Francesco d'Este, this is a work of the 1540's, perhaps begun by Dosso, and finished after his death in 1542 by his brother Battista.

After this biographical digression about Lucrezia's sons, we have to come back, once more, to the *Hercules* painting in the Graz Museum.

A careful examination of this historically important work shows its close stylistic connection with a fascinating painting in the National Gallery of Art, Washington, D. C., Samuel H. Kress Collection: that mythological scene, supposed to represent the *Departure of the Argonauts* (Fig. 14). The Pygmies and all the little figures around the ships and on the shore are painted in exactly the same manner — vivacious, multicolored, in broad spots rather than in precise design. Moreover, the landscape at the right, a town in the distance, shows exactly the same coloristic peculiarities in both paintings: shiny, cold, white buildings emerging from a bluish, dusty atmosphere. Typical of Dosso's compositional arrangement throughout his life, is that vertical partitioning of the canvas into the near scene and the far scene at the side. Dosso's wing-scene is formed by a building, a rock, or a group of high trees, whereas, at the other side the view is open to the far away distance of the landscape.¹⁶

The same compositional scheme can be found repeatedly, as for instance, in the early *Pieta*, formerly in the Claude Phillips Collection; in the *Adoration of the Magi*, National Gallery, London; in the *Calisto*, Galleria Borghese, Rome. A less compact wing-scene, formed by trees — as in the *Argonauts* — can especially be observed in the famous *Melissa* (wrongly called *Circe*) in the Galleria Borghese,¹⁷ as well as in several other paintings. Dosso's brother Battista, too, adopts this compositional scheme which we find in the charming *Flight into Egypt*, formerly in Dr. von Harck's Collection, Seusslitz, near Dresden, and in the Ariostean *Orlando and Rodomonte*, shown in the Ferrara Exhibition of 1933-1934.

The three paintings by Dosso presented by Mr. Samuel H. Kress to the National Gallery of Art, Washington, D. C., illustrate the three characteristic phases of the great painter's development: *Alcina*, Giorgionesque and at the same time Titianesque, an early masterpiece from the second decade of the XVI Century; *Santa Lucretia* from the 1520's, the middle period, when Dosso had developed the artificial firework in the lighting of his landscape; the *Argonauts*, a late vision from the dreamland of the master's phantasy.

WILLIAM E. SUIDA.

15. Cf. CORRADO RICCI, "Rassegna d'Arte," IV, 1904.

16. I don't agree with MRS. E. TIETZE-CONRAT who believes the *Argonauts* to be but a fragment of a larger painting: "Gazette des Beaux-Arts," March 1948. The comparison, with the Graz painting as well as the characteristic Dossoesque composition of the whole scene contradict such a supposition.

17. The right interpretation is due to JULIUS VON SCHLOSSER, "Jahrbuch der Kgl. preussischen Kunstsammlungen," XXI, 1900, pp. 266 ff.

LUCREZIA BORGIA, IN MEMORIAM

Le petit tableau par Dosso représentant *Sainte Lucrèce*, de la Collection Samuel H. Kress, à la National Gallery of Art, Washington, est unique au point de vue iconographique (Fig. 7).

Les listes de saints qui sont facilement accessibles ne contiennent pas le nom de cette sainte, mais le *Martyrologium Romanum* mentionne que la vierge et martyre Lucrèce est vénérée le 23 novembre à Merida, dans la province d'Estremadure, en Espagne. Sainte Lucrèce subit le martyre pendant la persécution des Chrétiens sous l'Empereur Dioclétien et le Gouverneur Dacien (vers 304 après Jésus Christ). De plus, *Les Petits Bollandistes* parlent aussi d'une Sainte Lucrèce de Cordoue, de descendance Maure, secrètement instruite dans la religion chrétienne, emprisonnée, et décapitée le 15 mars 859.¹

On ne connaît aucune représentation de ces deux saintes en Espagne.² Je me souviens que le comte Malvasia, Felsina Pittrice, mentionne qu'en 1645 le Guercin peignit *Al signor Duca d'Attempo un Quadro d'Altare con S. Lucrezia Vergine e S. Geltruda, Mandato in Allemagne*. Mais cette peinture a disparu. Par conséquent, le tableau de Dosso semble réellement être unique.

Il est de toute évidence que la création d'une représentation aussi exceptionnelle était motivée par des raisons personnelles. Le peintre Dosso Dossi commença à travailler pour la cour de Ferrare au temps où la femme du duc Alphonse I était Lucrèce Borgia.³ Née le 18 avril 1480, elle épousa Alphonse d'Este en 1502, et donna en 1508 un héritier au trône, le futur Duc Hercule II. Elle n'avait que 39 ans lorsqu'elle mourut, le 24 juin, 1519.

1. Je dois à DR. GERTRUDE ACHENBACH (*Index of Christian Art* à l'Université de Princeton) des renseignements détaillés au sujet de S. Leocritia.

2. Ce renseignement m'a très aimablement été communiqué par le PROF. WALTER W. S. COOK ainsi que par le PROF. CHANDLER RATHFON POST.

3. Indépendamment de mon observation personnelle qui remonte à plusieurs années, mon ami G. GLÜCK a parlé des rapports probables entre S. Lucretia et Lucrezia Borgia dans *Op. cit.* Pour les détails biographiques voir: *Op. cit.*

Deux questions se posent: Cette peinture peut-elle être placée avant juin 1519 dans la chronologie des œuvres de Dosso? Y a-t-il quelque ressemblance entre la physionomie de *Sainte Lucrèce* et les portraits authentiques de Lucrèce Borgia?

Pour répondre à la dernière question, nous devons étudier les médailles qui, par les inscriptions qui s'y trouvent, certifient que ce sont des portraits authentiques de Lucrèce Borgia.⁴ Le premier de ces profils, de gauche, montre la duchesse avec ses beaux cheveux si admirés, flottant librement sur ses épaules. L'inscription porte "*Lucretia Estensis de Borgia Ducissa*" (de Bisceglie, pas encore de Ferrare). Il est généralement admis que cette médaille (Fig. 1) a été exécutée par un artiste très proche de Jean-Christophe Romano à l'occasion du mariage de Lucrèce et d'Alphonse d'Este en 1502.

L'autre type de médaille montre à nouveau un profil de gauche, avec des lignes un peu plus dures dans le dessin (Fig. 2); les cheveux en nattes sont couverts d'une coiffe en filet. Le *terminus post quem* est 1505, car l'inscription nomme Lucrèce, *Ducissa Ferrariae*. La différence dans la physionomie entre ces deux médailles nous porte à croire que la deuxième date même de plusieurs années plus tard.

La *Sainte Lucrèce* de Dosso, autrefois au Palais Barberini à Rome et faisant partie maintenant de la Collection Samuel H. Kress, à la National Gallery de Washington, a en effet certaines ressemblances avec ces médailles, surtout dans le dessin de la bouche.

Ainsi que l'a certifié Mr. Stephen Pichetto, l'état de conservation de la peinture de *Sainte Lucrèce* est très satisfaisant. La radiographie (Fig. 3) montre que les caractéristiques de physionomie qu'on voit à la surface, existaient aussi sur la première esquisse.

Si l'on prend en considération que la *Sainte Lucrèce* n'était pas à proprement parler un portrait, sa similarité de physionomie avec les médailles semble suffisante pour indiquer que Dosso pensait à la duchesse en peignant sa sainte patronne. Je veux mentionner à ce propos—sans y ajouter plus d'importance que cela ne mérite

—que la fille aînée de Dosso, née vers 1529, fut nommée Lucrèce.

En ce qui concerne la première question, à savoir à quel moment fut peinte la *Sainte Lucrèce*, il faut se rappeler que la chronologie des œuvres de Dosso est très discutée, surtout celle de la première époque. Je suis d'accord avec M. R. Longhi que Dosso est né bien plus tard qu'on ne le croyait autrefois.⁵ Dosso, comme Titien, est né probablement vers 1490 et non vers 1470.

Un des premiers chefs d'œuvre pleinement développés de Dosso, peint pendant la deuxième décennie du XVI^e siècle, est la séduisante *Sorcière Alcina* (appelée à tort *Circé*), de la Collection Samuel H. Kress à la National Gallery de Washington (Fig. 5).⁶ La connaissance de la peinture vénitienne, surtout de celle du Titien, est fondamentale pour Dosso. Il est pourtant à remarquer que le motif principal du personnage d'Alcina dérive de Giorgione, ainsi qu'il a été révélé par une gravure de Giulio Campagnola (Kriszteller N° 8, en revers, copie 2, dans le même sens que la peinture) (Fig. 6).

Un autre chef d'œuvre de la première période de Dosso est la grande *Baccanaria*, identifiée par R. Longhi⁷ comme étant une des peintures admirées par Vasari au château de Ferrare, aujourd'hui au Castel Sant'Angelo à Rome. Cette peinture nous montre que son auteur était profondément impressionné par la *Bacchanale* que le Titien peignit pour ce même château de Ferrare et qui est à présent au Musée du Prado à Madrid. Ce fait indique que la *Baccanaria* de Dosso n'aurait pu être peinte avant 1520.

Si l'on compare l'exécution des paysages dans la *Baccanaria*, l'*Alcina* et la *Sainte Lucrèce*, on constate que cette dernière, avec sa facture libre et en grandes touches, sa luminosité remarquable, et ses coups de pinceaux audacieux, est certainement la plus développée et la plus récente. Là encore, je suis entièrement d'accord avec la chronologie proposée par R. Longhi.

6. H. MENDELSON, *Op. cit.*, était le premier à signaler l'*Orlando Furioso* d'ARIOSTE comme étant la source littéraire, plutôt que l'*Odyssée*, et il a été le premier également à appeler la sorcière "Alcina" plutôt que "Circé."

En parlant du petit tableau de *St. Jérôme* à la Galerie de Vienne, l'unique tableau signé du maître, Longhi signale que ce n'est pas là une œuvre du début, et qu'on doit la dater après 1520. Nos observations nous conduisent aux mêmes conclusions. Le paysage et la technique des draperies de *Sainte Lucrèce* et de *St. Jérôme*, sont si semblables que les deux doivent appartenir à peu près à la même période.

Ceci veut dire que la *Sainte Lucrèce* de Dosso a été peinte après la mort de Lucrèce Borgia. On peut supposer avec justesse que la petite peinture était destinée à un de ses fils, probablement l'aîné, Hercule, né le 4 avril 1508, qui devint le duc Hercule II en 1534 et mourut en 1559.

Les fils du couple ducal nous sont connus, tous trois, car leurs traits nous ont été préservés sur des médailles: le portrait d'Hercule a été exécuté par deux des médailleurs les plus distingués de son époque, Pastorino de' Pastorini de Sienne, 1508-1592 (Fig. 8), et Pompeo Leoni, vers 1535-1610 (Fig. 10). Ces deux médailles nous montrent le duc dans ses dernières années; la médaille de Leoni, dans un des exemples, est datée de 1554.⁸ De plus, les traits d'Hercule, sont bien reconnaissables dans la peinture de Dosso, *Hercule Parmi les Pygmées*, au Musée Joanneum à Graz, Autriche (Fig. 13).

Nous savons par plusieurs documents qu'Hercule aimait beaucoup glorifier le héros mythologique dont il portait le nom. En 1538 il invita Giovanni Antonio da Pordenone à Ferrare.⁹ Mais le peintre mourut à la résidence des Este avant d'avoir pu finir son œuvre: des cartons de tapisseries illustrant l'histoire d'*Ulysse* et les *Travaux d'Hercule*.

D'après Vasari,¹⁰ les frères Dosso peignirent à la cour du château de Ferrare des scènes de l'histoire d'*Hercule*, en grisaille. Ceci doit avoir eu lieu avant 1542, année de la mort de Dosso. En 1543 Baptista del Dosso fut payé pour deux cartons de tapisseries avec des scènes du mythe d'*Hercule*.¹¹

Hippolyte, second fils d'Alphonse I et de Lucrèce Borgia, naquit en 1509. Il devint Cardinal en 1538, et est connu sous le nom de Hippolyte II afin d'être distingué de son oncle, le premier Cardinal Hippolyte d'Este (né en 1479, devenu Cardinal en 1493 et mort en 1520). Il était le frère d'Al-

phonse I et le premier protecteur de Lodovico Ariosto.

C'est sans doute Hippolyte II qui conçut le plan de la Villa d'Este à Tivoli. Qui sait jusqu'à quel point la conception idéale (la villa fut exécutée en 1549 sous la direction de Pirro Ligorio) n'est plutôt celle du maître, le Cardinal Hippolyte? Ce travail miraculeux qui combine l'art avec la nature, le range parmi les protecteurs d'art les plus éminents de son époque.

Après la mort d'Hippolyte en 1572, son neveu, le Cardinal Louis d'Este, 1538-1586, petit-fils de Lucrèce Borgia, fils cadet du duc Hercule II et de Renée de France, continua l'œuvre de son oncle. On lui attribue surtout l'achèvement du parc, unique au monde.¹² Ainsi, ces deux cardinaux de la maison d'Este, descendants de Lucrèce Borgia, vivent dans la mémoire reconnaissante des hommes.

Les traits d'Hippolyte sont connus par trois médailles exécutées respectivement par Giovanni Federigo Bonzagna, qui a travaillé entre les années 1554 et 1586 (Fig. 12), Domenico Poggini, 1520-1590, et dans le plus vivant de ses portraits par Pastorino de' Pastorini, 1508-1592 (Fig. 9).¹³

Francesco, duc de Massa, 1516-1578, le fils cadet de Lucrèce Borgia, a également son portrait, dans une médaille très élégante de Pastorino, de 1554 (Fig. 11).¹⁴ Un portrait plus fidèle de ce prince est probablement le *Saint Georges*, peint sur le volet d'un rétable, autrefois dans l'Oratoire des Archers à Santa Maria in Massa Lombarda, aujourd'hui à la Galerie Brera à Milan (Fig. 4).¹⁵ D'après la physiognomie de François d'Este, cette œuvre est de 1540 environ; elle a peut-être été commencée par Dosso, et terminée après sa mort, en 1542, par son frère Baptiste.

Après cette digression biographique au sujet des fils de Lucrèce, revenons au tableau d'*Hercule* de Graz.

Un examen attentif de cette œuvre, importante au point de vue historique, nous montre son rapport stylistique très étroit avec une peinture charmante à la National Gallery of Art de Washington, dans la Collection Samuel H. Kress: une scène mythologique qui est sensée représenter le *Départ des Argonautes* (Fig. 12). Les Pygmées et tous les petits personnages autour des bateaux et sur le rivage sont peints exactement de la même manière,

vifs, multicolores, en larges touches plutôt qu'en un dessin précis. De plus, le paysage à droite, une ville dans le lointain, possède les mêmes particularités de coloration dans les deux peintures: des bâtiments blancs, luisants, froids, émergent d'une atmosphère bleuâtre, poussiéreuse. Le partage vertical de la toile entre une scène proche et la scène éloignée, à côté, est typique de la composition chère à Dosso toute sa vie. La scène de volet de Dosso est formée par un bâtiment, un rocher, ou un groupe de grands arbres tandis que, de chaque côté, la vue s'éloigne vers les distances du paysage.¹⁶

Le même schéma de composition se répète que, par exemple, dans la *Piéta*, qui se trouvait autrefois dans la collection Claude Phillips; dans l'*Adoration des Mages*, à la National Gallery de Londres; dans la *Calisto*, de la Galerie Borghèse, à Rome. Une scène de volet moins compacte, formée par des arbres—comme dans les *Argonautes*—se retrouve surtout dans la célèbre *Mélissa* (faussement appelée *Circé*) à la Galerie Borghèse¹⁷ ainsi que dans plusieurs autres peintures. Battista, frère de Dosso, adopte aussi ce schéma de composition que nous trouvons dans la charmante *Fuite en Egypte*, autrefois dans la Collection du Dr. von Harck, à Seusslitz, près de Dresde, et dans l'*Orlando et Rodomonte* d'Ariosto, qu'on a pu voir à l'exposition de Ferrare en 1933-1934.

Les trois peintures de Dosso offertes par M. Samuel H. Kress à la National Gallery of Art de Washington, illustrent les trois phases caractéristiques du développement du grand peintre: *Alcina*, à la manière de Giorgione ainsi que du Titien, est un chef d'œuvre de la première période, c'est-à-dire de la deuxième décennie du XVI^e siècle; *Sainte Lucrèce*, des années 1520, appartient à la période moyenne, lorsque Dosso avait développé la luminosité artificielle dans l'éclairage de son paysage; avec les *Argonautes*, on est devant une vision tardive qui appartient au monde imaginaire créé par la fantaisie du maître.

WILLIAM E. SUIDA.

16. Je ne suis pas d'accord avec Mrs. E. Tietze-Conrat qui pense que les *Argonautes* sont un fragment d'une plus grande peinture: *Op. cit.* La comparaison avec la peinture de Graz ainsi que la composition fidèle à la manière de Dosso dans la scène tout entière contredisent cette supposition.

17. L'interprétation correcte est due à Julius von Schlosser: *Op. cit.*

FINAL EXAM

PROF. FRIEDLAENDER — VENETIAN PAINTING

You will be shown ~~3 slide comparisons~~ for 15 minutes each, 7 slide comparisons for 10 minutes each, 2 slide comparisons for 5 minutes each, and 5 one-minute identifications.

The slide comparisons are intended as the focal point of a larger question. Please be specific in your discussion of them.

15 minute slide comparisons:

Giorgione, The Tempest, Accademia
The Tempest, x-ray detail

Giorgione, Standing Figure, Fondaco dei Tedeschi, Zanetti engraving
Titian, "Justizia", Fondaco dei Tedeschi, Zanetti engraving

Titian, Assunta

10 minute slide comparisons:

Giorgione, Castelfranco Madonna, Castelfranco *St John Chrysostom*
Bellini, Saint Louis and Saint Christopher, ~~San Cristoforo (?) check~~

Giorgione, Sleeping Venus, Dresden
Titian, Venus of Urbino, Uffizi

Titian, Danae, Naples
Titian, Danae, Prado

Titian, Saint Lawrence, Jesuiti
Bronzino, Saint Lawrence, San Lorenzo

Bellini and Titian, Feast of the Gods, Washington
Titian, Diana and Actaeon, Prado

Titian, David and Goliath, Sta. Maria della Salute
Piccini engraving after Pordenone, David and Goliath, Sto. Stefano

Giorgione, Portrait of a Man, Braunschweig
Titian, "Ariosto", London

5 minute ~~slide~~ slide comparisons:

Titian, Man Killing Wife, Padua (or another of the frescoes)
Drawing after Titian, Man Killing Wife, École des Beaux Arts

Titian, "Portrait of an Englishman", Pitti
Titian, detail of Ottavio Farnese, Group Portrait of Paul III and Nephews,
Naples

identifications
1 minute slide comparisons:

Titian, Prado Venus, Louvre
Giorgione, Allendale Nativity, Washington
Titian, Portrait of Charles V on Horseback, Prado
Titian, Portrait of the Duke of Urbino, Uffizi
Titian, Allegory of the Marchese d'Avolas, Louvre

Lotto
ROMANINO

CREIGHTON GILBERT

PROBLEMI
DELLA
DOCUMENTAZIONE BRESCIANA
PER IL SAVOLDO

ESTRATTO DAI
"COMMENTARI DELL' ATENEO DI BRESCIA .."
PER IL 1959

TIPO-LITO FRATELLI GEROLDI - BRESCIA - 1960



CREIGHTON GILBERT

PROBLEMI
DELLA DOCUMENTAZIONE BRESCIANA
PER IL SAVOLDO

Proprio nell'anno 1700 si può segnalare un netto cambiamento nel modo di pensare degli scrittori che si sono interessati al Savoldo.

Nelle *Scelte Pitture di Brescia*, opera pubblicata in quell'anno, Giul'Antonio Averoldi, parlando della pala a San Barnaba, conservata ora nella Pinacoteca Tosio, afferma che questo è il solo quadro del pittore bresciano visibile in pubblico nella città (errore come più avanti vedremo), ricordando con vivo apprezzamento le sue qualità, specie quelle dello sfondo, « *l'architettura la qual mirabilmente gioca* » « *il capriccio del pittore (che apre) in mezzo dell'architettura un balcone, e sotto al tetto di vecchi legnami costruito una mezza figura in maggior degradazione* »¹. Il senso del valore del Savoldo, qui frescamente proposto, è vieppiù aumentato sino ai tempi moderni, la mostra bre-

¹ G. A. AVEROLDI, *Le scelte pitture di Brescia. Brescia 1700*, pag. 181.

sciana del 1939 ne è stata la testimonianza più notevole, ed infatti molti, visitandola, ne hanno trovato il motivo più valido, la giustificazione prima nella presentazione di Giovanni Girolamo; tra costoro mi annovero pure io che la visitai da studente. Il molto tempo che negli anni successivi ho dedicato agli studii savoldiani mi fanno sentire quasi cittadino di Brescia ed è in questa veste che ho accolto con piacere l'invito fattomi dall'Ateneo².

Prima del 1700 nella critica riguardante il Savoldo, gli errori sono all'ordine del giorno, ed in questo saggio è mio assunto riferire quanto gli storici bresciani hanno scritto sul Savoldo prima di quell'anno e come si possa trarre profitto anche dai loro errori ed, anzi, come questi errori possano essere corretti basandosi sulle affermazioni di quegli stessi scrittori.

Il mio scopo infine è quello di chiedere la conferma o la negazione delle mie ipotesi, che vengano colmate le eventuali lacune soprattutto a coloro che più facilmente di me possono adire alle fonti archivistiche; un aiuto che mi ha reso (anche a lavoro iniziato), agevolandomi assai, la pubblicazione del dott. Boselli della Guida scritta nel 1747 da Francesco Maccarinelli. Con le sue referenze sistematiche a tutte le guide precedenti egli mi ha permesso di abbreviare il mio esposto in alcuni punti, in altri ha offerto la conferma alle mie intuizioni, e se in qualche punto io propongo qualche correzione, proprio queste critiche sono i ringraziamenti per il lavoro perchè esse sono più che logiche da parte di chi esamina un libro di tale mole e tipo interessandosi solo ad argomenti ben limitati e circoscritti.

Il testo più antico, il testo base per lo studio del Savoldo è quello di Ottavio Rossi pubblicato nel 1620, la « prima » vita del pittore, il primo riconoscimento da parte di un bresciano; l'*Elogio storico dei bresciani illustri* del

² GILBERT: « Per i Savoldo visti dal Vasari » *Studi Vasariani*, Firenze, 1952, pag. 146 e segg.; per il tentativo fallito e molto discusso di identificare alla Gall. Borghese un quadro visto dal Michiel, v. recentemente F. ZAVA BOCCAZZI, *Arte Veneta*, XII, 1958 pag. 71 con bibl. precedente.

Rossi è un libro raro, ed è perciò dimostrabile che esso, benchè sia notissimo agli studiosi bresciani, non sia sempre stato consultato da molti studiosi internazionali.

Le fonti precedenti, quelle del secolo XVI. riguardanti il Savoldo sono tutte veneziane (Michiel, Pino, Aretino, Vasari, Sansovino) e citano alcuni suoi quadri, assai pochi e per di più andati tutti perduti ed anche se qualcuno di essi possa, credo, ora essere ri-identificato in opere conosciute a tale ri-identificazione manca la prova di una tradizione documentaria continua³.

Delle opere citate invece dal Rossi qualcuna può essere seguita dai tempi dello scrittore sino ai nostri ininterrottamente ed è quindi questa vita la fonte migliore, forse, per l'arte del Savoldo. Il fatto che il Savoldo, bresciano d'origine sia ricordato a Venezia già ai suoi tempi, mentre a Brescia soltanto più tardi uno storico raccogliendo i nomi dei cittadini famosi del passato si ricorda di lui, si spiega solo in parte col fatto che la storiografia artistica è nata prima a Venezia, per il rimanente può trovare giustificazione nella considerazione che i documenti d'archivio danno presente il Savoldo a Venezia e non in Brescia. Questa situazione ed il fatto che il Rossi non s'interessava solo ai pittori, i quali anzi occupano una breve parte del suo lavoro, giustificano in parte gli sbagli dello storico.

³ Persino il solo quadro documentato del Savoldo (pagato a « Girolamo Bresciano ») fu attribuito ad un altro pittore anche dopo la scoperta dei documenti (Pala di Treviso, rivendicata al Savoldo dal Cavaleaselle). Anche tutti gli otto quadri firmati hanno avuto le stesse traversie critiche. Il ritratto del Louvre e quello Contini nell'Ottocento vennero esposti al pubblico sotto altro nome; il quadro di Brera, già a Pesaro, fu noto fuori dall'ambito locale solo nel tardo settecento; il S. Girolamo di Londra e la Maddalena di Berlino apparvero, inediti, uscendo da raccolte private solo nell'Ottocento; le firme delle tele di Hapton Court e Terlizzi apparvero sotto le ridipinture ad attribuzione già fatta; la firma del profeta delle Gallerie di Vienna, giustamente attribuito al Savoldo sin dal 1890, è stata osservata dall'autore solo nel 1955. Così nel seicento si conosceva soltanto l'opere citate dagli scrittori dell'epoca, delle quali solo tre sono rimaste note ed accettate dagli scrittori del settecento: la Natività citata dal Rossi, Natività di San Giobbe e Trasfigurazione citate dal Boschini.

Congionse il Savoldo (comincia il Rossi) con la nobiltà de' suoi progenitori una particolare nobiltà di virtuosa pittura. Con la quale non mercenariamente esercitandosi, fece opere lodatissime.

Che il Savoldo appartenesse a nobile famiglia è una affermazione errata che appare qui per la prima volta, tradizione che si prolungò per tutto il settecento dove anzi raggiunse il suo acme nell'*Abecedario* dell'Orlandi nel quale si afferma che il Savoldo regalava la maggior parte dei suoi quadri ai conventi; solo nel 1869 il Cavalcaselle distrusse questa leggenda dura a morire se la si trova ripetuta ancora, e da un eminente studioso, in un saggio del 1957.

Che la famiglia del Savoldo non appartenesse alla aristocrazia e che il nostro fosse pittore di mestiere e non dilettante, viene dimostrato in più luoghi. A Treviso egli è pagato per la sua pala d'altare, a Venezia nei molti documenti notarili vien sempre citato colla qualifica professionale di pittore e non con altra.

Molto importante, sotto questo appunto, è il suo testamento del 1526⁴, nel quale egli lascia erede universale la moglie, che deve ricevere la sua dote, assai modesta per altro, in caso di morte di essa diviene erede la figlia della moglie e quindi i figli di quest'ultima, morendo anche costoro l'eredità sarebbe passata al nuovo ospedale degli incurabili, dimostrazione questa che il Savoldo non aveva dei parenti prossimi o che per lo meno non era in buoni rapporti con loro.

Il documento ricorda anche qualche debito, si tratta in realtà di piccole somme, ma esistente da molto tempo se uno dei creditori è indicato come morto. Paolo Pino inoltre, scolaro del Savoldo e che scrive nel 1548⁵, ancora vivente il maestro, ci testimonia che il pittore bresciano era stato poco apprezzato e quindi scarso era il numero delle sue opere di pittura, ma che una volta era stato « *provvigionato* » del Duca di Milano.

⁴ Testo in LUDWIG « *Archivalische Beitræge* » *Berliner Jahrbuch*, 1905, pag. 117 e segg. insieme con tutti gli altri documenti del periodo veneziano che si conoscono a tutt'oggi.

⁵ *Dialogo della Pittura*, ed. Pallucchini, 1946, pagg. 70-71.

Appare evidente come sia impossibile ritenere che il Savoldo esercitasse « *non mercenariamente* » e come necessariamente sia inaccettabile la nobiltà del suo casato se non forse per parentela assai lontana.

L'ipotesi del Savoldo pittore dilettante sarebbe stata confermata nei tempi moderni dall'iscrizione che si trova sul suo quadro *Santi eremiti* dell'Accademia di Venezia, vi si leggerebbe infatti *Brixiae donavit*, ma tale lettura viene generalmente rifiutata per questo testo, che appare la lezione più esatta, *Brixia donavit*. Oltre che per la lettura sarebbe difficile pensare ad un pittore che regala alla città un quadro di tale soggetto, ammesso anche che ne possa aver regalati altri di diverso soggetto, mentre è meno sorprendente che sia stata la città a regalarlo ad una delle sue chiese come in altra sede potrò dimostrare chiarendo sia la chiesa a cui venne regalato sia le circostanze in cui venne regalato.

Qual'è allora l'origine dell'errata affermazione del Rossi? Esisteva in città una famiglia Savoldo nobile, famiglia che lo scrittore cita subito dopo la sua pagina sul Savoldo a proposito d'un quadro di Lattanzio Gambara. Questo fatto unito all'interesse del Rossi verso l'aristocrazia, il cui valore era tutt'altro che trascurabile sia per l'epoca⁶ in cui scriveva lo storico bresciano, sia per lui stesso, può spiegare la sua più volte ricordata affermazione. A menocchè questa affermata nobiltà del Savoldo tragga origine, come in qualche vita del Vasari, da una interpretazione in chiave biografica dell'arte del pittore. I suoi soggetti, la mancanza di grandi pale d'altare, il suo linguaggio con i suoi motivi pastorali, la sua poesia ed il suo mistero possono essere alla base, attraverso una interpretazione romantica, di questa asserita condizione dello stato civile di Gian Girolamo.

Il dubbio sulla nobiltà dei natali asserita dal Rossi può coinvolgere anche la seconda affermazione sulla città d'origine, ma qui pare che il Rossi non sbagli; infatti tutti i documenti contemporanei, comprese le otto firme, lo dicono

⁶ Per l'importanza del concetto della nobiltà in relazione alla teoria della pittura verso il 1600, v. ora G. PREVITALI in *Paragone*, 119, 1959, pagg. 6-8.

« *da Brescia* ». La possibilità che fosse bresciano solo per discendenza e non per nascita è esclusa, a quanto mi sembra, dalla serie di opere di tutti i periodi della sua vita che si trovavano in Brescia e che sembrano eseguite per le chiese e per i cittadini della città lombarda.

Sono però queste le sole indicazioni di rapporti con persone bresciane (talvolta sembrano anzi stabiliti con bresciani a Venezia) a parte l'allusione nel testamento ad un « marzer di cossi tedeschi » con il quale ha un debito di qualche ducato.

A questa citazione possiamo aggiungere quella del nome del padre che appare come Piero in due documenti e come Betino in un terzo (nel secondo e nel terzo come già defunto) e quello dell'avo citato una sola volta come Jacopo. D'altra parte nessun documento ci testimonia la presenza del Savoldo in Brescia in nessuna epoca. Non esistono polizze d'estimo nè di lui, nè di Piero o Betino, nè di Jacopo nell'archivio municipale come mi conferma cortesemente il dott. Panazza che ne fece la ricerca in occasione della mostra del 1939. Da ciò deduco, se la serie è completa, che tutti e due non avevano casa, nè tenevano bottega in città, se ne concluderebbe che essi o furono persone di modesta condizione, o abitarono nel territorio fuori della città⁷. Ma la prima ipotesi sembra dubbia per la qualifica di « messere » che Girolamo dà al nonno, citandolo nel 1508, e al padre, citandolo, dopo la sua morte, nel 1526. Per il Savoldo stesso, maestro pittore sono certamente da escludere sia un'abitazione nel territorio fuori della città, sia la mancanza di una bottega. Per forza dunque dovremo supporre che esso si sia trasferito appena divenuto adulto, se non prima, in un'altra città. Tale soluzione, confortata anche dalla maestranza ottenuta in Firenze nel 1508, suggerisce anche il dubbio che si sia esagerato, come io ritengo, l'elemento « lombardo » quale componente il linguaggio stilistico dell'artista.

⁷ Il padre del Pordenone, nativo di *Corticelle* (nell'odierno comune di Dello) si chiamò normalmente Angelo da Brescia. Credo di poter dimostrare che il figlio, nato a Pordenone, fu « Giovanni Antonio Bresciano » nella prima giovinezza sebbene più tardi abbia abbandonato tal nome.

Possiamo iniziare l'elenco delle pitture del Savoldo eseguite a o per Brescia citando rapidamente quattro opere molto giovanili non ricordate dalle fonti. Si tratta *a)* di un piccolo quadro giovanile che discuterò altrove, *b)* il ritratto della Pinacoteca Tosio Martinengo probabilmente di un bresciano ma eseguito secondo l'iscrizione « Venetiis 1520 », recente e giusta rivendicazione del Berenson, *c)* i Santi Eremiti di Venezia già citati coll'iscrizione « Brixia donavit » e *d)* il Profeta Elia che ho indicato in un altro studio come *pendant* degli Eremiti, per la corrispondenza iconografica, per l'identità di datazione, cosa ammessa da tutti, di misure e di ubicazione quest'ultima sino alla metà dell'ottocento⁸. Ed ora ritorniamo al Rossi.

Si discerne in più luoghi pubblici e in più case questa verità: cioè in Brescia in un Cristo morto, ch'è in S. Faustino.

Questo Cristo morto ha reso estremamente difficile lo studio del Savoldo. Dopo la citazione del Rossi infatti non se ne parla più nelle fonti colla sola eccezione dell'insignificante Cozzando nel 1694 che qui come in altri casi sembra compilare dai libri precedenti senza osservare i dati di fatto. L'omissione più notevole è la prima, quella del Ridolfi. Questi, scrivendo pochi anni dopo il Rossi, lo ha seguito assai fedelmente, per quanto concerne le opere del Savoldo a Brescia: infatti nè aggiunge nè toglie alcunchè all'elenco dell'opere di Savoldo offerto dal Rossi a parte questo dipinto. Dipendenza questa del Ridolfi dal Rossi già giustamente affermata dal Von Halden che indica nello scrittore bresciano la fonte del Ridolfi per quanto concerne il nostro pittore⁹. L'omissione quindi dell'opera di S. Faustino si deve credere voluta, e dovuta al fatto che il Ridolfi, essendo andato a vedere i quadri seguendo le indicazioni del Rossi, infatti le sue descrizioni sono un poco diverse da quelle

⁸ Questa mia osservazione è stata rapportata in modo più disteso nel Catalogo della National Gallery in Washington (*Paintings and Sculpture from the Kress Collection*, 1956, pag. 162). Nel 1951 quando il dipinto era ancora in una raccolta privata di Firenze avevo segnalato in Italia questa mia sicurezza che formasse il *pendant* coll'opera dell'Accademia di Venezia, esprimendo, ma purtroppo senza alcuna eco, il desiderio che fossero rimessi insieme.

⁹ RIDOLFI, *Le meraviglie*, ed. Hadeln, 1914-25, II pagg. 271-72.

della fonte, non abbia trovato a S. Faustino il Cristo morto così come nessun altro in epoca posteriore l'ha mai potuto rintracciare.

Questo fatto potrebbe spiegarsi col trasporto dell'opera in un'altra chiesa nel lasso di tempo intercorso fra la notizia del Rossi e la visita del Ridolfi, ma si tratta di un tempo assai breve, io invece proporrei un'altra ipotesi.

Nel 1760 nella guida di Brescia del Carboni (creduta anche opera del Chizzola) abbiamo per la prima volta la notizia a stampa di una grande pala del Savoldo, la Deposizione indicata, e molto a proposito per il soggetto, all'altar maggiore della piccola chiesa di S. Croce¹⁰, chiesa tanto oscura e di così difficile accesso, era dell'Agostiniane e di stretta clausura, che in qualche guida della città non figura. Il Brognoli nella guida del 1827 ci precisa per nostra buona fortuna che la pala fu tolta dalla chiesa e messa in casa della famiglia Torre¹¹, dalla quale venne comperata nel 1875 per il museo di Berlino come risulta dal catalogo del medesimo. In tal modo è stato possibile rintracciare la storia completa del quadro dal 1760 sino al 1945 anno in cui fu distrutto dal noto incendio dei quadri asportati dal Museo di Berlino ed in possesso dei soldati sovietici. Vale comunque la pena di ripetere queste notizie perchè vari scrittori, non conoscendo la notizia del Brognoli, hanno proposto di identificare il quadro di S. Croce con quello Torre-Berlino soltanto come ipotesi probabile: vedi il catalogo del Museo di Berlino ed il dott. Boselli nel suo nuovo libro¹². Ma dov'era quest'opera prima del 1760? Sicuramente, date le misure, era in una chiesa e con quasi ugual certezza a Brescia, perchè sarebbe strano pensare che il quadro di un pittore, che aveva lavorato per questa città ma che in quell'epoca non aveva certo gran fama, vi fosse trasportato da qualche altro luogo. Io penso infatti che il quadro di S. Croce sia il Cristo morto visto dal Rossi nel 1620. Se la mia ipotesi fosse errata, bisogna ammettere che

¹⁰ *Le pitture e sculture Brescia*, Brescia MDCCLX pag. 81.

¹¹ P. BROGNOLI, *Nuova guida di Brescia*, pag. 263 n. 15.

¹² Ho già indicato questa serie di fatti nel mio saggio « Savoldo's Drawings Put to Use » *Gazette des Beaux-Arts*, 1953, pag. 6 in nota.

ci siano state due pale del Savoldo di quel soggetto, delle quali una sarebbe sparita nel seicento (il che può anche esser successo) e l'altra venuta alla luce soltanto nel settecento (il che quasi con certezza non può essere avvenuto). Insomma l'opera del Savoldo può essere stata nella Chiesa di S. Faustino? No; credo che il Rossi abbia confuso la Deposizione che trovasi in detta chiesa, ma opera del Romanino, con l'altra, questa sì opera del Savoldo, della chiesa di S. Croce; infatti non è probabile che nella stessa chiesa di S. Faustino ci fossero due altari dedicati allo stesso titolo. (E ora con piacere trovo della stessa opinione il dott. Boselli, che senza discussione identifica la « Deposizione del Savoldo » del Rossi coll'opera del Romanino). Ma è veramente ignota la pala nella sua giusta ubicazione prima del 1760? Ho pensato di no, quando ho letto un passo, sfuggito agli studiosi del Savoldo, nella guida dell'Averoldi del 1700. Egli descrive infatti all'altar maggiore di S. Croce un Cristo morto, soggiungendo « chi l'abbia dipinta varie sono le opinioni, molti consentono sia di Paolo Zoppo »¹³ e quasi certamente si tratta del nostro quadro sia per l'identità di soggetto, luogo e periodo seppur non di attribuzione, sia perchè è impensabile che nel settecento abbiano sostituito una pala del cinquecento con un'altra ugualmente vecchia. Rimane un dubbio¹⁴, un dubbio risolto ora dalla documentazione che le guide manoscritte del seicento ci offrono, documentazione pubblicata dal dott. Boselli¹⁵. Essa infatti, a proposito dell'altare maggiore di S. Croce, ci dice Faino (due manoscritti della seconda metà del seicento): La Pietà B.V. Cristo Morto, S. Giovanni con molte altre figure; Girolamo Savoldo.

Paglia (tre manoscritti dal 1663 al 1707): Savoldo.

Anonimo Di Rosa e Mangeri (derivati dall'Averoldi): Zoppo.

¹³ Pag. 260.

¹⁴ Chi volesse accettare questo dubbio potrebbe trovare un certo sostegno nel fatto che, nel 1760, la pala del Savoldo aveva una cornice di Santo Calegari, cioè del settecento, come rende noto il Carboni, *loc. cit.*

¹⁵ F. MACCARINELLI *Le glorie di Brescia*, Brescia 1959 pag. 44.

Maccarinelli (1747): di Paolo Zoppo o piuttosto come altri vogliono, di Girolamo Savoldo; (1751): alcuni la giudicano fattura di Paolo Zoppo, ma la più comune è, che sia di Girolamo Savoldo.

Queste notizie chiariscono notevolmente la cosa. Il Maccarinelli conferma che la pala attribuita allo Zoppo e quella del Savoldo sono la stessa; il Faino assicura che la pala era già in Santa Croce in un'epoca di poco posteriore al Rossi, e dunque, probabilmente, anche quando il Rossi scriveva e che essa era nota e ricordata come del Savoldo poco dopo il 1650, cosa normale per il pittore bresciano (opere ricordate dal Ridolfi e dal Boschini) mentre sarebbe poco normale se venisse citata solo nel 1760. Ma tale situazione pacifica ridiverrebbe confusa se il quadro in questione fosse citato come dello Zoppo prima del Faino, come afferma il dott. Boselli citando come fonte il Ridolfi (1648). Io credo che qui sbagli; infatti il Ridolfi parlando dello Zoppo dice solamente: « Et in quella della Croce, e di San Cosmo e Damiano fece altre pitture »¹⁶. Voleva indicare la Deposizione? Non credo; infatti in S. Croce sono indicate altre opere dello Zoppo (la Flagellazione e la Coronazione proprio « a lati dell'altar maggiore ») indicate come sue, per lo più da tutte le fonti. Fra queste ha un'importanza particolare il Rossi in quanto è la fonte cui ha attinto il Ridolfi la cui vaga allusione ad opere dello Zoppo deve trasferire dalla Deposizione a quest'ultime due e collocarsi nella loro bibliografia fra gli altri dati raccolti dal dott. Boselli. E credo che nessuno possa obiettare alcunchè. Circa l'incertezza di alcune guide nell'attribuzione dell'opera ne vedrei la causa nel *lapsus* del Rossi a proposito dell'ubicazione della pala del Savoldo come ritengo che l'accettazione del nome dello Zoppo dev'essere derivata dalla frase sopraccitata del Ridolfi, autore di molto peso, che ha qui la sua prima ed ultima allusione alla chiesa di S. Croce ed alle sue opere d'arte. Dissertazione la mia che ha il suo valore se, come spero, permette di espungere dal catalogo del Savoldo un'opera « perduta » (Deposizione

¹⁶ Ediz. cit. Vol. I, pag. 286.

di San Faustino) che pur essendo citata da una delle fonti più antiche non è mai esistita.

..... in una Madonna, che in San Francesco nel primo altare entrando a man destra

Anche su questa seconda opera la notizia del Rossi è fonte di perplessità, ma in questo secondo caso invece del silenzio delle guide posteriori troviamo sin troppi dati per correggere l'errore. L'indicazione dell'altare fornito dal Rossi non dà adito alla minima ambiguità, solo che la pala che vi era collocata, veramente rappresentava la Madonna, fu opera non del Savoldo ma di Callisto Piazza da Lodi! Porta infatti la sua firma molto chiara, come osserva piacevolmente il nostro Averoldi ¹⁷.

« Se non ne leggessimo a lettere cubitali il nome dell'autore Calistus Laudensis, forse forse ancor'io sarei caduto nell'asserirlo del (Parmigianino) ».

Notizia questa dell'Averoldi che possiamo confermare osservando la pala che si trova ora alla Galleria di Brera come correttamente indica il dott. Boselli nonostante che per errore venga data come perduta nell'*Inventario degli Oggetti d'arte di Brescia*.

Se nessun altro autore dopo il Rossi, a parte il solito Cozzando, ha ritenuto del Savoldo tale dipinto, possiamo inferirne che l'opera citata dal Rossi sia stata trasferita in un altro luogo. Osservando la chiesa qual'è oggi e studiando le varie guide antiche per quel che la riguardano, si può constatare il grande numero di dipinti del cinquecento che non furono mai sostituiti da opere più recenti, sicchè è molto improbabile che un quadro del Savoldo sia stato portato via dalla Chiesa o comunque sostituito nei pochi anni fra il 1620 e la visita del Ridolfi. L'esame invece delle guide ci apprende che le pale furono spesso trasferite da un altare ad un altro della chiesa sicchè potrebbe darsi che noi ritrovassimo il dipinto in un'altra ubicazione. Così deve aver pensato il Ridolfi il quale, a differenza del silenzio mantenuto a proposito della pala di S. Faustino erratamente attribuita dal Rossi al Savoldo, cita come opera del Savoldo

¹⁷ Pag. 92.

la pala del primo altare di sinistra¹⁸. Questo variare fra la lezione del Rossi e quella del Ridolfi per noi è prezioso in quanto ci permette di capire come agiva il veneziano nei riguardi della fonte bresciana: egli usando il Rossi come *guida*, cercava i quadri nei luoghi indicati e rapportava il testo a quanto vedeva; la possibilità che invece del Ridolfi ad agire così sia stato un suo eventuale corrispondente locale non ne varia per noi il valore. Purtroppo anche la revisione del Ridolfi non è esatta. La pala del primo altare di sinistra è opera firmata di Francesco Prato da Caravaggio, e per di più non rappresenta una Madonna nel senso più comune, ma lo sposalizio. Può darsi che il Ridolfi scrivesse fidandosi della propria memoria o su degli appunti frammentarii, come capita a tanti scrittori di guide, appunti nei quali poteva essere stato notato l'errore del Rossi e non la giusta rettifica. Comunque sia, il risultato è stato una carambola di errori fra gli storici per più di un secolo e mezzo. Il Cozzando, che segue la tradizione scritta, evita il problema che nasce dalla contraddizione fra le due fonti, Rossi e Ridolfi, citando del Savoldo solo « in San Francesco, una Beata Vergine »¹⁹ lasciando incerto a quale dei due si riferisca non attribuendogli almeno, come faranno altri, tutte e due le opere in questione. L'intelligente Averoldi, sempre interessato ai problemi di attribuzione, parla con esattezza dei due quadri, attribuendoli uno a Callisto e l'altro a Francesco, e soggiungendo, a proposito del secondo, « e qui conviene avvertire l'errore preso (per altrui relazione) dal cavalier Ridolfi nominando per autore di questa pala Girolamo Savoldo »²⁰. Quell'altrui allude forse all'errore del Rossi? Ma poi pur parlando a lungo della pala di Callisto, non riferisce il fatto. Maggior complicazione crea il Paglia, che in uno dei suoi manoscritti c'informa che la pala è opera di Francesco Prato e così pure i piccoli affreschi che le stanno attorno, benchè,

¹⁸ Ediz. cit. Vol. I, pag. 271.

¹⁹ *Ristretto*, 1694, pag. 121.

²⁰ Pag. 20.

soggiunge, alcuni abbiano voluto ascriverli al Savoldo²¹, tentativo, giustamente respinto, di dar fede a tutte due le opinioni.

Pure il Maccarinelli confonde le idee sullo Sposalizio che reputa opera di Francesco Prato « contro l'opinione del K. Carlo Ridolfi, del P. M. Leonardo Cozzando Istoriografo Bresciano, di Ottavio Rossi, e d'altri ancora, i quali concordamente la sostengono manifattura di Girolamo Savoldi ». E questo non è vero perchè il Rossi non formula tale attribuzione e se essa è accettata dal Ridolfi, il Cozzando, a sua volta, non è esplicito su tale argomento. (Possiamo perdonare il dott. Boselli, se segue qui la sua fonte col risultato di indicare a S. Francesco due pale attribuite al Savoldo dal Rossi e dal Cozzando)²². Il Carboni, accurato anche in Santa Croce, dà soltanto i due nomi esatti di Callisto e di Francesco, mentre l'Oretti, nell'interessante elenco pubblicato recentemente su questi stessi Commentarii, complica ancor più il caso del secondo pittore, citando fra i quadri in S. Francesco « Lo Sposalizio di M. V. di Francesco Prato di Caravaggio » per poi ripetere tre righe dopo « La Tavola Sponsali di M. V. di Girolamo Savoldo » pur trattandosi ben inteso dello stesso quadro. Si vede che anche l'Oretti guardava con più attenzione ai testi che non ai quadri²³.

Questa è la documentazione offertaci dalle guide e, siccome il Rossi è il più antico fra tutti, noi saremmo oggi indotti nella tentazione di prestargli fede, ma sarebbe un errore anche perchè una « fonte » del seicento per il Savoldo non lo è. Minor valore ha ancor di più il Ridolfi che si rifà al Rossi alterandone il dettato, in fondo il Ridolfi è uno storico come noi; lo stesso si può dire di tutti quelli che vengono dopo di lui non soltanto di quelli da lui

²¹ Manoscritto Di Rosa, 88, pag. 161. L'attribuzione dei piccoli affreschi a Francesco sembra giusta. Nessun autore, nè antico nè moderno li ha mai osservati, nonostante l'affermazione del Paglia.

²² Pagg. 32 e 37. Per un lapsus, il Morassi attribuisce all'Averoldi la confusione del Maccarinelli, di aver creduto che anche il Rossi ed il Cozzando attribuiscono al Savoldo lo Sposalizio. (*Inventario*, pag. 262).

²³ *Commentari per l'anno 1957*, pag. 151.

dipendenti ma anche di quelli che hanno tratte le notizie dall'esame diretto sia per quelli che danno notizie esatte, sia per quelli che affermano cose inesatte. Ma essi non ci possono servire per il Savoldo. Sembra impossibile che il Rossi abbia voluto attribuire al Savoldo la pala della Madonna firmata da Callisto « a lettere cubitali » o ha invece commesso questo errore?

D'altra parte se neppure il Ridolfi osserva la firma di Francesco Prato sullo Sposalizio della Vergine attribuendolo poi al Savoldo possiamo pur pensare che anche al Rossi sia sfuggita la firma di Callisto Piazza sulla pala citata facendola così credere ed attribuire al Savoldo, almenocchè anche qui, come per il Cristo morto di S. Faustino, non sbagliasse luogo citando un'opera che trovavasi in altra chiesa, nel qual caso si tratta di un quadro che nessuno, dopo il Rossi, ha mai più visto. Certo che ci sfugge quale possa esser stato l'errore che tanti scrittori hanno voluto, ognuno a suo modo, correggere: un'attribuzione sbagliata oppure confusione nella ubicazione dell'opera.

..... e in un'altra pala di San Gioseffo ch'è in San Barnaba all'altar de' Bargnani

Qui invece tutto è tranquillo. La notizia è stata riportata di pari peso dal Ridolfi e da tutte le altre fonti e da tutti gli scrittori moderni, in tal modo la pala è stata seguita sempre fino ai nostri giorni dalla letteratura artistica; si tratta dell'opera oggi nella Pinacoteca di Brescia. La prima fonte, ripeto, per quest'opera del Savoldo è il Rossi sicchè la pala Bargnani è il quadro del Savoldo da più tempo conosciuto senza che venisse mai dimenticato dalle fonti, un poco meno antiche come fonti, sono le due pitture citate dal Boschini che unite al quadro bresciano formarono il nucleo base per la conoscenza del pittore, nel periodo più calamitoso per la sua conoscenza, quando si eran perse, per la storia dell'arte anche le sue opere firmate. Ma avendo già dimostrato come il Rossi sia incerto quale fonte per il Savoldo possiamo credergli qui a San Barnaba, dandogli fiducia come hanno fatto anche quelli scrittori che pur non hanno accettato le sue attribuzioni errate negandogli in tal modo la loro fiducia? Altrimenti dovremo risalire sino al Ridolfi, che sembra essere stato il

primo a sceverare il buono dal cattivo del Rossi, e portare l'inizio della storia soltanto al 1648. Potremmo rassicurarci circa l'attribuzione dell'opera al Savoldo basandoci sulla sua variante della chiesa veneziana di San Giobbe, anche essa citata nel seicento dal Boschini²⁴ e via via sino ad oggi ininterrottamente dagli altri autori. Parrebbe questa una conferma sufficiente se non s'insinuasse il dubbio che l'« attribuzione » del quadro di San Giobbe da parte del Boschini dipendesse da quella fatta dal Ridolfi per il quadro bresciano.

Una terza variante è stata scoperta nel 1917 nelle lontane Puglie dal prof. Salmi che l'ha pubblicata come opera di Savoldo. Graziaddio la pulitura eseguita nel 1943 ha portato in luce la firma di Girolamo Savoldo, avvallando e confortando la tradizione di secoli²⁵.

..... e in una bellissima Maddalena coperta da un pan bianco, ch'è IN CASA del dottor Lorenzo Averoldo.

E' noto che numerose sono le varianti della « Maddalena » del Savoldo; ma se le tre varianti della Natività discusse poco più sopra hanno tutte l'appoggio di una documentazione coi fiocchi, altrettanto non si può dire di queste. Il Ridolfi ne cita due: questa degli Averoldi, « originale dal quale si sono tratte molte copie » e un'altra in una raccolta a Venezia, « una delle Maddalene dette ». Pur seguendo il Rossi, il Ridolfi ha variato il testo in un piccolo particolare: omette il colore del manto. Qual'è la causa di quest'omissione. Credo che da buon storico fosse uso, come abbiamo visto più sopra, a riscontrare i passi dell'autore bresciano sui quadri e che essendo l'opera in una raccolta privata non sia riuscito a vederla; tralasciò quindi la notazione del colore tanto più che aveva tutte le ragioni di dubitare della esattezza della notizia fornita dal Rossi, dato che quasi tutte le Maddalene hanno il manto giallo: quella firmata di Berlino, quella autografa già Giovanelli

²⁴ *Le ricche miniere*, 1674, pag. 63. Per le citazioni posteriori sino ad oggi v. LECHI PANAZZA: *La Pittura bresciana del rinascimento*, 1939, n. 175.

²⁵ M. SALMI: *L'arte*, 1919, pag. 177 e segg.; *Le Arti*, 1943, pag. 272.

a Venezia ora Contini a Firenze, quella Warwick in Inghilterra, che io credo una copia, ed un'altra, pure copia della raccolta del fu Louis Walter di Louisville (vendita all'asta 1951); pure vestita di giallo è la Maddalena, sicuramente derivata dal Savoldo, che Veronese pone nella « Crocefissione » del Louvre. Un altro esemplare autografo della Maddalena, bellissimo esemplare, si trova alla Galleria Nazionale di Londra, proveniente per vendita nell'ottocento dalla famiglia Fenaroli di Brescia, da questo dato, trattandosi della sola, fra tutte le varianti, sicuramente proveniente da Brescia i compilatori del catalogo della galleria propongono la possibilità che debba identificarsi con quella citata dal Ridolfi. Ad essi come ai compilatori del catalogo di Berlino è sfuggita la fonte del Rossi; infatti l'ipotesi da essi affacciata circa la Maddalena della Galleria Nazionale trova nel dettato dello scrittore bresciano piena conferma perchè essa è l'unica vestita di bianco, affermandosi senza ombra di dubbio l'identità Maddalena Averoldi-Fenaroli-Londra e questo grazie, almeno per una volta al Rossi.

Infatti trattandosi di un quadro conservato in una raccolta privata non è citata da nessuna guida della città, nè da alcun altro scrittore dopo il Ridolfi. Venne riscoperto nella seconda metà del secolo scorso dal Cavalcaselle che ha potuto correggere la corrente attribuzione al Tiziano sulla scorta dell'esemplare di Berlino, esemplare senza bibliografia antica ma firmato, per poi riconoscere in esso l'opera citata dal Ridolfi. Forse sarà possibile fare la storia del quadro fra il 1648 (quando esso era in possesso degli Averoldi) e il 1869 (quando fu venduto dai Fenaroli) chiedendo se questi ultimi sono stati ad un certo punto eredi degli Averoldi, o sono venuti in possesso, per altre vie, dei loro beni, saldando i due anelli oggi conosciuti.

Infinite son poscia l'opere, ch'ei fece in Venetia a diversi particolari.

Con questa frase il Rossi ci fa supporre che non ci sian altre opere del Savoldo a Brescia. Abbiamo già visto quattro opere del Savoldo legate a Brescia: una piccola, un ritratto, che possono essere facilmente sfuggiti all'osservazione, e due grandi pale di soggetto molto insolito (Eremiti col corvo, Elia col corvo) che probabilmente non erano espo-

ste in una chiesa ma collocate nei locali interni di qualche convento, e quindi anch'esse ignorate dal Rossi. In ogni modo tutti gli scrittori successivi fanno sponda al Rossi non aggiungendo altre opere al suo elenco. Per quanto io sappia essi hanno suggerito una sola nuova attribuzione al Savoldo basandosi sugli elementi del linguaggio pittorico (a parte l'attribuzione a Giovanni Girolamo della pala di Francesco Prato, attribuzione di origine *filologica*). Si tratta della « Deposizione », pala d'altare della famosa cappella a S. Giovanni Evangelista piena delle opere del Moretto e del Romanino. Opera anonima per il Faino, l'Averoldi, il Maccarinelli, e discussa dal Paglia come lavoro possibile del Savoldo oppure di Giambellino, del Palma o di Paris Bordone, mentre oggi si è tutti d'accordo a ritenerla un quadro del Civerchio²⁶. Questo fa tornare alla mente il pasticcio di Santa Croce coll'attribuzione oscillante fra il Savoldo e lo Zoppo e ci fa sospettare che il Savoldo a Brescia fosse ritenuto un pittore piuttosto arcaico, cosa non del tutto priva di una certa verità dato che le sue opere in città erano nella maggioranza giovanili. Eppure il Paglia, in margine nel luogo sopraccitato, aggiunge, dopo aver scritto « Savoldo », « ma è assai più antica ». La vita del Rossi finisce con vane frasi prive di peso e solamente encomiastiche.

Visse una vita innocentissima, e degna di quella fama, che lo rende immortale, e morì in Venezia; degno che quella città gli fusse celebratissimo sepolcro, così com'è nobilissimo teatro della sua virtù.

²⁶ MACCARINELLI: ed. Boselli, pag. 117.

CREIGHTON GILBERT

Portraits by and near Romanino

Estratto da

Arte lombarda

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Portraits by and near Romanino

Romanino's early altarpiece at San Rocco, Brescia, recognized as his in all the modern literature, had in the past been thought to be a work of Calisto Piazza da Lodi (¹). Perhaps this is the reason why the portrait of a young man in the Ringling Museum (fig. 1) has been called Calisto Piazza more recently (²). There is no direct evidence that the San Rocco altarpiece was the basis for doing so, but since it seems to be the portrait's nearest relative, the hypothesis suggests itself. The portrait also confirms the attribution of the altarpiece to Romanino, by showing *in nuce* later developments in his more mature portraits. The particular lean of the head, the use of the ear as counterbalance in the design, and the particular gaze of the eyes, all repeat the St. Margaret of the altarpiece, while these qualities, the slight compression of the lips and the particular form of geometric modelling in the nose, recur also in the St. Anthony. All these details are, of course, only methods of evoking a specific expression, which is generally Giorgionesque in atmosphere but with a spice of tension that is particularly Romanino's. Every observer will be reminded of the little portrait of the Pinacoteca at Brescia, similar in design and costume, which by its change in physical proportions and movement begins to translate this early experiment into Romanino's mature personal vein. The face of the Sarasota portrait can, besides, be found again as late as the St. Anthony of the Salo altarpiece of 1529.

Berenson's attribution to Calisto Piazza is, naturally, only a way of saying school of Romanino, and Calisto in fact uses many of these devices. Yet if we consider his most comparable works, such as the small Herodias of Verona or the large scene at Lodi of the same theme, the difference in forms only underlines Calisto's hardness of surface and edge, the smooth clean treatment of individual forms like eye and nose, excluding all the shadowed and filmed transitions and expressive sensitivity of Romanino; excluding, that is, all in Romanino that is « Venetian ».

The portrait, studied by Mr. Berenson in a good old photograph before 1932, suffered badly in the period 1936-46 during an interregnum in the administration of the museum which is well known in connection with other works. A photograph of that period shows it far less legible due to dampness. The study for the catalogue by W. Suida was done in 1943 (³), prior to a successful restoration in 1946, which perhaps explains the attribution by Suida to Licinio, whose circular, stony, expressionless faces have nothing in common with the sensitive paint and feeling of the portrait, and are far more remote than Calisto Piazza.

The earliest work of Romanino had been strongly Lombard. The Deposition in Venice of December 1510 (originally in Brescia) in its slaty tones and cylindrical modelling, evidently precedes all contact with Venice. The San Rocco altarpiece follows immediately. Though rightly related by Venturi to Boccaccio Boccaccino, and also to be connected with Savoldo's Hermits from Brescia of 1510 in the landscape motive, it is not so local. The portrait also makes clear this attraction to modern Venetian ideas. The warm suffused tone of the face is parallel to the portraits of just this date in which the young Titian utilizes Giorgione for his own purposes (Pitti Concert, Altman collection in the Metropolitan Museum). The colors of the jacket, luminous bronze and very dark green, are the first marks of the sensuous colorism of Romanino, and of his special attitude toward it determined by luminous and linear forces. These two paintings clearly show the course of Romanino between the two fixed points of the 1510 Deposition and the 1513 Padua altarpiece, which is famous for being fully Venetian and part of the new world of Titian.

The work of 1513 is an exciting step for the painter, but that fact has made obscure to modern observers what ought to be underlined. It is still not the essential Romanino, who first appears to us fully armed in the next dated works of 1519 in Cremona and still more those of 1521 in Brescia. The Padua altarpiece is still,



1. ROMANINO - Portrait - ca. 1511-12 - Sarasota, Ringling Museum.

in a sense, simple and naive in forms just as it is influenced by other artists. The magnificent shine of color is still almost Titian's color; the figures stand straight up, heads firmly on their necks, and are classically and cylindrically modelled. In the works from about 1520 we first see Romanino's own figures, in extraordinary poses with thin bony arms and noses in angular positions, tight mouths, crowded groups, rushing gestures. Romanino's particular version of Venetian color also appears, full of metallic and lunar glimmers, repressing pinks and blues as if, in a shadowy world, these surfaces made themselves sensuously effective only through the counterforce of their shiny textures. Most of all, the application of the paint is unique. Since Delacroix it is a commonplace to speak of painters who draw with color. *Romanino paints with line*: the brush pulls across the forms in such a way that the painted surface is marked by intense qualities of speed and direction. The frescoes, from Cremona to the great series at Pisogne, show this best; it is typical at Pisogne that the work is almost monochrome, and yet completely painterly. It

is equally typical that this master of line has left very rare drawings. The great easel paintings such as the Mass of St. Apollonio or the Sposalizio of Brescia Cathedral show this painted line equally. It is the vehicle for a painter who is « bizarre » and psychological within the Venetian demand for coloristic experience.

This being so, it is essential to know what happened to Romanino between 1513, when he moved from a provincial to a metropolitan Titianesque technique in Padua, and 1519 when his personal statement is fully ready at Cremona. We know that he visited Cremona in 1516, just in the middle of those years, to examine and appraise the frescoes of Altobello Melone whom Michiel called Romanino's pupil. Without the aim of considering just this problem, Luigi Grassi in his study of Melone has thrown much light on it⁽⁴⁾. Doubting with much justification that Melone was Romanino's pupil, he has also clarified the situation of painting in Cremona in these active years. Cremona was never a source of stimulus; that came from Ferrara.

If we look at several works, particularly por-



2. ROMANINO - Portrait - ca. 1514-16 - Stockholm, Museum.

traits, which may be considered by Romanino in these years, it will in fact be found that they show, first, a movement from Titianesque amplitude and simplicity toward Romanino's intricate sketchiness, and, second, elements of Ferrarese culture. A superb example is the portrait in Stockholm (fig. 2). When first published by Benesch it was at once related to Dosso Dossi⁽⁵⁾. Others have seemed to doubt that it was by Romanino at all. I suspect that the doubt arose because, though mature in feeling, it did not link well with the known late portraits. Its simple presentation, upright, rounded, looking at the observer, generous in color, without indirection and « open » in feeling and form, does not match the later works such as the Borromeo portrait of 1532. It has probably been thought of in connection with the later portraits because of its large scale composition, different from the small earlier portraits like the pair in Budapest and Bergamo or the Brescia portrait already mentioned. Since it could not be late, it was perhaps thought not possible as Romanino. Yet the composition and the fashionable costume belong to the culture of

the second decade, such as we see in the famous portraits which the half-Cremonese Bartolomeo Veneto produced then on his journey from Ferrara to Milan. The Stockholm portrait, consistent throughout with the Padua altarpiece of 1513, but already showing such strong Ferrarese quality in its sketchiness and rich atmosphere, must belong to the first shock of Romanino's knowledge of this way of painting, (no later than 1516) and precede the small portraits such as the three just mentioned where the Ferrarese stimulus has been absorbed and we begin to see the artist using it for his own twisting brilliance. Other portraits belong to this moment of the Stockholm portrait. Following a suggestion of Borenius, I connected with it some years ago the portrait of the armed man in Amsterdam, which shares the form of the head, the direct, solid look at the observer, and also the brilliantly luminous and very broad strokes for the costume. This portrait has also been called Dosso (as well as Lotto and Savoldo)⁽⁶⁾. Since the identity of hand of the two portraits is unquestionable, such suggestions can now be let go. They have



3. ROMANINO - Portrait drawing, ca. 1517-18 - Sarasota, Ringling Museum.

been puzzles because they belong to this little known moment of Romanino, whose existence is logically necessary once we enquire how he reached his maturity.

Among the very few drawings of Romanino, no portrait has been known. It is therefore a great pleasure to be able to present the chalk drawing of a man in a hat (fig. 3) a recent acquisition of the Ringling Museum (7). It is remarkable that, as the first such drawing to appear, its authorship should at once be so obvious. It has an intimate relation to the Stockholm portraits, not only in general presentation, but what is technically fascinating, in its use of parallel soft strokes of varying width, to create the entire form, as equivalents of the wide brush of the paintings. It is the drawing of a painter, not a draughtsman, a fact that might

seem surprising if we had not observed that the linearity of Romanino's painting is not a draughtsman's linearity.

The similarity to the Stockholm portrait is partly a matter of externals, and should not be pressed too far. If the Stockholm painting shows, on the background of the Venetian experience in Padua, the first excitement of learning of Ferrara, the drawing is a little later, showing the beginning of an absorption of this knowledge in a mature way. This dating is confirmed by the intimate relation to the small Brescia portrait, already mentioned as a token of this maturation toward 1521. The small portrait and the drawing share such characteristic forms as the sharp deformation of the nose, the slight turn of the head with a rather abrupt relation to the shoulders, and the tone of taut-



4. ALTABELLO MELONE - Portrait - Hampton Court.

ness which has been relaxed in the Stockholm and Amsterdam figures as in the Padua altarpiece. Thus in transition from the Stockholm to the Brescia portrait, it further confirms, if necessary, the chronology indicated.

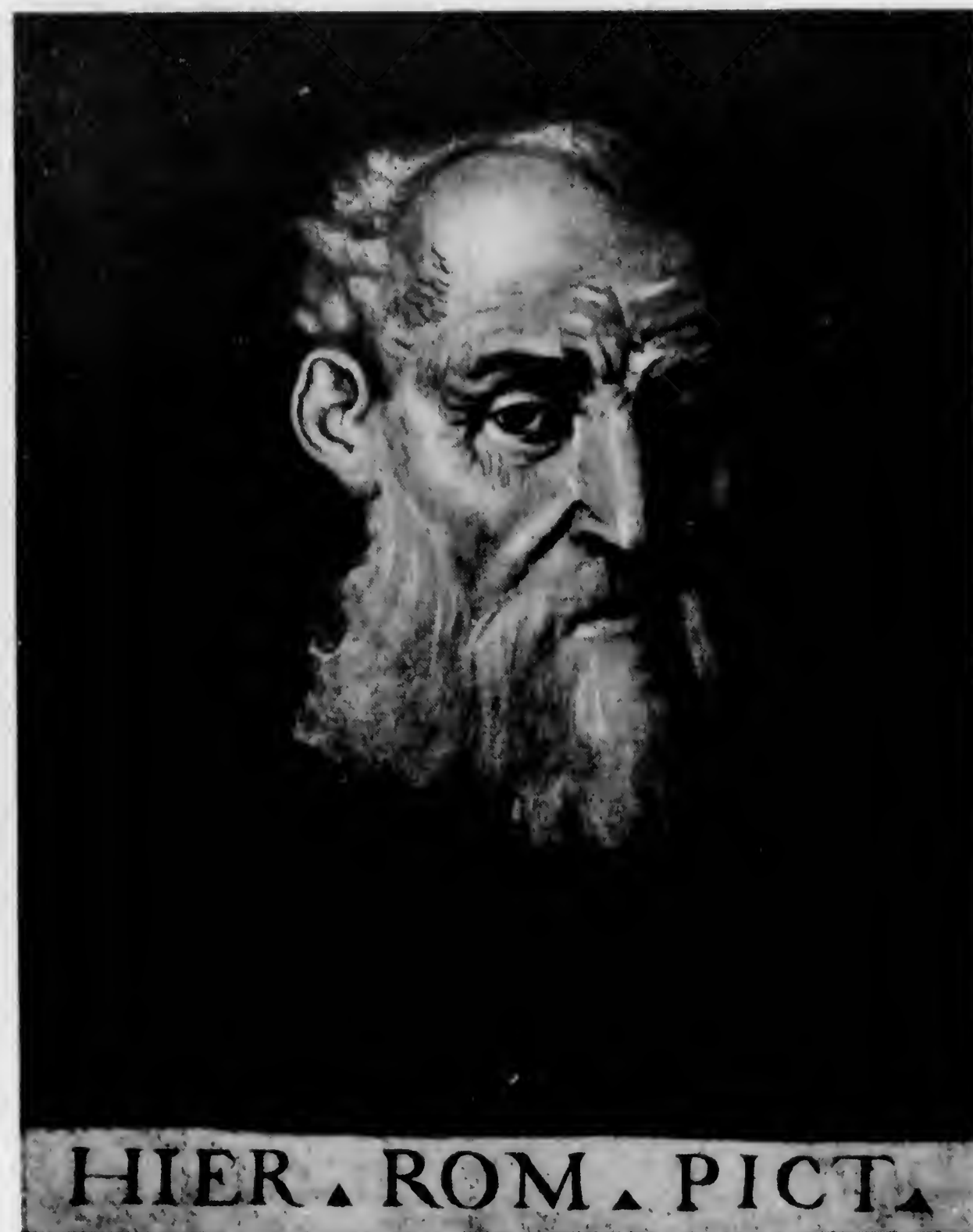
Even if Romanino learned of Dosso directly, he certainly knew better traces of the special Cremonese extension of Ferrarese culture that we find in Altobello Melone. We should consider Melone as a portraitist, and, since no portraits by him have been known outside his frescoes, it is worth while to notice briefly a small, masterly figure by him at Hampton Court (fig. 4). The large flat cheek surrounded by the cutting forms of the thin nose, shadowed mouth line, narrow lifted brow and sharp-edged eye-lid are at once recognizable, along with the wide brushing back of the hair and the single

white reflection known from his panel paintings (8). The total effect, of acute decision in a shadowed world, is very suggestive for Romanino. If it is related to his bizarre zig-zags and even stimulated him, it is nevertheless thin beside him, lacking his resources of breadth and color. Yet it is complete as a sharp, definite statement.

In the later work of Romanino the course is clearer and the main need is to reject some false attributions. This has been begun well by Panazza in the 1939 catalogue, and in earlier studies I have confirmed his doubts by suggesting the paternity of the works thus singled out. The Vicenza portrait is by Montagna in his surprising old age (certainly sympathetic to the young Romanino when they met in 1511 in Padua, with the problems of turning Lombard



5. ROMANINO - « Ritrattista Sala », Portrait - Verona, Museum.



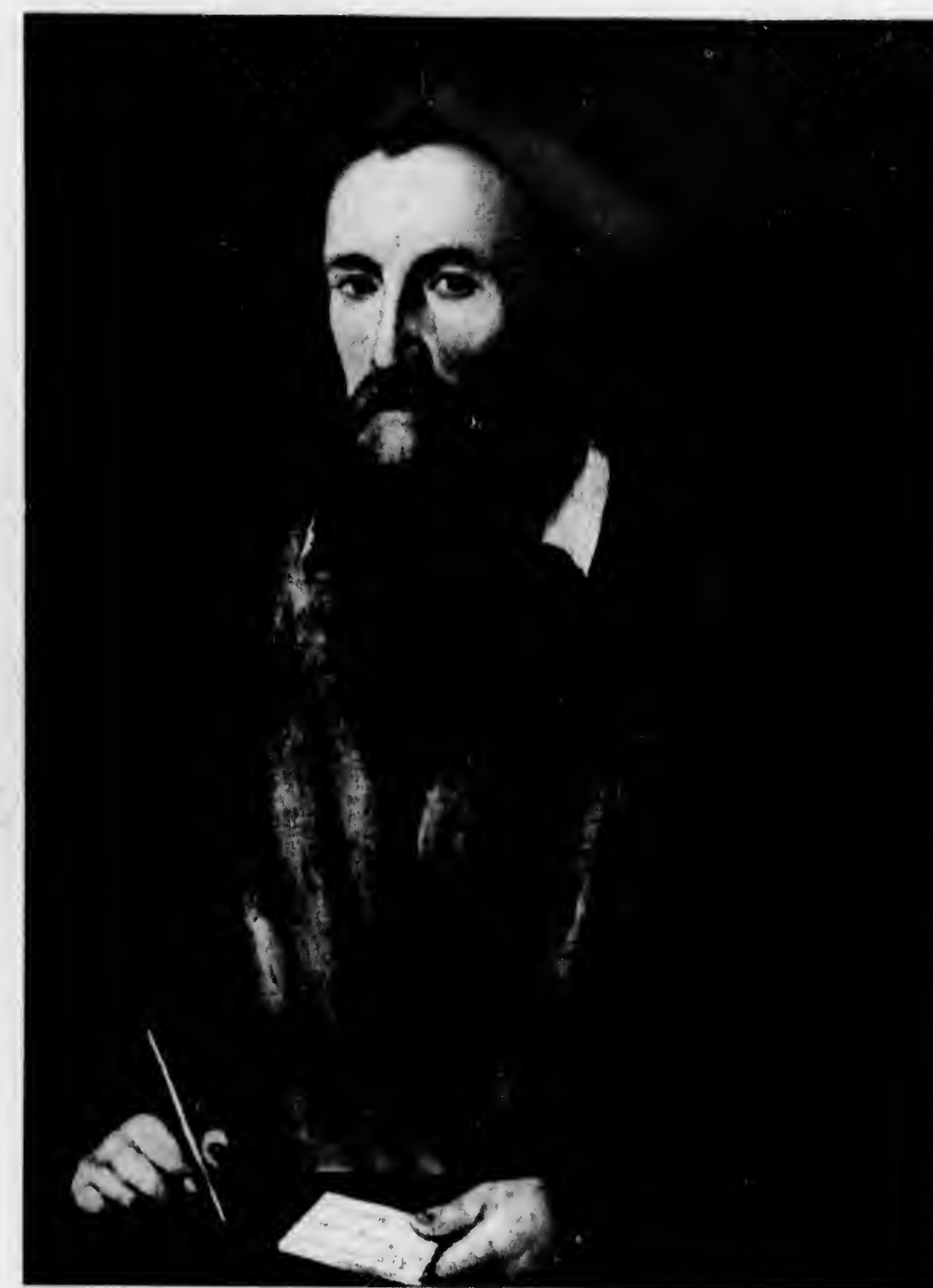
6. ANONYMUS - Portrait of Romanino - ca. 1555-60 - Florence, Uffizi.

archaism into something Venetian) and too early for Romanino⁽⁹⁾. Too late for him is the Sala portrait at Brescia, three-quarter length, colorless, pasty, with heavy outline, which belongs to a minor personality of the next generation, a contemporary of Moroni and Gambara or even later. Having noted earlier one other work by him, I may now give more reality to the personality of this « Ritrattista Sala » by noting a third portrait in Verona, labelled Fetti and Castiglione, consistent with the Sala figure in every mark of handling, shading, and outline⁽¹⁰⁾. Such works may serve to remind us of the uniqueness of Romanino's portraiture, which was superseded in its own area at once by the severe simplicity of a « counter reform » portraiture even in the great art of Moroni (fig. 5).

What in a simple world would be Romanino's last portrait is the head of an aged man in the Uffizi inscribed HIER. ROM. PICT. (fig. 6). This is traditionally called a self-portrait, but Panazza has correctly doubted that it is by him. It serves, however, to explain the strange inscription in another portrait, which clearly shows the same person. This is the Budapest figure, whose inscription on the letter « Al mio amore jeronimo Romani pictore Bresciano » has

often been called a puzzle. Inscriptions on letters in the hands of persons in sixteenth century portraits almost always identify the sitter; it is a way of making a label while pretending to maintain the reality which a label would contradict. Perhaps this has been unclear here because the name of an artist made observers think of a signature, and the hat made them think of a churchman (although the collar and coat are secular). Yet the bony parts of the head, pointed nose, deep eyes, are obviously the same, as is the down-drawn mouth, while the hairline is the same before further receding. All this can help us to date the Budapest portrait; with completely dark hair, it must be many years earlier than the Uffizi image, and yet it is a man along in middle age⁽¹¹⁾. A date shortly before 1540, thus reached, cannot be checked by other portraits, but fits well with the Cathedral of Brescia organ shutters in the special technique of the very dry surface. But what is most clarified difference between this figure and all the other mature portraits. Not clever or intricate, but plain and serious, Romanino like other portraits shifts his approach completely in painting himself.

CREIGHTON GILBERT



7. ROMANINO - Self-Portrait, ca. 1535-40 - Budapest, Museum.

NOTE

(1) The credit for the recognition evidently goes to G. Nicodemi, in his monograph of 1925 which has been so much, and with some justice, criticized. It has since appeared as Romanino's in Venturi, *Storia*, in the Thieme-Becker article by W. Suida, in the 1939 Brescia exhibition, and the Berenson lists, and has not to my knowledge been questioned. The traditional name of Calisto had been used by Cavalcaselle.

(2) By Berenson in his 1932 lists. W. Suida in *Art Quarterly*, 1947, and the *Catalogue of Paintings of the Ringling Museum*, 1949, no. 67, calls it Licinio; see below. The painting (21 3/4 x 17 1/2 inches) was acquired by John Ringling between 1926 and 1930 from Wildenstein; it was previously in the M. Sartoris collection, London. The old photograph (before Ringling's purchase) has an annotation « wohl von Romanino ».

(3) Although the Ringling catalogue was not printed until 1949, all the writing had been done in 1943 and virtually no changes made later, a point which should be kept in mind in using it. The reproductions, however, were assembled later, and the portrait is shown as it appears now after the 1946 restoration.

(4) « Ingegno di Altobello Melone », *Proporzioni*, III, 1951.

(5) *Burlington Magazine*, 1926, as a late work; the later date seems also implied by Panazza in the 1939 exhibition catalogue. Suida in Thieme-Becker, however, correctly called it early.

(6) *Arte Lombarda*, 1949, pp. 107-109.

(7) 8 7/8 x 6 3/4 inches, acquired on the New York market in 1959.

(8) The provenance may be Mantua. Attributions to Dosso, Lotto and Savoldo are noted by B. Nicolson *Arte Veneta*, 1947, p. 225. I am gratified by the favorable reaction to my conclusions expressed by Mr. John Woodward, of the Ashmolean Museum, which possesses Altobello's most important panel.

(9) « Alvise e Compagni » *Studi in onore di L. Venturi*, 1956, I, p. 299 ff. In this case I am pleased by the favorable

reaction indicated by Dr. Franco Barbieri, Director of the Vicenza Museum.

(10) *Capolavori della pittura veronese*, 1947, no. 187, with an inscription: IOHANNES LAPI DE FILIPPI MCCIC VICARIUS PETRI GERI PATRIARCHAE AQUILEIAE. Morellian details of the Sala portrait have been provided in *Arte Veneta*, 1949, p. 110, which the specialized reader may follow point by point for the Verona portrait. It was also suggested there that the « Ritrattista Sala » might be of Verona.

(11) Romanino's tax reports show that as time passed he estimated his own date of birth later. This suggests that he maintained youthful vigor rather long, so that he may have been fifty when he painted his self-portrait.

(12) The Budapest self-portrait has been recognized as such in the past, on the basis of the inscription, but the recognition was not maintained, apparently because the additional evidence of its identity with the Uffizi portrait of Romanino was not used.

The Budapest self-portrait comes from the Averoldi collection in Brescia. (See Catalogue of 1954). F. Odorici, *Guida di Brescia*, 1853, p. 180, records a self-portrait of Romanino in the Averoldi collection which is evidently the same. By a transposition, the Brescia exhibition catalogue of 1939 gives no provenance for the Budapest self-portrait, notes the citation of Odorici, and suggests that the Uffizi portrait might come from the Averoldi collection, although observing that it is not surely by Romanino.

G. NICODEMI, *Girolamo Romanino*, 1925, pp. 158, 1957, correctly identified the Budapest picture as a self-portrait of about 1540, but this was ignored by later writers, e. g. in the Thieme-Becker article of W. Suida, the Berenson lists, and the Brescia catalogue which calls the inscription « strano indirizzo ».

The Budapest Museum catalogue of 1924 also called the picture simply a portrait, but the 1954 catalogue (by A. Pigler) has accepted the identification as a self-portrait, with acknowledgment to the present writer's suggestion in a letter.

Foto: 1, Burnell - 2, 5, 6, 7, Alinari - 3, Holman - 4, Cooper.

CREIGHTON GILBERT

CURATOR
RINGLING MUSEUM OF ART

SARASOTA, FLORIDA

Rom'

Topris in Trento - soffitto
(qual. del Cardinal
(Ferraioni T. 64) clero) (Lanelli)

Sindona e Holofanes

un concerto

Virgilio e la figlia

Tarquino e Lucretia

le tre Grazie

Morte di Cleopatra

Samsara e Dalila

Un Concerto

Venus e Cupido

app. del bagno : figure of bagnanti

corridoi : la carità

la prodigalità

Avarizia (col serpente)

(Jetti)

L' amore conteso fra due donne
Una donna che si trovo (Porta)
la Vestale Tarca che vendeva
(di Maltisi)
di anni 1790
di rpa e salire
buffonerie una seconda
Marino Melpago
eti. etc

T. 57 partite a carte
p. Albano

1 Ramona
1525 Nativity w-4 Jesus

5 Messiah & St Yerome
(note of group)

Rock same

Santh ^{the} Pouch

Doc. of

Y. Bra of T1212

Padre Eterno. Angels
Angel Gabriel & Virgin
Pentecost

Adonai De Moysi

Ezer Uani.

Sabot del Cahon

Cross described of stars

all names of
the Parson

Prof

Romanian

Affrondi 42 S. Maria delle
Nove

a Bisagne

Trionfo della maniera abrogata
del Romanian.

date not certain, but probably

before 1634

Arrore

Arrore (also called Arrore V. Arrore)

Chad Tithum

Arrore

Arrore

Arrore (Arrore)?

Arrore

Romantku S. Giv. Ev. Brest

no 31-32 Prophet: Habakuk, Moses,
Malachia, Zacharia, Esdras, Jeraja

27/38 Evangelists Matthew + Lukane

29] Remembrance of Lazarus

40. Supper in house of Levi (Thandau)

41 Miracles of Eucharist 110 pgs.

Room. in Brescia

After difficulties in Cremona, when he
is rejected by Pandolfo, rewards in Brescia

May 1521 contract — together with
the young Aless. Bonvicino. Merito — La
funda less. of the chapel in Byzans.
The First part in 1524

GIOVANNI GIROLAMO SAVOLDO
c.1480-1548

1508 he matriculated in Florence. Medicine et Speciali.
1520 he was in Venice--cf. self portrait.
he married a Flemish girl.
1548 Paolo Pino, his pupil wrote Dialogo di Pittura.

1. Sleeping Venus, Borghese, Rome; c.1510. Micheil saw "la nuda grande dextessa da drietto al letto fu de man de Jeronimo Savaldo Bressano" seen from the back, perhaps not this painting; Longhi claims it is.
cf. Giorgione, Sleeping Venus, Dresden, c.1510.
and Campagnola engraving after Giorgione (?)
2. Lamentation, Vienna CG.very early. Boschetto c.1524.
very wooden
cf. Gio Bellini, "Dona della Rose" Pieta, Accademia, Venice, c.1503.
3. Elijah fed by the Raven, Nat Gal Washington. CG.1510-15, Bos.1515-20.
formerly in the Loeser Coll., Florence.
cf. Squarcione, St. Jerome, Padua, c.1450.
Cima da Conegliano, (1460-1517) St. Jerome, Nat Gal, Washington.
influence of Durer and Flemish XV painting begins to appear.
4. St. Anthony and St. Paul, Accademia, Venice, Bos.c.1520.
CG. says that this was commissioned by the Carmelites in Brescia for their church. He thinks that it is a pendant to the Elijah, same size and the story is the same. Similar composition and style of figures.
cf. Durer, same, woodcuts, 1504
and Leonardo, Virgin of the Rocks
5. Dead Christ and Joseph of Aramethea, Cleveland, 1520-25. was previously in Lichtenstain Coll, Vienna.
cf. Fra Bartolomeo
who was in Venice in 1508.
6. Madonna and child with 6 Sts (Benedetto, Niccolo, Domenico, Thomas of Aquinas, Jerome and Liberale), Treviso, S. Niccolo, altarpiece. 1520-21, documents of payments, Dominican church. he finished a design of Fra Marco Penksabenda da Venezia.
cf. Cima, Bacra Conversazione,
or late Bellini altarpiece.
7. Portrait of a Man, Gaston de Foix (?), Louvre, Paris, signed.
CG.1531-32, Bos.early 1520's. some relation to Paolo Pino's description of a St. George by Giorgione, p.140. Gaston de Foix was a French general in charge of the Armies in the war against Italy. famous for the seige of Brescia¹⁵¹², was killed in 1512.
cf. Parmigianino, Self Portrait, Vienna, 1523
and Manet, Bar at the Folies Bergiere, Tate Gallery, 1878/

ROMANINO * MORETTO

S. GIOVANNI EVANGELISTA, BRESCIA.

1520 - Romanino return to Brescia after had been ousted from the commission for dome decorations in Cremona by Perdenone. Great difficulty in receiving payment for frescoes in Cremona (paid 1541)/

1521 - Romanino commissioned to work in S. Giovanni Evangelista, Brescia. Contract for the decoration of the chapel with Moretto-- to be finished in three years. *of the Sacrament*

1524 - Work in S. Giovanni Evangelista completed.

Moretto and Romanino knew each other in Padua. Romanino was about eleven years older than Moretto.

Division of work:

Romanino do the West

Moretto do the East

Partition accepted by past writers. Doubted first in 1896 and reversed by Longhi in 1917.

1 - Soffits ("Sott'archi"): 6 figures of prophets

3 - Lunette:

E : Miracle of Bolsena

W : Last Supper

4 - Below the lunettes:

E : Fall of Manna

Isaiah and the Angel Elijah

W : Resurrection of Lazarus

Supper in House of Pharisees

2 - "Lessene" of soffits:

2 Evangelists on pilasters

E : St. Mark and St. Luke

W : St. John and St. Matthew

8. Portrait of a Youth, Borghese, Rome, CG.1528-31, perhaps a sketch for San Giov. Evangelista at head of Christ. Giorgionesque. Bos.mid 1520's.
9. Portrait of a young gentleman, Nat Gal, Washington. 1520's.
10. Shepherd playing a flute (?), Florence, Contini Coll, c.1525.
cf. Francesco Bassano, Flute Player, Vienna.
11. Flutist, Contini Coll., Florence, signed, 1526-27. trompe l'oeil effect.
12. Tobias and the Angel, Borghese, Rome. Bos.c.1526. CG. 1530-31, perhaps a pendant to NY, MMA St. Matthew.
cf. Adam Elsheimer, Large Tobias, Copenhagen. Elsheimer was in Venice before arriving in Rome
detail Savoldo Angel.
cf. Titian, Brescia altar, 1522.
13. Adoration of the Shepherds, Turin, c.1527 (CG.1527-39).
cf. Giorgione, Allendale Nativity, Nat Gal, Washington.
Lombard treatment of rocks, landscape is Titianesque.
Figure of standing shepherd with pole on left is new.
Strong light.
14. Madonna and child with male and female donors, Hampton Court, 1527, only signed and dated work.
cf. Lorenzo Lotto, Man with Claw or Portrait of Odoni
Vienna or Hampton Court.
15. Magdalen ("Venetian Lady"), Nat Gal London and Contini Coll, Florence. other versions: Berlin and Warwick Castle. c.1535-40.
cf. Veronese, Crucifixion, Louvre.
16. Madonna with 4 Sts. (Peter, Paul, Dominic and Jerome), Brera, Milan, c.1527. there is a workshop version in S Maria in Organo, Verona, dated 1533. 1771 it was in church of S. Domenico in Pesaro; the landscape is said to represent Pesaro (?).
cf. Titian, Ancona Altar.
17. St. Paul, Private Collection, London. Perhaps a copy of Paul in the Brera or Ancona works.
18. Transfiguration, Uffizi, Florence, c.1530 (CG.1524-25). luminism represents an advance on the Brera painting.
cf. Gio Bellini, Transfiguration, Naples and
and Raphael, Transfiguration, Vatican.
19. Adoration of the Shepherds, Nat Gal, Washington
cf. Le Nain,

20. Nativity, Pinacotheca, Brescia, c.1533-35 (CG.1534-37), man in the window: Northern? Flemish? German?
21. Adoration of the Child (Nativity), Albertini Coll., Rome, late 1530's. there is another version on Milan, Crespi(?).
22. St. Matthew and the Angel, Met Mus Art, New York, 1530's (CG.1530-35). Influence of Leonardo? or Northern? chiaroscuro or sfumato?
Tobias and Angel, pendants acc to CG.
cf. Varavaggio, St. Matthew, 1595, Berlin, KFM
use of background scene: Velasquez, Christ in the House of Mary and Martha, Nat Gal, London; and Aertsen.
23. St. Jerome, Nat Gal, London. signed. acc to Gould he was originally clean shaven and short haired. lot of over paint. several drawing perhaps for head. Gould thinks it is perhaps early 1530's because of background vedute.
cf. Cima, St. Jerome, Nat Gal, Washington (Elijah comp).
24. A Philosopher (an apostle?), Vienna. Wickoff suggested that it was Aristotle.

Morelio

Pentecoste S. Giuseppe Bresca
of Titian Sabat

S. Luira, Cecilia, Barbara Agata
Agnes

Madonna & Child (S. Clement)

152

Arrangements 1576
almost inst^d
of Arrangements by
Titian

of - Palace Vark
Cham

In mms. & Unknown

abu 1540

imp for

Carre & 17 in

Superior Surman

dr. in Coy.

Cham

1538/39 Always

Mad as S. Vial
Prin

H-2

WR

CITTÀ DI BRESCIA

**PITTURE DEL MORETTO
E DEL ROMANINO**
IN CHIESE E PALAZZI DEL BRESCIANO

**SUPPLEMENTO AL CATALOGO DELLA MOSTRA
DELLA PITTURA BRESCIANA DEL RINASCIMENTO**

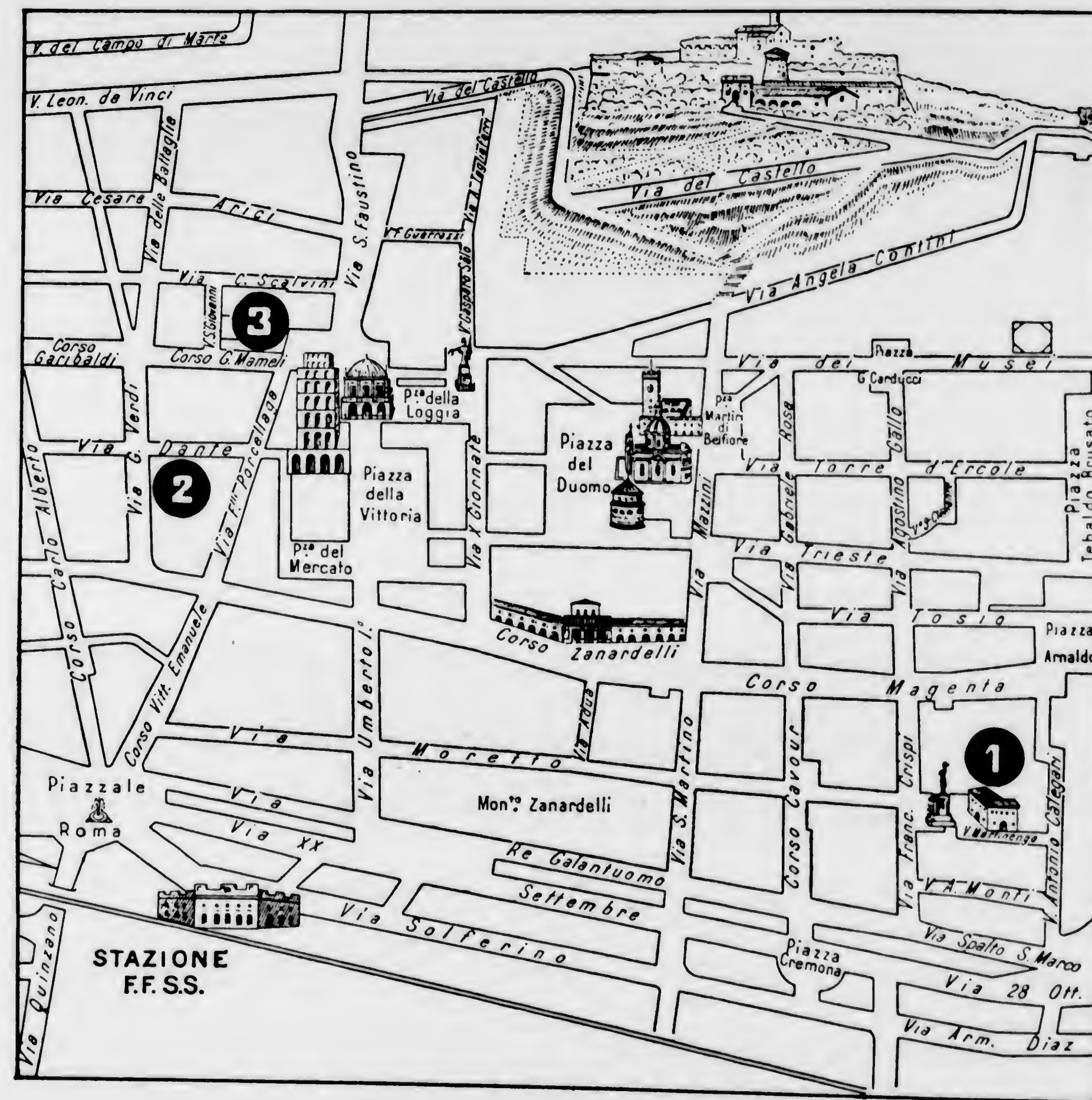
1939-XVII

TUTTI I DIRITTI RISERVATI

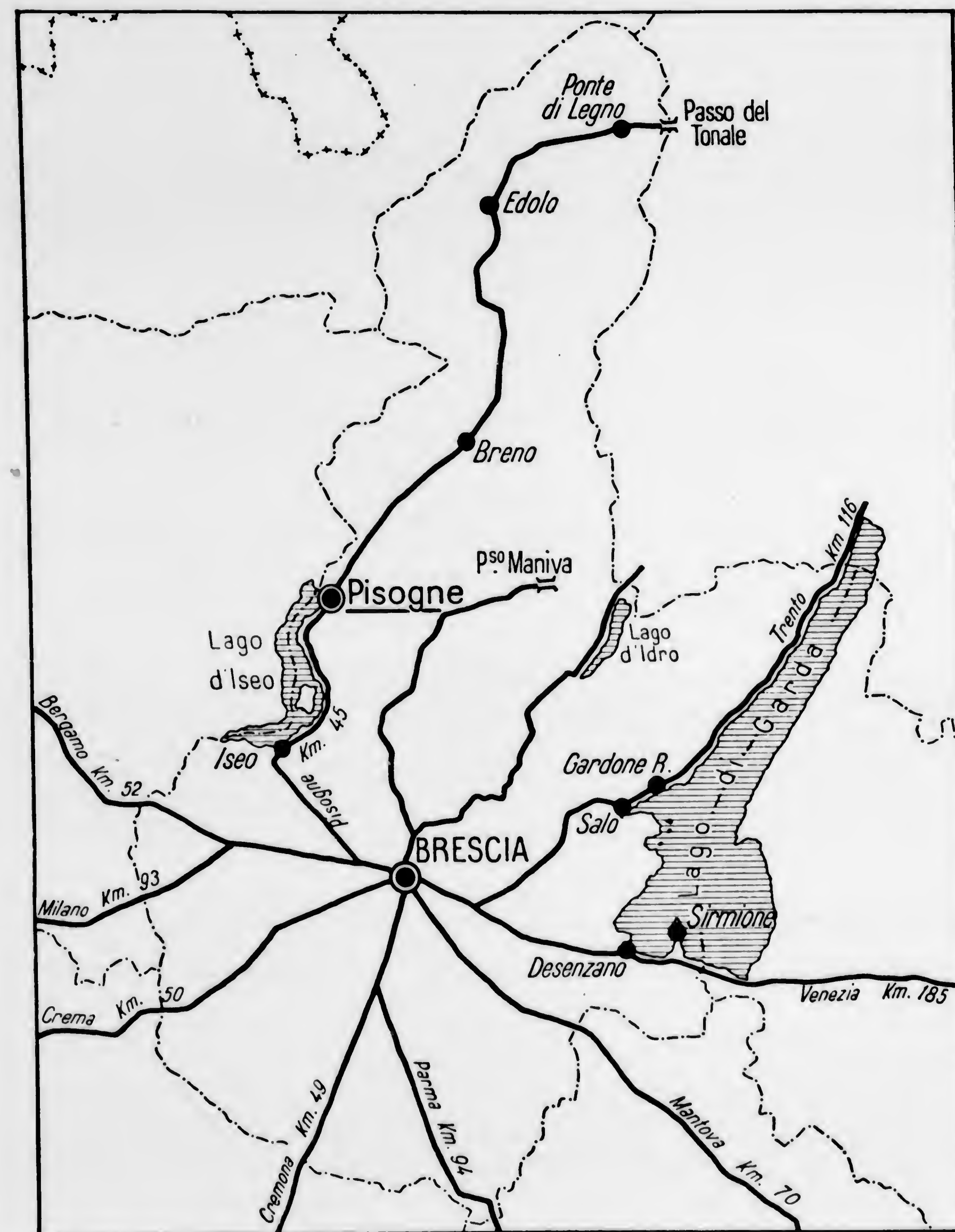
A complemento del Catalogo della Mostra dei grandi pittori del Rinascimento bresciano, vengono in questo volume illustrati tre luoghi che racchiudono pitture di grande interesse. In città la Chiesa di S. Giovanni, dove si trova la Cappella del SS. Sacramento (l'ultima a sinistra) contenente ventitrè tele del Moretto e del Romanino, e il Palazzo Martinengo di Padernello, ora Salvadego, dove vi è una saletta mirabilmente frescata dal Moretto. (Vedi pianta della città).

In provincia infine, a Pisogne sul Lago d'Iseo, la Chiesa di S. Maria della Neve, che nell'interno è tutta affrescata dal Romanino. (Vedi pianta della provincia).

FAUSTO LECHI



- 1 — PALAZZO DELLA MOSTRA (PIAZZA MORETTO)
 2 — PALAZZO SALVADEGO (VIA DANTE, 23)
 3 — CHIESA DI S. GIOVANNI EVANGELISTA



DISTANZE CHILOMETRICHE DA BRESCIA E ITINERARIO PER PISOGNE

DIPINTI DEL MORETTO E ROMANINO
N E L L A
CAPPELLA DEL SS. SACRAMENTO
IN S. GIOVANNI EVANGELISTA

I Canonici lateranensi del Monastero di S. Giovanni Evangelista in Brescia diedero incarico nel 1521 di ornare con quadri la Cappella del SS. Sacramento ai due pittori allora più in voga: " Magistro Hieronimo de Rumanis sive de Rumano et Magistro Alexandro de Bonvisinis pictoribus et civibus et habitatoribus Brixiae ".

Il Romanino era nel pieno rigoglio della vita, trentasei anni, e il Moretto, coi suoi ventitrè, era giovanissimo: " Duellarono assieme Moretto e Romanino se concittadini di patria, emulatori nella gloria " come scrive un bresciano del Seicento, ma per quanto tempo durò la nobile gara? Forse per molti anni lungo la vita dei due artisti mentre varie influenze li inducevano a nuove ricerche e a nuove manifestazioni. Ciò che va detto in modo particolare per il Moretto il quale dalla lunetta dell' " Ultima Cena " alla tela della " Raccolta della manna " passa attraverso varie delle sue esperienze.

Malgrado ciò queste ventitrè opere dei due grandi pittori bresciani formano un complesso magnifico della scuola bresciana di pittura, sono un atto di devozione cittadina verso il Santissimo e danno al luogo sacro un carattere sontuoso e suggestivo.

La Cappella conserva soltanto la struttura architettonica del Cinquecento poichè venne decorata e restaurata, come è ora, nel 1882.

La piccola pala dell'altare è di Vincenzo Civerchio da Crema

che dal Foppa, suo maestro, derivò il migliore spirito della sua arte, mentre la bellissima cornice è di Stefano Lamberti il grande scultore in legno, bresciano, che la eseguì nel 1509.

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MORETTO, " L'Incoronazione della Vergine ".

Lunetta sopra l'altare.

Tavola ad olio alt. m. 1,02, largh. alla base m. 2,55.

A sinistra del trono vi sono i Santi Gregorio Magno e Silvia, a destra i Santi Agostino e Monica, in basso il ritratto dei due canonici committenti, i fratelli Francesco e Giovanni Casari. Quell' "Alexander Brix. Faciebat", che trovasi scritto sul cartello ai piedi del Redentore in questa lunetta, invece di chiarire le cose circa l'attribuzione dell'opera, le complicò e quindi su di essa si formarono le più diverse congetture. Aggiungasi che la tavola non fu eseguita per la Cappella del Sacramento ma vi fu collocata soltanto nel 1865.

L'illustrazione rapida e sommaria di un catalogo non è certo la sede nella quale si possano vagliare i diversi giudizi, forse è sufficiente riportare quanto autorevolmente scrissero il Cavalcaselle e il Jordan: " Bisogna vedere, essi dicono, (Da Ponte), la lunetta di S. Giovanni per conoscere sotto quali influenze si sviluppassero nei primordi le facoltà artistiche del Moretto.... mentre la fredda ed accurata esecuzione tecnica tradisce la mano del principiante, subito si scorgono due diverse maniere di stile; da una parte il sentimento palmesco e tizianesco nelle figure degli angeli, dall'altra nelle figure dei santi inginocchiati traspare quasi troppo la semplice imitazione del Romanino ". Fra tutti, questo ci sembra ancora il giudizio più equilibrato e chiaro intorno a questa contrastata opera del Moretto dove il giovane artista si sente ancora rispettosamente vicino al collega più anziano e ai maestri veneti, ma sa digià tutto il valore della luce che batte improvvisa e conosce preziose vibrazioni del colore.



MORETTO, " L'ultima Cena ".

Lunetta a destra.

Alt. massima m. 2,58, largh. alla base m. 5,17.

Il Moretto avrà potuto ammirare direttamente o almeno conoscere attraverso disegni la sublime "Cena" di Leonardo alle Grazie: molti elementi che costituiscono l'ambiente di questo quadro ce lo confermano. Ma lo spirito è diverso. Una concezione del tutto nuova per il Moretto, naturalistica e verista, gli suggerisce per gli apostoli, fatta eccezione per Pietro che indaga timoroso e per Giovanni innocentemente afflitto, atteggiamenti semplici, scomposti anche, quali dovevano essere quelli di uomini dal cuore buono ma ingenuo ed ai quali la venuta dello Spirito Santo non aveva ancora infuso quella grandezza morale che li porterà alla propaganda e alla difesa della nuova Fede fino al supremo sacrificio. Tutto deve essere naturale, tutto si muove nella scena e nella composizione attorno a Gesù sereno preparato a tutto: intervengono degli estranei, gli inservienti e delle piccole bestiole. Giuda mostra il tergo della persona perchè il devoto pittore non vuole che in un ambiente sacro si scorga il viso del traditore, la sua figura è tragica. La scena così si drammatizza; verrà poi il Tintoretto con le sue agitatissime "Cene".



MORETTO, " Elia destato dall'Angelo ".

Parete di destra.

Tela ad olio, alt. m. 2,05, largh. m. 2,41.

" Un profumo di maniera raffaellesca, diremo col Cavalcaselle, traspare da questo quadro che riesce a prima vista simpaticissimo. Con moderna parola si direbbe un dipinto suggestivo, tanta è la quiete solenne della scena, l'eleganza della composizione, l'armonia del colore ". L'impressione, che il Da Ponte così riassumeva quarant'anni fa, non muta anche oggi per questo quadro. Elia, possente anche nel sonno, è avvolto da ombre velate, in luce è l'Angelo, apportatore del celeste cibo, e la luce par che emani da lui stesso in mezzo al paese panoramico, fantastico sul quale par che incominci a scendere il crepuscolo.



MORETTO, " La raccolta della manna nel deserto ".

Parete di destra.

Alt. m. 2,05, largh. m. 2,41.

Davanti a un soggetto dove il protagonista deve essere la massa, ove deve agitarsi un complicato contrasto il Moretto si trova a disagio. Egli è timido e fatto piuttosto per i soggetti tranquilli e composti. In questa tela, che nel primo piano ha bellissime figure, trattate da maestro e forse derivate da studi di stampe raffaellesche, nei secondi piani non riesce a sfondare, a far circolare l'aria e le varie scene si accavallano senza armonia. Forse i tentativi di nuove ricerche (il quadro può essere stato eseguito in età più avanzata), quelle che il Longhi chiama " studi di forma ", hanno prodotto questa composizione. Certamente vi sono delineate talune figure che richiamano i tipi noti ai pittori di scuola romana.



MORETTO, " S. Luca Evangelista " - " S. Marco Evangelista ".

Parete di destra.

Tela ad olio, alt. m. 2,05, largh. m. 0,98.

Quando dipinse questi due evangelisti sembra che il Moretto avesse in mente quanto il concittadino Savoldo andava dipingendo tra luci ed ombre. Il San Marco, con quel delizioso squarcio di Brescia oltre la finestra, è una figura rara per vigoria e luminosità di colore.

ROMANINO, " San Matteo Evangelista " - " San Giovanni Evangelista ".

Tela ad olio, alt. m. 2,13, largh. m. 1,05.

Ispirata in tutto al Savoldo è la suggestiva scena notturna dove il Santo evangelista scrive al lume di una candela retta dall'angelo. La luce batte dal sotto all'insù con violenza e fa vibrare tutti i toni violacei della veste e i biondi dei visi. L'effetto del notturno romantico è pienamente raggiunto e il sacro scrittore lavora calmo e meditabondo nella notte piena, mentre l'angelo, da cui promana la luce, è il dolce accolito e l'ispiratore.

Meno interessante il San Giovanni, ma pure è " lavorato con attenzione nei brani pittorici più variamente inseriti nella composizione: le pagine del libro corse da brividi, il dorso di pergamena di un altro libro, il bicchiere ed il fiasco su una mensola, le mani del santo, il manto rosso piegato con la sensualità più viva della stoffa " (Nicodemi).





ROMANINO, " Il miracolo del SS. Sacramento ".

Lunetta in alto a sinistra.

Tela ad olio, alt. m. 2,72, largh. alla base m. 5,63.

Malgrado il tempo e infelici restauri abbiano alterato questa tela, pur tuttavia, come dice il Venturi, essa è tutta "un bagaglio di luci, di fuoco, di vampate" e ammirevole sempre è la composizione grandiosa.

Il miracolo eucaristico è avvenuto e i devoti di ogni classe stanno attorno in folla: cardinali e belle dame, vescovi e guerrieri, gentiluomini e donne pie, in costumi di parata ricchissimi, che coi loro riflessi dai molti colori aggiungono luminosità e festa alla scena del prodigio.

Vuole la tradizione che le due figure di uomo dipinte sulla sinistra di chi guarda, l'uno col berretto e la barba nera, l'altro coi capelli in disordine e rossicci come la barba, siano i ritratti del Moretto e del Romanino.



ROMANINO, " La resurrezione di Lazzaro ".

Parete di sinistra.

Tela ad olio, alt. m. 2,12, largh. m. 2,42.

Quanta intensità di vita in questa rappresentazione di un ritorno alla vita. Gesù è proteso, quasi inginocchiato nel prodigioso richiamo dell'amico spento " e fissa il risuscitato negli occhi e con la mano ne accompagna il lento moto dell'ascesa ".

Le sorelle di Lazzaro e i discepoli hanno invece tutti un moto vivo di sorpresa e di meraviglia, e mentre uno di essi ancora si ricorda che il cadavere " jam foetet ", un altro, avvolto in un'ombra tutta savoldiana, sembra voler sorreggere ed aiutare il resuscitato, e un altro infine, dietro il Signore, pienamente illuminato, " commosso nel gesto dello stupore supera il tormento della sua costruzione per la sola forza della sua intensità espressiva " (Nicodemi).

Oltre la scena, racchiusa nel sepolcreto, si apre un lembo di cielo verde azzurro sul quale corrono chiare nuvole bianche.



ROMANINO, " La cena in casa del Fariseo "

Parete di sinistra.

Tela ad olio, alt. m. 2,13, largh. m. 2,42.

Se nella " Resurrezione di Lazzaro " il dramma è in atto vivo e palpitante, qui, la scena, pur movimentata, si svolge più intima e tranquilla. Gesù ha la stessa espressione dolce ma minor tensione nel viso: è il momento della resurrezione di un'anima, è la prova della misericordia divina.

Ma i colori sono sempre vivaci, accesi e la ricchezza di certe stoffe sostiene il tono del quadro, mentre, ancora, " la pace della scena s'accentua per la pace delle cose deposte sulla tavola, su una mensola al muro di sfondo " (Nicodemi).

MORETTO, "I profeti Davide, Geremia, Daniele, Aggeo, Michea e Osea".

Sotto l'archivolto di destra.

ROMANINO, "I profeti Abacuc, Mosè, Malachia, Zaccaria, Ezechiele e Isaia".

Sotto l'archivolto di sinistra.

Tele ad olio, m. 0,98 x 0,98.

Le dodici immagini dei profeti che, sei per parte, si rincorrono sotto la vòlta dell'arco, non furono abbastanza osservate con comoda attenzione e perciò vennero, per la semplice disposizione topografica, attribuite sei per ciascuno dei due pittori dalla parte da ognuno dipinta.

Secondo il Nicodemi di quei profeti che "svolgono le loro fortissime masse spiegate in una delizia pittorica che li fa monumentali, gettate d'impeto, tra nuvole, cielo e viluppi volanti di enormi cartigli con iscrizioni dense di significazioni eucaristiche", Abacuc, Isaia, Ezechiele, Zaccaria, Malachia e Mosè sono sicuramente del Romanino. Non così la pensa il Longhi il quale sostiene essere "più sensato ravvisarvi un Moretto in volontà d'accordarsi al Romanino o un terzo artista servizievole ai due ma piuttosto di fondo morettiano che romaninesco".

È gran peccato che queste dodici bellissime figure non si possano esaminare da vicino anche per poter decidere definitivamente sull'attribuzione delle sei citate.

Le iscrizioni sui cartigli sono versetti tolti dal Libro dei profeti e qui di seguito trascritti.

A destra dall'altare:

DAVIDE: "Adorabunt eum omnes reges terrae; omnes gentes servient ei" (Ps. 81, 11).

GEREMIA: "Ecce Deus noster et non aestimabitur alius ad illum".

DANIELE: "Cum venerit Sanctus Sanctorum, cessabit unctio vestra" (Dan. 9).

AGGEO: "Ego commovebo coelum et terram (et mare et aridam) et veniet desideratus unctis gentibus" (Agg. 2, 7-8).

MICHEA: "Egressio eius (a) principio a diebus aeternitatis" (Mich. 5, 2).

OSEA: "Sedebunt filii Israel sine rege (sine) principe (sine) sacrificio" (Osee 3, 4).

A sinistra dall'altare:

ABACUC: "Domine audivi audivi auditum tuum et timui: in medio duorum animalium cognosceris" (Abacuc 3: versione pre geroniniana, secondo il testo della liturgia della Messa dei Presantificati del Venerdì Santo).

MOSÈ: "Legislator non deficiet [princeps] ex Juda; nec dux de femore eius; donec veniat, qui mittendus est" (Gen. 49, 10).

MALACHIA: "Venit ad templum sanctum suum dominator quem vos quaeritis et angelus testamenti quem vos desideratis", (Malach. 3, 1).

ZACCARIA: "Ecce intelliget servus meus (et) exaltabitur et elevabitur et sublimis erit valde" (Isaia, 52, 3).

EZECHIELE: "Vidi portam (quae respiciebat) ad orientem et clausa erat (et dixit Dominus ad me: porta haec clausa erit): non aperietur et vir non transiet per eam: quoniam Dominus Deus Israel ingressus (est) per eam (eritque clausa)" (Ezechiele 44, 1-2).

ISAIA: "Ecce Virgo concipiet et pariet filium et vocabitur nomen eius Emmanuel" (Is. 7, 14).

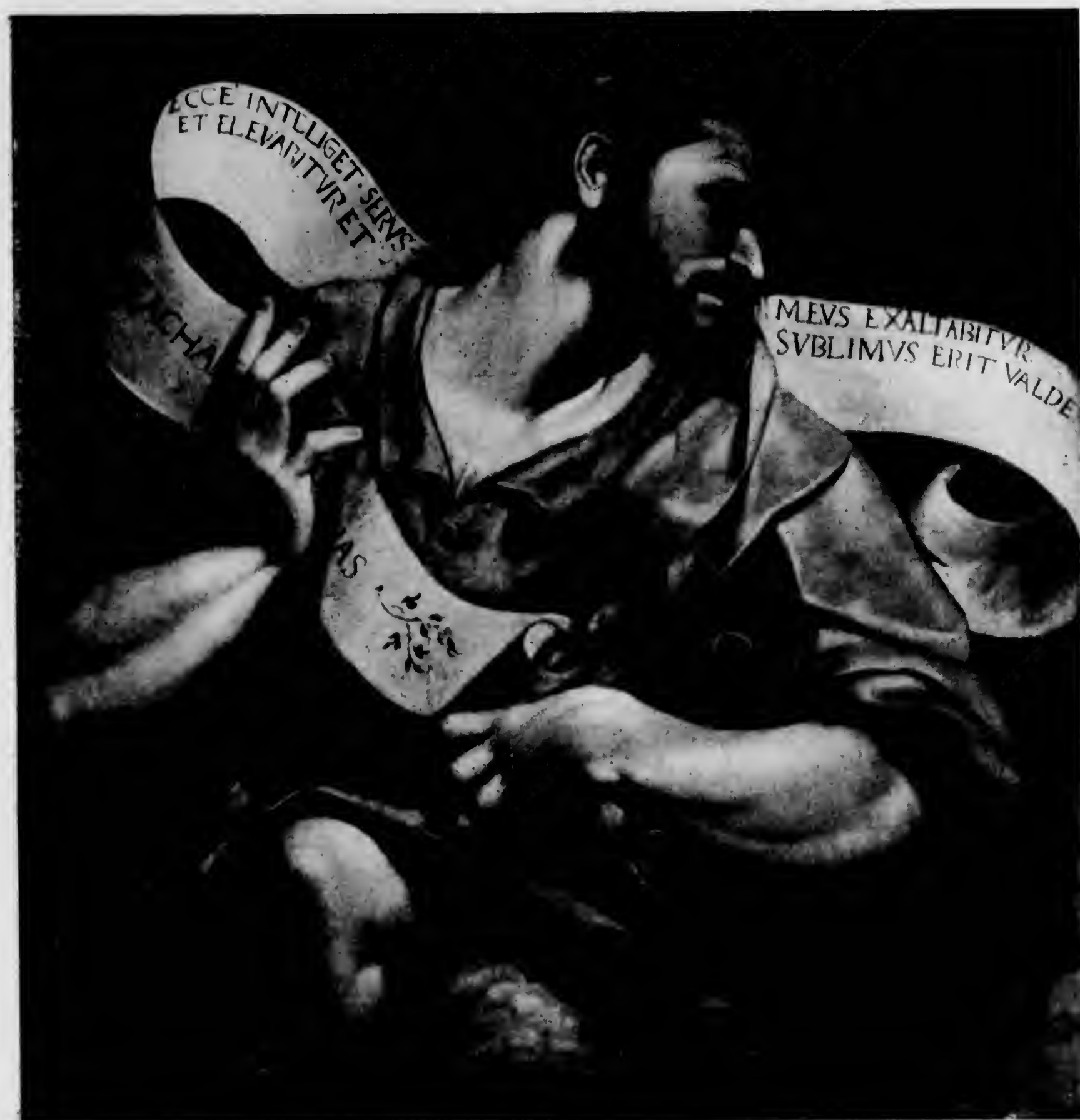
N. B. - Le parole tra parentesi tonda sono nel testo ma non vennero dal pittore riportate nel cartiglio. Quella tra parentesi quadra non figura nel testo ed è stata aggiunta arbitrariamente.













MORETTO
LA SALETTA COI RITRATTI
DELLE OTTO DAME MARTINENGO

NEL PALAZZO MARTINENGO DI PADERNELLO

ORA DEI CONTI SALVADEGO MOLIN UGONI

Sembra che il Moretto, nel periodo più fervido della sua vita artistica, avesse avuto incarico dal conte Gerolamo Martinengo, del ramo di Padernello, che aveva da poco innalzato il suo palazzo sul terrapieno delle antiche mura, di frescare tutta una saletta riproducendo sulle pareti le immagini di dame e damigelle della sua famiglia.

Il magnifico signore bresciano era da poco tempo ritornato dal confino al quale era stato bandito per ordine della Serenissima in seguito all'uccisione in rissa del cugino Scipione Martinengo della Motella supposto complice della morte violenta del padre di Gerolamo.

Riammesso in patria nel 1539 dopo cinque anni di confino, per essersi ben comportato in Schiavonia in fatti d'armi contro il Turco, incominciò la costruzione del palazzo e nel 1543 prese in moglie Eleonora Gonzaga dei duchi di Sabbioneta, sorella minore di Giulia sposa a Vespasiano Colonna, la famosa contessa di Fondi, celebre per la sua bellezza e per la sua vita austera. Per quelle nozze, alle quali convennero i nomi più illustri della nobiltà d'Italia, si fecero feste senza fine che stupirono persino messer Hieronimo Contarini, capitano di Brescia, il quale, malgrado fosse abituato agli splendori della Dominante, descrisse "li aparati.... feste et triumphi fati" in una interessante lettera piena di meraviglia a suo suocero messer Hieronimo Cornaro. Nel racconto, con entusiastiche espressioni, scrive che il conte "ha fatta grande provvisione per il compir de la fabrica del palazzo suo" e che gli invitati alle nozze visitando la fabbrica andarono "prima a veder le stancie, et prima in quella parte che riguarda verso il giardino dove vedesimo tre stanze fate a volto et tuti li muri di sopra et intorno depente variamente. Tutte tre hanno fenestre che risguardano nel giardino, de le cuai camere una ve ne è, cioè quella di meglio, che è piccola, ma bellissima per le piture varie bellissime che vi sono, et tra le altre vi sono retrate dal naturale sei gentildone bresane belle".

Sei gentildonne, scrive il Contarini; può darsi che i ritratti delle altre due, graziosissime, dipinti nei piccoli vani a fianco della finestra venissero aggiunti dopo le nozze e che uno di essi sia il ritratto della leggiadra sposa "bianca, bella et gratiata coi capelli bellissimi che paiono fila d'oro".

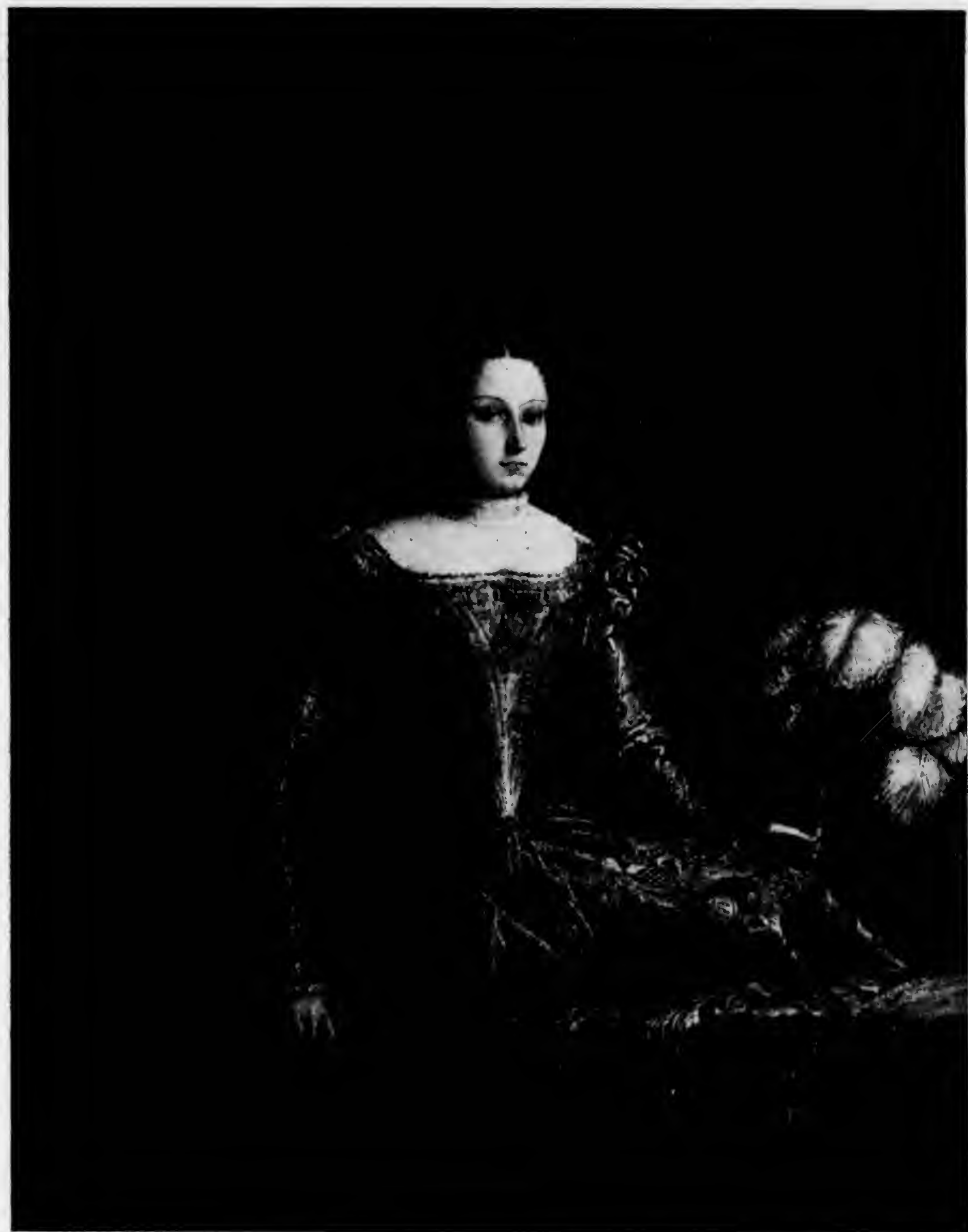
Il Paglia, pittore bresciano di qualche merito, nato nel 1636, li dà al Moroni e scrive entusiasta: ".... si ammirano otto ri-

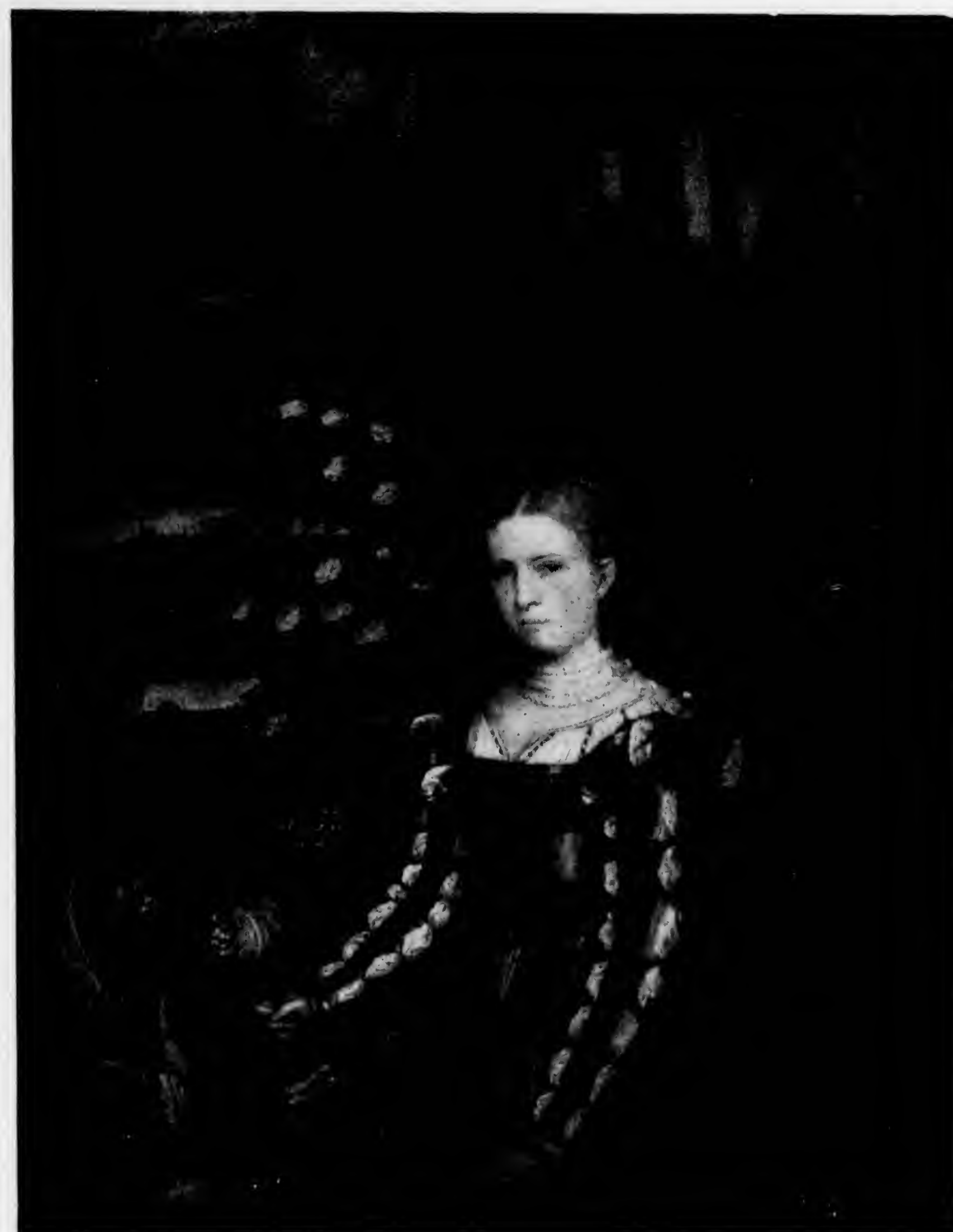
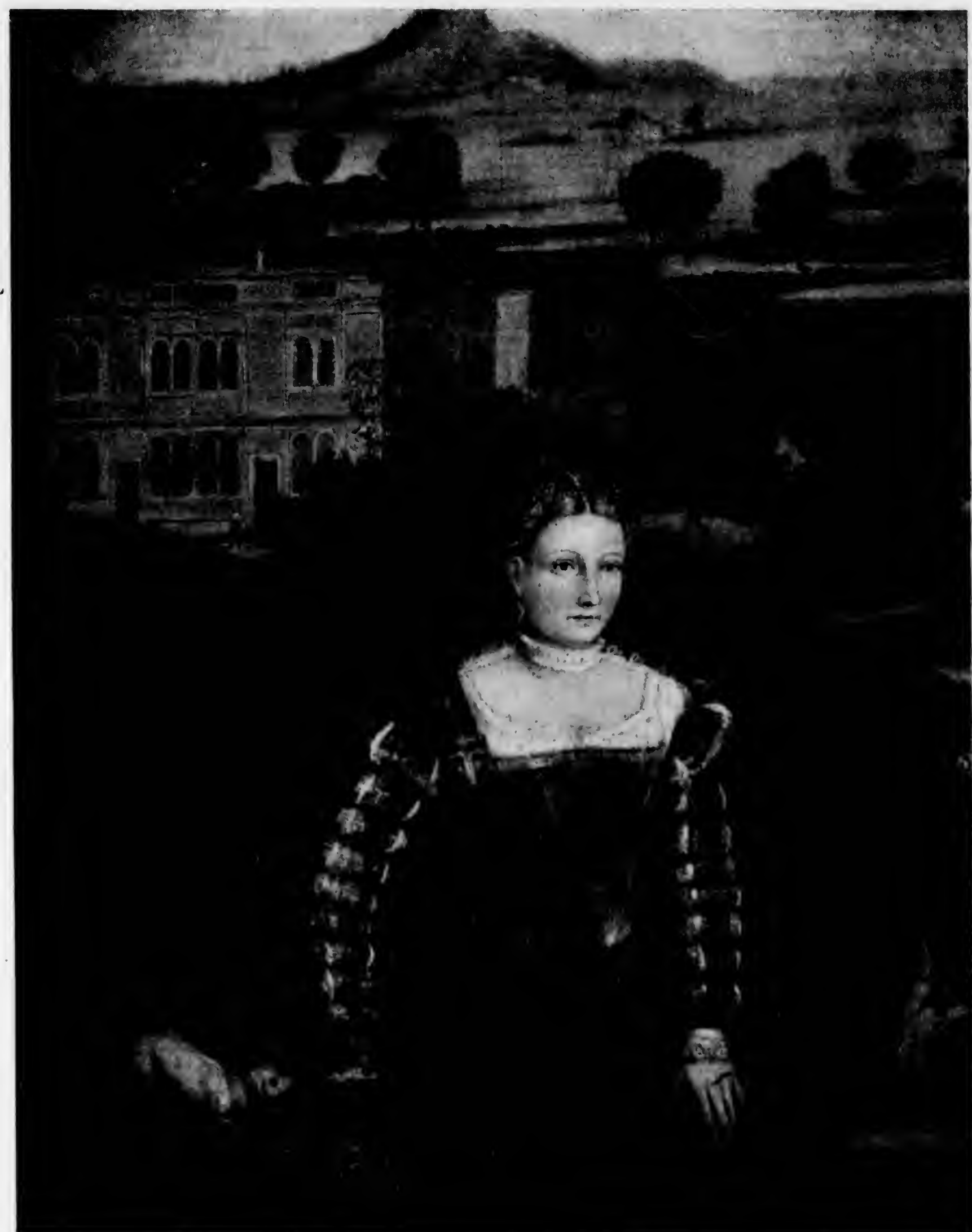
tratti di bellissime donne della medesima casa, dipinte a olio sul muro, che posso dire di non aver mai più vedute tra le fatiche laboriose espressioni così veraci e possenti, che sembrano vere, vive e palpitanti.... Vengono queste campeggiate da vaghe lontananze e deliziose verdure fatte a guazzo".

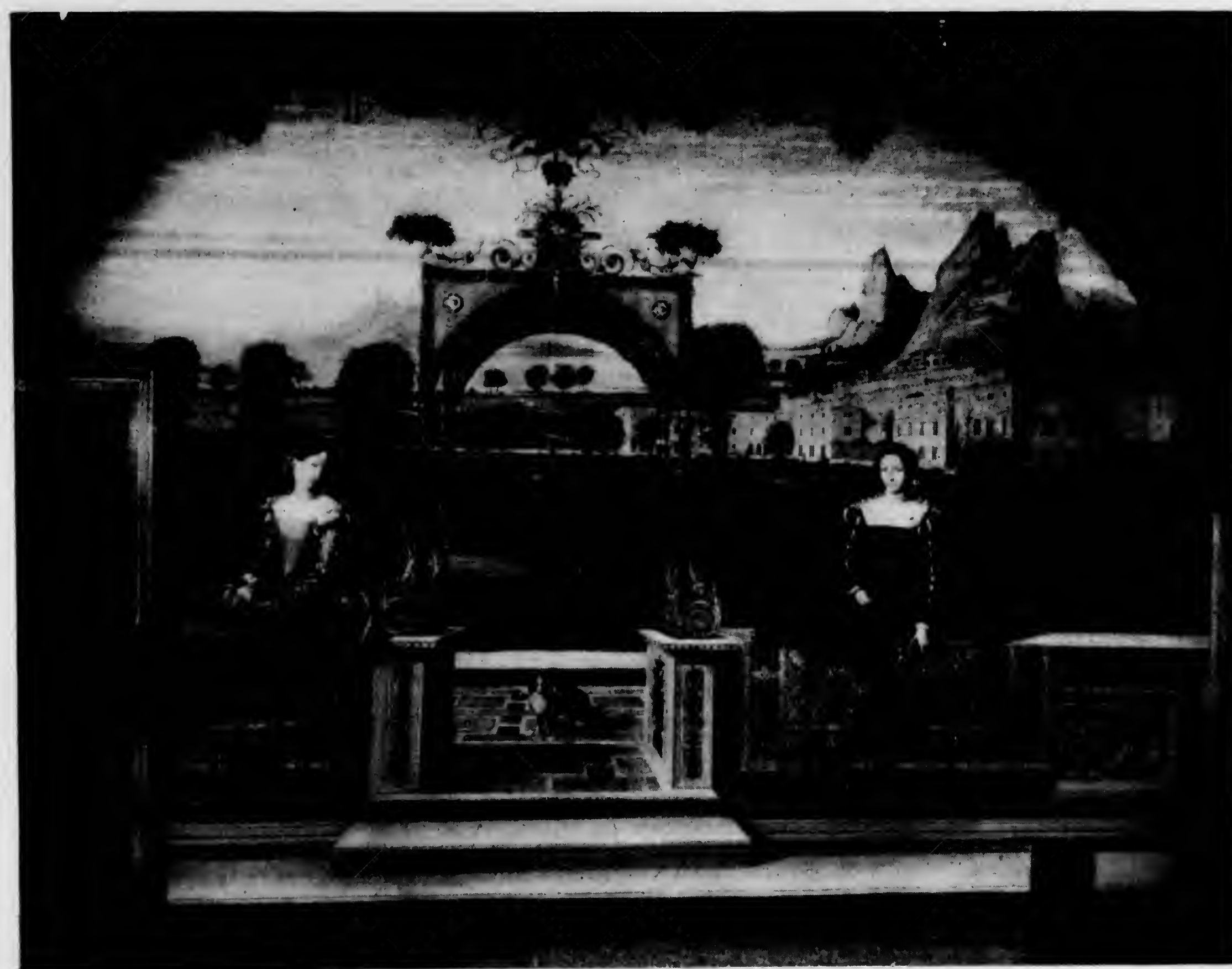
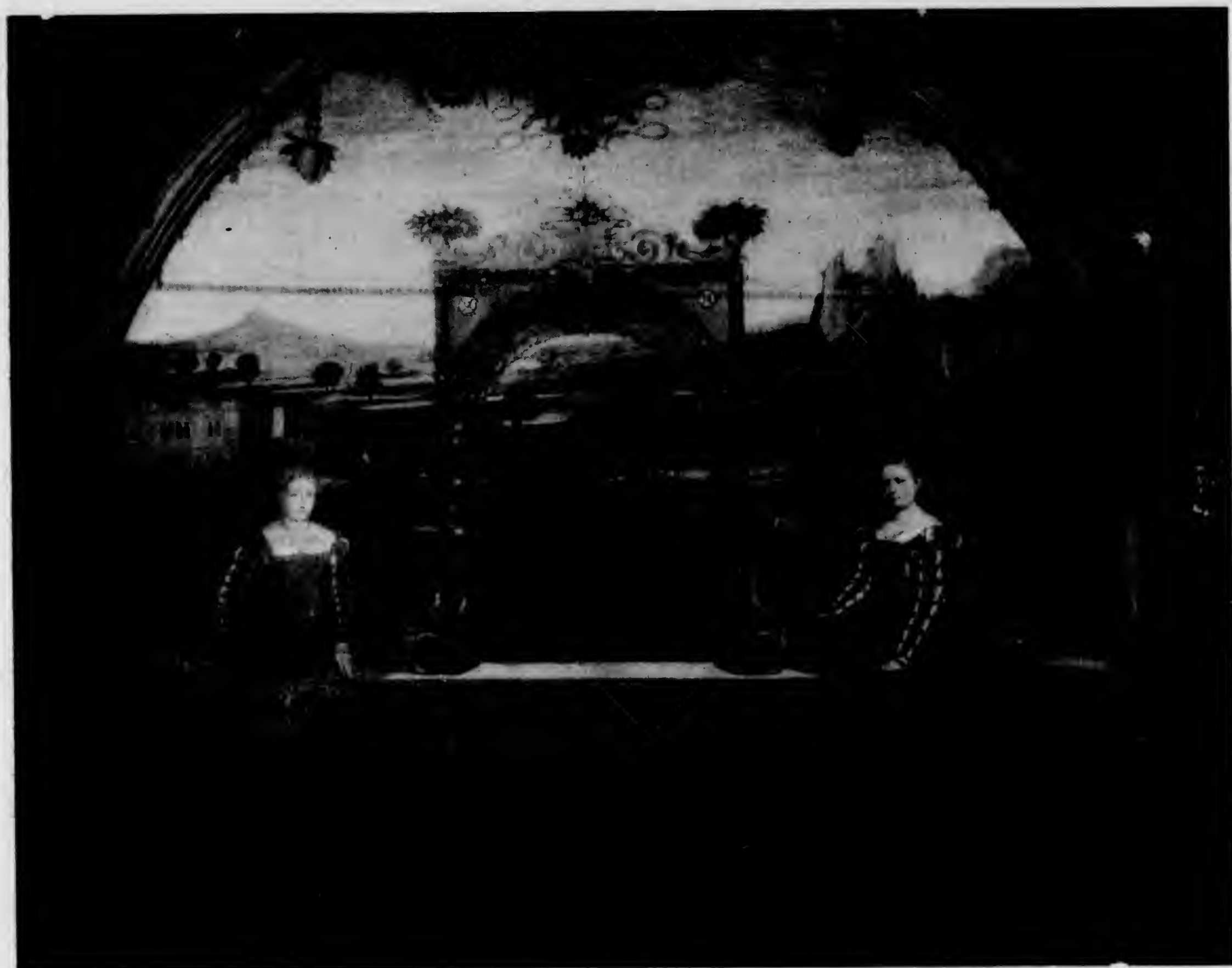
L'effetto voluto dal conte ordinatore è completamente raggiunto perchè qui tutto è festa attorno alle belle donne, i colori sono puri in piena intonazione armonica, i paesaggi fantastici e limpidamente ariosi e i ritratti sono "superbi figurini del Rinascimento", come scrive il Venturi il quale aggiunge: "Si affacciano, le belle castellane, tra i fiori all'aperto, e guardano avanti a se, carezzando il favorito cagnolo, agitando i ventagli di piume: guardano e sognano nella gran pace della sera vicina, agli ultimi lumi del tramonto. La decorazione sorprende, così ricavata dalla vita contemporanea della famiglia Martinengo, di cui il Moretto espone, più del blasone superbo, più d'ogni impresa magnifica, il fior di bellezza delle dame, ornamento della nobile casa".

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GLI AFFRESCHI DEL ROMANINO
IN S. MARIA DELLA NEVE
A PISO GNE

La Chiesetta di S. Maria della Neve in Pisogne, posta a monte dell'abitato e poco discosta dalla strada per la Valcamonica, venne eretta nel sec. XV per il vicino convento degli Agostiniani, oggi adibito ad ospedale.

Sulla facciata, tutta adorna di riquadri a grafito, era dipinta alla base, ma ora è quasi scomparsa, una danza macabra di mano ignota (si è voluto accennare al Bergognone) mentre in alto corre un elegantissimo fregio formato di piccoli archi acuti sotto i quali sono dipinte e ben conservate delle teste di santi. Questo fregio gira anche lungo la parete a nord, alla quale era appoggiato un portico dove il Romanino aveva dipinto, in tre scomparti l' "Adorazione dei Magi", affresco che venne strappato molt'anni or sono per salvarlo dalle intemperie e collocato nell'interno della Chiesa.

Oltre ai Santi sul fregio, ed a scene della Genesi, non rimane ben conservata sulla parete esterna che una bella "Annunciazione" quattrocentesca.

La chiesetta venne abbandonata nel 1797 e in seguito purtroppo adibita a magazzino e ad altri usi profani talchè in una relazione del 1863 alla Commissione provinciale conservatrice dei monumenti si concludeva che "qui più che in Edolo il dente del tempo e l'incuranza idiota riuscirono, più che a danno, a sterminio delle pitture".

Il portale ha l'incorniciatura di pietra "simona" della Valle Camonica.

L'interno della Chiesa è il trionfo della maniera più sbrigliata del Romanino. Sulle pareti è tutto un susseguirsi di scene della vita di Gesù, sul soffitto Profeti e Sibille si agitano come invasati del sacro fuoco del vaticinio. Non è possibile dire con precisione in quale anno il Romanino dipingesse questa Chiesa ma si potrebbe essere indotti a pensare che sia stato prima del 1534 poichè nella sua polizza d'estimo di quell'anno egli accenna di avere un credito di 150 lire planet con "li homini de Pisogni".

Comunque sia, quest'opera si dovrebbe porre dopo quella di Cremona, dove la maniera ricca e "focosa" del Romanino è ancora trattenuta e quasi compressa dai riquadri imposti dall'architettura di un austero tempio cittadino. Qui nella piccola Chiesa di campagna con le pareti e la vòlta a sua disposizione, lasciate in libertà, la fantasia e il pennello suoi non hanno ritegno; le figure più strane negli atteggiamenti più arditi tal-

volta quasi caricaturali vi sono raffigurate. Nessun cartone ha preparato il pittore, forse avrà appena abbozzato qualche schizzo. Così segna con la terra d'ombra il contorno delle figure e via, corre, non finisce una figura, butta là una macchia di colore, che vuol essere una preparazione e non vi ritorna più su, si arresta invece quando un colore lo incanta e allora il pittore si sente felice e ci stupisce con la sua gioia creatrice.

Qui il Romanino precorre i tempi e anticipa nel 1530 le più impensate concezioni del barocco.

Certi intonaci fatti nel secolo scorso hanno rovinato del tutto taluni scomparti, non lasciando che dei frammenti.

Sull'arco che divide il presbiterio dalla navata è dipinto in alto "Il Padre Eterno", con angeli, in gloria, ed ai lati, a sinistra, "L'Arcangelo Gabriele" dell'Annunciazione e sotto di esso "La Pentecoste", a destra "L'Annunziata" e sotto "La Pietà".

Procedendo poi, sempre a mano sinistra, lungo il muro della navata, esistono: nel primo scomparto "L'Adorazione dei Re Magi"; sono due tele sulle quali vennero riportati gli affreschi che adornavano il portico addossato alla parete esterna a nord della chiesa e sulla quale ancora esistono tracce. Nello spazio di muro invece, dietro queste tele, racchiuso dall'arco acuto, non esistono più affreschi. Forse era qui raffigurato l'"Arresto di Gesù nell'orto di Getsemani" del quale oggi non si conserva, trasportato su tela, che il particolare di due discepoli atterriti in atto di fuga.

Sul secondo scomparto a sinistra "Ecce Homo". Molto rovinato. Si conservano su tela alcuni particolari salvati dalla distruzione, quale un gruppo di spettatori che si affacciano ad una loggia e il delizioso episodio dei due fanciulli che si accapigliano stando seduti sui gradini del pretorio. Sotto il precedente la "Cena in casa del Fariseo".

Nel terzo scomparto a sinistra "La salita al Calvario". Per metà distrutta. Notare il particolare dei due guerrieri a cavallo sul lato sinistro di una evidenza e di una luminosità rare. Sotto il precedente la "Sentenza di Pilato".

Nella grande parete sopra la porta d'ingresso "La Crocefissione". È un terribile quadro di un realismo impressionante. La tragedia è al culmine. Tutte le passioni esplodono. Le pie donne, attorno alla Madre, in un canto, a sinistra, quasi oppresse dal tumulto degli armati, piangono affrante dal dolore; dalla parte opposta, un opposto sentimento agita la rapace ingordigia dei soldati che si giuocano ai dadi la veste del Signore; al centro della scena gruppi di armigeri urlano, imprecano o attendono, trattenendo il respiro, l'attimo del Trapasso supremo. Sulle croci, abeti divelti dalle vicine foreste di Fraine, muoiono i giustiziati ognuno in atteggiamento diverso. I ladroni, il buono china il capo con rassegnazione mentre l'altro si disvincola disperato, sono due giovani robusti e muscolosi, due pastori o boscaioli

della valle; il Cristo, dal torace anch'esso possente, soffre con piena rassegnazione. Ma non è un vinto: è vivo, è presente. Nel cielo corrono e si addensano le nubi della prossima bufera.

Sotto la Crocefissione, a destra guardando, "La Flagellazione"; a sinistra guardando, l'"Incoronazione di spine".

Nel terzo scomparto a destra "La Resurrezione". Questo che sale al cielo è il Cristo che è morto poco prima in croce; poderoso e possente. Sembra di leggere il Manzoni: "come un forte inebriato il Signor si risvegliò". La freschezza del colore, il realismo luminoso delle carni del Redentore, dei bellissimi angeli, del torso del soldato dormente, sono stupendi.

Sotto il precedente l'"Ultima cena".

Nel secondo scomparto a destra, "La discesa di Gesù Cristo al limbo" e sotto il precedente "La lavanda dei piedi".

Nel primo scomparto a destra, "L'Ascensione" e sotto di essa "L'ingresso trionfale in Gerusalemme".

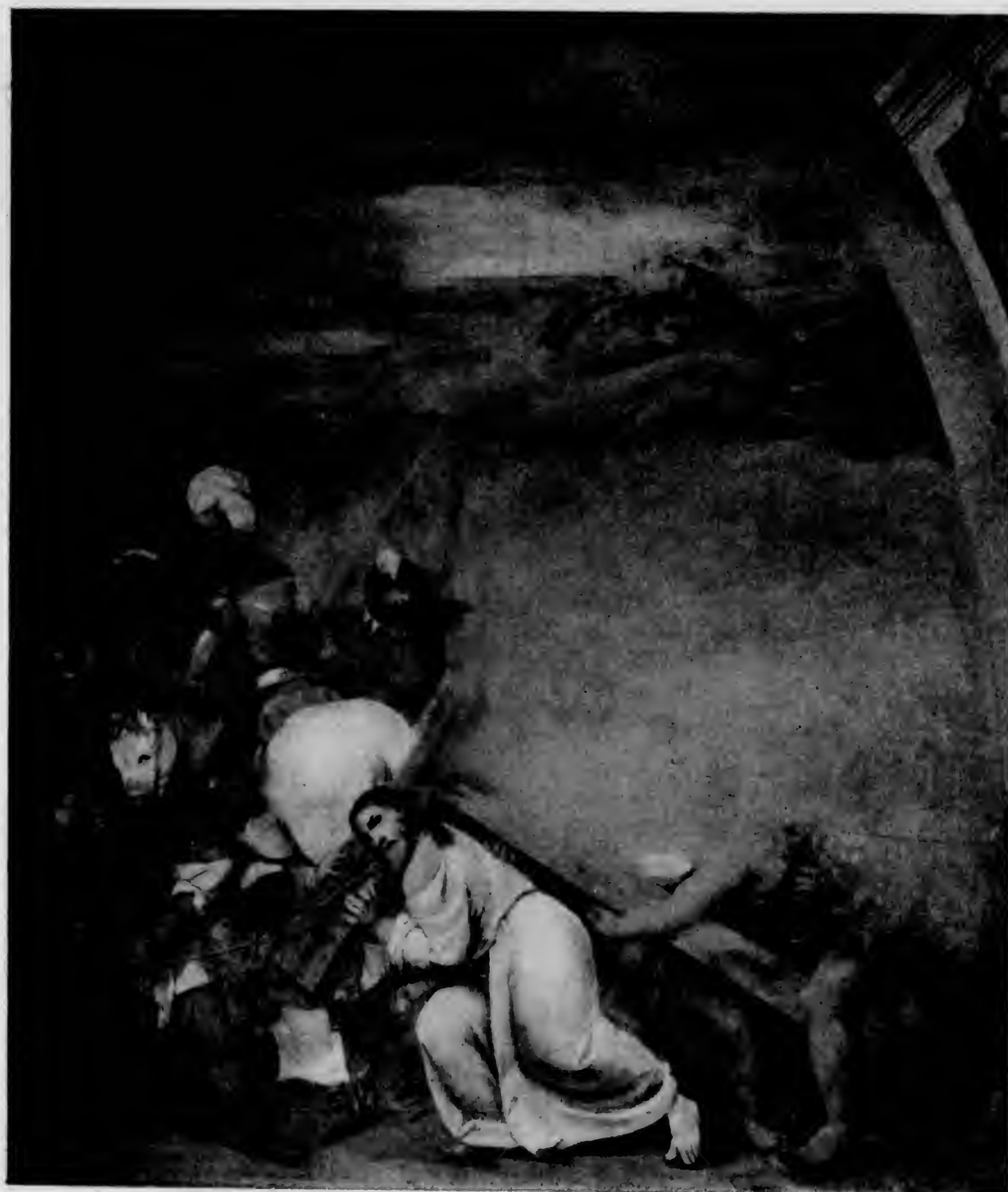
Nel presbiterio nella parete di sinistra, sotto vetro un "Redentore" e altri frammenti di affreschi staccati e riportati su tela.

Nel soffitto della navata dodici Profeti e dodici Sibille a figura intera si alternano, nei pennacchi della volta, in vari atteggiamenti, agitando i loro cartigli, dalle scritte in latino e in greco. Sotto di essi, a sostegno, a guisa di cariatidi di marmo, bellissimi putti.

Altri otto Profeti, a mezzo busto, sono raffigurati nei due archi traversi della navata.

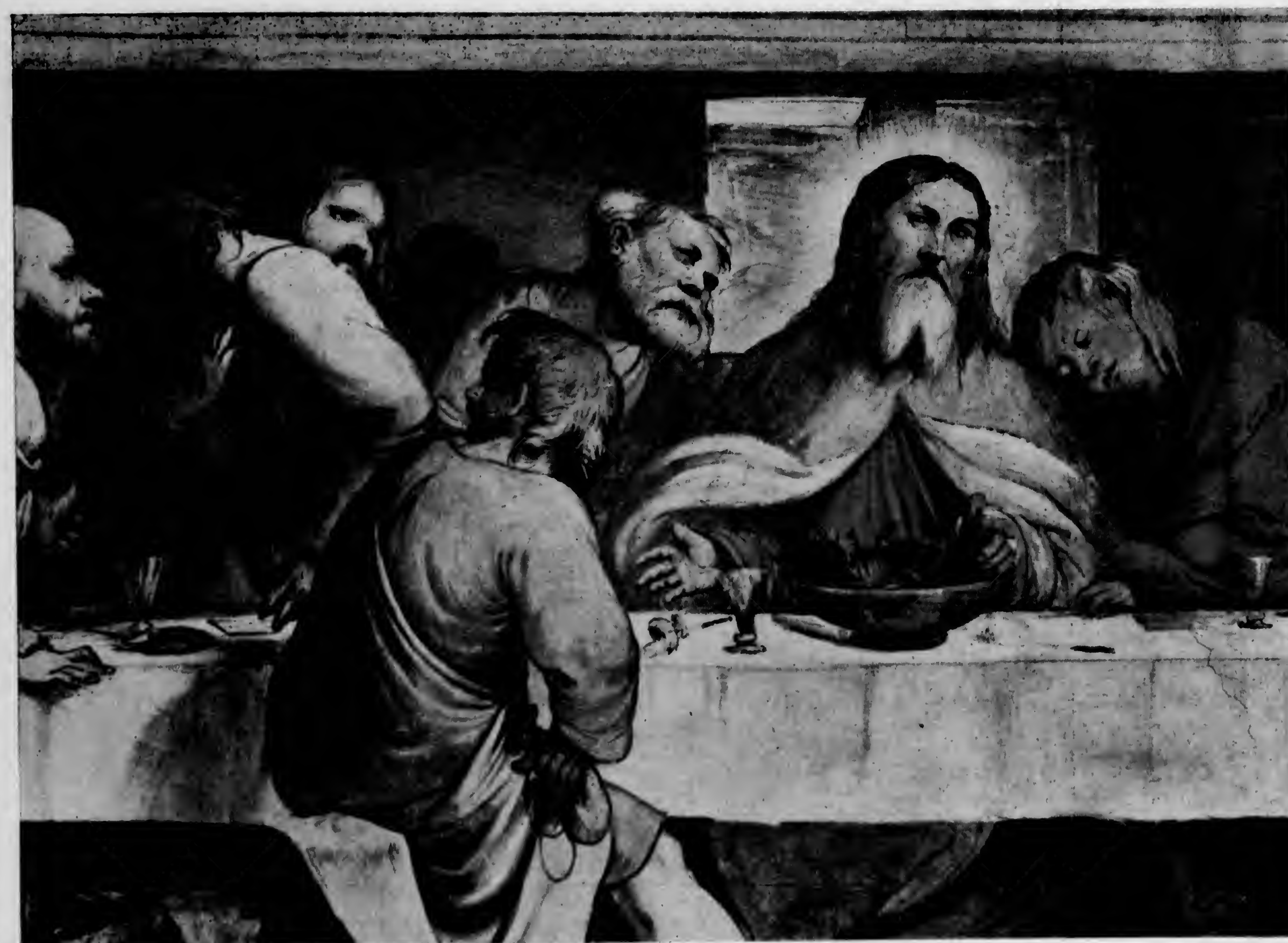
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ELENCO DELLE OPERE ESISTENTI
IN BRESCIA E PROVINCIA

ELENCO DI ALTRE OPERE ESISTENTI IN BRESCIA E PROVINCIA

BIENNO, Chiesa di S. Maria Annunciata:

ROMANINO, Affreschi con episodi della vita della Vergine (nel coro).

BRENO, Chiesa di S. Antonio:

ROMANINO, Affreschi nel coro.

Collezione di don Romolo Putelli

ROMANINO, Teste di uomini (frammento di affresco).

ROMANINO, Gesù Crocifisso,

BRESCIA, Chiesa di S. Afra:

ROMANINO, La Trasfigurazione - Gesù coronato di spine - Santi (affreschi nella sacristia vecchia).

Chiesa di S. Clemente

MORETTO, Il Redentore, Melchisedec e Abramo (terzo altare a sinistra).

Chiesa dei Ss. Faustino e Giovita

ROMANINO, I Santi Faustino e Giovita (Stendardo a destra della porta d'ingresso).

ROMANINO, Cristo risorto (Stendardo a sinistra della porta d'ingresso).

Chiesa di S. Francesco

ROMANINO, La Pentecoste (affresco, quarto altare a destra).

ROMANINO, Il Redentore, gli Evangelisti e Dottori della Chiesa (affreschi nella volta dell'abside).

Chiesa di S. Giovanni Evangelista

MORETTO, La B. Vergine in gloria col Bambino e i Ss. Giovanni Ev., Agnese, Giovanni B., Agostino (altare maggiore).

MORETTO, S. Giovanni Battista che predica (nel coro).

MORETTO, Congedo del Battista (nel coro).

MORETTO, S. Giovanni Ev. e S. Giovanni Batt. (nel coro).

MORETTO, Madonna col Bambino (Cappella della Madonna detta della "candelora").

Chiesa di S. Maria del Carmine

FOPPA, Gesù Crocefisso (affresco nella cappella Averoldi, la terza a destra).

FOPPA, Gli Evangelisti (affresco della volta nella cappella Averoldi).

Chiesa dei Ss. Nazaro e Celso

MORETTO, L'Annunciazione e la Natività (predella dell'Incoronazione della Vergine, ora in sagrestia).

MORETTO, Il Santo Corpo di Gesù Cristo (terzo altare a destra).

ROMANINO, L'Epifania (ante d'organo nella quinta cappella a sinistra).

Chiesa di S. Salvatore

ROMANINO, Affreschi con scene della vita di S. Obizio.

Palazzo del conte Caprioli

ROMANINO, La B. Vergine col Bambino.

Duomo Vecchio

MORETTO, Convito dell'Agnello pasquale (nella Cappella del Sacramento, parete di sinistra).

MORETTO, S. Marco Evangelista (nella Cappella del Sacramento, a sinistra dell'altare).

MORETTO, S. Luca Evangelista (nella Cappella del Sacramento, a destra dell'altare).

MORETTO, L'Assunzione di Maria Vergine (1524) (altar maggiore).

MORETTO, Abimelec e Davide (presso la Cappella delle SS. Croci).

ROMANINO, La caduta della manna (presso la Cappella del Sacramento).

Palazzo del conte Bettoni

MORETTO, Gesù Cristo risorto.

Palazzo del conte Salvadego

ROMANINO, S. Giovanni Evangelista.

ROMANINO, S. Pietro.

Palazzo del conte Valotti

ROMANINO, Scene bacchiche (frammenti di affreschi).

Palazzo Vescovile

MORETTO, La Beata Vergine col Bambino in gloria e i Ss. Giovanni Ev. e Lorenzo Giustiniani con la figura allegorica della Sapienza (nella Cappella di S. E. il Vescovo).

Pinacoteca Tosio-Martinengo

MORETTO, La Vergine col Bambino, S. Francesco, l'Arcangelo Michele e Giulio Luzzago (1541).

MORETTO, Cristo con la croce (lunetta a fresco).

MORETTO, Il Redentore con la Madre.

MORETTO, L'Assunta.

ROMANINO, I Ss. Faustino e Giovita (framm. di affresco).

ROMANINO, Il Crocefisso e i Ss. Paolo, Giovanni Battista, Gerolamo, Caterina e Maddalena.

Seminario Vescovile

MORETTO, I Ss. Apostoli Pietro e Paolo che sorreggono la Chiesa (esterno delle ante già in S. Pietro in Oliveto, l'interno delle quali con il "Volo" e "La caduta di Simon Mago" si trova nella Chiesa di S. Cristo ed è formato da due tempere ora esposte alla Mostra).

MORETTO, L'Incoronazione della B. Vergine coi Ss. Pietro e Paolo e le figure allegoriche della Giustizia e della Pace (altar maggiore della Cappella).

CALVISANO, Castello del conte Lechi

ROMANINO, Concerto.

Chiesa Parrocchiale

MORETTO, La B. Vergine il Bambino in gloria e i Ss. Bartolomeo, Zenone e Gerolamo (terzo altare a destra).

CASTENEDOLO, Chiesa Parrocchiale:

MORETTO, Il Redentore sopra un altare e due pellegrini in atto di adorazione (secondo altare a destra).

ESINE, Chiesa di S. Maria Assunta:

MORETTO, L'Assunta (altar maggiore).

LONATO, Chiesa della Madonna:

MORETTO, S. Agata.

MORETTO, S. Lucia.

MANERBIO, Chiesa Parrocchiale:

MORETTO, La B. Vergine col Bambino e S. Giovannino in gloria e i Ss. Pietro, Lorenzo, Paolo e Caterina martire.

MARMENTINO, Chiesa Parrocchiale:

MORETTO, La B. Vergine col Bambino in gloria e cinque Santi (Cappella del Rosario, ridipinto e guasto).

MONTICHIARI, Chiesa di S. Pancrazio:

ROMANINO, La B. Vergine col Bambino e i Ss. Rocco, Giuseppe e Pancrazio che presenta un donatore (affresco sulla parete destra).

OSPITALETTO BRESCIANO, Chiesa Parrocchiale:

ROMANINO, La Pietà (parte centrale della pala di A. Gandino raffigurante la Risurrezione).

PALAZZOLO S. O., Collezione Lanfranchi:

ROMANINO, Cristo Crocefisso e la Maddalena.

PRALBOINO, Chiesa Parrocchiale:

MORETTO, La B. Vergine in gloria e S. Giuseppe, sotto i Ss. Gerolamo, Antonio, Chiara e un Vescovo.

ROMANINO, Santi (sopra la porta d'accesso alla sacrestia a sinistra).

RODENGO, Chiesa dell'Abazia:

MORETTO, Il Redentore in gloria e i Ss. Pietro e Paolo (secondo altare a sinistra).

S. EUFEMIA DELLA FONTE, Chiesa Parrocchiale:

ROMANINO, I Ss. Rocco, Faustino e Giovita.

S. FELICE DEL BENACO, Chiesa Parrocchiale:

ROMANINO, S. Felice, S. Adauto e altri Santi e la Vergine col Bambino in gloria (pala dell'altare maggiore).

SAREZZO, Chiesa Parrocchiale:

MORETTO, La B. Vergine in gloria col Bambino e i Ss. Faustino, Martino, Bernardino e Giovita (pala dell'altare maggiore).

Municipio

MORETTO, La B. Vergine col Bambino e i Ss. Faustino e Giovita.

URAGO MELLA, Chiesa Parrocchiale:

ROMANINO, L'Annunciazione (altare maggiore).

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Carta della Provincia di Brescia	" 7
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Le illustrazioni da pag. 14 alla 32 sono ricavate da foto Alinari. Quelle da pag. 53 a 63 sono della Ditta Vigasio, come pure quelle da pag. 70 alla 77 e da 80 alla 86. Quelle a pag. 78 e 79 sono della Ditta Schreiber.

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AR 3393

III, 2.

WALTER FRIEDLAENDER COLLECTION

1/44

1/44 STOA UNDATED

Stoa

Valerius Maximus

and other scrolls

Luoversta

G. Veigt über da Luoversta - Fabel

und ihr literarischer Verwandter

(Bund der phil.-hist. Classe der
Kgl. Sachs. Ges. der Wiss. 1883

Pausanias Traerac desr. IV 13, 3

see E Rhode Rhode S. Griech. Roman

Legend of Shedaras

1846 p. 339 40

in Boeotia + her daughters Malpia + Hippo
who were raped by 3 Lacedaemonians under mis-
use of the 'Eastrakt'. They strangled themselves
not to survive the shame. (ὄψις ὀβσῶς)

The father did not prevent just as in Sparta
he killed himself. Epaminondas before the battle

of Leuktra recalled the three, as if for ven-
geance. The oracle in Delphi named the Paes.
9, 14, 1

Phaedon gives 2 version in one story
Amator. Naval. 3 Moravia ad Westh.

name of the story

daughters of Hippo + Hippo 6) Theano + Earsye

But then they don't kill themselves

but are assassinated by the 2 (!) criminals
, thrown in a well. ~~Emphasis is on the fact that~~

~~the battle near Sparta was defeated - just because~~
~~moment for the daughters. Emphasis is on the fact~~

not on the suitors. but on the vengeance of the gods in
connection w. the battle near the regulation of the girls
in which Sparta was defeated.

Another fable told by Valerius Maximus
VI 4 Ex 1

The Greek Hyppia captured by a hostile fleet
threw herself into the sea to save her chastity
by her death. Tumults over her body —
her sanctity celebrated by the Greek with
praise

But this deed, unlike on the old
world Proserpine gets no claim of honor
The Roman estimated the family life &
feminine chastity much higher than the
Greek

The act of Virginius stabbing his daughter
gave other character, than Hyppia
Here the moral right for as much
power & rebulding takes the last possible
refuge. The hero is here the father —
Virginius only object of justice & without will.
Thus Val. Max. VI 4; Virginius judicial
(foliae) interceptor quam corruptae
pater esse maluit.

Val. Max VI 1 Ex 3

Antonia women strangled them-
selves, because they were denied to be
present to the vestals and could remain
chaste. Admiration of the Roman for
the chaste themselves.

The chastity-ideal of the Roman is significantly not a virgin, but the matrona decetia. Not pure
gotten because one of the most remarkable turning-
point in Rom. history connected with it

Tradition not quite uniform. (Sim. Kat. & Livy)
Pestority, improved only by the beautiful & interesting
story as divy tells. ^{and as Livy} shows, some difficulty to ex-
plain, justify the suicide of Lucretia. The Ro-
mans of old times felt mostly the feeling of shame by the
act - Rom. wanted not to live as violated woman. Only later
the motives of the dishonour of her name (in case, as Tarqu.
Abolens, found with a slave) - This stands of the pestority
or the fear of it not old-Roman. Cicero knows only the
first motive, that of shame (de fin. II 23, 64) quae per vim
violatum stigma voluntaria morte Lucret, still more
colorless Cicero de fin. II 20, 66 de republica II 3-47 etc.
Sena frag. 69, 79

Livy helps himself with sophistications. The death, he lets
dram. say, shall test that only the body murdered, not
the spirit... mentem perire, non corpus, et unde con-
silium aperit, culpa abest... Lucretia appeals to
her vocation, to justify the future Roman women as
a model of chaste spirit: est me etsi perata absolvo,
supplicium non libero; ne ulla deinde impudica
Lucretiae exempto vivet

The stoic philosophy of the Romans influenced at
so the opinion of Livy. remained for centuries a
solid educational element. Stoicism was anyway on
line at the suicide, whenever it was in some occasion
with virtu, as glorify as a praiseworthy act.
So, by the brilliancy of Livy it is understandable, that Lucretia
today appears as stoic chastity heroine, she becomes a
celebrated type

Viril (Fasti 821-882) follows the Latin
tradition, with numerous authorities.

Valerius Maximus Lucius opens the chapter de
(Florus, Eutropius, Anthology, Tertullian) pusillitas
Augustinus discusses the suicide for loss of chastity
esp. with regard to Lucretia (De civ. Dei I cap. 1, 18)
It context the right of Lucretia for suicide
is in: who suicides is a murderer. No more not
mask, aim for fame in the posthumously declared as
vain. That Lat. suicides was not pusillitas
caritas, and pusillitas refirmatas. Roman valer
Lucius avida minim rather to drop the
common human judgment, and to follow his pure con
science. Augustine reprobate also the suicide of Calp.

With Christianity new value & praise of chastity
Legends & stories of martyrs daughters & sons
Lucius et Uolens not daughters & sons
pay themselves to avoid shyness
superior legend fruits

Lucius Domitius Infans caus 4 Lucretia on the
Lucius (Velleus) among the great personages
of the history. Vidique Brutus the castro Tarquino
Lucretia, Yuba, Uanta clonquada
She is not among the suicides (they are caus XII)
(neither is Calp Purg c. 1)
Also Petrarch, Boccaccio don't regard the suicide
(De clara mentibus cy 48)
Coluccio Salutati 2 talks on Lucretia. Philon exon
As storia more not against suicide

Hans Galinsky

Der Lucretia-Stoff in der Weltliteratur

(Sprache, Kultur der Germanen - roma-
nischen Völker B German. Reihe vol III)

Breslau 1932

p. 220 Conclusion

Historical component

Roman, Greek historiography: Livy, Dionysius

medieval historiography (Historia antea
et postea)

From the Renaissance to
the 18th cent. ~~present~~ ^{present} for tragedies
only became antique

19th cent. ~~stated~~ not conform to the times
attached as topic by romantic tendencies for
present subjects.

Nietzsche, Human drama subject not
history. Appleton 1924 against the sceptic.

Critical component Antiquity: Urd (Fanti)

revised by the romant. party in
medieval times (German vers. novel to Chaucer)

Tracy (Scalabrini) 18th cent. Bancello

" England Shakespeare } strong tradition
" France Molière }

Merat - didactic component

already 17th century and

Valerius Maximus, Plutarch
edifying entertaining books
collection of exempla (Vesta Remanensis)
etd. party of 15, 16th. (Mant, Muner)
catholic preaching lett. (St. Clara)

Women & matrim. literature

against French Sceptics (Savonar, Mirast)
pro (adam) Humanism
(Barrasio, Bartsch etc)

moral anti-christian christian against

subject: Turbulence, injustice

attached by the partisans of the 2 glories in
the Renaissance (Dante, Petrarch, Boccaccio)

Renaissance - national component (Petrarch)

scholarship diffusion
(Lorenz, but not only)

Social - political

connected with republican liberty & revolution ^{thoughts}

Wherever sources of the ideas generate, revolution are
prepared - we find a tendencies formation of the subject
in Germany first third of XVI century class (handwritten) group

Italy 16th century (Sachs, Balthus), in England
17th century (Malaure, Tallantire), Betr. 1740 & 1845

the 18th century (Schlegel, Lessing, Reimann), French revolution
(Baignard, Tollem), (Hahn-Passard, Hugo)

Practical component only later (Shakespeare, Heywood)

Littérature: de Lucretia Paris 1888
Appleton Ch.

Trois épisodes de l'histoire ancienne de
Rome: Les Sabines, Lucretia, Virginie
Revue historique de Droit français et étranger
4^{tr.} 3. 1924

article Lucretia in

Pauky-Wissowa-Kroll Realencyclopädie der
klass. Altertumswissenschaft 13 1927 col. 1692-5

Rahm Walter J. Untergang Roms im abend-
ländischen Denken. Jy. 1930

Schneider F. Rom + Romgedanke im Mittelalter. Der
geistige Hintergrund der Renaissance. 1926 München

Arnold Traut, Roma 82, Gilkey vol 2 et.

Belloni A. Il Secento (Storia letter.) Milan 1898

Flemming With On Auffassung des Menschen im 14. Jahrh.
durch Vjodof. 6. 3 Hft 1928

Wendert Frankfurter Hdb. d. Lit. Wiss. 1924/26 Berlin

Klompke Malon

two fundamental features in Rome - conception

Potenza & Virtù

from Antonio Graf Roma
nella memoria ... del Medio Evo
1 ed. 1. 1883

Representative of Potenza :

Vol. I chap. II (p. 223)

Caesar

Virtù

Cato, the olden Scipio, Lucretia

Lit. about Caesar :

F. Gundolf Caesar in der deutschen Lit.
ratur Bonn 1904 (Palaestra XXXIII)

Caesar liter. seines Ruhms 1924

1 im 19. Jahrh. 1926

Dionysius of Halicarnassus

Antiquitates Romanae IV 64, 1-67

ed. F. Taroly 4, 40, 1 ff.

story of Lucretia

more serious & rational than
Livy

Lucretia

Livius I 57-59 (outline)

During the reign of Tarquinius Superbus, the seventh Roman king, the Roman army besieges Ardea, the capital of the Rutuli. The siege draws on. To dispel the boredom of the life in the camp, the royal princes make a big banquet, when they talk on their women. Collatinus ^(a cousin of the prince) makes a bet that he ^{possesses} has the most beautiful and the most virtuous wife ⁱⁿ his Lucretia and proposes to decide the bet by a surprising visit at their consorts. They find the princesses at a luxurious feast, whereas Lucretia is still at midnight in the room of her servants busy with wool-work. The prince is given to her. During the dinner which the victorious Collatinus gives to his princely hosts, the beauty and chastity of Lucretia attracts the passion of the prince Sextus Tarquinius. After the return to the camp, he departs again secretly with only one companion for a second visit at Collatia, where Lucretia receives him in a hospitable way as a relation of her husband. In the night he forces her by a ruse to yield to him. He threatens to strangle her and to place a killed naked slave next to her; thus she would come in the frame of a common adulteress. She atones

her involuntary dishonour with her suicide
before the eyes of her father, her husband &
of their friends Brutus & Valerius to whom
she has discovered the knavery of the prince.
Brutus puts a political aim to the family-
vengeance; the sedition of the people against
the Tarquins is the foundation of a republic.
Brutus & Collatinus will be the first con-
suls of the new community.

Story of Lucresia

Tarquinius, his son urged Ardea. to the
sons & Tarq. Collatinus were speaking together,
disputing about value of their wives.

Went Rome, then surprised the king's daughters
at a banquet. In Collatia they found Lucresia
spinning, amidst her handmaids.

Sextus Tarq. enamoured returned later to
Collatia, was received by Lucresia as kinsman
of husband Tarq. Coll.

Entered her chamber with a drawn sword
threatened to slay a slave with throat cut
beside her, whom he would pretend to have
killed to avenge honour of husband. Forced her
to yield.

Lucr. went for her husband & father
Collatinus came with Brutus, Lucresia with
P. Valerius (^{Publ.} Volturnus). She told what happened.

Injunct to avenge & stabbed herself to death.

U. Fast II 425 - 438

Swore to avenge her. Brutus lead after
throwing of his arms rapidly. they carried
corpses to Rome. Brutus summoned the people
inflamed all slaves with oracles.
Served depriving the king, banishing his family.

Liv II 1-21

Lucretius I 58, 10

^cVeri siquis videritis, quid
illi debeat: ego me stri per-
rato absolvo, myrrha non
libero; nec ulla deinde pu-
pudora Lucretiae exemplo vivet^c

It is for you to determine what
is due to him, for my own part,
though I acquit myself ^{of the crime}
I do not absolve myself from
punishment; nor in future
time shall ever unchaste
woman live through the exam-
ple of Lucretia.

Lusveria

Tibaldi Milano? Tho

Bart. Suardi / Bremontini
Milano Corte Sola - Bura

Sodana Lusveria

netherlandish copy after

Suardi Berlin 12 Th.

W. Wilhelm Suida

d. Spätwerk des Bart. Suardi
gen. Wandaale

zahl d. alt. Harzth. 1. 304 89.

1926 f. 6/7

will of two other Lusveria
repr. by Wandaale relation

diff copies among other

15 Th. Berlin

with various

formerly N. 12 Th. 12 Th.

Franci: netherland copy

Lusveria after 15 XVI vers.

treated. What the cases
mean: Dover, German, Pure,

Mean

of Lombard also Sodoma

Turn half per

Ham.

Luxuria

by Horassan

or

Card

Tradd

10h. Suppl. 924 7. XIII ^{March of 26} ^{to Janan}
Ven. ^{Tumba Sellaio}
^{Bell. d'Alth}

" 921/22 XI ^{Pan Muriy}
^{= 261/63}
^{2 pieces out of the}
^{ca 1465}

563 14. CXXII ^{Enrolle Nuber} ⁷⁶
^{Modena} ^{Enrolle Nuber} ^{14. Vending 6.559}
^{ff. Voigt} ^{Enrolle Nuber} ^{14. Vending 6.559}
^{Vend. Sack. M. d. Wirs. 14. Hols}
1883 XXXV / 25

644 ^{Pan Muri} ^{Enrolle}
^{Verna} C XXXVIII

Burles 284 ^{Enrolle} ^{by Kolfman} ¹⁵⁵⁵
^{1 vrm. of a} ^{Enrolle}
M. p. 198 ^{noted women} ^{furhat.} ^{with 1558}

Borker Kopf de Enrolle Dalligall

727 Carl Spon ^{2 new}
CLIV ^{very small} ^{John} ^{coll Phil}
^{damaged}
831 Worba de W.

3otten. Tabern
Luvresia R. Tabul 1910

also Portrait with success drawing
N. J. Lind

nessi alla impudica

Lucretiae exempta vivat

Bullitts . M. I & X II 1 ch 304 Plc
in 3 parts
M 435 Fardun (Arbin)
Noten

~~the 735 If answer~~

✓ 685 K.F.H. 20/1/1900

Y 68.5 K. F. H. Kenthus Hammons
735 Sodome with dagger CLVH
standing
in distance

x 106 321 P.M. LXXVIII w. Randall Filing
x 469 Page Clary CIV (Public) identical

U. alta da Torr.

X261/3 T L VIII Vente Art. de Mante
1842 3 Compagnies 1842

Tilman
Horn Tinted
When
238

3 ferns, possibly
Pteridium, carles
the both ca 1960

* cf. pendant of Poneloge as
carlita, arrow

Valerius Maximus

Fastorum as distinct ^{memor.} _{to 13}

9 books and 95 letters
by 5 ap as 31st 4-37

publ. about 31

liberality is not author

coll. of exempla
by or V. Max: Com. N. 414

Hygon

coll. of exempla. on maxilla eye
discovery of the abbot Lupinus de

Ferrisio

Aldus Manutius Ven 1539

St. P. 1563

7. Lipsius pub. 1585

Cat. rais. d'un recueil d'estampes
d'après les plus beaux tableaux qui
sont en Angleterre

planches dans la possession de
Jean Baydell London 1779

A. Walther Curios Dentatus
by T. da Costa
Duke of Devonsh.

Pau
Navenet Marguerite d'Arques
by Touss Dev.

Navenet
Sophonisbe by Luce Tiviano
tragedy by Thomson

Contrevenant de Siphie par V. Dyk
engr. G. S. Muller

La Mort de Seneque par Luc Ter.
dans gr. Navenet

coll. Escher

Prise par les Anglais parait

Alexandre au tombeau d'Achille

by Philipp Lant Navenet Dev.

Timon d'Athènes by Jauré

Cabinet du Roi Hall eng

Pyrrhus by West Hall

Antioch & Stratonice by P. de

Cartena by Nyland

Dah obolus Belisario

by Van Dyck

ser. by Soelen

Retour de Régulus à Carthage

by West Green eng

Séjour d'Annibal

by West

Green

Agrippa avec les vases

de Lemnion by West

Cartena

La Mort d'Epaminondas

by West

Green

Antioch & Straton by West "

Alexandre, son

Medium

West

Virginia by Dante es. Hask



Albany (c. 1513)

the historical paintings of the Majolica
only begin, when the class to narrate on
the class drawn that is 1530 ca

But They take over some of these:
M. Saevola, Lavinia, Coriolanus, the corles
M. Curio, Camillus, juror of Trajan,
magnan. of Erige, Lucius, id.

Katol.

90.91. Deser with juror of Trajan
ca 1440
(have photo)
id.

Carle Saevola

Herival stones

Catalogue of Italian Maiolica

Vitruvius & Albert Mus. 1940

Heratis & Curtatili

990 dish about 1350

The ~~glazings~~ heralderan raraliora
pro, alon

Marius Curtus

269 plate ca 1520-25

279 (Urtn) Dish ca 1560 Si. 134

860 (Urtn) " 1544 p. 860

989 Padua Plate 1535

Marius Graevola

560 (Faucus) Vase ca 1550

623 dish ca 1534

805 dish ca 1525

832 Urbino dish c. 1565/74 (gum sand)

836 " vase " " (!)

Portia 167 bust (with Smeramus, Tiberius
Zenobius) 154

Portia. Brutus dish 640 1541

Vedi Portia del ferro a pi pernole
P. proving her trustworthiness to Brutus
" they foot prove by long
we also approve

Boraccio de vris illustratus ^{Wahr}
de clavis multorum p. 20
Enciclopedia Scorum

wohl neue Stoff vermehrt
multorum
1588 Camilla, Cloelia, Didon, Europa
... Larina, Lucretia, Troia
Penelope, Porcia, Rhea Sylvia,
Thais, Victoria, Virginia

Triump. v. Icharra

Dante
in d. Commedia Thesaurus für alle
Caracterstoffe

Erwahn Ham Regulus
Hanns Brutus Titus d. Targus.
Hanns S. Robor 563

" " Hanns Cassius Burr. Sella
363

Lutetia, spaciola + Corder
Hanns 347
Salomon 332

Scipio Africanus 341

Targus. Sof. (Lutetia)

Titus

Trajan

Tunus

Cato Utica Pars 1, 44

(Ovid 1475 in Neapel gedr.
florent. diat.

1497 venez. ausg. in
Italien

1502 kl. aus. ausg.

Mygus Fable ?)

Lovers Haupt. 1 + 2 Buch.

II Lebensgüter : Nach der Sa-
mmen

Laffen u. hundert Frauen :

Camilla, Lucretia, Tarquinta,

Porcia, Clodia, Virginia, Tullia

und d. Cassius's

Männer : Marcus Caelius, Curius

Dentatus, Catulus, M. Scaevola,

Titus Cotta, Camillus, Scipio,

Brutus, Collatinus, Sempronius

Paulus, Tullius, Marcus

auf den Cassius's.

Plutarch. Vitae

1470 lat. über.

aber als ein neuer ^{guter} ~~früher~~ ^{guter} ~~früher~~
bei d. Humanisten. ^{guter} ~~früher~~ ^{guter} ~~früher~~

Wieder herge, nach Terentius

Lukian epist. — Hauptb. d. d.

durch Verleumdung des Apelles be-

stande 1435 durch L. B. Alberti (Traktat)

von Horst des Hexander, Norau-

Valerius Maximus dictorum factor

memorabilia libri IX

1471 Straub

Paul
Wundering

Carsoni

1915

p. 16 Small Trunk Besondere Glanz
überwachen nur, das ^{stofflos} mehr als $\frac{3}{4}$ der Bilder
profan, mehr als d. Hälfte antike und.
Das nicht mit allgem. Mustrations sprechen zu
wählen. Neue v.d. Humanisten entdecken
Welt. Wie hoch 2. unter d. Antike stehen und
Vorkehr. Hoff für Brautthoffer. Philosophen
unter Mehr Hydranten.

Varianz Mit. II 3. 148 Vita di Pello Della
e le storie che nel corpo umanis rifarevano
e lo disparato de visito e da altri poeti, ovvero

storie raccontate dagli storici greci e latini
e investment carre, gesta, novelle d'anore
altri con semiglianti, mondo che miglio
risarano.

p. 20 Im starker Borariu Antologia
e stille con de malerius. Ven 1538

Historia of Canella, Clodia, Oido, Lupa,
Hippolyte, Helen, Hylas, Larina, Lavinia, Roma,
Penelope, Portia, Rhoda Sylla, Thales, Vesta,

Virginia.

p. 28 Sau Verbild den Waller, dass man den
u. Necht enthalten, frei umgeben in konnen nach
d. antiken Werk.

Wulfr. p. 35

3. Testa Romanorum ch.

Wulfr. : Testa Romanorum

Stoff f. Mähl. : Dichter, Lyriker
des 11. u. 12. Rh.

Entthront an d. d. moralisierenden
u. ethischen Schöpfen der Re-
formation. [welche?]

Wua gleichen mit d. Legenda aurea
d. Par da Verayne (+1298)

Altst. Musgabe deutsch (od. engl.)

Wulfr. Köln 1442

1498 für Wua
Wulfr. 1481
deutsch

Ex gestis romanorum historie nobles
de vitiis virtutibusque trastantes; rum
applicatibus moralizatis et utilibus.

Vulfr. : Wulfr., Wulfr., Wulfr., Wulfr.

1498 mit deutsch Übers. 1481 Wulfr.

u. a. Wulfr., Wulfr., Wulfr., Wulfr.

Wulfr. Wulfr. Wulfr.

Wulfr. Wulfr. Wulfr.
Wulfr. Wulfr. Wulfr.
Wulfr. Wulfr. Wulfr.
Wulfr. Wulfr. Wulfr.

Vita Plutarchi 1518

mit Illustrat. am Beginn
d. Chap.

2 B. Fo. XLII Holzschnitt
des Coriolan
in Rom

Le Maus Mamel

Texta Romanorum
ed. Herrn Oesterley
Berlin (Weidmann)
älteste lat. Ausgabe ¹⁸⁷²
1472 gedruckt
bald (um 1480?) 181000.
deutsche Ausgabe ^{Valgarth}
1489 - 95 Cap.
engl. Ausg. nur 43 n.
unter ihm abweichend.
franz. & holl. ed. nur a dapt
& want of the vulgar text

14 Handschriften
bes. englische

Holthof Moralitate (1349+)
Einführung des Texta bei
M. M. des XIV o. ^{um} 1349 franz.
Ev. von Deramer 1348-58
Buch des XIII vermehrt
England

43 Curtina

Orid. Farl. 6. 357

Livres 7, 6

Val. Mas 5, 6, 2

Varro 148

Plinius Hist. nat. 18, 18

Juvens 2, 42

Sueton. Oct. 54

Tutian. Pan. m. 5

50 Zaleno

Cirero de legib. 1, 25, 57

Tutian. v. 1. 17. 1, 247

Val. Ma. 6, 5 et 3

52 Fabius

Livres 22, 23

Val. Ma. 4, 84

Tutian. Fab. 4

53 Dionysius 1 d. Wille

Val. Mas 6, 2 et 2

137 Coriolan

Livres 2, 35

Val. Mas. 5, 11

Sto. Cor. 10, 146

Nibun Yaster liberalis 4. 8 Car
ingret als hancines illustres
uonun fannem
fann fann

7. 10. 201
Mitobles
Eubled
Pythagoras
Holemann
Cicero
Prinian
Tubalcain
Horatius Cortes
Julius Caesar
Hannu Hilius
Scipio Africanus
Paupejus
Hannu Marcellus
Dmetes (?)
— 4. 4.

339/40

7. 2. 1. 1. 1.

1. 1. 1. 1.

Herules

Trajan

H. Aemilius Scaurus

H. Aemilius Scaurus

Alexander magnus

Solar

Scipio Africanus

~~Valerius Maximus' The nine books of dictorum
factorumque memorabilium of Valerius Maximus, a
writer of the IIIrd cent. A.D. are
the most important compendium
of all their edifying and didactic
stories of ancient Rome, which shows
its stoical moral aim by the headings
of the different chapters and it therefore,
next to the two first books ~~as sources of living~~
of special importance ~~for the further~~
~~development as source for it~~~~

The Facta et dicta memorabilia Roma-
norum by Valerius Maximus, a writer
of the ~~3rd~~ ¹⁵ third cent. A.D. are the most
important compendium of all these
edifying and didactic stories of
ancient Rome; ~~which~~ ^{it} shows its moral
and stoical aim by the headings of
the different chapters and is therefore,
next to the two first books of Livius,
of special importance as ^{a main} source, from
~~which~~ ^{where} painters took their motives in later times.
~~for the later development. It addresses~~
for instance under the chapter headings
of 'chastity' the example of ^{severely} ~~virginia~~
and under the heading of ~~justice~~ ^{justice} the
Itorates and the Curates, under 'absti-
nence and continence' the story of Scipio
Africanus and so on. The first printed
edition is 1471 in two volumes. The

Horatius
 Valerius
 III 2, 1 as an outstanding example of the bridge

partant is also the Latin trans-
 lation of Plutarch's Lives -
 first printed edition
 Many of these
 early editions are
 as far as I see the best of
 these illustrations is just relative,
 their educational program is
 secondary.

Valerius Maximus

only in the M. Mus. ca 25 hrs. off
the Latin text, all of the XIV & XV cns.
turns — five on the French version.

1 book religious rites & ceremonies

2 " customs & military institutions

3-6 " virtues & moral qualities

7 book happiness

8 " public & private judgments

9 " luxury, avarice, & sloth

other vices

dedication to Tibullus

perhaps intended to provide a collection
of appropriate historical illustrations for
use in the schools of rhetoric

anecdotes extracted from Livy,
Cicero, Sallust & other writers

Valerius Maximus Minutius of

the school of Jean Fernel
illustrating the French version by
Simon de Hesdin's Not. de Seneca
contained in a 15. volume about

a.d. 1475 for

Philippe de Comines

• introd. by G.F. Warner

London 1908

2 Philippe de Comines the trusted
confidant & adviser of Louis XI and
the author of the Mémoires.

The bk. was (probably) executed for
him & his desire of its subject for treat-
ment on so many towns & states "a
many treatment on a passage in his
'Mémoires' when he enlarges from his
own experience on the value of the
lessons to be learnt from the study
of ancient history.

'Et est, se me semble à ce que
j'ay veu plusieurs fois par expérience
de ce monde ... d'un des grands
moyens de rendre un homme sage
d'avoir bien les histoires anciennes
et apprendre à conclure et
garder ~~les~~ et entreprendre sagement
par icelles et par les exemples
de nos prédécesseurs.

(Mém. II' 6. ed. Dupont

, 840-471 p. 156)

Translation by Simonde de Hayden (Herdyn)
(Herdyn born in 1705) b. v. VII

book II completed 1377

begun for Charles I, who fin-
ished the famous library of the Louvre,
— later for his son John Duke of Berry

~~intended to~~ translate numbers by number
but intelligible. Text overwhelmed
by commentary
& additions de traducteur!

Harley Mss. 4374, 4375

Wagner Ph. de Commin

in 1472 in Struss v. Louis XI
with his Charles the Bold
Ph. de Commin good Jean Fougere

Mss. to be dated about 1485

+ 1511

Munich
Book III Manuscript brought as a boy
to salute Sulla, the Dictator, horrified
at seeing the heads of those slain in
proscriptions demands a sword, that
he may destroy the tyrant (V.H. III 1.2)

4 Book III ch. 1 of Moderator

X 1. (a) Lucretia wife of Collatinus, is threatened with death by Sextus Tarquinus, (IV 1.1)

X (b) Lucretia kills herself in presence of Collatinus her husband, Lucretius her father, Brutus & Publius Valerius

2 (a) King Tarquinus Superbus is expelled with contumely from Rome

X (b) Lucretius, Collatinus, Brutus & P. Valerius swear an oath to avenge Lucretia

3 a) P. Valerius Publicola, when consul orders ~~to remove~~ the axes to be removed from the paws of the lictors

(b) The same orders for horns at Rome to be demolished because being on high ground, it seemed to denigrate the city like a fortress

Book IV ch. 1 of Humanity & Clemency

1. Numa Seneca releases 3000 Carthaginians prisoners

Book VI of Charity

a) Pyrrhus Claudianus adjudges Vergonius to be the slave of Manius Claudianus his clerk & fool

W. H. Hampel & Anthonio 2

sent d. Fama denmalene
on Nov

Polidore d. Car & Platers

Carrollas OH F a 58

Altra 2

Her. Coates 3

Plutro Sra 3

End of the Century

reliefs on triumph arches, houses.

death of Hor. Cores

Meltus Carinus

Hus. Sraevole

• other antique stories

rape of Sabine

assass. of Tarquinus

(Lucilla & Hor)

Kovras

Small Haberman Sundown & Vert. in
room lateral. Dec 1848

Thames from Litterata # 546

Forthleben of Litterata

Let ^{intelligas, large} the ~~particular~~ not very
great part. Anotatomia

But Sault sets how common
in the second book of above
monarch. The work was ~~common~~

Favourable note of Colada River
thru for the 1st part. Petron
Nir. V

2 am Valla the other 1st

ed. 1469 Litterata ed. River
(C. 1st) 1518 Marine (with right
of variant)

Monarch 1531 Sault.

1645

1645 ed. by J. F. Wren
(unpublished)

of Wright Wiedersleben d. H. Ath.

Der Leipziger Valerius Maximus
v. Friedrich Winkler Apr. 1821

Künstler, Mäggen Kinder des
Dresder Hoftheater

Fam. Grande Trés (Fam. v. M. v. d. W. ca 1960)

Facta et dicta memorabilia Nomenclator
 v. Val Hox. 1 natus 1829. reder
 y. Valerius Hoximus Hoximus 1829
 Fr. Hoffmann Stg. 1829

9. Unter unter Stahlgewerke
bekannt d. 1874. kam u. d. w. d. w. d. w.
Lehrschaffen bestanden aus 100.

Herkunft
H. Huthoffen schreibt
1385 über v. Simon de Hesdin für
König Karl V v. Frankreich.
(nur 7-9 erst 1401 v. d. Senne auf
Veranlassung des Buch de Berry)
Huthoffen in einer Note bekannte Bibl. der
späteren Zeit. - Herzog v. Burg. bes. 11-38.
(2 u. andere Bibliotheken), Jean Karl V (Paris)
Berry (Paris), Graf v. Burgund (Brüssel) + Philippe
de Comines (London). Summe nur ca 30
aus d. XV. J.

auf T.V. der Winkler Repert.

a Tod der Labrella

b Pablos Valerius laut nm. Haus
niederwonen (wut in kertba.)

c) Einlaug der gefang. Northeger

d) Kauf d. Herabers Auraton

2 Abt. aus d. Lp. V. Mas:

1. XLVIII + XLIX

+ Text 108 ff

9 Minutun in d. 2. Lp.

in Bull. de la Soc. Franç. de repou
de l'An. IX 2 1912 in

de Laborels Les principaux Mss.
à peintures conservés dans l'ac.
Bibl. Imp. Publiq de Saint-Petersbourg
Paris 1936

I

f. 73 Valère Maxime

des faits et des paroles mémorables

Mss. Fr. T. v. IV 2 - S. 3. 34. - (1460)

7 premières leçons trad. par S. de H. de
1375 - par la reine de France 1401

1. ed. imprimée 1446 en 2 vol

élève de Fauguet, maître François

autre ancien Mss. bel 1460, 45

(Bottan, Val Hain Mss. 14)

14 minutes

Abt: F 154 Pl XXX 3. l. Triumpe des

général vainqueur Sirinius Dentatus

ramenant les captifs. Costume des
temps de Louis XI.

f. 204 Pl. XXXI 4 l. de 1 p. 3

prin de Noms

à notre Nand Planture v. Tarent tout me

au d. desquels nous sultons

b) conteneurs de Scipie (III l.) bleu

, met Martine f. longell) -
half vend.

Fol. 289 P. XXXIII 6 l. 81.

Luceria - luthule - Froiden mit Privome

Sanctor befiehlt Mann in Knechten, der mit Woff, über tot

- Mantel steht ab - Carnitellus & d. Knechtent

v. Faleris - Knecht an d. Knecht - Knechtent
Knechtent, wies es Knechtent

1 roman. illuminated Ms. of
Valentinus Maximus North of the N.Y.
Public Library.
vol 83. 12

new Ms. on
Holford coll. (Donkerte Heng)
made for the Library of the crown (Chas.
(Ferdinand I) betw 1470 & 85. Wagles

11 illustrations

(Valer. Max.)

(book V)

1) c) Virginius slays his daughter
to save her from the Decemviri & the
latter is attacked by the populace
c) Tyrrhus Claudens destroys himself
in prison

2) a) the daughter of Tullius Aufidius
is betrayed by her tutor to Tullius Aufidius
nover

b) Aufidius slays both his daughter &
the faithless tutor

3 a) Tullius Aufidius punishes both a p
young freedman to death because he
merely loved his daughter

b) Q. Fabius Maximus Servilianus punishes
his son on suspicion of his unchastity

Book VIII: Of Judgment

1. The Romans & Albans when arrayed
for battle, agree to abide by the result of
a combat between the 3 Horatii & 3 Curiatii

2 the fight

3 a) The mourning Horatius slays his
wife for lamenting the death of the Curiatii

b) Horatius appeals mournfully to
the people

Book ~~178~~ 179 *usury*

Stoa

Stoa

general

general

1172. + my th. Cuvier
l'histoire des Mammifères
p. 191

Caespitum Histoire Ro-
maine (revenue by de
Piles for the artist)

abris :

un Chant Religion des
anciens Romains

autres ouvrages pour peindre

L'Histoire politique pour
d'intelligence des poètes
et autres auteurs
par le père Sacchini
1656 (2^e ed. till 1713)

Pantheon mythologique
ou fables de l'antiquité hi-
storia by Père Poncy
1694 (illustré)

Moribus antiquis res stat
Romanae vivisque / 26
Ennius by Cicero^{to} as oracle likened

Tham Les idées morales au
XVII siècle

Revue des Cours et Conférences.

2 janvier 1896

Arturo Graf

Roma nella memoria, nella memoria
zioni del Medio Evo Roma 1925

Dante fa di Catone, l'allievo dei repubblicani
il cardo del purgatorio

but his political views did not
consider the republic as highest regime

Tiberius glorifies the name of the

Scipione, Brutus,

caton quel si grande amico

di libertà che più di lei non vime

consent per fare da Coraggio

Quel c'ha nostra natura . .

4 Triunfo della Fama he più forte

pari con Cesar. But his ideal is the
name of Imperator.

nobody is republican
not Barran

The Name of the medieval period is the
imperial, not the consular
reign of the Cesar.

Publ. Library

313

Livius 2450
(24, 20)

La Biennale IV 1929

Reuss. Jahrb. 1908

(Solten Zabor, ~~unversteht~~)

Herold Säde, Ab. d. W. v. Ph. I.

1883 XXXV 725

Vorh. Luoversanfabrik

Jahrb. der K. K. Centralbibliothek

III 2. - 1925 (1893-4)

Borrom de vante

Trimbach Sem. u. Leibesbrant
Rongyschen

- 184

Plint - Post. œuvres complètes 1708 II p 504

" Le stoïcisme, qui est la vertu de l'esprit et de l'âme, peut seul empêcher la corruption d'une république marchande, ou qui manque de mœurs."

p. 363

Montaigne was attracted
at the first by Stoicism

« la vertu ne veut être ni plus
que pour elle-même ;

I He eventually worried of Stoicism,
as the austere world weaned of it.
He becomes concerned with self-
reliance and shaking oneself against
life's trials & last catastrophe : on
is bored with reading about Cato
& Hannibal, how to do (F. 363)

Montaigne's early essay 1557, title

Que philosopher c'est d'ap-
prendre à mourir.

Later Mont. decided to make
less of death.

to live happily better than
to die happily

III II à nous adieu c'est ? le
vivre heureusement, non ; mourir
doucement subtilement le mourir heu-
reusement qui fait l'humaine filiation

'de la Solitude' - modern
Sturm & Drang movement
in a temporary historical view of
life.

It is, is, was

Cassius David 1. 2

aux hommes à l'é^{re} vis, dès le jeune
âge à l'école de Nollis de Plutarque
à qui l'histoire apparaissait comme
une suite ininterrompue d'actions
héroïques, comme une infatigable
exaltation de la volonté, des sacrifices
à la patrie, à la justice, dans le

Campo Vattino "un cours de philosophie

" " chaque pauvre l'évoquant sur
le temple, chaque nom grand dans le
monde, l'exemple d'un vertu.

R. H. Wenley

Stoicism & its influence 1924

p. 46. the so called 'stoic' opposition
to the Caesars, & Seneca (p. 33-65 A.D.)
emerge from this welter [need for new
moral psychology]

The one, difficult to appreciate because
partly political, partly social, partly moral
shows illum. side lights upon dark features
of the period. — The other, difficult to
appreciate fairly, embodies the total effort
of the outwring of many forces upon a
single character, who . . . shows to suffi-
cient duty despite most untoward circum-
stances.

p. 47 Cicero looked back to Rome
as the ancient city state reborn more
glorious, to the Senate as the heir and
guardian of Athenian 'democratic' principles
to resist within the extant facts now the
imperial problems. [Rome as universal
empire]

Two myths were together - a myth
about the Roman Senate and a myth
about Gaius Caesar

Senatorial Legitimacy, Cato its re-
presentative saint had dropped out of
practical politics, to flourish as the
'republican' ideal

p. 51 (in connection with the last
majestates after Augustus)

even so, signs multiply
Stoicism is fast becoming
virtue, an attitude toward life

Pacatus & Laetantius, - Tacitus & Seneca
substantive are absorption

Tacitus speaks for the 'party of virtue'
& reveals ... to the 'good old times'
- in grim determination more than in
sober inquiry.

p. 53 the political opposition, motivated
deeply by the Customs legend, something of a party
Pacatus & Seneca, Annaeus Cornutus, Masurius Ruffus,
Thrasius etc. etc. prominent among many prophets
appearing in array of ecclesiastical Stoicism, clerical
as well as those several lights

Some of them looked arhaic at the
Empire, but their grand old days ... were
reserved for the vicious emperors
political. visionary ultraromantics,
glorious but impractical

§4 values of moral dignity — too much over-
valued possibly. Hardness made them half-
saints

Their political activity futile, they yet
scathed the moral danger of Stoicism, so
that it passed on to Western civilization,
to reproduce overwise values never
lost since

§5 It is at once the heart & the paradox
of Seneca that the extremes of Christian
conviction of victory & pagan sense of defeat
were alike incompatible for him. Had it was
to give Stoic moralism its final bent,
but on the medium of a culture belonging
wholly to this world. 'The man with any
horizontal imagination must be struck with
astonishment, that such spiritual disengagement ...
so pure an enthusiasm for the salvation of the world
should emerge from a palace reeking with all the vices ...

Sam. D. R. 1905
Haverthorpe, 1. 295 d. 1905

Cornell graded
1200

842.41

C 813W

Opavus

Lambert p. 16

Idée révolutionnaire

Types of reason, reason for the ideal

Process of the revolution. Norms: Eurytopy

et Rollin (who?)

Heracles, Socrates, Plato

virtue, patriotism, philosophy, courage

perfect virtue

pictorial verb. power, intensity, grandeur

verge, sans à l'idée

Examiner Adagio
+ II leg. ed. fo 1-1212

1532 Sp. utheymale
saying & incidents carrying
a lesson collected from the
tomb and placed at the use
of youthful printers.
leg. ed. T. IV 93-379

H. O. Taylor Thoughts expressed in the XVI. I
p. 274 Zurich

With senior photography was a way
to write. It was a religion with him;
and it became an integral part of the
right religion of Zurich. Senior
expressed as much trust in God as
was felt by a Paul or any theologian.
God is innumerable benign for
his advances still further in his
eternal stagnation and regimentation.

God: innumerable benign for
his advances still further in his

2nd. Giving the full stirred con-

system of providence into the Christian
scheme of election

Anyot translation of
T. Plutarch ^{on moral} ^{prudence} and letters
1356 2 the man who has read these
histories will encounter no scenes
of peace or war in which he
will not find their counsel apt
& prudent, to guide his discre-
tion, model as his station is
properly and restrain him in
activity. History with its exam-
ples is a better teacher than
books of moral philosophy with
their precept

... la lecture des histoires,
est une école de prudence -

translation by as

1546? on a de of

... Trans. I?

Lectiones Lausanae La Renaissance

VII^e siècle Paris 1914

Translations of important works

(p. 129) Cicero From Invectives Offices (per
translational practical) 1502

Les Lois 1541

Ammonius Tarsus 1543

Serge de Sripour 1543

of Lauson Manuel bibliographique 1500-1800

Tr. r. Paris 1909

Seneca Traité de la Providence (1548)

and with a more practical aim the operations
de la bolive, de la Chénouine, des Dispositifs
etc etc of her wonderful Letters to Lucilius
and other extracts fr. small works

p. 130 interesting are the prologues e.g.
(translational)
to an edition of the

Sentences illustres de M.T. Cicéron

2 fleurs recueillies de toutes les œuvres de C. 1582
les sentences les plus belles, intéressantes, pour
d'instruction ... qui aura droit de reconnaître
la vertu & de mépriser le vice ... et y courra à tra
tout ce que les anciens ... en ont et estimé de Dieu
et de l'âme ... de d'office de celui qui commande,
du devoir de celui qui doit obéir, de d'inspiration
à peu de sûreté de la fortune ... de cette
viciété de toutes choses régies par le temps

Always aware that these authors did
not know the true God, the true religion, but that
in another tract. of the Cicero's offices
who seems the closest to the true, and it is there
are the notes of the stoicists

1132 In these ~~propos~~ ^{propos} ~~concerning~~ ^{concerning} the
tendency of the Neo-Stoicism to melt the
(pagan & christian) doctrines; dates and
will align ^{with} the conformity of the moral
moral with the Holy Scriptures
— c.g. the four virtues: prudence, justice,
fortitude & measure are given in the four
rivers of ^{the} Paradise ~~the~~ ^{the} Rivers.

The knowledge of the stoical virtues
are assumed to be a kind of preparation for
the christian virtues.

Aug. Capel transl. of Seneca's de de
colore 1585 de dit. to the de de
with the practical aim to give a doctrine
of means, behavior to the brutal & virtuous
to the reader.

Les Syntes maximes de Socrate avec ses
traités du Chancel, de la Providence divine,
de la Clémence et de la consolation de la Mort
trad. par le Seigneur du Tressat, Guillaume
de la chambre du Roi Lyon 1598
(brother in law of Montaigne)

it is dedicated to the King (live!) as
a special recommendation, that the great of
the earth (hommes qui sont les plus commandés)
au reste du monde) are united by the duty of them-
selves to come to a point where it is for the
others easier to obey them, than for them to command.
They have to study the philosophy, which arms them
against death & fortune. To imitate the deed of
an Decius or Alcibiades who gave themselves to
certain death in the service of another pos-
sible in the highest degree to human virtue.

1136 But also many translations of writing
by Plato e.g. 1553 Ingenium des Phaedon
et eius de Chrematistia

fusion of Plat. & Stoicism proper
Christianity. Already V/VII &
Boetius (consolator)
Simplicius Commentator on Epistola
1453 This is another
translation

p. 196 La morale semble à bien droit à
ligne le pivot central de la philosophie
stoïcienne. Tous les efforts des stoïciens
semblent en effet y aboutir : qu'ils traitent
de la physique ou de la logique, de l'univers
ou de la raison humaine, ils reconstituent
toujours gas, l'ordre et l'harmonie
régnant dans le monde, la vraie formule
de la loi morale doit être de vivre
conformément à la raison ou bien de imi-
ter Dieu en adoptant l'ordre de l'univers
qu'il est

p. 197 La morale st. comprend deux
parties : une partie dogmatique et une
partie pratique ; l'une s'occupe des
devoirs ou principes généraux ; l'autre
des praecepta ou applications de ces p.

oïses, ma conclusion est que
l'une des parties soit indépendante
l'une de l'autre.

Lettr. XCIV & XC of Seneca
un principe pratique dementi inefficace
si l'on ne venant point au principe, qui
en fait la force

Epist. XX Qui est-ce qui la sagesse?
la ^{perspective} ~~perspective~~ évanescente dans les devoirs et les
avenir

La tranquillité n'appartient qu'à
ceux qui se sont formés au jugement
immuable & certain. Les autres

... demeurent toujours flottants
Profités et avant tout, ayez soin de
restez d'accord avec vous mêmes
Chaque fois que vous voyez vos devoirs
si vous avez fait quelques progrès, voyez
si vos devoirs du jour sont les mêmes
que ceux de la veille (Ep. XXV)
[non bien]

1.201 ratio = nature

Cicero de Off. : rien contre la nature
universelle — la respectant nous suivons notre
propre nature Seneca : la ratio est une constance

de la nature
tandis que nous obéissons à notre ratio,
nous obéissons encore à la ratio commune
à la Nature, à l'esprit divin qui est en nous

édition

Justus Lipsius 1544 - 1606

Justi Lipsii de Constantia libri duo

iterata editio

Amstelredamum 1585

Opera 1634 . 1675

200

Cicero de finibus II

La vie vertueuse n'est que l'inter-
position intelligente des choses qui arrivent
naturellement

Seneca La raison parfaite est appelée vertu
L'homme vertueux ne serait donc pas
naturellement celui qui obéit à sa nature, mais à
sa nature raisonnable.

non enim sumus perfecti virtutes per
naturam

Seneca : nulli nos vitia Natura censuit,
non illa integris liberisque generis

201

Le Souverain Bien (minimum bonum), est
dans l'âme Sen. Ep. c'est la raison

disposant, cherchant d'autres biens, veut en
la possession de la Fortune et peut de
liberté (Sen Ep. LXXXIII)

Le mal bon est donc la volonté

214 (paradox.)

Le sage est toujours heureux, toujours

égal à lui-même

La vraie joie

215

genuinum severum (Seneca)

est intérieurement

l'imperturbabilité du sage

Le sage sera heureux même dans les tourments.

Le sage ^{aimera} le bien sans tourments

[[Socrate est un homme qui ne souffre de sa main malade

ou souffre qui est intéressant

216 l'imperturbabilité du sage devant la

passion

opposée aux aristotélismes et

stoisisme Tant il maîtrise les passions ou les extirpe de l'âme tout à fait?

Cicéron (traduction) Les anciens recommandent qu'il est naturel de s'affliger, de désoler, de rassembler, j'ai peur que ces mouvements soient vaincus ou j'ai peur de les vaincre

Le sage passionné = un sage mis au-dessus des choses

Savoir que le sage est libre à l'égard des passions, mais en tant qu'il est des passions qu'il est sans raison par la raison

Le sage est ému, mais pas troublé
notamment l'apathie stoïcienne

Guilleaume du Vair 1556 - 1621
in union of the clu d'Alençon

Philos. morale des Stoïques 1586⁵?

Arman - Peru

enys

Fantazad
who?

Herbet III

42.24

offer the
rewards

com. de Troy

583 Le chevalier Flor
intendant de la Santé
à la Tourrette

2^e 27/377

grai a l'earper

Mantel

~~Lesueur~~

~~Prerogative de l'empire~~
gust.

Fractions de Troy 1677
1757
Prest de Mantel 1720

Rien n'est
l'été et l'automne
(rot d'été)

187 Interes wegen der
vun anderen Land.

Wacht in der
s. Turen

Vorlauf in Troy

D. V.

Fabius
negotia the present

Sub Mitt Five Rev
cc 1406/4
Sedato V 1924

Hca Turks

Cambridge and the Signale

2. Stemman

(Zalau.

Sir Kayell

un)

un

Turks

Sir Chap

Zalauus

Horatio, Curator

one of the exhibits, other figures

Aras stone made by

car. Isis. Ceramides in the
Campidoglio (corner?)
muse

s. Baylon / 372

mm

Turrota the Vexat

Herbert TH 10

Sub 516 Lpt Cxk Balderson

River

Vol. Mar 1. 8, 1.5

g Contra Harvach

Marr Antone

188-191 Les quatre

canaliers Demaris

192 Lurina

208 Targem & Lurina

1521

Bonasm

13th

8 3 Clélia

d'ap Polidoro d'ac

Enea Vir

XV

16 17. Lurina

1541

a/1 Mar 188

Nov, Yhiviri

226 Gang Cayns Harids

dan les promesses

24 Taym uha dion

149 Diana then

and Septo
33 children of Sept

XXV 24 grand

BC regattas

Reverend

14 Taym-son

Claudia Vukob

Northern

v. Mark Wark

1 ~~877~~ 308

He 1494

Pruthi. Lorde

Envelope or

Heber

Sam rapta

Portman blandish

Venus 18 5 1.602

£340 long 5

Regulus?

Prutrich
Virgatus Fj 136
Pat. Colom

2. Ventum who
was also a
puberant
urban Tris
Pat. Colom

Ripanda
Capitol. Fruch
Tum And
Triumphs

Mon July May
1942

Ph an

Paulli Urmann

14 (1186)

Hauten (Yugen)

40. 7, 14 trich esemplum,
nd in portum salutis
iuvulitum

4, 12 q. est p. Steadon

12, 4 wort knos, ita clare

ad memoriam iugens

wort in dem Wert
der vergingstaler Charakter des
truchdats als eines Esemplums
ausgesprochen wird

Yugene Hauten

grüßwollen

Hauten f. d. spalten

Namen Mutterbergtel des
unbergramen Yugensubträger.
u. d. Redet des Yugens über d.
deltu d. Solmes Melth.

De clavis multorum by

Bergemann (Tobias)

1497

imaginary portraits

To XXVIII

canonization

as Walter



De laetitia femina pudorosa



De Tota mapu Bruti conige

f x LVV

Bruti

Ther in C. Hard

Mild in f. Har

Fo LXXII De Amolva Regra pal.
minuor capu RIII



Relena
chuse

They res. through 1929

23 With Petrarch began in Italy as young

illustrates of moral-philosophical treatise

in the name of Cicero & Seneca

Most important social philosophy

Boccaccio: *de vita et moribus*

et gloriofus *de vita et moribus*

Salutati, the Florentine, + 1461

wrote moral philosophical treatise

quasi Cicero & Seneca

Leonardo Bruni his moral work a

small handbook of moral & elementary

in the sense of Cicero the preference of the

store to the Epicurean.

The heroic period of Florence has been

expressed by the government of their dominion

Lucius Brutus

Raffaello Stansa dell Seggi
celing

1 to look at !)

f. M. Curran

126 3654
Pur H24

Brutus + Perusia, Sellaio's
Part of Crawford with.

10.931

Var. Sellaio

de all XVI x

(suppl) ans

of Brutus

Flr. 1.

my 109

+ Perusia

1921 (swallows as dent roots)

957

(suppl)

Brutus, Tatra

cock

a battle of Philippi - flight of the army of Brutus
thru in his sword, that page holds, 10 the right
notice to Rome. The woman. Perusia, swallows
ancient roots.

belong, to see in the Caesar's army
to the senate & assassinated

Rubens

Room Rubens

Cambyses & the judges T 386

Room no 793

by Rubens. He painted it
for the magistrate hall say
the Brussels Town hall, that
it might be used as a salutary
warning to the judges. He
was paid 3000 fl. for it on
April 1622. But painted 1623

Destroyed by fire 1695

Continence of Scipio

Room 249 Room 809

copy by Bolswert

painted about 1618

similar to the judgment of
Solomon (no 122 Copenhagen
copy. Solomon, Solomon)

Musmus Scaevola

Now

one of the paintings when
Ruben Gough in 1628 to Madras
(attributed to Parthenon) was
also a Musmus Scaevola

prob. ident. by Gough in

1734

in no 808

Budapest ca 1617

(v. Dyck for)

of v. Dyck Oxford

Chr Church

ca 1622/24

in

Stratonice

daughter of Demetrius Poliorcetes

in 300 (or 199) she was

married to Selenus king of Syria

Notwithstanding the disparity of their
ages, ~~they~~^{she} lived in harmony with

the old king for some years, when it

was discovered that that her

stepson Antiochus was deeply

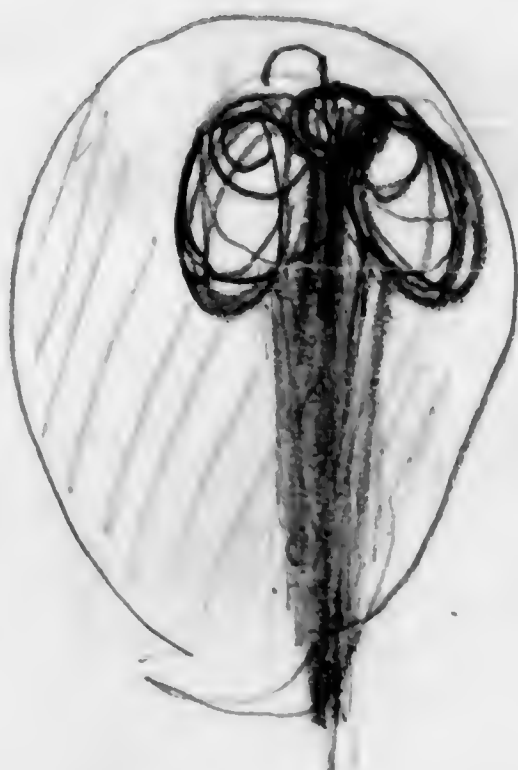
enamored of her. Selenus in

order to save the life of his son

endangered by the violence of his passion

gave up Stratonice in marriage to

Antiochus



Intiodus + Stratonice

5- Pam Cluny Taf. LXX
zu d. H. Torzoli's Mühle da Salz

Konigliche Intiodus bracht in Bell
mit Evantratus folgt Salz. Mühle veran-
letzt in Schiffmutter Stratonice. Vermutl. Herras

Tod des Silente

Pluten Jomatus

474/45 New York Hauling
Malla di Fiorano
Schiffmutter

T. C XII

of Mr. de lairene Mueen
out Boyer Mutter. 10 dent, 1 Cat.

of. Wonehelman Mutter.
in Iceland Fennar I 98 #

Locke with H. Lhyar I Kay. 17

Furini Soma clarrira' giovane
coll. Lottoringhi della Stufa
Muttera dell'arte 71at del seirue ecc.
T. 133

Alexander ~~ster~~

Lehrer ~~Terre~~ ~~ays~~

~~L'empire de Babylone~~

~~Pour l'histoire~~

Interprète Stratonike

Benjamin West

Worth ~~Hartford~~ Mass.

David

Yugres

1) 1802

2) 1830 ?

3) 1860 !

Manner ~~Let~~ Charles le Brun

The young learn in Rome (1642 ss.)

imitate Rome

4 paintings in the manner of P.

1643/45 { Horatius Coclès Julius
Murus Scaevola Louvre (Muriel & Harvy)
Death of Cato Louvre (Compiegne)
The Tiber

(oeuvre de Mersieres par Jean Volter
in 7 parts (m. of 8 as
stolen)

Alexander & Diogenes

the Horatius Coclès he exhibits anonymously

from a dealer.

but only external imitation,
near to the Carracci & then to P.

nothing learned in Rome

Acquiescence de la France.

Expression générale & particulière en
'Traité des passions' ! some success

influence cartesianism?

enigma too in philosophy

born from desire.

but no application of 'cartesianism' to

the passions, no understanding of the doctrine

— same definition seized from a distortion.

Antiochus & Stratonice

No. 295 Tarn Clug LXX

474/5 Huntington C. N.Y.
Matta di Trov. C XII

(Y. de Larrea / Fowler
of Wundelma Fernas I 98
tooth with M. Leby I 14

Furni Srens olarra
Mutra fl. 133

Stoa

Perapum Flight of

Clodia Serres

Sub Perapum Part IX 446

2 m. 14 m. 1928

Perapum

Continuation of 5072

Salv. Chertin 1 July 1928

Lord

Trunk and some heavy
and also some,
also some other

Brick Serjali.

Murus Scaevola by Tullio

Roman Pat Herk Coll 1928

U. S. C. C. C. and M. M.

U. S. Roman Pat Herk Coll 1928

Coriolanus

N. Tall. no 3929

attr. to Liv. Unga 1446 - 1551

From transp. to Carvas 1,26/1,28

was in Pat. Pandolfo Petrucci
Siena
c 1509

together with others, a series

Synonelli Triumph of Charley

Pulcinella Return of Odysseus

vertical
note

V. Dyke

James Mus (and A. /
Dren

Entrance of Strip

Chad Chum Dy

14. 140

Inhibition + Stratagem

How
Union of
Trayan

Vincent Fogg

Oxford Mass.

Armenia.

Murius Isaacus

Medea Schiavone Vizina
y Ventura IX 4 166516



Martin Currier

Baldwin 1530
dry hair

... Aug 1.74

Phet

NEW YORK U

INSTITUTE OF

17 EAST 80TH

NEW YORK

Stoa

dedato $\frac{V}{1920}$

Madonna di Cimarosa

by Seb. Nitti. Fr. Pat. Harrold
between 1906/07
s. Senkas)

Comunione di S. Pietro di S. Pietro

L'incorreggibilità di Fabrice
s. Senkas)

Stoa

Lotto

Lutrovia

N 5

halt Zerkm um

Lutrovia in h

Nut NMa

Tringula

Lutrovia

esempli

V. V. V.

Kitson Catman 1975 Fisher

216 Shafteking Area Reeve

Horatius + Curialis

Levins $\overline{I}^{24} 25.26$

an alt. is given by $\overline{I} 24$
the Peter p. abraham $\overline{I} 24$
but so deep. the treatise
between f. 6a & 6b

Dionys $\overline{II} 11$

Plus. Paralt. 16

Her $\overline{I} 3$

and Victor de Per. 4

Marten Carver

Balding Tree

Drey, Munns

Aug 1. 44

Tod der Larvenia

Boston Garden

Gaetano Botticelli

LXXII

Stafgung Impression - Scene
mit wurde (nach bei Dante)
10h 304 XX

Caran 10h. 735

Kanner. Nether. K.

Sodoma Larven mit ordolchen

(mit 10h. 735)

685 10h. 735

XX Reliefs an d. Triumphbogen, Häuser

ruhlen da: Tod der Her. Cortes
indukt & Holog.

Kanner Cuthers

Rauld. Salven

Mord der Targuans

M. Sraevich

10h 321

10h

LXXVII

ev. Tendau

10h 469

Tan Clay

CIX

Kanner de Tro.

10h 261/63

LXXVIII

Larvenia by Titia Woz

Namat. 2 persons both
attack

Gloelia

Mh 567 Mergano

T. CXI

Gloelia Mont. bei Porena aufsteigend
durch d. Tiber. Von d. Mauer der Porena
menschengröße, gab in dem jäh

Siv 2, 13 Val. Max 3 2 <

f. Julia Novam Herbst

Mh 688 ohne V. Porena von Porena

841/42

Beaufort

Seneca Musa.

off 24
v. 18

Canilla vigo Volturnum regno

Mh. 468 mit d. Heron CXI

Conavelli

Su 47-73 Ney Met + Toluide.

T. CX

Walle de Tivoli

I Canilla Toluide des Metabus entflucht
mit einem Vata aus Tivoli, und
Volturnum verfolgt in einer angestrichenen
Mauer. D. Vater wußte d. Not das a

d. Speer gebunden Mund hinüber

Sen XI 339

II Kanig de Canilla im Mund und Toluide
1898 15 Toluide. Fall. Sen XI 698-828

Mh. 686

ohne Abb. Toluide

da Toluide

Raub der Sabenern
: Vernehmung bei Sall.

Carone Id. 344/348 by Bartol. di
Giovanni — Hg. Röm. Museum
Fi. ~~LXXXIX~~

" 340 by Sperdini
Livius I 12, 13

Tod der Virginia Norden
10 365 Taf LXXIII Bergan
Balthicelli u 1190

Inschriften: Appian Claudus
1. Virginius Vater (Claud. Feldherr)
Titus Manlius } Virginia
1. Marcus Sohn des Appian
N. de Nord } Titus

cf. Luicio di Sander
Livius 411 44, 48 ff
N. g. u. = 304. f. Virgine

Id. 320 Loun 1662 LXXVI
Luicio di Sander
cf. B XII f 108 A 5

Canon's Manual,
Supplement

Supplement

Page 101

Far. Sellap

Ford des

Arctus

931

Am

14

mit Ferkeln

Notes sent in

in Wert d. Terra beutet. Terra
verfügt glühende Kohlen i. Uen

in Wert d. Terra
verkauft glatte Kohlen i. den

933

Fr. Wagner

Toddler

Virginia

3. interview.

8. XIII

924 Ver.

From

survive. Survive
the.

Mr.

五

921/22

Musculi,

1466 " *grm. leucon*
(near 2 *Stell. Taph.*
13)

(over 2 stall Topls
13)

13)

La Diana 1929 IV 125.88

Y. Marcial del
Cansunir

Order
Call
Woodward

on the
Cell
Woodward Land
Wodw.

sch interw.

XVIII

940/81

2. Strecken an d. Strassen
3a) Strecken

3a yr

Amman di Fungo

1. Srijen + 1. Anubhava

2) " 14 Litern

cf Val Mon 3, 3.1

38, 83

40707 28.31

of Mus. Mag. Fr. 1964

155 Tropaeum severum

Fl. Nivens Veronica hirs
bauff in Ums

457 Burke

4180

Murus Strævot

Murus Attental and
mt. Turkey

ca 1480

451 Burke u. Puri's

Cook North

O. Mt

140 a

Murres Seewoln

school of Heantigua

Wattle probably after
drawing

14 a/K

Extanger

167

Horatius Cortes

Stog

jumping in the abyss

Tenno del Vaso

Unova

then also others

an Vor

Santa Valters

Yuk der

Falun Maximas Tol. Name

(only because of relations by
suff and)

Mirafraus Hoder Strom

Salvati Eng der Farnes Camiller
als Taler Flur T.V.

343

Al. Allari hyrader des Tiber Flur
and Tuller 1580-82

Togger a Copiano

Regium: import. auf Vergang
bei d. Medicinen

Plafon. by Nemavelli

in the town

1685-56 pour le rebord
d'è l'appareil d'è b'è d'è la
même même

. Murus Scaevola, Cauton. de Soye

but only one of 4 def.

o'let Name

La ca 109

Seneca by Lucretius
for Card. Barberini
and other men
Nat 373

tessa di rilievo di Seneca

by Luca Scordani
most of the things

Seneca 1311

Cunus dentatus

by duini ^(Lockwood) Lower
1365

preserved

P. Servus Plus remittit ca 341

- 1) Together with T. Manlius Terguila
Both had vision in the night, that
the general commanding one well
and the army of the other were
devoted to death.

The left wing, when Servus com-
manded began to give way -
therefore Servus rushed into the
enemy, was slain, but the
victory was for the Romans.

- 2) Liv VII 34, VIII 6
Val. Max. I 6, 5 (de pietate
erga patriam)
2) son of the previous
imitated the example of
the father

Liv X 4, 23
Val. Max. I 6, 6

Amintor Lepides & Fulvus
Flavus were personal enemies
but when the war shown both
as sinner, they resorted for
the benefit of the only

V.M. - IV 2, 1

(de remuneration)

Samon, the great friend, who
puts himself as hostage, when
his friend Phaulas, condemned
to death by the tyrant Dionysus,
has to ask for a delay & leave
to bring off his friends

V.M. IV 4, 1

(de amicitia)

^{sumus}
Lurion Antion V.M. V 8, 1

Ani severi adversus
toberos

Gardanus den sicut to death
between the will revolt. the Targianus

practically denies Cyprus

when she leaves in answer to the term
proviso: 2 hours on head
Lampson says, he would be
long if he returned.

But he renders himself to

V.M. V. 6, 3 de 1-st ^{part}

Cadmus V.M. V. 6 201

or at least he would defeat
every by his death - made it
in disguise

Thrasylus

V. 6, 2 201

Liberalism taken for the
30 years

Portia

see Portia

Wh 681 T. CXLVI

Pr. 7. 1899 IX 1. 278

source: de praetariis mulieribus
by Bonarriv ed 1473 has also
a woodcut

g. Empirium 19 04 / 200
(Colasanti)

myth 95 / cool kitchen

Portia Talla no ill.
perhaps Roger Fry Paint. May
1921 / 131

Spurius Maelius (11)

a Roman knight avowed of
aspiring to tyranny, in account
of his uncommon liberality to the
poor. He was summoned to ap-
pear by the dictator L. Q. Cincinnatus
& when he refused to obey, he was
put to death by the senate

11th
14th
15th
16th
17th
18th
19th
20th
21st
22nd
23rd
24th
25th
26th
27th
28th
29th
30th
31st

of Rome 314

Val Max 6 & 3, 1 (universal)

P. Murius

tribune made him alive
his colleagues, who, misled by
Spurius Cassius, opposed the
election of new magistrates and
breached the liberty of the people's

first

Val. Max 6, 3, 2

(universal)

Spurius Cassius ^{V.M.} VI 3.1 (de
reventat)

ambition of sovereignty
H. Mar V, 8, 2 condemned
by his own father in a consul
de facto
L. 1, 2, 4, 2

Manius Manilius (not Manilius)
condemned
Val. Mar III 3, 1 was thrown from
the Capitolium when he had
hand the Tiber, because he
had the plan to offend the liberty

Postumus Tubertus

V.M. 2, 4, 6
(de disciplina militum)
condemned his son, who disobeyed
the orders, left his post & defeated the
enemy

Spurius Val. M. IV 1 & 7

(de reventat)
friend of Plato

Man Antena A.

B XV 1. lunna

2 Havres + Curare

del Sal. in 1841

ap. L. Natta

8 Magnanelli de Ciro

Bonascu 41-53

Coriolano

by

Summo

Mat. II 343

gran quadro

but: mandati a Parigi &

Plenari Summo

Chiaravito

Lurida

Cl. obs. v ^{Paul} Horech

1612

Lurida lying on the floor
char thrown up. Turn down.

very her (original version)

Number 14

Martin Curtis

2nd Pferd

on Perkins

B XII 5 13 1 n 19²

is that M. Curtis

2

Fritz Baumgart

Mitrag in Raffart, s. Weichstall
Kleinmer Jahrbuch 1931
N.F. VII

II Tulum Noma

Villa Lande Tumor about
1523/24 at the same time as
prior of court.

variant authors: Polidoro da
Car (Vom) Venter T. Noma.
Tumor

dr. from Uelen church at
p. Coll. Hermann
but crucifix not by Noma,
only with an angel
prov. by Polidoro da Car.
Museum / s. v. h.

XX 1927 p. 189/213

III p. 80 Tumor. Chiaroscuri
in the Stair.

P. Santi Bartoli 1633-1700
14 p. after Stair & day.
5 ~~not~~ about.

Taleurus + 2 swords "

St. della Segnatura

Segnatura: beneath Parnasso
judg. of Pan, Apollo, Day.
2 with men
beneath the Virtue's
above: the 2 swords
Taleurus

breaks: ~~values~~ ^{values} before prod

lapidate of the 2 old ones

the 2 scenes with the 2 words

+ ~~Zucker~~ und bitter qualit.

open period.

all subject under the names.

all my own
relation to rights & judgment.

H. Rosewell Bollema 1926

relat and rec dep 21.3/2.11

Panni

۲۰ / ۵ / ۱۱

Class abstract

Masters

B. FI 3 Cloeds

after Natume

(Yule N.

VI y Hums Scaerle

1' after Bath Penner

by ^{and} Andrews 1608

8. Sipro Apricans

after both Roman

centum

among 3 plan

y. Diana Thiri by

+ collecting of 1543

by Fantum

contenus de Srijis later

Nom. d'ill. Hb. de Lou

Pittori. 1687-1767

1461 Lamm

pendant le Tolyseu

sans. aus m. d. t. d.

Targum & Lami
XVII r.

Lami 1310

by Luca Lindano
1635-1706

Cumen

Barthel Beham B. VIII 77

M. 14 . 15 25 141

H. Seb Beham

VIII

72, 73, 74 1344

75 (copy after Barthel Nicks)
in

Regulus

A. S. Beham

B. VIII

71

118

MA

Trajan

H. S. Beham

VII

82

Virginie

Pent 2

B. VII

84

MA

ch

Cimon of Athens
(not the son of
Miltiades)

Val. Max. V 4 ext. 1
de portat in

paternis

Pero & Cimon

Cimon was in prison

Pero thought for

himself ^{to be} ~~her~~ ^{father} ~~brother~~

Cimon was by the
judge ~~condemned~~
to starve

Rene Bayron

R. D 11

Cimon & Pero

d'après le groupe
principal du relief
di ston placé ~~sur~~
à presque Cléobas

Noton dans le
galerie François!

Kusmb, Rou

p. 160

Horatio Cortes
laying into the river

leaving into the river Walch

Autumn da Trentu B XII 152

Flower^o 1980 Ich. 334 Stadel
Wald auf Brücke. H.C. zeigt in voll
Namen auf Karte in d. Strassen
(unverändert)

2. Vy. 304

176 Laurer. Pan Meer ok
Hoc C. p. sublimis variegata

nlb 143 T. XXIV Vetterlidge House
L. Rose Lov. 2, 10 Penn Publ 16

Turtia the Vastal Herbet III 10

M. H. A. / Mr. Hark,

Mr. Tammison

Canone Baldurri Roma
516 (T.C.XX)

516(T.CXX)
Full form in Tibet, but is now found
only in Bogu and

Vol. Max 1.0 8145

of Conna, Hawaii, Wm

Muon, Graevola

Winkler trap. Summit.

Isule of Mantique

Horatio Cortes

M Graevola

Naedl Yurb ca 1480

Wink. 332.333 (28818)

Wink. Nobella 3 (1st 1.69)

but not in the Cal.

~~Horatio Cortes~~

Murus Graevola
Althofer Walch. 60 (bei Dauls)

Clam. olim affl. B. Ternis
by Andreani MDCVIII

Florus ca 1480 Tanone (Id. 332) ^{staeder}
ca 12^{te} from Lager from von Stadt
mit viel Soldaten. R. H.C. Hand u. h. Ten
(Fend. H. (or)er)
Barchiara Tando No 111
N. H. H. Jr. CLXXVII
N. 304

Murus Carthus 127 Barchiara
v. H. H. Jr. Nat. soll.
I. CLXXV
Neste
sprengt in d. Flammen der H. grounds
Liv 7.6. Flut Rem 18
N. 304 (Lett)

Id. 176/77 T. XXXV
Haron Carth. steht mit in d. H. H. H.
Liv. 7,6

Erinnerung Caesar's v. Gar Sellaio
3 Lammebilder
maler quadrat. Malerei, als
muralisierend oder aufreuerend
T. LXXKIV Scler. Nr. 363/364

Brutus Porcia v. Gar Sellaio

malte bei Philipp. Brutus steht mit in
1. Mauer. N. Toria, die gleichen 2. Reihen
umhüllungen hat bei d. Mauer v. Ende des Br
v. Tafel.
Pr. 7. 1899 ff. p. 288

681 T. CXLVI Porcia steht mit einem
in d. Farn, als Brutus der keine Mithrasung v.
d. Verhüllung machen will, um eine Standhaftig-
keit zu erlangen.
Coriolan Scler. 644 Plut. Brutus 33
T. CXLIII Colom. 33
um 1300

146 677 Coriolan, d. Frauen Volumen.
nia & Veturia

Mutuli da Veturia
Nur, Volturno. Coriolan auf
3 Nesten - aus dem von Mithras
Werk Volumen & Mithras Veturia
an Cluithra

Graco Brutus 10 Livius 2, 3 ff
Veturia Nam. cap. 137 Plutarch Coriolan 36-37
J. J. J. s. Hand Level 491

565/66 Ferrar, um 1480

Täfel

1) Coriolan im Zeit der Veturia, Abges.
bitten vergeben

2) " a. d. Frauen

Stou

~~main Savola~~

Curbs, juncy

Zumms Mntes Raffael

John: Love

itua

of Raffael City is
the same

Mar del magnum

Magnanimità di
Sipri

Tizolo Frankfurt 9/17

Sonnet Brauer
Mar. 22

Bull, Franco

B 54) Scripserunt de
clero, tunc aliq
dum scripserunt 4. Nomen

B. XVI Si. de Fontano

481. B. 44 47 M. Carlos

49 Alsa

B Mon. Ant. B 208

B 2081523 gemma, sum
1523

certing of Staura della
signatura

Monchy of Zaleore

Roger v. d. Weyde

ca 1440

signature in Born

3) Scaevola before Terrence
bapt. arm. of robe

4) Lurida before collation gloves
dagger faith of hermit robes

5) Marion Curlew whether
wings of argument d. Terrence
on altar on Jesus & Mary

29 May

Carlos Penabaz

Futambor

Amas + hueru

Amasquerra

de Van

de Term a

Bengion skunder

Yagru May Mary

Porro rh

Corrolan

1596 Por Landu

Walg d'ligurles

Horan d'Gualu

the wyle

Engr.

the Bern 1840 18

Wassan

Engr. Bern

Porro

Wong

since it

Vark

Leum

Cima - Pary
Luriza. Belun

alt. Vard

Sophambi

~~Epsh~~ ^{de Margu}
~~Leum~~ ^{app 29 repr.}
~~Leum~~ ^{thom}

redid Derjail
Baptist ^{redid}
Punipit ^{redid}
stratarii

honn g'nirent

magnine
veas ^{sublat}

Tynham

Whool man

Talun

Cato

17 it?

Zenob

Tavnyan

Cripin + Anjail

2
1

Conialan

Ngung
aprika

Isapi Thutan Model
Eridanda

Phon Tara ^{du}

At Fran con
From.

Town

of Hinner
51 507

Alexander

the

ca 1630

Dear plym

35

very much
soner

Oliver Vignar

Tribune

July

Proctor

1651

include St. George

play

Town Worm

one part of St. Paul

64

Illustration of

from Laboratory

Man. de l'Etat. St. George

Bond.
Hutchins

7 herb corviller

mineral Verkes

Min. Soc early 1900

Martinus Custer

sketch by
Dinner

2. Tall in
oceans
engr

Pactus, Arica

by Berg: West

ca 1470/1

by Vincent 1485

Virgatus

by Brunet (Mantou) 1483

Salp 1775

a virgatus brownish,

very not attractive

no bluish of light

L. 252/21

Vault of Antus Luratus
by T.B. Beaufort 1771 (very good)
" J. Hammett 176
Logan 159

Diagram showing 1st to 7th
of Vault of Horrors

Logan p. 250
Antus makes vault with
Luratus collections on the
iron dagger, from the bottom of Luratus
the dagger, I suspect it is different from
and was anted Luratus from near

Crossinade

Jan Brevel
1779

Log in 210 252 254

Argemone stramonium

La matrice d'introduction
1779

by Jean Barde

(Logain 1.250
mentioned only)

by James Barry

Logain 154 exhib. 1774

by Benjamin West

exhib. Royal Soc. 1771

Lumen dant in lumb 88

f. Borrados
romana pudicitia
dus ogressa

Colusor Salubet
aror 2 species to 11
lumen

Armen
Capitole

only 13 & cents

Emperors
P. Licinius Valerianus

defeated by Sapor I
He asked for a ~~rescue~~^{meeting}
with the emperor.

Herod. Valer. became a
prisoner (ca 260)

Memor. N. S. V⁴ 430

Hist. Aug. Val. 8, 3

Harrian 12, 1

Last. de mun. pers. 5

Uros VII 22

Virt. Caes. 32, 5

Eutrop. IX 4

Prayer Two of 440

Carrod 148

Mela 292

Zorn I 36, 2

Synell 381

Lyah IV 284

Emar XL 3

of an ignominious treatment
of the king. know only the
Christian writer - see re
the revenge for his persecution
of Christians

Valentinus Rembrandt

Rembr. auf d. Latenschild

Tafel d. pr. Ms. 1906

1. 124 Von void Rembr.
und sometimes places from the
stones of ivy

scavole
contents of script in drawings

Z. Minde Hd 408, lower Hd 821

(622)

Targum & Lucerna
X. Thron 96, Orator 242, lower 20

~~parabols~~ ~~off coll.~~
death of Lucern X Thron 96
some parabols (f. i. N. Y.)

Sophistic

Madrid

LV XXX 12: 15

Circa Phil. VIII

X. Neues Hd 823

Intervall & Romanorum

Gauden Cister Tac

entl
B 203

Striper + the spaw birds

Arthur & Coloff

no original

Arthur

Arthur

#05.94

Mamm. Curvus

L. Granat B. 112 MA
B. 11

Curvus

Cur v. Leyder ^{at one} 1512 B VII 13"

Alldorfer B 44
after Mar mte

Barthe Dham B VII 44

H S. Dham 1519 B VIII 48'
79

Targ. & Berri" 1711 180 1839
63
114 18 1533

Morris Scaevet

Aldreyer	B	<u>VII</u>	40
H S. Behan	"	"	81

Film Makers 1535

Aldreyer

manus des Rois 14

Fortanebleon

(Forge de Valrou, ^{of Simon Pons} 1477 p. 14

and some small pieces painted
on metal (armours)

Verus cardinales

allegory of the virtues and our
examples

all. of Proclitus pendant. Ulysses

Ferre

"

Cesar

Controvers

~~Controvers~~

Erpida

Meritor

Zalencous

drawings of Ulysses &

Zalencous

Regulus notturnus à
Carthage

Bray West 1769

Brisini
Averulato

Datum di Mm 1704

(Carboni) Chissato

La Pulla di Mm 1766

no
573

Targuimus i. Laveris

Vol. II
Haarlem
p. 436

L.I 57

Bresler K.K.

ca 1648

574 Death of Laveris K.K. Butler

575

ca 1642

ca 1642

Sam Day

ca 1655

Coriolan

576

Hollander

1645 - 50

577 Tilman Haubert, judge, Wisc. ca 1635

378

"

"

"

ca 1638

Haarlem K.K.

579

"

"

enriches ca 1640

580

"

"

"

Land. Br. K.

ca 1655

581

"

Haarlem 1660-8

582 An. Fabus Haubert described from
Haarlem from his house
1653

Butler

583 M. cum Dentalus
ca 1630 Banken

584 " ca 1635
Minden

585 Supra 1 Cop
ca 1639

586 Mulvorum
ca 1633 Buten

587 " Renner

588 C. Cavall

589 Mulvorum ca 1663
Buten

Hans Kaufmann
Rembrandt: d. Humanismus von
Middelburg

Jahrb der provins. Kunst. 81, 1926

p. 64 Middelburg liter. Themen
hat Valentiner zusammengestellt
human. Interessen schon early
Jahren lat christliche, and never
in antike Stoffe, antike Kunst

Val. say nothing about the
character of the subjects
and it has not observed to me,
that most of the human. parables,
as with early, but dropped over
his later life, but came from the
first years in Middelburg

perhaps in the 50th R's, mention for
the subject reviewed by Jan Six
in Jan Six's letter over R. Old 14th
XXV 1835

Hoogwerf Old Holland XXXV 1912
1.129 (Middelburg human.
and p. Middelburg !)

1631 for mykologist

Gran, Ing. & Mulo,

1932 Medtrond, Sverige, Floral

1634 Sophomora (B 19)

Danville da Volter

Pat. Masson

Tibias (1st)

Cambridge Target, durs

Tintoretto

ray of durs

Chicago?

Tatma Vierung
Luncheon

Traybird Mr 2 day

Marrault

||| Hotel. Coates
Marrault
Luncheon

Herbar.
A. py. Borgia

Sala della Bibl. Librali

1. 85 mill ottava centrale 10

Introducing ben data

und in demselben da 1840.

La yada.

Según la celebre figuración

di Trajane in alto di verde.

gratifica alla Vedova

XIII Congr. returns
Herkimer 1933

W. R. Valentiner

Neubrandt's Zedler. 2. Norische
Urkunde

only ca 20 drawings of
1000

mostly from outside

offical townhall - perhaps

as F. Harmer, Ch. Cook
or relations to them (?)

M. C. Bent, Tempel. Lena,

Man. Trauola, Fenslan, Striper

Politics topics should not
interfere the artist

development into the human
— Lurilla (5 drawings), T. H. S.
manus (5)

St. Chabot About Haulier tells
more asking more
about Nelson the Olders
in a late Haulier
etc

Heubrandt

Sophantbe. receiving the cup of peace
from her husband Marinus
1634 B 191 ¹⁵⁶ Made ¹⁵⁶

Larria intercollected
1604 N.Y.

p 383 Suena commanding his father
d. Fabus Marinus to descend from
the tower. 1653

Titus Livius o. Valer. Max
rare. by Heubrandt Dr. Schouten

Bold fish Mithras o. Livius
nach Valer. Max. II 2.4 (unus Livius)

Zeichen

p 143 Titus Maenius laetum
Sohnen bewundern 1638 re
Nr 578 (Hans Hans)

f. Bild in Utrecht jn. 1626
(Fr. H. 1929 S. 80)

15. Juni Titus Maenius Torguaten Land
Sohnen bewundern, weil er - dem Nephel
unwider - gegen d. Kaiser, abgelehnt und
Nicht gesprochen hat. Livius

Stichon: Clove (des Bruter

Vad Holland XLVI 19.9
S. 134
Wort des Bruter (Galer)

Nr 583

Marius Curius Dentatus venter d.
Trennung der Sammelte zum
warmer

584

Minder N.K.

585 Buch N. (Nofu) ca 1638

Scriptu & d. afrika Braut

Lohn 26,50

Publer Scriptu der

noch 24 jahre Sohn der im spannen ge-

fallene Publius, behandelt nach d.

Eroberung v. Karthago, d. Tante auf

Freundschaft. Es gibt d. noch lange

frau ihrem ~~Verlobten~~ Verlobten Allurus,

einem d. vornehmen Keltiberer u

Mutter der Eltern wurde ~~in~~ ~~ihrem~~

ihm d. Told, das als Longeld vor s.

Immer glegt wurde, als Brautgabe

Alten und glück. neyays Neues

584
584 Valer

Antiochus & d. rom. Consul, der
ersten Krieg um den 20. Jhr

ca 1669

dsu. 45.12 Rom Senat Pop. von
Linas 205 mit 1. Stat. einen Krieg an
Antiochus & verlangte um ihm, d. Krieg
nicht mehr zu überhüten, als bei er eine
entscheidende Antwort gegeben hat
der Krieg, so hat nach u. ausweg mit Rom

1500

$$\begin{array}{r} 43 \\ 4 \\ \hline 172 \end{array}$$

2
2

Rembrandt van Rijn

1606 - 1669

7 years humanistic education

1620 moved to Am. Leyden
breaking up of the study 3 years at
Jan Maack - later 1/2 year at Eastman
& Pynas. 1625 independ. Leyden

together with Loover

1632 Amsterdam + 1642

1631 married Saskia. Wealthy

and collection stuffed 1681 Titian

Hendrick ca 1645 in the house

circle of cultivated friends

Huygens, religious thinkers like Sylvius
Cyrenburgius, Ando, Monamus, Van Troost
scholar: Sir, Baer

from 1640 in the 1650s

invents 1656

1657/58 sales

Seneca orders to open
his veins

Salavost

Br. H. du Palar

Beriber

Erholer III p. 38

Land shewer

p. 36. 37

Maulius roudanant scis
fil. à met

by Barthelmy 1785 (20th Jun
257.256 287)

1/45 STOA - NOTES OF JANE COSTELLO UNDATED

NEW YORK UNIVERSITY

INSTITUTE OF FINE ARTS

17 EAST 80TH STREET

NEW YORK 21, N.Y.

Stoa

Notes of Jane Costello

Classicism alip. somehow moral or moralizing.
Nostalgic returning / lost goodness either
in form or content.

Humanism different; Rubens a Humanist
Him begins w. study o Greek and Xirc.
Lipsius' Seneca pt - Humanist circle
(post mortem festschrift / Lipsius contr'd /
by Philip Rubens; Rubens made engr.
part. w. Lipsius & bust o Seneca
in Florence, dated 1602 by K.d. K
really later, c. 12? post mortem o
Lipsius; can see in part. fac.)

Classicists intolerant bec. moral. — Ingres
& inst. intolerant; Delacroix too but diff.
way. Ingres forbade pupils / look at
Rubens.

Alan Gilbert

Machiavelli said how good I
give good ex. + / state; bad "
ashamed cites H. Coles
etc.

Livy

INROADS v STOICISM

NF

Lipsius, De Constantia, 1585

Guillaume du Vair, de Sainte Philos., 1605

Stoic moral philosophy ... come again
somewh. as it had been in Rome,
/ a certain underst'g w. / Xian ch.
bring'g flavor v a certain pietism
char. + Port Royale + Jansenism

Eudamidas v P. → Lucian, "Toxaris", or abt
friendship, ch. 22

Seigneur de Pressac, trans, Epistles Morals de
Seneque (Lyon, 1598)

VF - ms. stoic

Geneva, Calvin — rigid conception of
virtue on protestant basis

P's stoicism

WF - ms. stoic.

Coriolanus, Virginia etc. used by P. as
exempla, stoical standard life. moral &
private conduct & every honnête homme,
high or low.

Earlier :-

1:- cassone scenes = narrative

2:- Justice Halls = official moral

His method & treat^d stories & many
kinds conn. him w. / stoical current, /
Fr. X2 xviii.

3:- in xviii - xix. revolutionary

W^F - ms stoic

founder of dancenisism held /
humanistic circle v / Catholic Univ.
Louvain.

W^F - ms. stoicism
P's fall é not stoic

he Brun did only 3 or 4 + those
under direct infl. v P.

WF - store ms.

acc. / Descartes - passions
(acc.)
O.K. if governed by reason.

WF stoical ms. —

stoical view. v $\frac{1}{2}$ xviii. Fr. =
reason over passion.

honnête homme = stoic \downarrow 4

o pd. + place

Poussin + Sacchi diff. loc. - Stoical

Fr. 1/2 xvii c viewp.

1st + 2nd P. sketches.

death scenes made exmpl. - calmness +
fortitude

Eudamidas stoical spirit

P'd rather do tricks - fortune

Preparatiⁿ 4 Stoicism

Amiot's Plutarch

Epictetus - trans. - 1544, 1567

Cicero - De Officiis -

Livy

Val. Max

Montaigne - moral scepticism

Charron - "de la sagesse" 1601 - much read

stoical moral phil came / a new life

thru / mon't edn - Wks - Seneca by

Iustus Lipsius (Louvain, 1606)

Stoical subjects - P - bourgeoisie

" / emphatic valuation of civil virtues could not, of course, grow up except in / class of a high bourgeoisie which formed / backbone of / new all-unifying French kingdom after / suppression of feudalism.

Dec 41 Levi 257 (Filocalos)

x x iii no 4

Contectam myrto Venerem veneratam

Aprilis

{ Flamen ²² veris, }
 { Lumen ²² turis habitus } que inter
 alma { thetis }
 { Cereis }

Cereus en dextra flammis dif-
fundit odorem;

Balsama nec desunt, quæ
redolent Paphæ

A poet worships Venus crowned with
myrtles

He has (1) the light of burning incense (2) the breath of spring,
with which (1) Mother Ceres (2)
Thetis is shining

In his a hand a candle spreads
fragrant flames

Nar are the perfumes lacking, which
Paphia gives forth

At sacer est Veneri mensis,
quo floribus arva
Compta virent, avibus quo
sonat omne nemus.

Saved to Venus, the months when
the fields & blooming w
flowers, & all, woods re-
sound w birds

Ausonius, Monosticha

Fetiferum Aprilem vindicat
alma Venus
Kindly Venus claims April, month
of fertility.

Natalis Comis Padua 1616
p 203 - quotes Horace, Carminum 4th
ut tamen noris quibus advoceris
Gaudiis, idus tibi sunt agenda,
Qui dies mensam Veneris marina
Findit Aprilem
says conn'n spuma - & φρὸς -
April

Fr. Sem.

Stoic. Subj-

Zaleucus passed law: 2 eyes put out + adultery. His son confessed / crime. Law is law; compromise: one eye. father Z., other son. In chiaroscuro ^{Stanza} Segna fides symbol
Justice conn. w. O in S. d. Segn.

Charendos v Thuri - passed law: park your sword at / door. Ch. comes late one day & comes in w. sword. Law is law. Kills se w. sword immediately.

Both v O prominent in Basel.

Rubens

Camlyse's Judge
mona copy.

4 town Hall.

also Scelvala

Pal. Pandolfo Petrucci, Siena

CG

1508-12 - Signorelli + workers.

1:- Baechanal w. 3 fates 2:- Ulysses + Lona
3:- Carialanus 4:- Calumny + Apelles (Justice
5:- Penelope (Lond., N.G.) cauld / 3 Rapa + Helen;
no.) 6:- Ransoming + Soldiers (Siena Acad.)
(Regulus ?) 7:- Aeneas + Anchises (Genoa, Siena
Acad). Dellevalle saw room; desc's it
inaccurately painting in m.m.a

Justice Hall s.
Stoic subjs in North - Roger v. d.
Wegden on. In Basel. —
not Italy, Fr.

Seems. conn. w. Bourgeois society

~~Basel.~~ Zurich

Priv. house - Halbein facade w.

Virginia - kind o Loggia ✓

K. d. K. 174 - Dresden.

Engr. - No. Ital. - XVI c.

Engr. - Giov. Maria da Brescia
1502 (order - Carmelites) -

Justice & Trajan - boys children
arch'r curious - marine an'ns.

after fresco ⁱⁿ on loggia
& Medici (banking house) in
Milan? Fresco said by Vasari
there by Foppa. Eng Foppa.

c. 1570's Brescia Town Hall find.
Antonio Campi, v. Cremona comm'd
do decn's.

8 tempera ptgs. v. O.T., others antique
Charendos, Manlius Turgatus. New:- Phil. v.
Macedon paing \$ in/ role v. Macheta.
(Val. max)
~~in~~ in Brescia.

Prally under m. ff. v. No. 4 same
Guel stoic subj.

Virginia story given on p 89 ^{Bergame} (~~Bitter~~?)
"Botticelli given w. Revolutionary
mean'g — stands next / French Rev'n'y
p 89. — Botticelli (resp. 4 comp's anyway
makes Cassone tale a true rev'n'y
ex. virtutis.

No. 14. Pt 9 - Milanese. XVI-11C.

(like Morazzone)

of. wash by Nicodemi

GG.

Ptgs in houses - Flor. xvc.

Big ptgs, seems esp. in receiving & bedrooms. Room: dado, ptgs, freeze (cf. Castagno Great Man & the ~~all~~ fresco show system). Ptgs sometimes in panels (sbagliera) of Gubbio Room 2.

G. B.

Pal. Vecchio - in origl bldg 3 big rooms
one above other. Top sala grande, no longer
there (till c. 1470) use unknown. 2nd
floor sala de ducento. Top - inscriptions.
Coluccio Salutati (?) 4 under 22 fix &
famous f's. Charlemagne, anc. ones,
Dante Petrarch Boccaccio. Anc. ones:-
exemplum virt. amph'd. Cato uticensis
L. Brutus, ^{M.F.} Camillus (reference / Falerii). Scipio Af.
in xivc. ms. - Cicero's Orns, pubd xviii.

Dante, Pyrrhus, Tiberius, Max, Ninus,
Claudian (ivc. - thought of Florence) etc. - Cato.

1470 - 1 room made in / 2 rooms.

Couldn't make heavy wall (space-l-
aw) 2 rooms Sala dei ^{(g)?} Ludicenza, Sala
dei Gigli - door dec'd / 3 continuous
on both side - Ben. da Meiano sculp. -
Justice in 1st room, John Bapt. in 2nd.

In intarsia ^{2nd door} Dante, Petr. & fresco - 25
Zenobius? 6 anc. Roman heroes & sch.
& Chivalandino of van marle. Took Romans
& old set & added new ones. Brutus,
M. Scaevola, Camillus, 9's & earlier
series; ... Boacvola & Decius added.

not ea... Conn'd w. all kinds &
civic invocations. Dante & Petrarch in inter-
sia & John Bapt side door - civic.

Do:- says :- exempla not only anc.
Roman, mixed w. Biblical etc. all on
same level. Ex:- in m.ages wd
only have been biblical ones... new
is having Roman mixed in

Pal. Colonna - Pinturicchio - grisaille
 tondi + octagons — one Tri. v
 David (also D. w. ~~David~~ Bol. [←]
 Death v Themistocles, Virginia ^{ill. Van Marck}) —
 ill'd in unavailable A. Venturi article
 c. 1896. 12 small scenes, $\frac{1}{2}$ tiled
 (Esther bef. Aha; Samsom; David + Jona-
 than - Death v Absalom) (Spartan
 mo, clachia, Curtius, H. Coles, Lynae-
 genius / of Ricci also ⁽²⁾ unidentifiable scenes

Florence - xvc. - Ex Virtutis

C.G.

Int'd in Republican Virtue = hence David -
Judith so often. Cf. Botticelli where in
Lucretia her burial emph'd + rev'n; + scenes
around David, Judith, Hor Cocles? on arch'r around
cf. Inscr'n on base - Don's Judith - Warburg
Journal, vol. I, p. 63

Overthrow v tyrant

Repub. Roman stories + O.T. stories all
mixed Not isolated, here or there. Signorelli. Mixed
w. O.T. ^{ex. virtutes} or Roman stories wh. are not ex.
virtutes.

WF

Cassone - narrative stories (Straton-
iche) & minority v stoical subjs.
(cf. list v Cassone p's wks in text
in Schulering - O ↓ also made
some deschi.)

Lucretia, Scaevola, Cincinnatus etc.
are ~~/~~ stories shown.

Rome (see Raph :- M. - Signonelli
 (whom M. lent \$, not returned), Pint-
 uricchio, Marcantonio came 1508; Jacopo
Ripanda (Bologna) friend ii. (Master I B. w. bird
 freely). did myth. 2 rooms in Pal. dei Cons.
 stories of Punic Wars + consular Tri's. (one is
 Brutus callg children / B Killed). Shows descent
 of kind of subj of artist. / people d. His sketch
 bk shows copy of Pand-Petrucchi Ransoming of
 (Burl. 1932 July) Saldiers - then on maj-
 olica. So artist. → sketch → engr → maj.

Series on Chastity

LCG.

Signorelli Sch. -

1497 - 1500

Tiberius Gracchus

Alex. Gr.

Claudia / Vestal (Wash, D.C.)

Pinturicchio - jtd room in Pal. Col. CG
onna - des'n: Judith, David, Virginia, lil
grisaille octagonal } Still in situ.
Van Marle. in ceiling.

Perugino ceiling v St. della Segnatura
(pre-Raph) still preserved - same kind v
stuff, stoic subjs.

Astier

11-12

Scipio so popular in Rom.
because of Petrarch's Africa,
poem in 9 books on 1st and
Punic War + Scipio. (Taken
+ closely v. Titus Livius, inspired
by Cicero).

CG.

Cascone $\frac{3}{2}$ XVC. - \checkmark retardataire

— Vasari speaks of them as past.
Before + after wood carving
+ papier maché effects.

G. Romano

Tapestry Cartoons
Scipio, Louvre

Astier 26 -

Félibien said in coll. v. M. Tabach, +
by hand v. Giulio Romano.

1612 entered royal coll'n.

Cartoons are 4 / "Grand Scipion"
Series v. tapestries bought by Francis
I.

aster-tap. p. 10

Scipio taps.

Reg. v XVI. c. rel. subjs
not so popl^e in taps. —

now Gesta & Triumphs of
Scipio theme 4 H taps.

/ cartoons, at least
small preliminary ones born in
Italy in entourage v R. + sch.

p. 12) Popularity v Scipio among
O men witness by XVIIc. engravings: Ghizi, Fantuzzi, Bonasone,
Bertholus, Battista Franco, etc.
were find elements (described
here) very sim. / / comps^{ns}
in taps.

p. 13 - 1st great set v Scipio
taps bought by Fr. I.;
burned 4 gold 1797.

Rubens

Decius Muscius
Series

prolly
tapestries

origilly destined 4

Robens.

Death v Seneca
c. 1611-12

Romin stat. v Fisherman thought
/ B Seneca model 4 8- here.

1530's - Beccafumi - Senia - Town
Hall - stoic. subj's.

Rulens

Lucretia —

Potsdam

Rubens

Muscus Soavenola

AR 3393

III.2.

WALTER FRIEDLAENDER COLLECTION

1/46

1/46 STUDENT PAPERS - EXEMPLA VIRTUTIS 1959-1964

AR 3393

III.2.

WALTER FRIEDLAENDER COLLECTION

1/47

1/47

STUDENT PAPERS - STOICISM 1959

1/48

STUDENT PAPERS - TITIAN WOODCUTS - NOTES FOR THESIS UNDATED

AR 3393

III. 2.

WALTER FRIEDLAENDER COLLECTION

1/49

1/49 TITIAN - LECTURE 1966

Titian Commentaries for Friedlaender, 1 April, 1966.

x-typed

0 = commentaries completely written (as of August, 1966)

- x 1. Pesaro Votive painting: 3/4 done - needs editing
- x 2. St. Mark with Sts.
- x 3. Portrait, so called Ariosto and La Schiavona.
- 4. Gypsy Madonna
- x 5. Lady at her Toilet - Laura Dianti. 3/4 done - needs editing
- x 6. Sacred and Profane Love: 1/2 done; needs editing
- x 7. Assunta
- x 8. Ancona Madonna: 1/2 done; needs editing
- x 9. The Andrians
- x 10. Bacchus and Ariadne } Bacchanals: 1/2 done; need more research, editing.
- 11. Brescia Altar
- x 12. Pesaro Madonna: 3/4 done; needs editing
- x 13. St. Christopher: 3/4 done; needs editing
- x 14. Entombment
- x 15. St. Peter Martyr - 3/4 done - needs editing
- x 16. Presentation of the Virgin in the Temple: 3/4 done - needs some editing
- 17. Portrait
- 18. Charles V Standing
- 19. Allegory of Marriage.
- 20. Allocution of del Vasto
- 21. Pope Paul III with his Nephews.
- 22. St. Jerome
- x 23. Venus of Urbino: typed; 1/2 done; needs editing
- x 24. Pardo Venus: typed; 1/2 done; needs research and editing
- 25. Danae, Naples
- 26. Danae, Madrid
- 27. Venus with a Musician
- 28. Repentant Magdeline
- 29. S. Giovanni Elemosinario
- 30. Supper at Emmaus
- 31. Ecce Homo
- 32. Crowning with Thorns
- 33. The Salute ceiling paintings: David and Goliath, Cain and Abel and The Sacrifice of Abraham.
- 34. Pentecost
- 35. Vendramine Family Votive Painting
- 36. Charles V at Mühlberg
- 37. Granville, portrait
- 38. Fredric von Saxon
- 39. Philip II Standing
- 40.. Self-portrait
- 41.. Martyrdom of St. Lawrence, first version
- 42.. Ancona Crucifixion
- 43.. Entombment
- 44.. Diana and Acteon
- 45.. Diana and Callisto
- 46.. Rape of Europa
- 47.. St. Margret and the Dragon
- 48.. Blindfolding of Cupid
- 49. Martyrdom of St. Lawrence, second version
- 50. Crowning with Thorns, second version
- 51. Adam and Eve
- 52. St. Sebastian: quite well incorporated into "Brescia Altar."
- 53. Tarquin and Lucretia
- 54. Portrait of Jacopo Strada
- 55. Nymph and Shepherd
- 56. Pieta

Commentaries

TITIAN

1966

Fall, 1965 - 66

Index to Titian lectures--- by chapter. These does not exactly follow the actual lectures as delivered, but as prepared.

I Introduction

Pesaro Votive Painting
Padua frescoes
Triumph of Faith- woodcut
St. Mark with four Saints
Fondaco dei Tedeschi---Giorgione too
Ariosto ^a
La Sciaivone
Tribute Money
Salome
Gypsy Madonna
Lady at her Toilet

II Three Ages of Man

Baptism of Christ
Sacred and Profane Love
Cherry Madonna
Holy Family with a Shepherd
Treviso Annunciation
Assunta
Ancona Madonna
Verona Assumption
Madonna and Child with Six Saints

III The Three Bacchanals for Alfonso d'Este

IV Brescia Altar piece--not in written lectures, no text.

Pesaro Madonna
St. Christopher
Entombment
Battle of Cadore
St. Peter Martyr
Presentation of the Virgin

V Portraits--thirties and forties

St. Jerome
Madonna with Rabbit
Madonna with St. Anthony

~~IX~~ VI Erotica:

Venus Anadyomene
Venus of Urbino
Pardo Venus
Danae----Naples and Madrid
Venus with Musician--four versions
Repentant Magdelene

VIA
NON-EROTICA

San Giovanni Elemosinario
Supper at Emmaus
San Rocco Annunciation
St. John the Baptist
Tobias and the Angel
The gonfalone: Assumption and Last Supper
Ecce Homo

VII Crowning with Thorns

Salute paintings: Cain and Abel, David and Goliath and Sacrifice of Issac
Pentacost
Tityus and Sisyphus
Vendramine Votive painting
1st Augsburg portraits
2nd Augsburg portraits
La Gloria
St. Jerome
Martyrdom of St. Lawrence

VIII Christ Appearing to the Virgin

Ancona Crucifixion
Adoration of the Magi
Entombement
Annunciation--two versions
poesie: Diana and Acteon, Diana and Callisto, Rape of Europa and
Perseus and Andromeda

IX Sapienza

Agony in the Garden--two version
Last Supper
Penitent Magdelene
St. Margret and the Dragon
Blindfolding of Cupid
Martyrdom of St. Lawrence
Crowning with Thorns
Adam and Eve
St. Sebastien
Allegory of Spain
Allegory of Victory
Tarquin and Lucretia
Jacopo Strada
Nymph and Shepherd
Pieta

Bacchanals

After discussing the Assunta which is decidedly "GrandeManiera," I naturally tried to group other, similar Madonnas together- The Ancona Madonna, The Verona Assumption and the Vatican Madonna and Child with Six Saints. However, Titian did not immediately continue to paint religious subjects because he was called to the court of Ferrara ^{in 1516} to paint ~~pagan~~ subjects for the Duke, Alfonso d'Este. ~~In this court circle~~ At this time Titian was still valued as a good, young painter, but he was of course not as famous as the great Bellini.

About twenty years earlier in Mantua Alfonso's sister Isabella, ^{married to a Gonzaga,} who had married a Gonzaga in Mantua, had created a little room, the "camerino" which was decorated with paintings by Mantegna, Perugino and Costa. Alfonso d'Este also wanted such a room, decorated by the most important painters for his palace in Ferrara.

~~Dosso Dosso, the court painter at this time, was not chosen because Alfonso wanted only the most famous painters.~~ Rather than religious paintings, as in Mantua, Alfonso preferred mythological and sensual paintings.

^{The Duke} Alfonso first approached the old Bellini who had mostly made religious works, although not exclusively.

Nonetheless Bellini accepted the commission, ~~but he~~ left the work, which is now in the National Gallery, Washington, partly unfinished, especially the landscape.

The painting has a rather humorous, even bawdy, subject ^{way back} taken from Ovid's Fasti which Bellini ^{may have} chosen or ^{Representing a} which was commissioned. The painting represents ^{the} ~~the~~ "Feast of the Gods" ^{the deities} who are arranged in a long row like

cf. Wind; Bellini's Feast of the Gods. A Study in Venetian Humanism, Cambridge, 1948
also: Hourticq; La Jeunesse de Titian, Paris, 1919.

^{as} in a page "Sacra Conversazione", ~~however~~ there is an incident at the far right: Priapus (who crashed the party) tries to lift the robe of the sleeping nymph Lotis, and simultaneously the ass of Silenus brays very loudly and dissonantly from the far left. Naturally all the gods looked at Priapus and in his embarrassment he stopped.

Ovid: i.391-440 & vi.319-348.

cf. Neptune with his hand between the legs of Cybele: from Costa's Feast of Venus fresco in Pal. Scifanoia.

When Bellini died in 1516, Titian was asked to finish the work, and according to the recent X-ray investigation he did more than just finish it. The changes and additions by Titian are not of great importance for the composition, however they are interesting in themselves. ^{He} Titian added the attributes and changed some details of the figures: for instance the décolleté of the Nymph with a jar on her head was made more visible. The greatest change he made is the landscape background. The thin trunks of the trees with the bright light behind them probably covered most of the background as in Bellini's London, National Gallery, St. Peter Martyr.

signed and dated: Bellini, 1514. cf. John Walker; Bellini and Titian at Ferrara, New York, 1956.

Titian replaced this with a typical Titianesque, full-bodied clump of trees. (something about the greater sense of space, depth)

The painting was admired by Poussin who made a copy of it, the best example of which is now in Edinburgh.

Another famous artist asked by the Duke to make a Triumph of Bacchus for the Camerino was nobody other than Raphael, however the project came to nothing. The third artist whom Alfonso ^{initially} approached was the other great High Renaissance master, Fra Bartolomeo, who was commissioned to illustrate a passage about the playing children and the worship of Venus ⁱⁿ Philostratus, Imagines. He was only able to make a sketch, which is now in the Uffizi, before he died in 1517. The whole composition,

Donso - Feast of Cybele
London - 1516
c. 1518

Raphael - for Alfonso
Dresden

what is a Bacchante?
1474 miniature
in L'Orangerie
Florence

explain why important for Alfonso

Philostatus the Elder, Imagines 1, 6.
(Loeb Class. Lib 1931)

which is done in Fra Bartolomeo's usual gradiose manner, is inscribed within a large pyramid with Venus at the apex silhouetted against the sky. The mass of children, whose bodies are involved one in the other, ^{interwoven} ~~are~~ ^{cavort} cavorting about the base of the figure of Venus. On the right there are two Nymphs who are, according to Philostratus, the mothers of the children by appointment of Venus.

Titian must have been shown the spirited sketch because his painting, now in the Prado, Madrid, is based on Fra Bartolomeo's invention. The statue of Venus and the two nymphs are placed at the far right by Titian so that the greatest part of the canvas is left for the innumerable playing children (incidentally only males- Rubens in his copy made both males and females). They play with apples as is described by Philostratus in his amusing and tender description of the antique model- either an invented or real one.

Splendidly Venus stands against the sky in the guise of an antique statue. She has a shell in her hand as her maritime birth symbol which does not fit in with the rustic apple harvest shown below. In Philostratus she is present only as a numen; here she is the goddess out of whose shrine the water comes to irrigate the apple trees.

The woman at the far right seems to be a portrait of a lady ^{from} the Ferrara court. The running woman in front of her with the tamborine is very similar to Fra Bartolomeo's figure at the base of the shrine. The ultimate source for this ^{maenad} ~~maenad~~-like figure is to be found on ^{some} a Medea sarcophagus.

The second of the great Prado paintings from this group

*Cf. Battisti -
Rinascimento e
Barocco
+ Battisti -
Comentan - 1954*

Tav. 78

*medieval
thing*

typical landscape -

*is she running
or seated?*

The Bacchanals

Giovanni Bellini - Titian, "Feast of the Gods" : Washington,
National Gallery of Art

Titian - "The Venus Worship" : Madrid, Prado

Titian - "The Andrians" : Madrid, Prado

Titian - "Bacchus and Ariadne" : London,
National Gallery

is the Andrians ~~which was~~ painted by Titian in 1518-19, immediately after the Worship of Venus. The title of the painting comes from the inhabitants of the Isle of Andros which Philostratus describes as a land of cockayne (kisses of wine) because wine, not water, flows in the river which runs through the island. When people bathe in it they drink, dance and ^{enjoy each other,} make fun with everyone else. Hence the people here are not gods or satyrs, but simply the Andrians having a party. If Bacchus were present this would easily qualify as a Bacchanal.

The sense of movement within the group of figures has become even more complex than before. All sense of structure has been subordinated to the flex and reflex of each figure in relation to the other figures. Space is created by the moving figures, and geometry has been replaced by dynamics. The only possible comparison is Michelangelo's cartoon of the Bathing Soldiers (Leicester Collection, London); especially close is Titian's male nude pouring wine at the left. Titian could have seen a copy of the cartoon, which was known in Mantua, or the engraving by Marcantonio. If one compares Mantegna's woodcut of a Bacchanal one sees how far Titian has progressed. Mantegna's composition is a frieze-like group with individuals posing in drunken attitudes, but there is no intermingling of the figures and hence no sense of unity within a dynamic composition.

Tav.80

(bk 1, 25)

inscribed: Qui boit et ne reboit, ne cais que boir soit.

"Cascina cartoon"

reclining nude- Endymion and Bacchus and Ariadne sarcoph.

~~Dosso Dossi; Garofalo;~~
van Dyck, sketch; ~~Rembrandt~~
~~copy~~

what is a 'Bacchanal'?

old man & young child - before & after of drink.
we - fig of woman is reminiscent of Ariadne

Rubens' copies of
Venus & Andrians -
Stockholm.

Titian delayed ~~finishing~~ the delivery of the last painting for the Camerino until 1523 when he finally completed the Bacchus and Ariadne now in the National Gallery, London. This last painting is the most powerful and astonishing of the group of works done for Alfonso. The figures have an excited movement; there is more atmosphere, and the story is articulated with greater excitement and passion than in the other paintings. Even though Alfonso had to wait so long for the painting to be finished, he was highly pleased with it.

*violence of Alfonso
cf. C.C. letters*

Tav.111

The story is more complex than before, mainly because there are three sources, not one. As in the other two paintings Philostratus is one source, however Ovid in the Ars Amatoria is the main writer who describes the meeting between Ariadne and Bacchus. Probably Alfonso put together the various sources and sent Titian the specific program. The painting shows Bacchus triumphantly returning from India with his train and discovering Ariadne on the Island of Naxos. Ariadne, with her back to the spectator, is shown in a moment of utmost surprise as Bacchus suddenly rushes at her from his chariot. It is interesting that Titian has followed in detail Ovid's story and his description of the deserted and frightened Ariadne- even to her bare feet and poor garment. Catullus described the wild and fantastic train of Bacchus as it appears in the painting. He says there are "figures variously waving thyrsi, rending and throwing a mangled heifer's limbs," the Laocoon-like figures "girt with writhing snakes, thronged round the mysteries borne in dark caskets, beating cymbals, and tamberines and

I.526-566

cf. Ridolfi/Hadeln;
I, pp.141-2
Lomazzo; Trattato, 1584,
p.393.

*Carmina, lxiv
48-266
(1924)*

*Philostatus -
Chutebo*

playing horns and pipes."

cf. Gould, NG catalogue.

These three paintings have an interesting history

behind them. One could never see them in Venice and

hardly at all in Ferrara. When Alfonso ^{II} died ~~his~~ the

illegitimate son, ^{Alfonso d'Este} took them as ~~what he~~

~~considered a natural part of~~ his inheritance. The

Pope took over the rule of Ferrara and Cardinal ^{Pietro}

Aldobrandini stole the paintings from the palace in 1598.

He took them to ^{his} the Villa Ludovisi in Rome where

they could be seen only by very special people

because the forceful acquisition of the paintings

created a small scandal. Sandrart was able to see

them only because he went with Poussin and

Duquesnoy. ^{they were sent to them} ~~Aldobrandini~~ gave two of them to Philip ^{IV}

of Spain and the third went to ~~Paris~~ and then to

London in the ~~late~~ ^{late} ~~XVII~~ ^{XVIII}

Alfonso I

Clement VIII

*eventually they come into
Villa Ludovisi 1627-37*

ca 1637-38

K. note
62

Raphael - Titia

Polys - Anore Madonna

through Marr Intons Madonna B 35. 47
"Marr Intons" Danvic, Pelti B 217
to Titia clay evokes in middle
ground of Venus-worship.

Agosto Venen B 299 Capp Marr Intons

Hemaglin B 330

on T's pen of danta Chang Cent
Ugo de Capel of boud by Raphael Evokes
of T's several 0542

Duke Alfonso I di Ferrara T. 75

4 N. York Mel - ca 1522

V Federigo Gonzaga of Mantua T. 76
his nephew. Son of Isabelle d'Este - Gen-
205
Madrid Prado ca 1525

Alfonso d'Este the first of the
patrons among the lords of the small
Duchies

Difficult for this small sovereign
to buy between Bayona, Pisa, France

Tilia with Alfonso from 1516 or

from general Antoine
married Louise Borga

he wanted in 1517 a Army of Bar-
chus from Raphael we refused

It was 1516, 1523/8, 1528/29

in Ferrara as viceroy & patron. Relations
to the death of Alfonso in 1534

6)

Titian portrait of Alfonso in the 16th
probably copy (the date leaning on a canon)

Isabella Souraya

perhaps of her by Titian or Carravaggio
of a jewel portrait by Francia. (1514/12)

V T. 139
93

Venus
cut on both sides. perhaps 6's

copy by Rubens

somehow doubted as portrait
1534/36. Carravaggio

other edition T. 284⁶

Demetrius of Trebizond

Frederigo Tocco: more elegant than his
son, more power. + 1540

communicated for the marriage to Per.
Cary (1531) Magdalena (recountant
Titian as the last part and 2 letters into)

Courtier: Giulio Romano
Titian only one contribution for the palace

the Calceata: 12 Roma engraving. When
Harden in 1630 was planned, ordered by
cardinal then only. Only one engraving

Barro Colorado Island

probably occupied Nov. 13/9
when I went with Donna Scoville to
Malibu & saw the
Eudynamis - subsp., then
with Steve Barro.

Completed Texts:

"Ariosto"

La Schiavona

Sr. Mark with Srs. Cosmos, Damian, Roch and
Sebastian

Assunta

The Entombment, 1525

Presentation of the Virgin (?)

Gypsy Madonna

Brescia All'Ar

Portrait of a Man-- "Ariosto"-- 30 x 26" (81.2 x 66.3 cm.)

and

Portrait of a Woman-- "La Schiavona"-- 47 x 38" (118 x 97 cm.)

National Gallery, London

The most remarkable of Titian's Giorgionesque portraits is this bearded young man with long, well-combed hair-- probably not the Barbarigo youth mentioned by Vasari. He is elegant and soigné. His lyrical expression betrays an artistic personality, so that the seventeenth-century association with the poet Ariosto-- an association beloved by Yeats-- is understandable. However, this identification is not generally accepted because the features do not correspond to the presumably authentic portrait of Ariosto by Palma Vecchio, also in the National Gallery, London. Nor has it anything to do with Ariosto as Titian saw him in 1532 (in a woodcut for the Orlando Furioso). An interesting and by no means improbable suggestion by Cecil Gould identifies the beautiful portrait as a self-portrait of Titian when he was about twenty-nine years old (if we accept 1484 as his birth-date). The portrait shares a kind of poetical similarity with Giorgione's famous Portrait of a Youth in Berlin, but the new style of Titian, in contrast to Giorgione, is characterized by a considerable swelling of forms, so that the taffeta sleeve of the bust protrudes toward us over the basic ledge of the Bellini school. Again, the attitude of the young man resembles Giorgione's dreamy Self-Portrait as David in Braunschweig, but Titian's result is much more emphatic and particular.

Surely to this same period belongs the so-called "La Schiavona". She rests one hand on a relief used as a parapet, on which there is the profile-bust of a young woman, evidently the

same one who is seen frontally in the picture. It is also signed "T V"-- probably Tiziano Vecellio-- like the "Ariosto". The painting does not have the same kind of lyricism as the "Ariosto", but it is very impressive. As early as 1640, ^{when it was mentioned in the coll. of Martinengo in Brescia,} it was called "La Schiavona", which means a Slavonian lady (from Friaul). The nineteenth-century identification of the lady as Caterina Cornaro, Queen of Cyprus, has not generally been accepted. Nevertheless, the almost ceremonial attitude of the lady beside her own portrait is remarkable, and is on a high level with Lorenzo Lotto's Portrait of a Woman with a Drawing of Lucretia, National Gallery, London, c. 1530. There is an interesting similarity between the "Schiavona" and the woman accused of adultery in Titian's fresco in Scuola di S. Antonio, Padua, not only in the features of the woman but also in costume. Consequently, the portrait should date around 1511.

Portrait of a Man - "Ariosto", 30"x26" (81.2x66.3cm)
and Portrait of a Woman - "La Schiavona", 47"x38" (118x97cm)
National Gallery, London, c.1511-12.

inscribed on each: T & V*

The most remarkable of the Giorgionesque ^{portraits} paintings is the
portrait of the bearded young man with long, well-combed hair,
whom Vasari (Milanes^e, VII, ^{was once} p.428) identified as a member of
the Barbarigo family. He is elegant and soigné; however, his
lyrical expression betrays an artistic ^{personality} ~~feature~~ so that the
seventeenth century association with the poet Ariosto is
understandable. However, this identification is not generally
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sumably authentic portrait of Ariosto by Palma Vecchio, Na-
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probable suggestion (Gould, C.; National Gallery, London;
Venetian Painters, pp.114-116) identifies the beautiful por-
trait as a self-portrait of the young Titian when he was about
twenty-nine years old (if we accept 1484 as his birth date).

The portrait has a kind of poetical similarity to Giorgione's
famous Portrait of a Youth, Berlin ^{but} ~~who~~ also, like the Titian,
~~sits behind a parapet in the manner of Bellinesque portraits.~~
^{edge} ~~The suavity of the expression~~ of the young man has a certain
^{through Antonello + Bellini} similarity to Giorgione's ^{dreamy} ~~excellent but rather damaged~~ Self-Portrait as David in Braunschweig, ^{but the result is much more}
^{attitude} ~~but~~ ^{emphatic and particular.}

Knight of Malta, Uffizi
Portrait of a Man, Metropolitan, N.Y.
Portrait, Washington, Titian ????

Surely in this same period belongs the so-called "La
Schiavona" who has one hand on a relief which seems also as a

cf. Gronau,
Prussian Jahrbuch,
1907, p.46.

Yeats



parapet and on which there is the profile bust of a young woman, evidently the same one who is seen frontally. ^{in the picture} It is also signed "T.V."-perhaps Tixiano Vecellio- like the "Ariosto". The painting does not have the same kind of lyricism as the "Ariosto", but it is also very impressive. As early as 1640 it was called "La Schiavona" which means a Slavonian lady (from Friaul). The nineteenth century identification of the stately lady with Caterina Cornaro, Queen of Cyprus, has not been generally accepted. Cecil Gould declares this identification ^{is} "far fetched." Nevertheless, the almost ceremonial attitude of the lady holding her own portrait on the relief is remarkable and is on a high level with Lorenzo Lotto's famous Portrait of a Woman with a Drawing of Lucretia, National Gallery, London, c. 1530. There is an interesting similarity with the ^{woman accused of} adulter^{er} ^{fresco in} in Titian's Scuola ~~del~~ S. Antonio, Padua, ~~fresco~~, not only in the features of the woman but also in costume: consequently Gould dates the "La Schiavona" around 1511.

Resurrection Altar: Church of SS. Nazzaro e Celso, Brescia;
signed and dated 1522.

The Brescia Altar, another work of this great period which included the Assunta, the Peter Martyr and the Pesaro Altar, is less satisfactory as a gesamtkunstwerk. The fault lies in the nature of the commission which called for too many distinct emotional scenes and which Titian could hardly treat in any other way but on separate panels, -- that is, as a kind of polyptych, a form antiquated by this time and not corresponding to the nature of his genius. The large center panel, the Resurrection of Christ, although brilliantly painted and, in the division of chiaroscuro, remarkably advanced over the other paintings of Titian in this period, is of a rather insupportable elegance of mannerism. The figure of the resurrecting Christ is an astonishing contrast to the resurrecting Madonna of the Assunta. All the heaviness of the body, all the naturalness of movement and forms are here attenuated to a rope-dancing spectacle in the air which shows more elasticity than divinity. Moreover, the entire left panel with the figures of the donor and SS. Nazarro and Celso remains, despite some great beauty, not very relevant.

ask
D. - However, jewel-like in color and form and of indescribable beatitude are the two diminutive figures of the Annunciation, inserted in the upper corners, right and left. It is a new and abridged form of the mystery and dignity of the Assunta. Decades later, Annibale Carracci especially admired this kind of Titian. However, really surprising in the work of Titian as we know it

until now, is the right part of the "polyptych", this spectacular Sebastian. No wonder the bellicose and impetuous Alfonso d'Este of Ferrara worked himself into a furor thinking about the monks from SS. Nazaro e Celso possessing such a contemporary manifestation by this young genius incarcerated in such a dusty form. The Duke came close to breaking relations with the Holy See, his main protectors, endeavoring, without success, to secure the St. Sebastian panel for himself.

Why now this excitement over a single saint's figure? One has only to compare it to the St. Sebastian, in an almost Sartesque manner, in Titian's Salute painting of eleven years before. In the Brescia panel, there is not the patient saint expecting peacefully his martyrdom, but a naked, beautiful man, in a desperately complicated position, struggling against his fate to be lacerated by the arrows of his pagan fellow-citizens. There is no wound, no abrasion on the immaculate body of the wonderful youth. All is pure and uninterrupted sculptural movement, from the rigorous yet stabilizing placement of the legs to the thrusting of the arm high over the head, both features more Michelangelesque than antique. The change from the tensed to the relaxed leg is extraordinarily emphasized. With a tour de force Titian has transformed the saint into a most exemplary, classicistic model figure. The importance of this statue-like St. Sebastian is demonstrated by the two sheets of masterly drawings, both in pen, executed in preparation for it—
rare in Titian.
One, in Berlin, consisting of six rapid sketches, three larger, three smaller, is a study in movement and contraposto, ~~a search after a~~
~~satisfying form.~~ The Frankfurt page, a more finished drawing, fixes the figure in terms of light and shade. Heavy, parallel pen lines carve out of the white paper an aggressively powerful stereomorphic form.

It is perhaps not of great relevance whether the newly-discovered marvel, the Laocoon, or one of the slaves from Michelangelo's Tomb for Julius II were important for the formation of Titian's triumphant entrance into the High Renaissance. Nevertheless, the psychological insight of Michelangelo's figure of the Bound Slave, as well as the outspoken contraposto and the exaggerated standbein-spielbein pose reappear in Titian's unique St. Sebastian -- the first instance of Venetian gran maniera, leading, ultimately, to the Baroque.

St. Mark with Sts. Cosmos and Damian, Sts. Roch and Sebastian, Santa Maria della Salute, Venice, 1511.

This painting, executed in 1511, one year after the terrible plague which ^{also} killed Giorgione, was probably commissioned by a medico-religious confraternity in thanksgiving for the termination of the plague. The four standing saints are, in one way or another, connected with medicine or sickness: Sts. Cosmos and Damian are physicians; Sts. Roch and Sebastian are plague saints. St. Mark sits enthroned high above the heads of the other saints, a position which ^{is a kind of exaggeration of} ~~further develops perhaps~~ Giovanni Bellini's manner in the San Giobbe Altar (Accademia, Venice, c. 1487) or that of Giorgione's in the Castelfranco Altar (San Liberale, Castelfranco, c. 1504). The figure and attitude of St. Mark recall the central figure of King Solomon in the curious painting in the Banks Collection, ^{Kingston-Lacy,} of the Judgment of Solomon (Giorgione or Sebastiano del Piombo?). All these figures are reflections of Fra Bartolomeo's style as seen in his Salvator Mundi (Pitti Palace, Florence, 1516), which is quite close in feeling to the Santa Maria della Salute painting. Titian received from the Florentine a push in one of the directions he was already going in this early period of his work, toward the conception of figures that are well-proportioned and powerfully monumental in their space. ^{But} ~~we see~~ ^{he has not as yet attained the volume and} ~~this tendency being developed in this painting, which has not, as~~ ^{freedom of maturity.} ~~yet, the volume and freedom of maturity.~~ Fra Bartolomeo, the most typical representative of the Florentine High Renaissance, was in Venice in 1508. The question arising here is how much did the frate bring from Central Italy to Venice and how much did he take from Venice when he returned to Florence?

Assunta, Santa Maria dei Frari, Venice, c. 1517-18
signed at right: Ticianus MDXVI. Commissioned 1516.

Nothing yet seen has the grandeur of the "classical Titian." This new style, beginning with the Assunta, is very different from either Bellini's or Giorgione's and heralds the Venetian High Renaissance. Although Titian did not go to Rome until 1545, he could not have avoided an awareness of Roman and Florentine monumentality. In 1513, through Pietro Bembo Pope Leo X offered Titian an invitation to come to Rome. He refused, preferring to remain in Venice in the service of the Doge. By 1520 he had prospered enough to buy a large house; he had taken a common-law wife, had children and lived generally like a patrician.

Titian has been compared to Raphael and Michelangelo, but this comparison is only pertinent to his value and fame, not to his artistic essence. If we compare the Assunta to Raphael's Sistine Madonna (Dresden, c. 1514), we can see how much more powerful and human Titian is. Raphael's Madonna is the culmination of a long-admired type; she is delicate and beautiful, but distant. Titian gives us a woman in ecstatic rapture who, strong and powerful in her immediacy, recalls somehow Delacroix's famous Liberty "aux puissantes mammeles" (Le 28 Juillet, Louvre). Nobody ever dared represent the Madonna with such directness before Titian.

I compare Titian to the great genius of the quattrocento, Masaccio, whose figures in the Brancacci Chapel are each endowed with a vigorous corporeality. Although their styles are widely different, that quality of power latent within each work itself is common to both. Hetzer and others compare Titian with Durer, but Durer could never quite realize in color what he had imagined in his prints.

In 1516, almost contemporary with Titian's masterpiece, a gifted, although rather bizarre, Florentine artist, Rosso Fiorentino (1495-1540), made an Assunta for Ss. Annunziata, Florence. Rosso's painting is interesting, but only interesting. His apostles, treated individually, are compressed into a shallow relief and, looking here and there, give only scant attention to the partially illusionistic group around the ascending Virgin. The excitement of Titian's apostles, however, is expressed by a tumultuous interweaving of the figures; each one is astonishingly three-dimensional, each acts with strong individual vigor, and each adds excitement and power to the whole. His figures are united in an entirely natural way with the ascending Virgin in the upper part: one of the apostles reaches up passionately and almost touches the cloud that supports her. There is no tomb to add a touch of sadness to the scene. The visionary splendor of the upper group, composed of a crowded host of cherubim and seraphim in a semi-circle, surrounds the Virgin who is carried aloft on a cloud. She raises her arms in a half astonished and half adoring expression toward God the Father who floats over all. The rounded top, formed by faint angel heads, creates a kind of halo around the illusionistic form of God the father. The power of action and the power of faith are here combined in this tripartite composition as never before.

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with such directness
such a way before Titian.

Correct to here
~~Titian's new audacity has its nearest parallel in the~~
~~In this sense, Titian can be compared to the~~
~~I compare Titian to the~~
great genius of the quattrocento, Masaccio, whose figures
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~~Although their styles are widely~~

Assunta - page 2

~~different, they have in~~
style appropriate to his time, their
Although their styles are widely different,
~~their work which is common to both.~~ Hetzer and others
quality of power latent within each work itself. ^{scm} ^{106th}

compare Titian with Durer, but Durer could never ~~quite~~
~~substantiate in color what he had imagined in his prints.~~
~~Preparatory drawings and prints.~~ ^{contemporary with his prints.}

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T. Mantegna preserves
the forms of his Assumption
formally, as a devotional
con. such the nearest
recent example to which

Assunta - page 3

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Gypsy Madonna: Vienna, Kunsthistorisches Museum.

The Gypsy Madonna, so-called by the golden tonality of her skin and the casualness and simplicity of her appearance, is Titian's most Venetianic painting, in the Quattrocento sense, in everything regarding composition and structure. But even against a late masterwork of Giovanni Bellini, Madonna and Child of 1510 in the Brera, Milan, a new, dynamic space and corporeal reality distinguish the Gypsy Madonna. The splendor of the blending colors holds together indissolubly this enlargement in volume and space. But despite the extension of dimensions, the figure of the Madonna preserves a much greater easiness and naturalness. Upon ~~the~~ ^{fleshy} matron-like form raises the head of a young and innocent girl full of patient benignity-- quite a contrast to the almost classicistic, severe expression of the Bellini Madonna. There is a ^{Certain} slight sadness expressed by her downcast eyes and her pressed lips. The naked boy standing on a stone ledge, not, as in the Bellini, on the Madonna's knees, ^{has also a strongly serious aspect.} ~~is also extremely serious.~~ The sadness in his face is the poignant sadness of prescience. With his right hand, he fondles half playfully, half wistfully, the yellow-red, iridescent shawl of his mother. For the Madonna's robes Titian beautifully contrasts warm with cool colors -- against the russet dress he lays a silvery blue mantle.

The landscape, with its soft hills, feathery trees and solitary figure, recalls Giorgione, specifically, the background of the Dresden Venus, which was finished by Titian. A youthful work, the Gypsy Madonna was painted shortly after the Paduan frescoes.

The Entombment, c. 1525
Louvre, Paris

The heroic impact which the forceful St. Christopher demonstrated is also evident in the Entombment, made in 1525 for the court of Mantua.

Titian was not a painter of the Passion of Christ in the way that Dürer was. He rarely illustrated the torments which the body of Christ had to endure. Only the two Crowning with Thorns in Vienna and Munich are examples of direct brutality. He made no Flagellation, and no actual crucifying of Christ. What Titian preferred to show was the triumph of the spirit over the body, and submission to the divine law-- and to place the exalted state of Christ's death in opposition to the earthly and painful grief of his family. This feeling also separates Titian's Entombment from that of Raphael, made almost twenty years earlier for Perugia. No contemporary engraving after Raphael's Entombment is known to us, but it is likely that Titian was aware of Raphael's composition, because both use the motive of the carrying of the body of Christ, which is not encountered as often as one would think in Renaissance representations of the Passion story. The ultimate model for the carrying of the body is surely one of those Roman sarcophagi with the Burial of Meleager, of which several variants exist (one of them was in Perugia).

The ~~movement~~ ^{direction} of Titian's composition ^{is the reverse of} ~~reverses~~ that of Raphael, ^{moving} from left to right instead of from right to

left. Otherwise, in expression and style, the similarity between the two paintings ceases completely. Raphael's early vision is essentially static and narrative, whereas Titian's is highly fluid and emotional. In order to concentrate their grief, Titian has reduced the number of mourners to five, so that the still somewhat quattrocentistic overlapping of many figures in Raphael is replaced by a relatively few corporeal individuals separated by deep shadows. Their faces-- especially that of the desperate St. John-- are almost pathological studies in grief. The body of Christ, which in Raphael is ~~extended across the foreground and~~ ^{as it extends across the foreground} ~~yet~~ broken by an angular stiffness, is in Titian changed into a more powerful curve. (The figure also is reminiscent of the inwardly turning Notte of Michelangelo.)

Titian's picture is still constructed according to High Renaissance conceptions. Thus the body of Christ forms a monumental center, supported by more-or-less symmetrically disposed figures. *There is* an equilibrium of rationally balanced contrasts. The strongest light is concentrated upon Christ's bent, naked body, while his head surprisingly lies obscured in softest shadow. There is an intentional ambivalence between the sculptural, tactile body of Christ as the center of attention, and the more subdued colors of the figures enclosing him, from the clear blue dress of the Virgin on the far left, to the splendid coral of Nicodemus' tunic on the

right. These interactions of color, light and emotion disturb the classicism established by the regular, monumental forms and composition, and lead inasmuch to the seventeenth century-- without yet the Baroque character of his later paintings.

A

Entombment, Louvre, Paris, ^{c.} 1525.

The heroic impact which the forceful St. Christopher demonstrated is also manifest in this deeply religious and emotional painting. Similar representations of the carrying of Christ were popular later with Caravaggio and others, but ^{are} they ~~seem~~ not ~~to be~~ as numerous as one would think in the Renaissance. The relatively early ^{Borghese, Rome,} (1507?) composition by ^{in the Borghese Gallery} Raphael, in spite of obvious similarities, stands in decisive contrast to Titian's work. The common source for both works is a Meleager sarcophagus which came to Venice in the ~~early twenties~~. ~~Both have the same movement from left to~~ right of the bearing of Christ to the tomb, yet ^{each} every figure is individually different. There is nothing ~~correspondent~~ in Raphael ^{which corresponds} to the deeply moving expressions in every face by Titian, especially the group of holy women on the left with the Madonna and the almost pathological ~~expression~~ ~~expression~~ of the Magdalene, as well as the desperate St. John. Titian increases this contrast by putting the face of the dead Christ in deep shadow. The ~~display~~ of disegno is wonderful in Raphael, especially the young man on the right who takes the legs of Christ. The ^{Raphael's youthful mastery of disegno} masterly, almost perfect disegno [of Raphael] contrasts with the desperate pathos in Titian. His colors are strong and deep, and every brushstroke emphasizes the feeling of emotion. The expression ^{emotion}, not so much in his drawing, but in the chiaroscuro of the light and shadow, is quite new. The ^{using} combining of the foreground and background and the dissolution of the ^{rational} ~~scientific~~ space adds to ~~it~~

No, the Raphael is from right to left - i.e. tomb is on left!

Mary Ann
Oct 1958
March

A

Entombment ---2---

this emotion and excitement. In Raphael the figures stand in a certain space which is made for them. They are sculptural figures and occupy a specific place in a landscape, but there is no unity, ~~none of the~~ ^{To compose the} which gives the sense of pathos and warmth ~~to the composition of Titian~~.

Titian is not ~~really~~ a painter of the Passion of Christ, as, for example, Dürer was. He rarely ~~describes~~ illustrates the ^{torturements} ~~Entombment~~ which the body of Chr. had to endure, during his Passion. Only the ^{two} Crowning w. Thorns in Vienna and Munich are examples of direct brutality. He ^{made} ~~has~~ no flagellation, and no actual Crucifixion of Christ, like Tintoretto. What he prefers to show is the triumph of the human spirit over the body, the submission to the Divine Law, and the emotion and profound grief of his spiritual family.

This feeling separates also the spirit of Titian's ~~Entombment~~ ^{Entombment}, which he made in 1525 for the court of Mantua from the Entombment made ~~seventeen~~ ^{almost 20} yrs earlier by Raphael for Perugia, which came later to the Borghese. There may be more or less direct relations between the 2 works, because both ptgs give the carrying of the body of X, which is not ~~found~~ ^{encountered} as often as one wld think in represents of Passion story.

[illegible]

B

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C

Entombment, Louvre, Paris, c.1525.

Titian's Entombment, made for the court of Mantua in 1525, ~~is~~
~~has a surprising affinity with~~
~~doubtlessly based on~~ the other famous representation of the subject:

Raphael's almost twenty years earlier version in the Borghese Gallery,
~~(which came to Rome only from Perugia in 1608). Both rep.~~

????
NOT IN BARTSCH
OR Passavant

~~Rome, Titian must have seen an engraving after Raphael's composition because~~
~~the carrying of Christ~~ the body of Christ, which in Raphael moves from left
to right, is in Titian's composition reversed: from right to left. The motive

of the carrying of the body, which in the earlier figuration of this scene
from the Passion is rather rare, is taken from ~~the famous antique theme of~~
~~the Death of Meleagre of which a well-known sarcophagus was in the Palazzo~~
Burial ~~which several variants exist (one was in Perugia)~~
a sarcophagus with frequently encountered

???

???

~~Crimani, Venice.~~

Otherwise

However with the structural composition the similarity between the
two paintings ceases completely because of the difference in time and
still more in their respective styles. Raphael's early composition is
essentially *static and* narrative whereas Titian's is highly *fluid and* emotional. In order to
concentrate the *emotion* ~~Titian~~ *grief* Titian has reduced the number of mourners from
nine to five so that the still somewhat quattrocentistic overlapping of
figures *in Raphael* ^{is} replaced by relatively few, corporeal individuals separated by
deep shadows. The body of Christ, which in Raphael is extended across the
foreground and yet broken by an angular stiffness, is in Titian changed into
a more *powerful and unifying* ~~fluid~~ curve. The light falls in the bent legs and body whereas the
head of Christ in a very subtle *surprising* ~~expressive manner~~ *way* lies in a soft shadow.

Entombment, c. 1525
Louvre, Paris

1 The heroic impact

Titian's Entombment, made for the court of Mantua in 1525.

It has a certain affinity with the other famous representation of the subject: Raphael's version of almost twenty years earlier in the Borghese Gallery (it had come to Rome from Perugia in 1608). Both represent the carrying of the body of Christ, which is a rather rarely ^{encountered} ~~represented~~ moment in the Passion story. In both, the motive of the carrying of the body is taken from Roman sarcophagi with the Burial of Meleager, of which several variants existed (one was in Perugia).

No contemporary engraving after Raphael's Entombment is known to us, but ^{it is still possible that} Titian ^{was} ~~may have been~~ aware of it, since the movement of his composition reverses that of Raphael--

from left to right instead of from right to left. Otherwise, ^{expression and style} the similarity between the paintings ceases completely.

~~because of the difference(s) (in time) (and still more) in their respective styles.~~ Raphael's early composition is

essentially static and narrative, whereas Titian's is highly fluid and emotional. In order to concentrate their grief, Titian has reduced the number of mourners to ⁵ five, so that the still somewhat quattrocentistic overlapping of figures in Raphael is replaced by a relatively few, corporeal individuals separated by deep shadows. ^{their faces}

The body of Christ, which in Raphael is extended across the foreground and yet broken by an angular stiffness, is in Titian changed into a more powerful

curve. ^{shines brightly} The light falls upon the bent legs and body, while Christ's head in a surprising way lies in a soft shadow.

^{the} The deeply moving ^{their other} expressions ^{are} faces are almost pathological studies in grief ^{generalizing} particularly that of the desperate St. John.

while Christ's head ~~lies~~ ^{surprisingly} lies ^{in the softest shadow} ~~in the softest shadow~~ ^{generalized}

^{Christ's spiritual family}

The Entombment, c. 1525
Louvre, Paris

The heroic impact which the forceful St. Christopher demonstrated is also ^{evident} ~~manifest~~ in the Entombment, made in 1525 for the court of Mantua. (2) Titian was not a painter of the Passion of Christ in the way that, ~~for example,~~ Dürer was. He rarely illustrated the torments which the body of Christ had to endure. Only the two Crowning → with Thorns in Vienna and Munich are examples of direct brutality. He made no Flagellation, and no actual crucifying of Christ. What Titian preferred ~~here was~~ ^{was} to show the triumph of the spirit over the body, and submission to the divine law-- and to place the exalted state of Christ's death in opposition to the earthly and painful grief of his family. This feeling also separates Titian's Entombment from that of Raphael, made almost twenty years earlier for Perugia. ^{No contemp. engr.} ~~There may be more or less direct relations between the two works, because both use the~~ motive of the carrying of the body of Christ, which is not encountered as often as one would think in Renaissance representations of the Passion story. ~~With this~~ ^{ultimate} ~~the~~ ^{model for} ~~the body~~ ^{surely one of those} carrying of Christ is ~~taken from~~ Roman sarcophagi with the Burial of Meleager, of which several variants exist (one ^{of them} ~~was~~ in Perugia).

No contemporary engraving after Raphael's Entombment is known to us, but it is ^{likely} ~~still possible~~ that Titian ^{in some way} ~~was aware of it, since~~ ^{Raphael's composition is on Titian's} the movement of his composition reverses that of Raphael-- from left to right instead of from right to left. Otherwise, in expression and style, the similarity between the two paintings ceases completely. Raphael's early ^{vision} ~~composition~~ is essentially

static and narrative, whereas Titian's is highly fluid and emotional. In order to concentrate their grief, Titian has reduced the number of mourners to five, so that the still somewhat quattrocentistic overlapping of ^{many} figures in Raphael is replaced by a relatively few, corporeal individuals separated by deep shadows. Their faces-- especially that of the desperate St. John-- are almost pathological studies in grief. The body of Christ, which in Raphael is extended across the foreground and yet broken by an angular stiffness, is in Titian changed into a more powerful curve. Light shines upon

the bent legs and body, while Christ's head surprisingly lies ^{obscured} ~~generalized~~ in soft shadow. (Titian also is The Note of Michelangelo with the inward bending turning of the figure,

(the fig. also is reminiscent of the Note of Michel. ^{inwardly turning} with its inward turning.)

Presentation of the Virgin, Venice, Accademia, 1534-38.

1516-18

The Presentation of the Virgin, commissioned by the Confraternity of the Scuola della Carità in 1534, was the first important work in Titian's "soft style" of the thirties. The ~~earlier~~ ^{of the previous fifteen years (?)} spectacularly fierce impetus of Titian's creations ~~in the twenties~~, such as the Assunta and the St. Peter Martyr, has given way to a surprising calmness of movement. At the same time the brilliant modulation fierce and subtle splendor of the colors have been greatly increased. This colorful calmness is typical of Titian's works in the thirties but in the Presentation it is especially emphatic, perhaps because the Confraternity possessed many paintings in the conservative style of Carpaccio. Titian has avoided a positive deviation from the old Venetian tradition in this work.

The painting is broken by doors on both sides. Titian skillfully ~~incorporated~~ incorporated the door on the right into the massive foundation of the staircase which the Virgin ascends. The door on the left is a later addition and cuts into the figural group at this end of the picture. Since its completion in 1538, the Presentation of the Virgin has hung in the same room, which was originally the Sala dell'Albergo of the Scuola della Carità.

The Presentation is one of the most important incidents in the life of the Virgin. As the future mother of Christ she is consecrated into the service of the Temple and of God. The moment in which she

Presentation of the Virgin -- 2

ascends the stairs before the Temple is full of suspense, at least in the mind of Joachim who looks anxious^{ly} to see whether his little daughter will turn back or continue on — that is, whether she will be accepted when she arrives at the Altar.

Titian has shown her at the moment in which she stands alone on the platform between the two flights of stairs which lead to the Temple. She approaches the High Priest courageously and joyfully, lifting her skirt to climb the steps as if ~~up~~^{by} curtseying and raising her left hand toward~~x~~ the Altar. The Golden Legend tells us that when she was before the Altar she danced with her little feet so that all the onlookers were delighted.

Titian emphasizes the little girl's expression of pure innocence by contrasting it to the vulgar profile of the enormous old woman with an egg basket seated ~~here~~ below in front of the rusticated sidewall of the staircase. This monumental genre figure recalls Michelangelo's terrifying Cumean Sibyl, and she appears again as the greedy nurse in Titian's Danae in Madrid.

A staircase or a system of stairs already played ~~an important~~^{a prominent} part in pictorial representations of the Presentation of the Virgin ~~in the International Style~~ in the International Style, as for instance in Taddeo Gaddi's famous fresco in Santa Croce in Florence. The identification of stairs with the scene reached its peak in the High Renaissance in Peruzzi's version in Santa Maria della Pace in Rome.

Presentation of the Virgin -- 3

Titian naturally relied on Venetian models. One of the earliest of these was a drawing in ~~which~~ Jacopo Bellini's sketchbook. Better known ^{is} ~~the~~ the painting~~s~~ by Carpaccio in the Brera (done around 1504) and the painting by Cima da Conegliano in Dresden (done around 1500). The main features of Titian's Presentation are similar to those of Cima's version. Titian has derived the long staircase and the landscape background from Cima. Furthermore the genre figures at the bottom of the stairs, shown in the guise of money changers in Dürer's woodcut of the Presentation, become ^{an} ~~the~~ old woman selling eggs in both ^{the} Titian and ^{the} Cima representations, although (Carpaccio turns them into the symbolic, lyrical figure of a girl with a unicorn, a symbol of chastity.) Titian has ~~filled~~ filled out the right corner with the fragment of a torso in ^{an} ~~am~~our, ~~precisely~~ ~~precisely~~ which he had used previously in the base relief of the Pesaro Votive Painting.

The subject of the Presentation of the Virgin is both sacrosanct and social. When Joachim and Anna sent their little daughter to the Altar, they invited the "daughters of Israel" to assist at the ceremony, and this attracted other spectators. In order to emphasize the importance of the event, Titian needed to place it within a sumptuous architecture. The large palaces on the right with the balcony and open colonnades, as well as the magnificent staircase give monumental grandeur to the occasion. It is not improbable that the palace and obelisk on the left reflect theatrical scenography in the manner of Peruzzi and Serlio; Serlio worked in

Presentation of the Virgin — 4

Venice in 1528 and was certainly know^{to} Titian.

Titian has carefully taken into account the position of the actual spectator of the Presentation. The area which fills the left half of the painting is seen on both sides in sharp and dramatic perspective, and, unlike Peruzzi who closed off his perspective view with a classical temple, Titian has opened the space into ~~the perspective of~~ a rocky, mountainous landscape. The heads of the onlookers grouped two or three deep on the platform form the upper ~~part~~ edge of a solid horizontal strip across the foreground. These spectators form a stately group portrait of Titian's patrons, among whom Ridolfi specifically mentions Crasso Lazaro and the Grand Chancellor Andrea dei Franceschi.

The simple legend of the little girl climbing the steps to the Altar of the Temple has been changed into a great ceremonial ~~show~~ without losing the inherent charm ~~sublimity~~ and naivete of the story.

Presentation of the Virgin, Academy, Venice, 1534-38.

Spectacularly The Presentation of the Virgin, commissioned by the Confraternity of the Scuola della Carità in 1534, was the first important work of Titian's "soft style" in the thirties. The fierce impetus ~~which spectacularly characterized~~ ^{of} Titian's creations ⁱⁿ the twenties (the Assunta and the St. Peter Martyr) is ~~here~~ replaced by ~~a certain normality and~~ surprising calmness of movement. ~~At~~ ^{have been} At the same time the brilliant force and subtle splendor of the colors ~~are~~ ^{are} greatly increased. ~~This~~ ^A colorful calmness is typical of Titian's paintings in the thirties, ~~but in this case it was perhaps especially emphasized~~ ^{the Presentation this} ~~because the Confraternity already possessed paintings of a~~ ^{emphatically} more regular & conservative style ~~of~~ Carpaccio and others. Hence ~~Titian's style is a deviation from~~ ^{positive} ~~he avoids deviating too much from this Venetian tradition.~~ ^{from} ~~It shows a certain normality.~~ ^{However, only} Both sides of the painting are broken by doors. The right one ~~was skillfully included by Titian~~ ^{is} ~~is included in a very clever way in the structure of the stair-~~ ^{is} ~~case. The left door was not originally there, hence the lower part of the left figures is missing. The canvas has hung since its completion in 1538 in the room which was originally the Sala dell'Albergo of the Scuola della Carità.~~ ^{case. The left door was not originally there, hence the lower part of the left figures is missing. The canvas has hung since its completion in 1538 in the room which was originally the Sala dell'Albergo of the Scuola della Carità.}

is full of suspense The Presentation is one of the most important incidents in the life of the Virgin. As the future mother of Christ she is ~~to be~~ consecrated into the service of the Temple and ~~hence~~ to God. ^{The} ^{in which she} There is a suspenseful moment ~~as~~ she ascends the stairs, at least in the mind of Joachim ~~who~~ ^{turn back or not} anxiously looks to see if his little daughter will ~~return or not~~ (that means, whether she will be accepted when she comes to the altar). Titian shows her at this moment, surrounded by a golden nimbus, standing quite alone on the platform between the two flights of steps.

Presentation of the Virgin---2---

~~Very courageously, even joyfully~~ she approaches the High Priest,
^{courageously & joyfully} lifting her skirt to climb the steps, almost in the manner of
~~a curtsey~~ ^{a curtsey}, and raising ^{up} her left hand toward the altar. In the
Golden Legend it is said that when she was before the altar ~~and~~
~~accepted~~, she danced with her little feet so that all the
spectators were delighted. ^{Titian stresses little's girl} The expression of the pure innocence
~~of the little girl is stressed and opposed by the vulgar~~ ^{which is contrasted to}
~~of the~~ profile of the enormous old woman with an egg basket
seated beneath her in front of the rustic surface of the
staircase sidewall. This monumental genre figure recalls ^{mis} the
terrifying Cumean Sibyl by Michelangelo, and she appears again
as the greedy nurse in Titian's ~~later~~ ^{late} Danae in Madrid.

A staircase or a system of stairs already played a prominent part in
~~the~~ the pictorial representations of ^{the Presentation} this subject at the time of the
International Style, as for instance in the ~~well-known fresco by Taddeo~~ ^{famous Taddeo Gaddi's}
~~Gaddi in S. Croce, Florence. This type reached its peak in the High Ren-~~ ^{fresco in Sta. Croce in Florence. The representation of stairs in this scene.}
aissance with Peruzzi's painting in S.M.della Pace, Rome. ~~However~~ Titian
quite naturally relied ^{on} in Venetian models. ^{of these} One of the earliest was Jacopo
Bellini's drawing in his sketchbook, ^{was one of the earliest Venetian} but better known were the later paint-
ings ^{of} Carpaccio (c.1504, Brera, Milan) and Cima da Conegliano (c.1500,
Dresden). ^{were better known.} In the main features Titian's ^{Presentation is very similar} comes very close to the latter's
~~Dresden~~ ^{He has derived} painting. The long staircase on which the little girl stands is
~~derived from Cima, as is the landscape background.~~ ^{from Cima.} Furthermore the
genre figures at the bottom of the stairs, which we find in the guise of
money changers in Durer's woodcut, ^{& the Presentation} are replaced by Cima and Titian by the
old woman selling eggs. ^{In Cima's & Titian's versions, two included the} Carpaccio, ~~in the same place, had a more symbolic,~~
lyrical figure of a girl with a unicorn, a symbol of chastity).

Presentation of the Virgin---3---

of the painting

Titian filled out the right corner, with a torso armor which he had previously used in the base relief in the very early Peraro Votive painting.

the subj of
The Presentation of the Virgin ~~as a subject~~ not only ^{is} ~~has~~ a sacrosanct

in character, but also ~~an~~ eminently social ~~one~~. When Joachim and Anne sent their little daughter to the altar, they invited the "daughters of Israel"

to assist at the ceremony, which also attracted other spectators. In order to ^{emphasize} ~~stress~~ the importance of the event, Titian needed a sumptuous architecture. The large palaces on the right with the balcony and open colonnades as well as the magnificent staircase give monumental grandeur to

the occasion. It ^{is not} ~~seems not~~ improbable that the palace and the obelisk on the left reflect ~~the~~ theatrical scenography ^{of} in the manner of Peruzzi and Serlio, ^{the more so since the latter worked in Venice in 1528 and was} certainly known ^{by} to Titian. (~~cf. Berlin, Titian or Lotto? Portrait of~~

~~Serlio or Sansovino?~~) Titian has carefully taken into account the position of the real spectator who stands in the little room looking ~~directly~~ at

^{Presentation} the painting. The area which fills the left half of the painting is seen

on both sides in sharp, dramatic perspective and, ^{on like} ~~in contrast to~~ Peruzzi,

who closed off his perspective ^{view} with a classical Temple, Titian has opened the space with a view of a rocky, mountainous landscape. The heads of the

spectators who are seen two or three deep ^{on} ~~and~~ the platform on which Mary

stands form the top of a solid, horizontal strip across the foreground. ~~Among~~

Among them he made
These on looking from among whom mention
Titian ~~is~~ patrons, Ridolphi specifically identifies two of them as Crasso Lazaro and the Grand Chancellor Andrea dei Franceschi.

~~In this way~~ ^{the} simple legend of the little girl climbing the steps to the Temple altar has been changed into a great ceremonial show, without losing the inherent charm and naivety of the story.

St. Christopher

Palazzo Ducale, Venice, 1523.

The fresco of the giant St. Christopher which Titian made for Doge Andrea Gritti was placed at the foot of the stairs leading from the Doge's private apartments to the Senate Hall. The Golden Legend relates that St. Christopher was looking for a supreme master whom he could faithfully serve. ~~Once~~ While he was helping people to ford a large river, a little child came to him and asked to be carried to the other bank. The saint willingly put the child on his shoulders, but, as he walked, the burden became heavier and heavier until St. Christopher, turning around in amazement, discovered ^{he was carrying the} ~~that it was the Christ Child who~~ ^{as he raised his right hand in a gesture of blessing,} said to him, "I am Jesus Christ, the King you seek." Hence St. Christopher realized that he was carrying the weight of the world.

This theme was more common north of the Alps than in Italy, and in votive paintings and sculptures was especially popular with German travellers in the rugged terrain of the Tyrol and the Alps. ^{There was a medieval belief} ~~Medieval thought~~ ~~believed~~ that whoever looked on an image of St. Christopher would suffer no harm that day. Titian's great fresco, placed by the Doge's orders so near his private apartments, ^{it} gave political as well as spiritual protection to the Venetian statesman, ~~as he fulfilled the duties of his office.~~

Titian had already inserted ^a ~~the~~ figure of St. Christopher in his early woodcut of the Triumph of Faith (1511). However, as an isolated painting, the scene concentrates on the dramatic climax of the story. While Titian certainly knew the various engravings of St. Christopher

By placing a small view of Venice in the background, Titian ^{may have} intended to show that St Christopher would guard the city from her enemies.

St. Christopher - 2

by Durer (~~1491~~) and others, his obliquely straining figure was done in direct competition with the large saint in Pordenone's altarpiece of the Madonna della Misericordia done in 1515-16 for the Duomo in Pordenone. Titian's elaborate studies for the powerful St. Sebastian in the Brescia altarpiece of 1522 have evidently borne fruit and his concession to the art of Rome reaches a certain perfection in the St. Christopher.

Bellini
St. Vincent Altar
in S. Gio. & Paolo,
Venice (Bottari, pl. 64)

Netherlanders - but did not

St. Christopher, 1523
Palazzo Ducale, Venice

St. Christopher is mainly a Northern saint, an alpine helper in accidents met with by travelers. Himself a giant, he helps people through wild streams and protects them from damage. He looks for a master who is stronger than he, and the legend is known that as he once carried a little child on his shoulders while crossing a stream, he almost broke down under the tiny burden. The child said, "I am Jesus Christ, the king you seek," and the saint realized that he was carrying the weight of the

world.
C. was further, there was a medieval belief that whoever looked on an image of St. Christopher was saved from an accidental death on that day. It is understandable that in Venice, a city near the Tyrolean Alps and much visited by Northern travelers, the saint was often invoked as a protector against certain public misfortunes. This was probably the case when the Doge Andrea Gritti in 1523 commissioned Titian to make a great fresco of St. Christopher and his miracle. It was painted on a wall of the foot of the stairs leading from the Doge's private apartments to the Senate Hall, so that the leader could see it every day. Located so near his private apartments, the image gave public as well as private moral protection to the Venetian statesman. By placing a small view of Venice in the background, Titian may have intended to show that St. Christopher would guard the city from her enemies.

Titian had already ^{inserted} placed St. Christopher among other saints in his 1511 woodcut, The Triumph of the Faith. But in this fresco (a medium he had not recently used), he was challenged to give ~~monumental~~ ^{heroic} proportions to the single dramatic climax of the story. There were already in Venice many Christopher figures. Titian must have known the several woodcuts of the saint by Dürer, and the pose of the ~~saint~~ ^{St. Christopher} in the ~~S. Vincenzo~~ ^{St. Vincent} polyptych in SS. Giovanni e Paolo by the Bellini workshop provided a base for the pose of Titian's saint. But now he was working in quasi-competition with the more recent example of Pordenone's large, ^{obliquely strained} ~~saint~~ ^{well-known} in the altarpiece of the Madonna della Misericordia, made in 1515-16 for the Duomo in Pordenone. The ~~heroic~~ ^{muscular} and torsion ^{of Titian's St. Christopher} which the ~~fresco~~ attained as a result of this ^{work in} influence had first been seen in ~~Titian's~~ ^{his} St. Sebast. of his Brescia altarpiece of 1522. His elaborate studies for that ^{figure} St. Sebastian figure have evidently borne fruit, and the powerful St. Christopher represents still more a concession to the ^{monumental} art of Rome.

Tietz - Courat The Perone Madonna
Hans Tietz Festschrift p. 195

Montgomery Carmichael (Gen. d. B. A.)
Michael Francis Thompson

Yunnanese Congress

New York 1909, ~~1910~~

1477 Sixtus IV Franciscan pope. particu-
lar an office: man for the "Yunnan-
ese Congress". Opposition (domestic)
beginning 1488th second proclamation

Tietz Alayan Mad. di Perone never
thinks never mentioned that the Mad.
di Perone had been present for an
affair of the Tan. Congress in the
Franc. Franciscan class. Only Ridolfi or

17 out. mentions this fact.

(pageant for Tan. 15/9-25)

No mention later!

S. Francis prominent next to St. Nicholas
higher than S. Peter [17]. However
S. Francis is also the patron in the
Church.

No name of Frasco in the family Peter
The kneeling area is merely assumed
as Benedetto Pison generalist (tr. Feb 1503)
But also other names (different brothers
of Jacopo Pison)

drawn by Prodena of Benedetto (1511)

The Pison painting which could be

1. Sketch for Frasc painting. (platt. by Hoog 1501)
2. Prodena sketch of St. Anthony 1827/28 (p. 529)
No autograph. but interesting. Probably made
when the Frasc was restored.
Different at the right side: The architectural
background on the altar is very and fr-

1. Sketch is by Prodena with the copy, re-
vised as a later addition of Frasc on the 2.
(also a second follow-up of Frasc on the 2.
seems to have been cut) The visible
one prob. St. Anthony (see Padma)

Saint Peter very different from the early,
St. Peter with St. Anthony. Now (18th century) St. Peter

Theological role (not only Saint) - repre-
sents the Holy Sac - St. Anthony the early St. Anthony
front and more (left). St. Anthony in the background
of St. Anthony St. Anthony with St. Anthony
out of St. Anthony.

Votive Painting of Jacopo Pesaro
Koninklijk Museum, Antwerp, c. 1506 inscribed

The first official commission which the young Titian received was for the Votive Painting of Jacopo Pesaro. ^{Pesaro}~~who~~, born in 1460 and now in his forties, was, as the later inscription at the bottom of the painting says, "Generale di Santa Chiesa." In 1502 he was commander of the Venetian fleet and won the Battle of Santa Maura against the Turks; Appropriately, the victorious armada appears behind the admiral in the background. The kneeling Jacopo Pesaro in a black and white Dominican robe is presented to St. Peter ~~before whose throne he has placed his helmet~~ by the Borgia Pope Alexander VI, who died in 1503. The painting was certainly commissioned under Alexander's pontificate, but probably finished only after his death. The uneven treatment of the two parts of the painting speaks in favor of this theory. In the left half the figure of St. Peter, surely related to the famous bronze statue in St. Peters, looks rather awkward and old-fashioned, whereas the right part, especially the portrait of Pesaro, is much more advanced. The monumental figure of the Pope, wearing his pontifical robe and tiara and standing behind Jacopo, is painted in a much more subdued way than the figure of Pesaro; this is perhaps another indication that the Pope was already dead when the painting was finished. After the death of Alexander VI, statues of him were destroyed as hatred against him exploded violently in Rome and Central Italy. However,

Votive Painting of Jacopo Pesaro - 2

the greatest glory of Jacopo, as generalissimo of the Pope's army, had occurred during the pontificate of the Borgias. Consequently, Jacopo holds a large banner with the Borgia arms and colors prominently displayed over his own. This combination of the two coats of arms, Borgia and Pesaro, is also shown

triumphantly much later in the Madonna of the House of Pesaro (1519-26). When we assume that the painting was begun and ^{the right half} only partly sketched during the lifetime of the Pope, the question arises when was it finished. The quality of this portrait of Jacopo, many years younger than in the Frari painting, is very high and the volubility of the naked figures on the relief is so advanced that it ^{might be} is possible to place the definitive execution not too long before the much bigger commission for the Pesaro Madonna in the Frari (in the early twenties).

The general type of composition is dependent on older examples of the School of Bellini. ~~The~~ ^{It has been compared (Tietze) with} ~~closest comparison is~~ the beautiful votive painting of the Madonna and Child with Doge Mocenigo in the London National Gallery whose general structure shows a surprising affinity with Titian's work.

The base of the throne on which St. Peter sits is formed by the relatively high, rounded pedestal which is decorated with figures in high relief in the manner of antique sarcophagi. Possibly the combination of the Christian prelate, St. Peter, and the luxurious figures on the relief below symbolically expresses that

when it was finished = when question arose! ??

volubility?

Votive Painting of Jacopo Pesaro - 3

Christianity dominated the world of antique paganism on which it had been built. The two gigantic keys, attributes of St. Peter as first Bishop of Rome, lie prominently at the edge of the base and are ^{indicated} ~~pointed~~ ~~to~~ by the little Cupid who stands in a tiny boat on an altar in the center of the relief. However, the meaning of the whole composition in the base relief is ^{not quite clear} ~~rather enigmatic~~. Perhaps the scene represents the celebration in antique disguise of the naval victory and alludes to the fact that Jacopo Pesaro, "Baffo," was hereditary Bishop of Paphos on Cyprus, one of the seats of Venus. On the right side of the relief Venus Paphia and her two companions, ^{who are partially obscured by the helmet of Jacopo} ~~with outstretched arms~~ pay homage to Eros. The torso of Roman armor at the base of the altar serves as a trophy dedicated by the goddess and seems to have been taken from a similar motif in the Hypnerotomachia Poliphili, (cf. M. Kahr, GBA, February, 1966) the enigmatic and most interesting book which made a great impression on the young Titian, as we shall also see in the Sacred and Profane Love. ^{Over the torso app.} ~~The appearance behind the torso of an old woman.~~ ^{The head of an old woman appears behind the torso.} ~~reminiscent of Giorgione's Col Tempo, is interesting~~ ^(a combination of the motifs of an old woman and a headless antique torso occurs Titian's) ~~because Titian made such a combination again in the foreground of his Presentation of the Virgin.~~ ^{Somewhat later} On the other side of the small altar there are also festival figures in various poses ^{all 'antica.'} ~~"a l'antique."~~ On the utmost left are sketched two naked classical figures of a man and a woman over which the end of St. Peter's garment falls. (It seems that the seat of the throne

woman; such a combination occurs again somewhat later in the foreground of Titian's Presentation of the Virgin

Votive Painting of Jacopo Pesaro - 4

on which St. Peter sits is also decorated with figures in relief.) The two big figures at the right move in a half-drunken way as is appropriate for the notoriously lascivious inhabitants of Paphos. Remarkable is the sitting figure in the center of the left half who holds over his head an object resembling a big bunch of grapes. If this is the case, the whole left side of the relief would have a bacchanalian flavor and would thus be a predecessor of the great wine festival in Titian's later Bacchanal of the Andrians. All these figures are more or less free imitations of Hellenistic sculptures, but, as far as one can see, there are no direct copies. Nevertheless, the motifs are based on antique monuments, for instance, a silver pyxis ^{with} showing Aphrodite in Berlin (Reinach II, p. 11) and a Bacchic vase in Switzerland (Reinach III, p. 523). It seems ~~almost~~ as if the young Titian wanted to show his knowledge and experience with antique figurations.

If what is
the case? 1-

Madonna of the House of Pesaro,
Venice, S. Maria Gloriosa dei Frari,
1519-26

The Madonna of the House of Pesaro, the second "^{French!} grande maniera" work by Titian, is a grandiose sequel ^{to} ~~of~~ the relatively modest Votive Painting of Jacopo Pesaro in Antwerp. In the year 1519 Jacopo Pesaro, now twenty years older, commissioned Titian to make a new and much more imposing devotional painting of himself and his family. He intended to place it in the Frari Church where Titian's Assunta already hung in great splendor and where Jacopo's brother, Benedetto, had been buried. In 1526 the painting was finally placed over the altar the Pesaro family had erected.

In the two corners at the bottom of the painting are portraits of the family. At the left with his hands prominently folded is kneeling "Baffo," the Bishop of Paphos, no more in somber Dominican dress, but in a rich and shimmering black satin robe. Behind him ^a the marvelous figure ~~of a~~ warrior in brilliantly shining armor, ~~very probably St. George,~~ a patron of Venice, who is often seen bearded in German and Venetian paintings, raises high in the air the glorious banner with the united arms of the Borgias and the Pesaros and a crowning laurel branch at the top as a sign of victory. The two Oriental prisoners behind him, a Turk with a turban and a Moor in chains, bring to mind the defeat of the Turks by Jacopo Pesaro. Correspondingly in

This figure is surely St George, a patron of Venice, who is often seen bearded in German & Venetian paintings.

Madonna of the House of Pesaro - 2

the right corner are portraits of the ~~Pesari~~ Pesari. The foremost man clad in rich damask is allegedly Benedetto who, as generalissimo of the Venetian army, also took part in the battle of Santa Manra. The three serious profiles in the background are ~~important~~ ^{so} senatori of the family, perhaps also of the past. Very refreshing is the bust of a young boy who looks ^{out} attentively and naively ~~out~~ at the spectator.

These ~~portraits~~ portraits are placed in the two lower corners, right and left, as donors generally are. But much more original and exciting is the position of the Madonna ^{in relation to} with the saints, the protectors of the Pesaro family. First, the height of the throne of the Madonna is extraordinary even in comparison with the so highly placed Castelfranco Madonna of Giorgione. Second and still more surprising is the placing of the Virgin and Child near the border of the painting in as lateral a position as possible. Such a digression from the architectonic center with all its consequences would have been almost a "crimen laesae majestatis" in Central Italy and ~~also~~ ^{is} most unusual also in Northern Italy.

Titian's Madonna, immaterialized by her aerial position, is seen in full light ^{+ holds} holding in her arms the resplendent Child. He turns

Pesaro plural
is I Pesaro

Madonna of the House of Pesaro - 3

playfully to St. Francis, the patron of the Erari Church, who, with a gesture of both hands showing the stigmata, recommends the members of the Pesaro family at his feet to the clemency of the Virgin. Behind him in shadow stands St. Anthony of Padua. The Madonna bends graciously down to St. Peter who is placed lower than St. Francis, but in the center of the composition, and who in his turn looks down at the kneeling Baffo so that the three heads of the Madonna, St. Peter, and the Pesaro are connected in one diagonal line perpendicular to which the glorious banner rises on the left to balance the height of the Madonna. St. Peter, as in the Antwerp painting, is again marked by his attribute, the keys, ^{that lie} on the steps of the marble throne against which he is leaning; he holds in his hands a big open book and with his left hand shows the place where, with the benign assent of the Madonna, the name of Jacopo will be entered as a testimony of his military glory and great religiosity.

The fantastic super-reality of the space corresponds to this ascendancy in glory of the Pesaro family and to the miraculous elevation of the Madonna. Whether or not the two gigantic columns were further elongated during the course of the painting as one theory indicates, they seem to have no end as they soar above the scene. Celestial clouds on which fly two putti carrying a cross close the uppermost part of the composition in a half-round. Still more astonishing, the whole space is no longer orthogonal; the architectural setting as a whole, as well as the individual parts in sharp perspective, viciously upset the sacrosanct centrifugal balance

reword

Madonna of the House of Pesaro - 4

is much useable
so that the whole looks askew like a scenographia.

Connected to this mirabilia of architecture,
is the
~~(are the most wonderful colors and)~~ painterly treatment ~~as~~
evident in both ~~well in the~~ *wonderful* saturated colors and *the* shimmering light which
streams through the columns to *illuminate* ~~light up~~ the most important
parts of the composition/ ~~xxxximportantxxxxxxx~~
~~xxx~~ It is not astonishing that this work by Titian was
so influential
most important for the free development of altar painting
in the seventeenth century from Ludovico Carracci to Rubens
and van Dyck.

PESARO

Giovanni Pesaro (1589-1659)

Doge, Son of Vettore and Elena Soranzo. Knighted by Louis XII.
Procuratore di S. Marco. Campaign against Urban VIII in 1643.
1658 made Doge. Died in the war against Turks.
Buried in Frari Church. Tomb erected in 1666, monument was considered
the most stupendous mausoleum of the city, built by B. Longhena,
inscription "Vixit 1589, Devixit 1659, Revixit 1666."

Girolamo Pesaro

Participate in war in Candia con Turks, 1657. Troops of Doge Mocenigo
and Giacomo Loredan. Maritime commander, 1659 was "capitano del golfo."

Benedetto Pesaro (1433-1503)

Pesaro altarpiece: Vasari says that man was Jacopo's brother, but fails
to name him specifically. Tietze-Conrat says that Benedetto was
not Jacopo's brother, no authority given.
Panofsky states that Jacopo was born in 1460; claims that man
is his brother, Francesco. Tietze-Conrat: there is no Francesco.
Crowe and Cavalcaselle: Benedetto.

Gronau: Francesco

1499-command part of Grimani army in battle of Porto Longo and Capo del
Papa con Turks. 1500-generalissimo of squadra veneta (si segnalò nell'
espugnazione della fortezza di Santa Maura e di Cefalonìa). March 1500-
leaving Corfu, fire on Turkish ship at anchor, fire, could save his ship
only by great personal danger. 1501- (si liede colla sua flotta alla caccia
del pirata turco, Kemal Reis) Liberated Naples from Turkish attack.
1501 - Rinuncio alla conquista di Durazzo per le discordie tra the French
and Spanish. Aided French at Melitino and ~~scop~~ defeated Kemal Reis.
1502 * Participated in battle of Santa Maura.
Peace of Venice that was the result of battle of Santa Maura saddened him.
Health was bad and he died August 10, 1503.

Pordenone drawing of Benedetto Pesaro, Uffizi (with son, Marco according
to Tietze-Conrat citation in Sansovino)

Panofsky: Pesaro family include Francesco, Antonio, Fantino, Vittore.
Gronau: Francesco, Leonardo, Antonio, Fantino, Giovanni or Vittore.

Lady at her Toilet, Louvre, Paris, c.1513-14

Titian's version ~~[Still more remote from Giorgione is this painting.]~~ Among *the lady at her Toilet* all these half figure women ~~this~~ is the most dramatic and the richest. In construction this painting bears a surprising resemblance to the "Ariosto" in London. The body of the beautiful woman ~~shown here~~ seems to come forward toward the spectator as ~~the~~ *does* the *young man called* "Ariosto." *[intimate contact]* This forwardness is emphasized in both paintings by an enormous sleeve which is made of an especially fine material. The lady raises her arm to her hair and looks attentively at a small mirror to her right in order to see in the large convex mirror in back of her if her coiffure is all right. The shining skin of her shoulders sharply contrasts with the dark background, out of which a man emerges holding the two mirrors. This man is often called Alfonso d'Este and the woman Laura Dianti, his mistress, however, Titian did not go to Ferrara until later and might not have known Alfonso at this time, ie. c.1514-15. The play of artificial light and the mirror, which we often find in Northern painting, is here used in an artful way. This use of mirrors can also be seen in Savold's "Gaston de Foix", Louvre, c.1530. ~~[Manet, as a good museum visitor saw the Savoldo as well as the Titian for the use of a mirror appears in his~~ A) Bar at the Folies Bergers, Tate Gallery, London.]

Louvre catalogue for description

Letter to Filippo Fr. Titian

destroyed by fire, 1867.

St. Peter Martyr, Engraving by Martin Rota.

Ludovico Cardi, Cigoli, copy of Titian, SS. Giovanni e Paolo, Venice.

(76)

The St. Peter Martyr, done between 1528 and 1530, is the most ~~important and~~ famous of Titian's works in the twenties & ~~even more imp~~ almost ~~more so~~ than the Assunta, ~~at least as far as~~ its influence and impact on later Italian painting is concerned. It is characteristic that Ludovico Dolce ^{begins} his Dialogo (with ~~Amman~~ Aretino, 1557) ~~begins~~ with a discussion of Titian's St. Peter Martyr. He speaks of the solemnity of the sacrament "which one celebrates every day on the altar where this grand painting of the story divinely represented by the most delicate hand of the illustrious Signore Titian, has been placed."

Competition ✓
then?

2 features

The confraternity of St. Peter Martyr ordered the painting in 1525 for ^{the main altar or church of the} either the Frari or SS. Giovanni e Paolo main altar. ~~However, it is not sure which church, and the painting was burned in 1867.~~ ^{That comes from T. A.} This painting was the result of a competition with two other outstanding painters, Palma Vecchio, ~~who was~~ in some circles almost as famous as Titian for his Holy Families and ^{things of} beautiful women (the painting is in Alzano. It shows the influence of Bellini), and the much younger Ra Pordenone whose ambition and talent threatened ~~even~~ the fame of ~~the~~ ^{even the} great Titian. (only ^{four} a drawing in the Uffizi is left. It seems to be derived from Titian's Padua frescoes.)

St. Peter Martyr (Peter of Verona, 1206-1252) was a Dominican who was sent to the ^{northern} North of Italy by Pope Gregory

St. Peter Martyr---2---

IX to fight against ~~the threatening~~ paganism and heresy ~~of~~
~~that time~~. He was slain by the Cathari, a heretic sect.
Titian's painting illustrates the murder scene with great
intensity. His ingenious and forceful composition goes far
beyond everything which had been made in this genre. He
recalled his own painting of twenty years earlier in Padua
which showed the cold, cruel action of a husband stepping
over his wife and threatening her with a dagger. Now ^{Titian} ~~he~~ no
longer had to paint a private assault, a street scene, but
he had to represent the outrageous attack on a holy man who
had come to preach the gospel. The importance of the deed
demanded a bigger frame. However, there ^{are} only three figures
in contrast to Bellini's earlier representations (National
Gallery, London, c.1508) where the emotional impact is
diluted by the addition of more figures. Every part of
Titian's picture participates both bodily and psychologically
in the central action.

Titian has increased the wildness and cruelty of the
^{action} ~~deed~~ by representing the motive from the Padua frescoes, to
which he adds the most impressive figure of the fleeing Deacon
Deacon who looks back in terror at the horror of the murder.
Again, in contrast to Bellini whose background is a peaceful
forest of thin trees, Titian finds it necessary to allow the
whole of nature to participate in the violence of the deed.
The addition of the large tree creates a trio of parallel
forces by emphasizing the attacking heretic and the fleeing
Deacon. High above the whole scene in the upper reaches of

St. Peter Martyr,--3---

the tree, two angels are flying with the palms of martyrdom. All these Titianesque ideas were immensely admired and imitated by the painters of the seventeenth century.

Unfortunately, because of the fire in 1867, we have only a copy ascribed to Cigoli in SS. Giovanni e Paolo, Venice and an engraving made in the sixteenth century by Martin Rota. On the basis of these two representations we must reconstruct the marvelous painting by Titian.

The Sacred and Profane Love in the Galleria

Borghese, c.1515, is still a part of Titian's revised Giorgionism. The problem of the subject has been a much discussed topic. In the old Borghese catalogue of 1613 Il Fancucci listed it as "beltà disornata e beltà ornata," but for the last two centuries it has had its present title. Today modern scholars agree that the nude figure is "sacred" love and the clothed, "profane" love, but from this point their interpretations ^{diverge} ~~deviate~~ sharply.

Tav.64

Panofsky, in his Studies in Iconology, bases his interpretation on Pico della Mirandola and Marsilio Ficino's neo-Platonic doctrine which Pietro Bembo brought to Venice. The two figures are Twin Venuses, one, the "Celeste," represents universal and eternal beauty; the other, the "Vulgare," represents the terrestrial Venus. The Cupid stirring the water in the sarcophagus demonstrates, according to Panofsky, that Love is a cosmic mixture, and he acts as an intermediary between Heaven and earth.

1939

< Wind

In spite of my respect for Panofsky I don't agree, although it is possible that in Titian's time the philosophical circles of Cardinal Bembo and others had similar allegorical, symbolical explanations for this composition. All of the various interpretations would seem natural for the sophisticated Medici court or the court of France at Fontainebleau. These witticisms and puzzles were not of great interest to an artist like Titian who was more down to earth and more interested in poetry. It is true that he made allegories,

especially in his later years, for the court of Spain, but not many and surely not with great pleasure.

In order to understand this painting we must go back to my ~~exclusively~~ literary explanation based on the Hypnerotomachia Poliphilo*-not the display of humanistic erudition or the hieroglyphs and architectural descriptions of the first part, but the romance of Polia and Poliphilo in the second part. Polia, the heroine of the novel, who is recovering from the plague, makes a vow of chastity and serves in the Temple of Diana, the chaste and severe goddess. Poliphilo, a friend of her youth, loves Polia desperately, but Polia refuses his implorings of love with indifference and finally at the altar of the Temple he collapses at her feet in desparation. Even though he is apparently dead Polia remains unmoved. On her way home Polia is lifed up by a storm and carried into a wild forest. Hidden behind some trees she sees a carriage approaching; two naked girls are pulling it and are ^ebing lashed by a beautiful young man. The carriage stops in front of her and the young man cuts the two girls into four pieces. The young man is Cupid and the two girls frigidity and chastity. Another storm then carries Polia back to her house which she shares with her nurse. As a kind of continuation of the forest-phantasy she has a dream. "Fulllof temerity" there enter her room "with light and quick steps" two horrible men with swollen mouths, vulgar expressions, and rough movements. They address her in a terrible voice:

cf. WF; Art Buletin,
vol.xx, no.3, Sept, 1938,
pp.322-324.

"Come, come silly girl who resists and neglects her own pleasure. Now comes the punishment which you deserve, ~~crawl~~ one." They pull her by her blond hair and she cries "Oh me, Oh me!" and tries to free her hair and stop them. Whereupon she awakens and tells her nurse all ^{what she has experienced} ~~that has happened~~. The nurse tries to console her and encourages her to abandon her coolness. Polia then decides to leave the service of Diana and escape with Poliphilo; together they go to the kingdom of Venus. They are finally united under the special patronage of Venus and the goddess gives the young couple an escort of nymphs who lead them to the most intimate sanctuary of Venus, a kind of "bosco sacro" which is full of roses. Here they admire a marble sarcophagus adorned with reliefs, containing the body of Adonis and full of water. On the narrow side there is a spout in the form of a golden serpent from which ~~water~~ flows into a hexagonal basin. This is the place where Venus, running to help Adonis, who was being flogged by Mars, was pricked by the thorns of the (white) roses, and where Cupid caught the "purpurissimo sangue" of his mother in an oyster shell. Here, so relate the nymphs, once a year on the day of the death of Adonis, Venus comes out naked from the basin and here, in the company of her son, she effects the mystery of the "tintura della rose," the transformation of the white roses into red ones by her blood. After having finished their story the nymphs address the young bride, Polia, who has meanwhile gathered flowers for a wreath for

Poliphilo; "Please sit down and tell us your story. How you who always despised love, have been won for love."

*emphasize moment
more*

On the part of the sculptured sarcophagus just below the nude figure and to the right of the rose bush there is a relief of a naked boy who is undoubtedly Adonis stretched out on the ground. A vigorous man, Mars, bends over him, holding him with his right hand and swinging a scourge with his left. In the background there is a naked woman who raises her arms, probably this is Venus, though Venus could also be the figure running from the far right to the aid of Adonis which would correspond formally to the Venus in the Poliphilo woodcut. In any case it is the jealous Mars who wants to chastize his young rival, Adonis. The connection with the Poliphilo "istorietta" is beyond any doubt. This relief ^{indicates} ~~leaves no doubt~~ that the ^{seated} female figure on the right side is Venus, It is the goddess herself who comes from the bath in the basin and sits on the edge of the sarcophagus, the tomb of Adonis. She ritualistically raises the incense bowl and supervises the mystery of the "tintura della rosa."

cf. E.B.Cantalupo;
Art Buletin, "Titian's
Sacred and Profane Love
Re-examined" June 1964,
pp.218-227.

p.244 of H.P.

The relief on the left beneath the clothed woman must refer to the dream of Polia. A man, half hidden by Polia's gown violently pulls her hair ~~as~~ she tries to resist and seems about to cry out. Another man, partly hidden by the rose bush, snatches ~~at~~ her gown. Although the girl is not lying in bed, she seems to be floating behind the horse like in a dream. The

horse also plays a part in her dreams and also appears as the "Equus inequitatus" in the first part of the Hypnerotomachia Poliphili from which the little children tumble all around. This may be the horse which served ^{Titian} ~~him~~ as a model, certainly it has the same form, and Polia, "pacia fanciulla" floats over the horse like the putti in the woodcut.

The Cupid is evidently occupied with tinting the white roses, which he has taken from the shell-form bowl ~~on the front of the sarcophagus~~ (corresponding to the oyster shell), in the fluid of the sarcophagus to make them red.

The two landscape sections- right and left- in the background are by no means directly connected with the literary content of the composition. They correspond to other Titian landscapes with small figures in the background, for instance the landscape with a man and his dog in the London Nole me Tangere or the shepherd with his flock on the right of the Fête Champêtre in the Louvre (finished by Titian). The connection of the landscape to the main figures in the Borghese painting is purely lyrical and constructive. The landscape on the left, closed and relatively dark with "cubic" buildings, corresponds to the full figure of Polia- the Profana; the open vista on the right with the church tower in the distance corresponds to the lithe body of the Sacra Venus. Only the small figures of the rabbits unobserved by the little rider and the hunters and shepherd on the right give a slight indication to the erotic tenor of the whole work.

*Arms on
Sarcophagus
disting*

Completed texts:

please keep together.

M

Madonna and Child with Saints, altarpiece, Museo Civico, Ancona, 1520.

Inscribed: Aloyxius Gotius Ragonsinus/ Fecit Fieri/ MDXX/ Titianus Cadornus Pinsit.

About two years after the Assunta in 1520 Titian painted an altarpiece for San Francesco in Ancona which is the first signed and dated painting we have. ^{by him} It has a ~~quite~~ different character ^{than} from the Frari Assunta but preserves much of its grandiosity which is manifested in the large, silhouetted figures which have been placed very close to the spectator. On the left St. Francis ^{raises his head toward} vigorously ~~looks up at~~ the miraculous celestial apparition, and at the right Bishop Aloysius points out the Madonna and Child in glory to the kneeling donor, Alvise Gozzi.

These figures stand in front of a very characteristic and landscape by Titian with water, a flat horizon, a great expanse of sky, against which one sees the cupolas of St. Marks and its lone campanile. The very thin silhouetted stem of a fig tree with its characteristic leaves ^{connects} makes the connection with the celestial group. Like the church tower, the fig tree is a symbol. It represents the Jewish people from whom the Messiah was born. The Madonna ^{holding} sits on clouds with the vivacious Christ Child. The group is ^{loosely} ~~loosely~~ ^{but geometrically} ~~formed~~ in a right triangle, whose hypotenuse, ^{the} the Madonna's right side, is crossed at right angles by the body of the child, ^{then gives to} ~~this gives to~~ the complex and ^{very} ~~vivid~~ image ~~of the Mother and Child~~ a ^{lively as well as} ~~great~~ ^{balanced} structural solidity. The putti are not as crowded together as in the

original

Ancona Madonna---2---

Assunta nor do they play as important a part as in the Frari altar. Their bodies remind us of the antique as seen through Donatello (^{perhaps} especially the bronze altar in Padua).

The proto-type for the composition ^{is apparently} seems to be Raphael's famous Madonna di Foligno, about ten years earlier (Vatican) which in some way Titian surely knew. In Raphael as well as in Titian the upper ~~composition~~ ^{below} is situated in a semi-circle ~~in~~ which the Madonna and the saints are inserted in an acute triangle. The space between the two groups in Titian opens into a landscape and is partially blocked in Raphael by the famous singing putto. But the similarity stops with this general disposition. The difference between the high classical disegno composition-Raphael- and the open, painterly composition of Titian is striking. ^{Apart from} ~~With the exception of~~ Titian's ~~standing~~ ^{stabilizing} figure of St. Francis on the left every movement breaks away from the coordinated balance of Raphael and ~~xx~~ stresses the contradictory force of the ~~da~~ ^{diagonal} diagonals. ^{disappearing} ~~This difference~~ eventually leads to the Baroque.

The Madonna is very similar to the correspondent group in the Vatican Madonna and Child with Six Saints whose invention goes back to this same general period, and the position of the Virgin in the Verona Assumption (c.1533) has the same oblique tendency.

Both Raphael and Titian set the circular zone of the Madonna upon an acute angle, formed by the standing figures below.

Madonna and Child with Saints,
Museo Civico, Ancona
1520

Inscribed: Aloyxius Gotius Ragonsinus/ Fecit Fieri/
MDXX/ Titianus Cadornus Pinsit.

About two years after the Assunta, in 1520, Titian painted ~~an~~ altarpiece for San Francesco in Ancona, which is the first signed and dated painting we have by him. It has a different character than the Frari Assunta, but preserves much of its grandiosity, which is manifested in the large silhouetted figures placed very close to the spectator. On the left St. Francis vigorously raises his head toward the miraculous celestial apparition, and at the right Bishop Aloysius points out the Madonna and Child in glory to the kneeling donor, Alvise Gozzi. The figures stand in front of a characteristic Titian landscape, with water, a flat horizon and a great expanse of sky, against which one sees the cupolas of St. Mark's and its lone campanile. ~~The very thin~~ The very thin silhouetted stem of a fig tree, with its typical foliage, connects the bishop, saint and donor with the celestial group. Like the church tower, the fig tree is a symbol. It represents the Jewish people from whom the Messiah was born.

The Madonna sits on clouds, holding the vivacious Christ Child. The group is geometrically but easily disposed in a right triangle whose hypotenuse, the Madonna's right side, is crossed at right angles by the body of the Child, giving the complex and vivid holy image a lively and balanced solidity. The mother and infant of the Vatican Madonna and Child with Six Saints, whose invention goes back to this

same general period, are composed similarly. The position of the Virgin in the Verona Assumption (c. 1533) has the same oblique tendency. The putti of the Ancona altarpiece are not as crowded together as in the ~~Verona~~ Assunta, nor do they play as important a part as in the Frari altar. ~~There~~

2 = Their bodies remind us of the antique as seen through Donatello (perhaps the bronze altar in Padua).

The prototype for the composition is apparently Raphael's famous Madonna di Foligno, about ten years earlier (Vatican), which T. doubtless knew from MA-1's version. ~~Titian was surely acquainted with in some way Titian surely knew.~~ Both Raphael and Titian

set the circular zone of the Madonna upon ~~an~~ an acute angle whose sides are formed by the standing figures below.

~~The space between the two groups in Titian opens into a landscape, and is partially blocked~~ But the similarity

stops with this general disposition. The space between the two groups in Titian opens into a landscape ~~and~~, and is partially blocked in Raphael by the famous singing putto. The difference between the highly classical disegno of Raphael, and the open painterly composition of Titian is striking.

Apart from Titian's stabilizing figure of St. Francis on the left, every movement ~~breaks away from the coordinated~~

~~balance of Raphael and stresses~~ the contradictory force of ~~the diagonals.~~ ^{from the coordinated balance of Raph.} Titian's departure leads eventually to the Baroque.

Müller-Hofstede
Prof. J. G. J. J. J.

Venus of Urbino, Florence: Uffizi, 1532-38

The (so-called) Venus of Urbino by Titian (now in the Uffizi) is one of the most remarkable and seducing ^{fine} portraits of a nude woman that Titian ~~had~~ ever created. The painting is described by Vasari who saw it in the elegant "guardaroba" of the ducal palace when he visited Urbino in 1548: "a lovely youthful Venus with flowers and lying on very fine linen." The painting had been ordered, as it seems, by the young Guidobaldo della Rovere, the son of Francesco Maria, the Duke of Urbino, who had been commander of the Venetian army in 1523 and died in 1538. In the middle of the thirties, Francesco had ordered a portrait of himself and another of his wife, Eleonora Gonzaga. In connection with this commission we can assume that the young prince wanted to have for himself a luxurious work by Titian to whom he was extremely devoted as his later attitude shows. He asked for a ^{nude} ~~naked~~ Venus similar to the famous painting by Giorgione, but modernized by the miraculous hand of Titian and perhaps making some slight allusions to his own marriage in 1534. As usual with Titian Guidobaldo had to wait a long time for his painting to be finished. In March 1538 he impatiently wrote his agent in Venice instructing him not to return without his long desired "donna nuda." It ~~was~~ finally arrived in 1539.

VII, p.438.

Venus of Urbino - 2

Titian's Venus shows an astonishing advancement over the clear, marble-like and stylized Venus by Giorgione, done ~~xxx~~ some twenty years earlier. In spite of the obvious similarity in the posture of the reclining nudes, Titian's figure no longer shows the slightest indication of sculpture or "disegno". The "colore," meaning the loose atmospheric treatment of the forms, and the diffuse light combine ~~together~~ in his painting to create a naturalness never before attained. The fine linen, upon which this magnificent girl ^{reclines} relaxes, is soft and smooth in contrast to the still Gothic, broken folds of Giorgione. His earlier Venus looks removed, distant and nearly inhuman next to the liveliness of Titian's figure who has an expectant expression as she looks at you. With a little imagination, one could almost believe that she is thinking of the ~~xxx~~ immediate future, waiting perhaps for the man who gave her the bouquet of roses which she holds in her right hand and which are particularly fitting for Venus or for a woman in love.

Her body is stretched out in front of a divided background which consists of two equal parts parallel to the surface of the painting. The dark green and blue curtain, complementing the red cushions in the lower left corner, serves as a uniform foil to the upper part of her body and accents the "Venus Pudica" position of her left hand. To the right

Venus of Urbino - 3

of this curtain opens a very elegant room, elaborately decorated and full of light that comes from the two large openings. On the window sill stands a myrtle plant which is usually related to the marriage ceremony. The intimate and charming scene of a young ~~xxx~~ maid kneeling before a chest to take out jewels or clothes for the mistress while another woman in a red dress supervises her shows that we are in ~~x~~ a very wealthy and aristocratic milieu. These trunks, probably wedding trunks, belong in the "guardaroba," very possibly that of the ducal family where their treasures, including the painting, ^{were} are preserved and where Vasari later saw them. Characteristic too is the little Venetian dog ~~who~~ lies at the feet of the naked woman. Serving mostly as a symbol of fidelity, in this case it is exactly the same dog which Titian painted (some years earlier) in the same position in his portrait of the Duchess Eleanora (Uffizi, Florence, c. 1536-8) and so its presence emphasizes the close relation with the family. Whether this painting represents a Venus or a lovely courtis^e~~en~~ is difficu^l~~l~~ to distinguish. However, whether Venus, concubine, or ~~bridgexxxxfigure~~ bride, this figure and the whole ambiente are the most deductive Titian ever paint^{ed}~~ed~~.

Pardo Venus, Louvre, Paris, 1540-1565?.

The famous Louvre painting, the Pardo Venus thematically belongs to the ^{whole series of Titian's} ~~group of~~ beautiful nude women. Very probably it was begun during the end of the thirties or the early forties, however, it was surely not finished until the sixties and can be identified as the ~~the~~ "Nude in a landscape with a Satyr" which Titian sent to Philip II in 1567. These circumstances may also explain the rather confusing content and the mixture of early and late elements in the painting. In a peculiar way the very long canvas is divided into two almost equal halves separated by a tree. The right half presents a well-known erotic motive of a naked, sleeping woman and a very expressive satyr who cautiously lifts a corner of the sheet which ^{partly} covers ~~part of~~ the woman. It may well be that the assaulted Nymph is Antiope and the Satyr is Jupiter who wanted to make love to her, as is the case in Correggio's famous Louvre painting. This story seems to be confirmed by the Cupid who shoots an arrow at the couple from the tree, provided of course that the Cupid is not one of the later additions. The group is very near to the drawing in Darmstadt, generally attributed to Giorgione, and the sleeping woman is very close to Giorgione's Dresden Venus; hence this group was probably painted early. Behind this peaceful group Titian depicted a fierce hunt where the dogs are killing a stag and at the ^{far} right a hunter runs toward the assault with the rest of his dogs. I think that this hunting scene belongs to the later phase of Titian's work. On the left side a bearded man with his back to us and a nymph are seated in conversation.

Tietze & T-Conrat,
Venetian Drwgs,
#706.

Pardo Venus---2---

These two figures were probably painted early whereas the other two youths on the left were executed or at least finished later, contemporary with the hunting scene. One of the young men has two dogs and violently gestures to his hown-blowing companion; they are also participating in the hunt and are running to see the dying stag. WF does not think this is Adonis as some do. also cf. Hansloser Festschrift, Philip Hoffer.

The part with the sleeping nymph and the saytr forms a perfectly good composition in itself. Therefore the hunting scene as a whole could be an addition to or anvariation of the earlier composition. How much of the landscape with the big trees on the left and the fine atmospheric view on the right is early or late is difficult to say. It may have been sketched early because the landscape is very similar to the Holy Family with St. Catherine (National Gallery, London). The Rest on the Flight to Egypt (Prado, Madrid), which is dated at about the same time by Tietze, has the same oblong format and a similar looseness of the figural composition, however it has been doubted as an original Titian. There is a similar scene in a small painting in Munich, but this is ascribed to sometimes ~~an unknown~~ a Titian.

1/50 TITIAN- LECTURE- PORTRAITS UNDATED

The subject of this week's lecture is Titian as a portraitist. Titian was not a professional portraitist ~~as such as~~ ^{Such as} Pourbus, the companion of Rubens in Mantua. But as is often the case with non-specialist ~~portraitists~~ ^[portraitists], he is a superb master of portraiture.

In the sixteenth century portrait painting was considered a speciality not quite worthy of ^{great} an artist. It was felt that an artist should bring out an idea and not merely present the likeness of a person. "Il divino Michelangelo, for instance, never made a portrait because he considered it beneath his dignity. And Rubens as a young man refused to paint a whole gallery of beauties for the King of Spain because, as he said, "I have to paint higher things. I have to make compositions. I am a history painter, a painter of storia and not of similitudine." [Exact quotation letter October, 1603 from Rubens to Annibale Chieppio ⁱⁿ Burckhardt, Rubens, pp.193-194: " Though these portraits are hardly a worthy commission, I would have been content to look upon them as a prelude to higher things,....Why should I waste time... on works which I think ignoble and which any painter can execute to his Highness's satisfaction?...I implore him to make use of my services, whether at home or abroad, in matters more in keeping with my

LECTURE V

gifts.") However, portrait painting was a sure source of income, and therefore it was ^{widely} ~~much~~ practiced.

~~Titian was, moreover, very interested in portraiture.~~

After the powerful ^{turbulent} paintings of the twenties, ~~his~~

~~turbulent nature rested for a while, and it is during the~~

~~thirties that his paintings attain a (certain) tranquillity,~~ ^{as well as} ~~and~~ ^{elaborate}

^{a rich development of} thus setting the mood for portraiture. ~~During this period~~ ^{Thirties}

Titian's interest in portraiture was particularly aroused.

He made many very excellent portraits which go far beyond the mere reproduction of visual similitudine. They are not only of historical value as representations of popes and nobles, emperors and princes, but they also show Titian's sense of history. His portraits represent something of the significance of his times, and, seen as a whole, they form a sort of psychological account of his era.

In Sperone's Dialogo d'Amore there is mention of an aesthetic discussion in which a lady of Urbino spoke despisingly to Tasso of the art of portraiture. "But" she said, "there is one exception and that is Titian. He made something which is divine and supernatural. What he creates from human beings goes far beyond the normal portrait."

C&C, II, pl06.

Portraits such as those of Alfonso I, Duke of Ferrara, of the Farnese pope, Paul III with his nephews, or of Charles V on his horse at the battle of Mülberg, are major ^{monuments} ~~conquests~~ in the field of portraiture, and they brought great fame to Titian in the thirties and forties. In fact Titian became so famous as a portraitist that Aretino, that

very mischievous and satirical man, wrote him in 1537:

Titian, you are as famous for your portraits as I am for my maliciousness. People do not admire our real works.!!

Letters of Aretino,
I, Nov. 9, 1537.

Titian was also capable of painting astonishing portraits even when he had never seen the person. The Duke of Mantua wanted Titian, while he was still in Ferrara, to paint a portrait of his mistress. Titian had never seen the lady, but, ~~nevertheless~~ ^{seeing a sketch of her and} after asking for one of her dresses, he painted her portrait. Titian also painted Francis I in profile after a little medallion by Benvenuto Cellini. The portrait, which is probably the one now in the Louvre, was made in 1538 for Aretino who sent it as a gift to Francis. The king is excellently portrayed. Other portraits of him, including the famous ones by Clouet, made at first hand, are by far not as sophisticated as Titian's painting. Later Emperor Charles V commissioned Titian to paint the portrait of his consort, Isabella of Portugal, which is now in the Prado. She had died in 1538, and the portrait was made ten years later in 1548. Making use of one of her dresses, Titian made such a good likeness of the Emperess that when Charles retired to the convent of San Juste, he took the painting with him as a reminder of his wife.

C&C, I, pp.324-26 &
letters, pp.447-48.

I, Tav.145

and Joos van Cleve (cleef)
Louvre - Phily

II, Tav.25

Titian's early portraits include the Ariosto in London (1508), the Portrait of Vincenzo Mosti in the Pitti (1519-1520), the Man with a Glove in the Louvre (c.1520), the Portrait of a Man also in the Louvre and the Portrait of a Man in Munich. In each of these works the Giorgionesque feeling is very strong. They are ideal, distant and very lyrical. In each the head of the sitter is emphasized

I, Tav88, inscribed
"Tommaso"

I, Tav108 signed

I, Tav107 - Sonzogno to Charles
T. Lauer IV

I, Tav.106

by a glowing surface and a strong light in contrast to the dark ^{ness of the} background and ~~the~~ clothes. Lorenzo Lotto was one of the first artists to concentrate on the hands of his subjects, and Titian's interest ⁱⁿ on their expressive possibilities is evident in his wonderful treatment of the elegant hands in the Louvre Man with a Glove.

The first portraits to be considered are those which Titian made of his three great patrons: Alfonso I the Duke of Ferrara, his nephew Federigo^c Gonzaga Duke of Mantua and his son-in-law Francesco della Rovere Duke of Urbino, who was the Marchal General of the Venetian army. Then, there the portraits of Charles V, the most powerful man in Europe at this time, and finally the portraits of Pope Paul III.

During the twenties the Dukes were in great danger of being devoured ~~by~~ by either the Pope, in his conquest for territory and money, by Francis I who sent his French armies into northern Italy, or by the Emperor. The power of Pope Clement VII was broken by the sack of Rome in 1527, and Charles V, having made peace with both the papacy and the French, was crowned emperor by the Pope in Bologna in 1530. He held absolute power as Emperor of the Holy Roman Empire.

The dukes were military men or "condottieri" and were often quite interesting and brave figures. Titian painted Alfonso around 1525-26. Alfonso d'Este of Ferrara was well known for his interest in military engineering. He was the man who ordered the Bacchanals from Titian, and he had a very strong, autocratic and irritable temperament. There are two versions of Titian's portrait of him with his

hand on a cannon: a good one in the Pitti, which may be the original, and a copy in the Metropolitan Museum. Alfonso gave the portrait to Charles V in 1536.

described by Vasari.
I, Tav.206

Alfonso's sister, Isabella d'Este, was married to a member of the Gonzaga family from Mantua. Her son, Federigo, was quite different from his uncle; neither honest ^{or} ~~and~~ virtuous, he was more conniving and elegant. In his portrait we see that Titian has characteristically replaced the cannon with a white poodle ~~which is~~ a very nice and sweet dog, but not quite the appropriate companion of a great man.

I, Tav.115, Prado,
signed. c.1525-27.

The famous Isabella d'Este was one of the most intelligent and learned women of her time. There exists a poor portrait of her by Titian in Vienna. It was made in 1534-36 after a lost painting of about 1512 by Francesco Francia. She did not look like this in the thirties, on the contrary, according to the very direct Aretino, she was one of the most ugly women he had ever seen. He wrote that she had teeth the color of ebony and hair the color of ivory. However, she was still very effective politically; she enabled her son, Federico, to acquire a dukedom.

I, Tav.139, cf. also
Paris, Coll- Tietze,
Taf.XXXVb.

Tietze, p.139.

Titian also painted the Duke of Urbino, Francesco della Rovere who was a very serious man and who was ~~also~~ married to Isabella's favorite daughter, Eleanora Gonzaga. He is seen clad in wonderful armor, and his helmet is crowned by a griffon. The same armor is seen in the portrait of Guidobaldo painted some years later by Bronzino. Titian's original idea was to make a full-length portrait of the Duke as can be seen in the marvelous Uffizi drawing with

I, Tav.142, Uffizi,
1536-38.

Pitti

He died by poison in
1538.

Tietze, abb.104

the very interesting study of the armor. For some reason the painting seems to have been cut down in size.

In spite of the opening into the landscape, Titian's portrait of the Duchess of Urbino, Eleonora Gonzaga (Uffizi, 1536-38) was meant as a pendant to the portrait of the

I Tav. 143.

Duke. It is interesting to compare this portrait with another

Bronzino, Eleanor of Toledo ^{in the Uffizi} made a few years later in the

forties. The comparison illustrates the difference ~~between~~ ^{two}

a mannerist portrait (Bronzino) and a portrait made during

the period of mannerism (Titian). In the Bronzino the pure

oval of the woman's face shows the ^{fashionable} ~~usual~~ use of abstract

linearism. Although Titian was not as good at female

portraits as male ones, his Duchess is natural and full of

life. Bronzino's costume type shows the joy which the

mannerists took in creating calligraphic ornamentation

without regard for space or structure. In Titian, everything

is full of space and volume; through the view into the

landscape one can feel an even greater space beyond that

of the room in which the Duchess sits. It is interesting

to see how, ~~the mannerist style~~, Bronzino's portrait style

led the way for Ingres who also loved to ~~use oval outlines~~

leave in!
[emphasize the oval outlining of the head.]

made portraits during the period of mannerism: (Bronzino) and the independent, essentially antimannerist portrait (Titian) *essentially antimannerist*

7

^{A certain} Titian's taste for the exotic ^{may be} seen in ~~the~~ Titian I, tav.133

Portrait of Cardinal Ippolito de' Medici in the Pitti

done in 1533. The Cardinal had been sent as a papal legate with some three hundred musketeers to Vienna to participate in the war against the Turks. When he returned ^{to Venice} he ~~had~~ asked Titian to portray him in the flashing costume of a Hungarian magnate. ^{as you see him here.}

Alfonso d'Avalos, Marchese del Vasto, an Italian I, tav.144

nobleman who ^{also} took part in the war against the Turks, was twice painted by Titian. The portrait in the Granay Collection in Paris, done in the mid-thirties, represents him in full armor gazing into the distance while a small boy, ^{allegedly} ~~possibly~~ his young son Ferrante, offers him his helmet.

*Laz. Helmer
offizi*

Father and son are seen together ~~(again)~~ in the

Allocution of the Marchese del Vasto in the Prado. I, tav.158

This painting was probably commissioned in 1539 when the marchese was in Venice for the coronation of the Doge and ^{was} delivered in 1541. It represents Alfonso d'Avalos addressing troops during the war against Solimeno II. The ~~Emperor's~~ ^{of the Emperor Charles V} Italian mercenaries were threatening to mutiny in 1530, and d'Avalos was sent to quell them. His speech was so inspiring that the soldiers refused to disband and ^{subsequently} a decisive victory was won. In representing the scene of an ^{allocution}, Titian has chosen a classical subject which was often represented on Roman

In my opinion the three figures
facing the young ^{bride} ~~woman~~ who
~~inter hands~~ holds a crystal
sphere, the symbol of virginity
or perfect purity, are neither
the pale and general allegories
of Faith Hope Love nor
the neo platonie 3 divisions
of love. They are rather
the attendants to the
marriage ceremony.

The middle figure is Vesta,
the protector of chaste
marriages. On her left is
Cupid with a bundle of
arrows tightly packed together
so they can be used only for

in answer
of love

In my opinion the 3 figures in front
of the young women, who holds a crystal-
sphere in her hands (symbol of virginity or
perfect purity?) are not pale and are
general allegories (as Purity and then I suspect
— love, faith and hope or the neo-platonic
divisions of love). They are ^{rather} closely related
to the marriage ceremony & the middle figure is
Vesta, the protector of chaste marriages
she has to her left bow with a bundle
of arrows tightly packed together, so that
they are for only domestic use and
to her right is Hymenaeus the god of wedding
(mentioned in Virg) who brings on wedding
present the marriage basket with flowers & which
fills the upper right part.

domestic purposes. To
her right is Hymen^{low}, the
god of weddings mentioned
in ~~Vergil~~^{D.V.I!} who brings as
a wedding present the
enormous basket ~~with~~ of
flowers which can be
seen in the upper right
corner.

triumphal arches and coins. His use of this theme has been ^{recently} discussed by Panofsky ~~in an article in the Festschrift for von Einem~~. It is interesting to compare this marvelous painting with Caravaggio's Portrait of Alof de Wignacourt in the Louvre done about 1606. The Grand Master of Malta is also in full armor, holds ^{the} baton of command, and is accompanied by a young page bearing his helmet. Caravaggio undoubtedly knew ^{the Titian} ~~this painting~~, and the similarity between the two compositions shows Titian's influence on the early Baroque.

A third painting has often been identified with the Marchese del Vasto, the Allegory in the Louvre dated 1533.

I, tav.131

The man, ^{sometimes} thought to be the Marchese, places his hand on the breast of the lady in ^{a possessive} ~~the traditional~~ gesture of marriage and ~~thus she has been identified as~~ Mary of Aragon whom Alfonso

married before leaving to fight the Turks. ~~Hourticq and Tietze claim that~~ ^{might have been} the painting was ~~done~~ done to commemorate ^{the death of} this wife, who died in 1530. However this painting is not

a portrait of Alfonso d'Avalos. It cannot represent the same man who is shown in the Granay Portrait or in the Prado Elocution. It is rather ^{a marriage} ~~an~~ allegory pure and simple, which may or may not relate to a specific couple. ^{in the} ~~Panofsky~~

~~writes in Studies in Iconology (p.160ff.) that the painting symbolizes the "Happy Union of a betrothed or newly married~~

~~couple" and that the three figures on the right are allegorical representations of Love, Faith, and Hope. Edgar Wind thinks~~

insert c.f. Pan. Studies -
or a personification of
Vesta (Juno) P160ff
Goddess of
marriage, which I
think is more likely.

did Rembrandt
see this ptg?
was it a common
subject?

that the neo-platonic triple division of love is represented by the three figures on the right.

Titian made several portraits of the Emperor Charles V. The first, a full-length portrait in

I, tav.132

the Prado, was executed in Bologna in 1532-33.

Full-length portraits, ^{well} a northern invention, ^{around} were not common in Italian painting at this time, ~~and~~

Vasari ~~in~~ in the second edition (1560) of his Lives ascribes the invention of the type to Titian.

Although there is an earlier, full-length Portrait of a Gentleman by Moretto da Brescia in London

[Gould, The Sixteenth Century Italian Schools, no.1025, pp.106-107] which is dated 1526, ~~it is true that~~

~~Gould says~~ ~~it is true that~~ Titian did more to

develop the full-length portrait than any other

sixteenth century painter; ~~and he~~ ^{he} carried it to the sophisticated level which ^{then} influenced van Dyck and

the eighteenth century portraitists. Titian's

Portrait of Charles V is his first work in this

manner, and ~~it~~ is an adaptation of an earlier work,

which the Emperor had given him ^{for} a model, by Jacob

Seisenegger, an Austrian painter ^{at} the imperial

court ⁱⁿ Augsburg. [Glück, Festschrift für Julius

Schlosser, 1927, pp.224-42] Titian's version of

this portrait, showing Charles and his great dane,

was very well received by the Emperor, who made

Titian his official court painter. ~~only~~ ^{ten} years

later when Titian was called to Augsburg, he did

two ^{other} extraordinary portraits of this ^{powerful and clever} ~~enigmatic~~ ^{but enigmatic} monarch. ^{and misanthropic}

[Seated Portrait, Munich, 1545, II, tav.21; Equestrian

Portrait of Charles V at the Battle of Mühlberg, 1548

II, tav.22]

Pope

Titian's Portrait of Paul III, Alessandro Farnese,

I, tav.168

^{who was} one of the most interesting and important reformers of

the "ecclesia catholica," gives a very profound view of

This forceful personality. No one other than Titian,

with the exception of Velasquez who surely knew this

painting, could have painted a portrait of such intensity.

The portrait, which came to Naples with the collection of

the Farnese family, was made in 1543 on the occasion of

the ^{meeting} ~~encounter~~ between Paul III and Charles V near Bologna.

In spite of ^{his} ~~its~~ frailty the body of the aged pope dominates

most of the surface of the canvas and seems to force itself

~~was~~ beyond the frame. This ^{expansive} ~~expansive~~ treatment of volume

cannot be found in any of Titian's earlier portraits of

the thirties. The pope's head dominates the shimmering

high lights of his garment with a new force, and Titian

emphasizes the visual qualities of ^{his} ~~the~~ crafty, sad, and

slightly ironic expression.

T The Portrait of Pope Paul III with his two nephews

Ottavio and Alessandro Farnese in Naples is absolutely

II, tav.I

unique. It is unfinished and appears to have been done

when Titian was in Rome in the mid-forties. Raphael's famous Portrait of Pope Leo X with a cardinal at each shoulder certainly is the model for the composition of Titian's painting. But whereas Raphael's masterpiece is relatively innocent in mood and action, Titian has loaded the expression of his three individuals and the composition with a nearly insupportable tension. Charging the emotions to a high pitch in the decrepit Pope, who half turns around, and in the creeping servility of young Ottavio, Titian carried his psycho-physiological studies to the furthest degree short of caricature.

Pitti. 1517-19

~~Portrait of Paul III col Cambrano, Naples, 1545-46
II, tav.2~~

COPIES

~~Portrait of Cardinal Alessandro Farnese, Naples
Is it by Titian? (Lucie) II, tav.3~~

Several attempts have been made to identify the nobleman in Titian's Portrait of A Gentleman in the Pitti Palace, usually dated around 1545. Thought to represent Howard, Duke of Norfolk, the portrait has been entitled The Young Englishman. (Adolfo Venturi has suggested the name of Hyppolito Riminaldi on the basis of a close similarity with a signed painting in the Galleria San Luca in Rome.) But a very convincing identification with Ottavio Farnese has been, made on the basis of a bust in the Metropolitan Museum. Comparing the bust in profile with the profile of

I, tav.192

And other names have been suggested, for instance the Florentine Hyppolito Riminaldi.

check article in Met. Bulletin.

1954
April

612

Titian -- Portraits -- Continued -- 6

Ottavio in the Naples portrait its identity becomes obvious,
and comparing its full face with ~~the face of~~ the man represented
in the Pitti portrait, it ~~he~~ seems highly likely that the so-
called young ~~Englishman~~ ^{in reality} was ~~none other~~ than that Renaissance
character par excellence, Ottavio Farnese.

Stop

Portraits which need to be fitted in

- ① Portrait of Clarice Strozzi, Berlin, signed 1542 text pg.12
- ② { Portrait of Pietro Aretino, Pitti, ca.1545 text, pg.13
Portrait of Pietro Aretino, Frick, copy, later text, pg.13
- ③ Portrait of Benedetto Varchi, Vienna, prob.1543 text, pg.13
- Portrait of an Old Man in Armor, Milan, 1530's I, tav.134 ✓
- ④ - Portrait of Cardinal Pietro Bembo, Washington, finished 1540 I, tav.159 ?
- ⑤ Standing Portrait of Don Diego Mendoza, Pitti, 1541 ? I, tav.162
- ⑥ Standing Portrait of Cristoforo Madruzzo, Sao Paolo, before 1544 I, tav.1544 }
? Portrait of Daniele Barbaro, Ottawa I, tav.190
? Portrait of a Man with a Book and a Staff, Vienna II, tav.8
? Portrait of a Boy (with arrows), Vienna II, tav.9
- Second Portrait of Cardinal Pietro Bembo, Naples, 1545 II, tav.10

suggestion to follow 2 Aretino portraits with 2 Bembo portraits

HA

TITIAN

~~held by the woman is explained in Pico della Mirandola~~
~~where he describes Venus as holding a sphere of glass,~~
~~the type of God's pure sphere before the~~
~~creation, not yet in motion (Dr. Wind) (Part about~~
~~Wind interpretation is directly taken from syllabus)~~

Several attempts have been made to identify
the nobleman in Titian's portrait of an Unknown Man
in the Pitti Palace ~~(generally dated 1540-45/1540-45/1540-45)~~.

Thought to represent Howard, the Duke of Norfolk, the
portrait has been entitled "The Young Englishman".

(Gronau: Guidobaldo, Duke of Urbino, done 1538, 1545)

A. Venturi has suggested the name of Hippolito
Riminaldi on the basis of a close similarity with
a signed painting in the Galeria San Luca in Rome.
In contrast to Bronzino, the dress is inconspicuous
and the head and hands are brought out by the light.
The painting is generally dated 1540-45 (Gronau);
the forties are the strongest period ~~of~~ for Titian's
masculine portraits.

*Metropolitan Museum still
attribution to last -
let reports about forer*

Titian's portrait of Clarice Strozzi in the
Berlin ~~Museum~~ (1542 (inscription)) is the only extant
child portrait by the master. It was only later
that the custom of painting the children of court
noblemen became fashionable; the versions by
Velasquez are perhaps the best known. This
charming daughter of Roberto Strozzi has been
caught in the act of feeding a bit of cake to
her small dog. The landscape view through the
window helps to accentuate the feeling of
spaciousness.

I, Tav 166

*"one of famous Florentine family
who had escaped banishment
because of their enmity to the
House of Medici"*

TITIAN

Portraits - 13

14

Pietro Aretino, a member of the Venetian ✓
Triumvirate ^{which} ~~that~~ also included Sansovino and Titian,
was painted twice by his friend. The one in the
Pitti Gallery is a three-quarter view and is
generally dated 1545; Aretino sent it to Cosimo I.
The Frick version is ~~some~~ ^{perhaps} somewhat later; perhaps
it is a replica. Aretino is seen wearing a magnificent
satin coat; the expression in his eyes and the way
in which he clutches the coat seem to ~~suff~~ suggest
that he is about to ~~burst~~ burst out in debate.

10-193

y Dolce - 1550's

8

8

A portrait of another well-known humanist
is that in Vienna of Benedetto Varchi, ^{humanist} a writer and ✓
the "maestro di Casa Strozzi." The painting was probably
made by Titian between 1536 and 1543 when Benedetto
took refuge in Venice. The composition is not overly
elaborate; the man holds a book in one hand and rests
his elbow at the base of a simple column that forms
the background. *which is common in T's Portraits*

AR 3393

III, 2.

WALTER FRIEDLAENDER COLLECTION

1/51

1/51 TITIAN- LECTURE- SACRED & PROFANE LOVE UNDATED, 1943

VOL XX NO 3 La tintura delle rose (the Sacred and Profane Love) by Titian.

SEPT-1938

BY WALTER FRIEDLAENDER

Roses were white originally. They became red from the blood of Venus. This happened when Venus ran to help her lover Adonis (killed by the boar sent by Mars or Diana; or possibly it is Mars himself disguised as a boar).¹ Vincenzo Cartari² gives the story in more detail. Here it is plainly the jealous Mars ("diventato geloso") who will kill Adonis. The goddess runs to assist her "amato Adone." She steps on the "acute spine delle bianche rose" is "gravamente punta" and the blood trickling from the wounds gives henceforth the red rose its color.

Another version—for us especially important—is given by the author of the famous and most curious "archeological romance": the *Hypnerotomachia Poliphili*, published in 1499 in Venice. Adonis is not killed by the jealous ("zelotipo") Mars, but only flogged ("verberato"). Venus—the "Sancta Venere," "cum vultuosa faccia et indignata e cum angore d'animo," runs naked out of the bath to help him and is pricked on the calf of her leg (on her "divina sura") by the thorns of the roses.³ This "istorietta" is "perfectamente insculpta" on the sarcophagus serving as a tomb for Adonis. We see on the woodcut (Fig. 1), on the right side of the inscription "Adonia" (inscribed in a circle), a man with a stick beating another man who raises his arm to ward off the blow. On the other side of the circle one sees Venus, naked and with loosened hair, hastily leaving a hexagonal water basin and stepping with her left foot on a rosebush. In the background are two nude figures (are they two nymphs or perhaps Venus warning Adonis?) in conversation.

It is not known, or perhaps not known enough, that Titian in the most famous work of his youth, the so-called Sacred and Profane Love, used the literary content of this Adonis "istorietta" as given in Poliphilo and gave the rather awkwardly drawn representation in the woodcut a new form. In the painting by Titian this incident appears on the part of the sculptured sarcophagus just below the nude figure and to the right of the central rosebush (Fig. 4). One sees a naked boy not much bigger than Cupid—but it is undoubtedly Adonis—stretched out on the ground. A vigorous man—Mars—bending over him, holds him with his right hand and swings a scourge in his left. Somewhat in the background is a naked woman raising her arms—probably a nymph. Or is she Venus? But Venus could just as well be the figure (not clearly visible because of the shadow) running to the aid of Adonis from the right side, corresponding, even formally, to the Venus on the Poliphilo woodcut.⁴

In any case, it is the jealous Mars who wants to chastise

1. Roscher, *Myth. Lexicon*, under *Adonis*, p. 72; Rose, H. J., *Greek Mythology*, 1929, p. 125.

2. *Imagini dei Dei degli Antichi*, Lione, 1581, p. 449.

3. *Hypn.*, Z, VI b, and woodcut Z, VII a.

4. Petersen, E., *Zeitschrift für bildende Kunst*, XVII, 1906, believes this figure on the left is a male who fixes a pole to which the culprit is later to be bound. But this pole could just as easily be a tree.

5. Cf. for the bibliography of the different interpretations Gerstfeld, O. von., in *Monatshefte für Kunstwissenschaft*, III, 1910, p. 365, and the additions in Panofsky, E., *Herkules am Scheidewege*, Leipzig, 1931, p. 173 f.

6. It is the indisputable merit of L. Hourticq (*la Jeunesse de Titien*, Paris, 1919, p. 127 f.) to have interpreted—almost twenty years ago—the relief on the sarcophagus as the punish-

ment of Adonis by Mars, based on the story and the woodcut in the *Hypnerotomachia*. He goes further and pretends that Titian in making the composition of the Sacred and Profane Love must have had some "souvenir de cette fontaine d'amour" and of what happened there, but he denies the possibility that Titian intended to illustrate "le songe de Poliphile." Finally Hourticq confuses the whole problem by bringing in the old anecdote of a love affair between Titian and Palma Vecchio's beautiful daughter Violante. That may be the reason why nobody, as far as I know, has paid attention to the interpretation of Hourticq and its elements of truth not even Panofsky (loc. cit.) who devoted himself with so great minuteness and sagacity to the interpretations of Titian's work. Only Tietze (*Titian*, 1937, p. 91 f.) mentions Hourticq's hypothesis rather approvingly, but mixes it up with the type theory of Panofsky and comes to no conclusion.

his young rival Adonis and the connection with the Poliphilo "istorietta" is beyond any doubt. If that is settled once for all, then we must consider the possibility, that the source for the so much discussed⁵ iconography of Titian's painting, as a whole as well as in details, is the *Hypnerotomachia Poliphili*.⁶

This romance is filled to absurdity with humanistic learning, hieroglyphs, and architectural description. Its nucleus, the love story of Polia and Poliphilus, has not been used in the interpretation of Titian's composition. The theme in itself is rather banal: the conversion of a *cécy* or apparently frigid girl to life and love. Polia, recovering from the plague, has made the vow of chastity. She does not retire into a convent, however, but serves in the temple of the chaste and severe goddess Diana—there is a curious mixture in the *Hypnerotomachia* of Christian and antique-humanistic conceptions. Poliphilo, a friend of her youth, who loves Polia desperately, finally traces her. But Polia who has now acquired a hatred for the whole male sex refuses his implorings with a rude indifference. Poliphilo follows her to the altar of the temple and there, in the utmost despair of her frigidity, sinks down to her feet apparently dead. But even then Polia remains unmoved. She pulls the body of her unhappy lover away from the altar by the legs and into some remote corner of the temple. On her way home Polia, who now begins to feel some remorse, is lifted up by a storm and carried through the air into a wild forest. Hidden behind some trees she sees a carriage approaching; to its glowing shafts are attached instead of horses two naked girls, lashed by a beautiful young man. The carriage stops and poor Polia, trembling lest she be discovered in her hiding place, has to look at the cruel spectacle of these girls cut into four pieces with sword by the young man (Cupid). A new storm carries the frightened Polia back to her house and into her bed which she shares with her old nurse. As a kind of continuation of this forest-phantasy she has a dream: "Full of temerity" there enter her room "with light and quick steps" ("cum concitato et celere grado") two horrible men ("horribili carnefici")—with swollen mouths, vulgar expressions, rough movements, etc. They address her with a terrible voice: "come, come silly girl, who resists and neglects your own pleasure. Now comes the punishment which you have deserved, cruel one." They pull her by her blond hair "senza alcuna clementia" and Polia crying "o me, o me" tries with her arms to free her hair and to stop the pain as far as possible. Whereupon she awakes and tells her nurse all that happened. The nurse tries to console her and encourages her to abandon her coolness. Polia makes up her mind to leave the service of Diana. She meets again Poliphilo whom she had thought dead and they escape with great difficulty

from the temple of Diana, the foe of love. They find protection in the kingdom of Venus and finally are united with many elaborate ceremonies under the special patronage of Venus. After all has been finished Venus gives the young couple an escort of eight nymphs who lead them to the most intimate sanctuary of the goddess, a kind of "bosco sacro," full of roses—roses are from of old sacred to Venus.⁷ Here they admire a marble sarcophagus adorned with reliefs, containing not only the ashes of Adonis but also water or some fluid. There is on the narrow side a spout in the form of a golden serpent, from which water falls into the hexagonal basin. This is the very place, where Venus running to help Adonis (as represented on the relief mentioned above) was pricked by the thorns of the (white) roses and where Cupid caught the "purpurissimo sangue" of his mother in an oyster shell ("cortice d'Ostrea"). Here, so relate the nymphs, once a year on the day of the death of Adonis, Venus comes out naked from the basin and here, in the company of her son, she effects the mystery of the *tintura delle rose*, the transformation of the white roses into red ones by her own blood. It is a kind of symbolic transubstantiation. Here, too, pagan and Christian ideas are mixed: the mystery of love, symbolized by the white and red roses, enacted through the infusion of the Divine blood. After having finished their story the nymphs address the young bride Polia, who has meanwhile gathered flowers for a wreath for Poliphilo: "Please sit down and tell us your story how you, who always despised love, have been won for love."

The relation of the so-called Sacred and Profane Love by Titian to the *Hypnerotomachia* is not merely based on a vague "souvenir." The whole content and the whole idea of the painting have been drawn from this romance, which, throughout the first decades of the Cinquecento, was still a quite modern and fresh literary event. The young Titian must have been in more or less close relation with the illustrators of the novel, since he himself in his early period was active in making woodcuts. It may be presumed that also the Venetian chancellor, Niccolò Aurelio, who supposedly ordered the painting (because we find his coat of arms in the center of the sarcophagus relief, almost hidden by the rosebush) was well acquainted with the content of the *Hypnerotomachia*. For him, as for every other contemporary reader of the novel, the meaning of Titian's painting must have been easy to understand as a kind of *résumé* of the romance.

The Adonis relief on the right hand side of the sarcophagus (Figs. 3 and 4) permits no doubt that the female figure seated above is Venus, or to use the naive expression of Poliphilo, the "Sancta Venere." Thus, the famous title Sacred and Profane Love, which appeared for the first time about two hundred years later, has a certain truth. But there is no real opposition between the two figures other than the external one between a clothed and a naked

beauty "beltà ornata e beltà disornata," as the painting was called in the first written record we have of it (1613). There is not a higher spiritual *amore* contrasted with a lower, unchaste one, no contrast of type. There is not a pale, didactic, neo-platonic allegory, but it is Venus herself, the goddess, who, coming naked from the bath in the basin, is sitting on one edge of the sarcophagus, the tomb of Adonis. She ritualistically raises the incense bowl⁸ and supervises the mystery of the *tintura delle rose*.

The figure sitting on the other side of the sarcophagus (somewhat lower) can only be Polia, Venus' newest adept (Fig. 3). Her whole appearance follows the text of the novel—the rich clothing, the loosened hair with the wreath and the flowers (sparsi fiori) in her hand.⁹ She is represented as if in the very moment when she is asked by the nymphs to tell her story.

The relief of the sarcophagus beneath Polia (Fig. 5) must refer to her or to her story in the same way as the punishment of Adonis on the other side to Venus. Though the interpretation of this composition offers some difficulties, nevertheless, there is sufficient evidence that the content pertains to the story of Polia. We may recall here the dream of Polia, how two wild men—executioners—mercilessly pull her hair and how she wrests with her arms to allay the pain. On the sarcophagus relief we see, half hidden by the heavy folds of Polia's gown, a man who violently pulls by the hair what is probably a female child; she tries to resist (as in the story) and seems about to cry. This little figure must represent either Polia ("pacia fanciulla" the men call her) or her symbolic equivalent, the genius of frigidity, a kind of Anteros.¹⁰ On the other side of the composition, covered partly by the rosebush, appears the second "wild man," who seems to snatch at the girl or at her flying drapery with his left arm. Although the girl or genius is not lying in bed, as Polia in the story, she seems to be floating in the air behind the horse like in a dream. Or perhaps she was riding on the horse, from which she has been pulled down by the hair. The monumental horse does not appear in the story of Polia and cannot be explained by it. It recalls the statue of a (winged) horse, in an early chapter of the *Hypnerotomachia* described as standing in front of the gate of a town and which is also represented in a woodcut (Fig. 2).¹¹ Around and below the body of the horse are hanging, falling, and reclining putti who are all in a state of suffering like the genius on the relief. The inscriptions on the pedestal are, on one side: "Diis ambiguus dedicatus"; on the other: "Equus infaelicitatis."¹² Titian probably took the idea and the shape of the horse of misfortune over and connected it with the punishment of Anteros and the dream of Polia. The figure of the horse covering the greater part of the composition is of course more effective in its monumentality than would have been the plain representation of the dream with the bed.¹³

7. Pausanias, VI, 247.

8. The incense also plays a part in the ceremony for Poliphilus and Polia directed by the high-priestess (Antistite). *Hypn.*, O, VIII b.

9. *Hypn.*, Z, V b.

10. Anteros—not in the original sense of "corresponding to love," but as the "adversary of love," in which sense it is also used in the Renaissance period. Cf. Panofsky, *Der gefesselte Eros*, in *Oud Holland*, 1933, p. 194.

11. *Hypn.*, O, III b. The prototype for both are the horses of S. Marco.

12. Interesting in this connection is also the interpretation of a passage from Plato by Pico della Mirandola. Plato, he says, calls the confuse phantasy and the appetite of the sense a bad "cavallo" ("la fantasia confusa e l'appetito dei sensi chiama cattivo cavallo"). Cf. Petersen *op. cit.*, p. 187.

13. My colleague Dr. Lehmann-Hartleben, who some time ago examined the paintings on the sarcophagus quite closely explains the movements of the man at the left rising "out of a

rock" as pulling the hair of a boy (without connecting it, however, with the Polia story). But he sees the horse as part of a central group (behind the rose bush). He thinks that the second man is not moving from right to left, as I do, but from left to right. In that way the hand behind the head of the horse would be his right hand; with it he would threaten to blow and with the other hand grasp at the ribbons of the escutcheon, to pull it down. According to Lehmann-Hartleben he is stepping over the body of a third man, a further adversary, admittedly difficult to distinguish—even in the original painting. If he interprets the movement of the hero rightly, another possibility has to be considered; the horse could belong to Mars, who has dismounted to punish Adonis, and the male nude would be an attendant who leads the horse by the mane to fasten it to the ribbons or the pole of the escutcheon (with the coat of arms of Aurelio). We would then have a continuous representation of the Mars and Adonis story covering almost the whole of the sarcophagus relief with exception of the hair-pulling scene which I have related to Polia.

Be that as it may, in any case the dream of the punishment of Polia is indicated on the relief. This scene plays the same important part in the story of her life (the beginning of the conversion) as does the punishment of Adonis in the story of Venus and the roses. Each scene characterizes the heroine enthroned above: Venus, the goddess and incarnation of love and the "débutante" under her protection. Even the big rosebush which separates the two scenes is not accidental; it plays an important part in the ceremony of reception into the service of Venus. "Miracolosamente," as Poliphilo says, there comes out of the incense a "verdigiante rosario" growing from the altar.¹⁴ The spout of the sarcophagus, which is in the woodcut of the *Hypnerotomachia* on the narrow side, has not been forgotten by Titian. But instead he places the spout, which now waters the rosebush, on the front side in the center, a little below the coat of arms. The oyster shells ("cortice di conchilie o vero ostree marine"), which the high-priestess solemnly places on the altar and which serve for sprinkling with Holy water (or in the rose legend for preserving the blood of Venus) are in Titian's painting replaced by the precious bowl with the oval embossed concavities. Finally, the third figure of the painting, Cupid—far from all neoplatonic speculations—also corresponds exactly to the myth, as given in the story. He places the blood of Venus, which he has caught in the oyster shell into the sarcophagus, and by this act changes the white roses into red roses. In the painting he seems to be taking out of the water the newly colored flowers.

The "leitmotif" of the whole (Fig. 3) is therefore the *tintura delle rose*. This theme is sometimes but rather rarely represented by other painters.¹⁵ But Titian in his composition kept closely to the version as given in the *Hypnerotomachia*. That he followed a literary source in such detail is not unexampled in his work. "Bacchus and Ariadne," in the National Gallery, is based on a passage in Catullus and the two other Bacchanals for Alfonso I of Ferrara (Prado) follow quite exactly the "imagines" of Philostratus. In our case, however, Titian does not simply represent a scene already fully pictured in some literary description, but the essence, I dare say, the moral of a whole story. Even more, in tying the miracle of the roses with Polia and her adventure, thus adapting the myth to a special instance, the connection of Venus with Polia becomes much clearer than was possible in the extremely diffuse tale of the *Hypnerotomachia*.

There is also no "persuasion to love," as recent scholars have pretended, giving various mythological or historical interpretations, e.g., Venus persuading Medea to love Jason (Wickhoff). The young woman has already been persuaded; she has definitely abandoned her hatred of men and even bears the flowers for Poliphilo in her hand. She does not look at Venus and seems not even aware of her bodily presence. But the mystery of the coloring of the roses by the blood of the goddess is already operating in her—the red rose lying quite close to her on the edge of the sarcophagus fountain testifies to it.¹⁶

Of course it may be possible that certain typological contrasts that were in use since the Middle Ages: the nude Virtus and the richly clothed Luxuria and similar allegorical personifications play a part in the composition. But, if at all, then merely as formal elements. There is nothing moralizing in the idea of the painting, no allusion to the well known "dialoghi di Amore," no dispute over higher or less high love. Titian is by nature not inclined to introduce allegorical or philosophical ideas into his paintings. To

that extent he is decidedly an antagonist of all that is manneristic or Neo-Gothic and in this regard also differs from his great contemporary Michelangelo. In contrast to him Titian's "invenzioni" have rarely an enigmatic character and are mostly easy to decipher, if one knows the literary source. This simplicity and directness is one reason why the work of Titian became so important to the anti-manneristic Early Baroque with its realistic and at the same time neoclassic tendencies. Also the early works of Rubens, closely connected with this early Baroque style and especially with Titian have no allegorical or symbolical content. To Titian applies also what Bernini said of Poussin admiring his bacchanals in the Chantelou collection: "Veramente quell'uomo è stato un grande istoriatore e favolleggiatore." What attracted Titian to the theme of Poliphilo was the phantastic story or legend given in a humanistic form and related to a general human process, the awakening of love, symbolized by the *tintura delle rose*.

KUNSTGESCHICHTLICHES JAHRBUCH DER BIBLIOTHECA HERTZIANA. I: 342 pp.; 334 figs. Leipzig, Heinrich Keller, 1937.

This new *Jahrbuch* is a valuable addition to the similar publications issued by German museums and research-institutions. Its appearance speaks well for the Biblioteca Hertziana in Rome; and its first volume could scarcely have been more interesting. It contains three long, serious, and thorough articles of almost booklike scope. What lifts these articles above the interest level of competence is the exciting newness of their material, problems, and even of their methods.

In the first article W. Körte deals with the German stone-groups of the early 15th century which are so frequently found in Italy representing the Pietà. The second article, by H. Keller, deals with the sculptural decoration of the cathedral of Siena; the third, by B. Degenhart, is entitled: "Contribution to the Graphology of Old Master Drawings." The editor, Professor Bruhns, director of the Biblioteca Hertziana, has contributed a short preface explaining the aims of the *Jahrbuch*. In collaboration with publisher and printer he has succeeded in giving to this valuable material a dignified setting. The quality of the paper, the printing,¹ and all other technical details are excellent and in unobtrusive good taste. Most of the numerous neat and well-printed halftone illustrations have been hitherto unpublished. They display a material of great interest and I venture to predict, on this account alone, quite a success to the new periodical. One certainly wishes such an undertaking a good future. One improvement that might be suggested for the volumes to follow would be the addition of a complete general index.

* * *

The great diffusion which a certain characteristic type of the Pietà found in Germany in the early years of the 15th century is a remarkable phenomenon. It still eludes a convincing explanation. Scholars have been searching for a miraculous image whose fame might have been the stimulus for the enormous production of this type—as in our days the miracles in Lourdes have caused a reproduction of the Madonna of the grotto to be placed in churches of the remotest villages. Unfortunately, no such image has been found. To explain the uniformity of the statues there has also been an unsuccessful search for a manufactory working somewhere for exportation. However, even if found it would not explain the origins of the demand which caused the production. It is amazing to see the wide diffusion of these Pietà's outside of Germany, and to realize that, of all

14. *Hypn.*, p. 2.

15. E.g., by Nicolas Poussin. Cf. the description of the (lost) painting in *Bellori Vite*, ed. 1821, II, p. 181.

16. Does the big bowl, close by, upon which Polia has laid her left hand contain roses which are still white? Petersen (loc. cit.) also thinks that the vase contains roses.

1. It should be noted, however, that several footnotes which one misses at the bottom of the page occur on the following page. This little misfortune is found, fortunately, only in the first part.

Susan

Sacred and Profane Love -- In spite of my respect for Panofsky, I don't believe a word of it, although it's possible that in Titian's own time, philosophical circles made the same explanation. Others have thought it was Venus speaking with Medea, and such things. These explanations are all very well for the Medici Court in Central Italy, and in the Court of France in Fontainebleau. The witty significances, really puzzles to be solved by the courtiers, are not for the more practical Titian, a man interested in poetic things, but not philosophy or allegory. He has no time for it -- he paints. He is not a painter to spend much time on sophisticated thinking. He has made allegories, but not much or with much pleasure. He paints as he lives life, not with thought but with poetry. We must go back to the explanation of mine, based on the Hypnerotomachia Polyphili, not only Greek and hieroglyphs, but also a very nice fairy story of Polypholos and Polya, who I will later show you I believe to be the draped lady. Shakespeare and others bemoan the cruel chastity of women, and say how such a girl should be punished. Polya, like a nymph or Diana is absolutely against love, though she has a devoted and very soft lover, who follows her and finally collapses close to death at her feet in a temple. She repents a little and has a dream -- girls being whipped as they draw a cart; then two ugly men pulling her out of bed by the hair. Then she is reconciled with her love and goes to the temple where Adonis, lover of Venus, is buried, following his death at the hands of the boar. When he died, white anemones grew from his blood. Every year Venus buries Adonis in the sarcophagus, then puts the anemones in water colored by her blood (which flowed from a prick on her leg). Every year by a miracle, anemones dipped in this water are changed to red roses, in Italian "tinctura della rosa." This is what we see. Polya is reconciled, comes to the place and sits on the sarcophagus. Venus comes to initiate her in love. The amor fishes red roses, tinted from white to red, from the sarcophagus. This, after my feeling, is the natural explanation. Venus holds a bowl of incense. More, though, they sit on the sarcophagus which is not silent, but itself speaks. When Mars is jealous of Adonis, he beats him. This is depicted (with Venus coming to the rescue) in both the Hypnerotomachia Polyphili and Sacred and Profane Love. What I can not quite explain, is the "equus iniquitatis," which appears also in both places. Here, instead of babies being thrown from the horse, it is Polya. (detail) of Amor fishing out roses from sarcophagus. (detail) of landscape compared with Titian's finished Giorgione in the Kingston Lacey. Some have tried to connect these background landscapes with each other, but I don't believe it.

Three Ages of Man -- London, Bridgewater House, c. 1515. Hetzer says this is a coph, more sentimental, Giorgionesque, Palma Vecchesque. I am not sure, but I don't think one can reject the painting. It is a little sweetish, sentimental, but, though it may have been restored, it goes back, I think, at least to Titian.

Baptism -- Pesaro. A little awkward, but quite surely Titian. Has many fine qualities, in background and landscape. It is awkward in composition of two figures. Perhaps a helper did it.

Treviso Annunciation -- placed c. 1517. Curious because the only painting in which Titian surely made prospettivo. Surely the Virgin is very beautifully done, but the background is awkward and as my teacher Wölfflin said, the angel runs in like a schoolgirl. Perhaps the Virgin is by Titian, the rest by Paris Bordone.

Assunta -- Nothing yet seen has the grandeur of the classical Titian which begins gradually with this painting of the beginning of the '20's, which I compare with Raphael's Sistine Madonna because both are classic. At this time, Titian is first really settled in Venice, having refused the Pope's commission and accepted instead that of the doge of Venice. The grandeur of Titian beginning at this time with the Assunta is really astonishing. Deutsche compared him with Raphael and Michelangelo, but he has nothing to do with them. He is an original, by himself. I compare him with the great genius of the Quattrocento in the Brancacci chapel where the figures (Tribute Money) stay corporeal. There's a power about the two which is similar. Because he has the prospettiva in himself. Titian doesn't need to design lines as Titian's contemporaries did. Even so, does a comparison between Masaccio and Masolino show Masaccio to be amazingly the best of his time. He is in Venice already as a great man in Rome, comparable to Raphael and Michelangelo in Rome. He takes a common law wife, has children and is prosperous enough to have a great house. He lives like a gentleman, but retiring, in so far as he remains in the background. He makes paintings but not sentences. Here is the first impression of power, a power seen nowhere else. Hetzer compares him with Durer, but Durer couldn't paint like this though his woodcuts are

lecture four

powerful. Look at this -- no other painter could do such a thing, and this, I think, is what made him the greatest painter who ever lived.

Assunta ~~Assunta~~ -- Rosso, in Annunziata. Same subject painted at about the same time. It is amusing, but only amusing. Layers of many apostles stray in a quite nice way. It is interesting. One apostle goes over the frame. When compared with Titian, the excitement of the apostles is expressed in a tumultuous row, strong interweaving of figures. In an entirely natural way, the upper part is connected with the lower part. The power of faith and action are here combined, a new feeling of drama even distinct from the early Titian. This is even stronger in St. Peter Martyr. One is actually made excited here by the excitement of the men (In Giorgione, Romano, she has already gone up and only roses are there). The Virgin sways, moving toward heaven. The Carracci couldn't do this. In the circle is an enormous woman (at the same time as Raphael's Sistina). They are compared because at the same time and similar. See how delicate is this madonna so long admired and imitated. She is beautiful -- excellent -- wonderful, but a little distant. She is not yet intranscendent. If you gave her your hand, she would take it -- but she's not near. Here is a woman in ecstasy, a strong, powerful woman, someone somehow related to Delacroix' Liberty Leading the People, with "mammales puissantes!" Even with all her power and ecstasy, see how real she is. This has never been done before. She could be a fisherman's wife, and this is why I love Titian (or part of the reason).

Ancona Madonna -- Very different from the great Assunta are the other paintings in south Italy, in the fierce town of Ancona this painting of the Madonna with two saints -- Francis and perhaps Blasius, but more probably Aloysius, the patron of the donor Alvise. I find this not the monumentality character of the Frari painting, but it has other qualities. In light and color, it is quite wonderful.

Madonna with in Sky -- Somewhat like Assunta, but more like painting of Madonna in Glory, a study.

Madonna in Glory -- Sts. including Sebastian. I think this is slightly after the Assunta (some say earlier, I think). It is a masterpiece of apparition. Somehow it is impressionist, but I hate the word -- not classic, almost identical to painting of Madonna in Glory coming from Frari. Some put this in the '40's because of mature character. Some others put it earlier, in the 20's. It is not sympatico. Again, a masterpiece with much influence on seventeenth century and end of 16th century baroque. This is early baroque,, Ludovico Carracci, etc., has classic character. ~~Old~~

Celebration of Family Pesaro (Sacra Conversazione) -- The subject is treated in very modern form. It breaks through with great power. What makes it is not only the high position of the Madonna, but much more by the astonishing columns which fortify the painting but are not ~~structural~~ structural. No one knows where they are, what they do. They serve to prolong the painting, ~~bringing~~ bring the group of the Madonna and Francis into a roundness which would otherwise not function. It has been said that the original had not the columns, but these make it not only powerful but eternal. Clouds and columns create a hyper-natural force -- a new, deepness quite astonishing. The family Pesaro, with banner coming from battle with Turks, here is shown with two turks with turbans on the left (I hope baptized) -- a kind of Pesaro club -- a hyper-bourgeois atmosphere comes from these wonderful columns. (detail of youngest man in Pesaro club -- very nice).

Madonna with Sacra Conversazione -- Ludovico Carracci -- In both the diagonals and columns, this imitates Titian.

CATALOGUE

r. Fiocco (II, 203)
so mediocre for
e identification of
sco Gonzaga.

t in both respects.
olfo Gonzaga, son
mpare his portrait,
ne former Ambras
h der Kunsthis-
p. 225, no. 105).
n Vienna, may be
Mantegna of about
colouring may be
oyist like Michiel
ON, *Judith*, p. 201).

Leimann Gallery

SCURTO)

Plate 61
25 3/8 by 29 1/8 in.;

in America, 1941,
Tietze considered
left in Mantegna's
dinal Sigismondo
t is the original
variants enriched
plays the sobriety
concession to the
r 1466, before the
e of Castagno (see

ical Society

Fig. 20
5 by 58.2 cm.
nsatisfactory.

antegna, but given
Beaux-Arts, 1896,
a, and returned to
in America, 1946,
ing later than the
s to be identified
nd placed in Man-
nesi (Vasari, III,
elmer at the shop of
eltrami: *Era una
un piede, ma d'una
non comune al
e corretto, pecca di*

production from
in his early years
the late fifteenth
gna himself. We
nfused crowd by
space (*Crucifixion*,
tions (*Triumphs of*

Caesar). Nor are such romantically elaborate
armours to be found in his œuvre, nor such
structureless draperies.

NORTHAMPTON, Castle Ashby,
Marquess of Northampton

ADORATION OF THE MAGI Plate 150
Canvas, 21 1/2 by 27 3/8 in.; 54.5 by 71 cm.

The composition is handed down in several
versions. In one of them (panel, Coll. J. Mur-
naghan, Dublin), a figure of strikingly Venetian
aspect has been added on either side, which
offers an analogy with the *Presentation of the
Christ Child* (see BERLIN, Kaiser-Friedrich-
Museum and VENICE, Galleria Querini-
Stampalia).

The painting represents the type of dramatic
composition with half-figures, invented by
Mantegna. It is not a group of studies of heads,
but a balanced composition in which each head
is charged with expression, since it has also to
act for the missing body.

Late. The autograph character has occasionally
been questioned, for instance, by A. Venturi
(Storia, 476), who ascribed the painting to
Francesco Mantegna. Not having seen the
original, I limit myself to emphasizing the
authenticity of the invention. A copy in Phila-
delphia, Pa., Johnson Coll.

PADUA, Eremitani Church, Ovetari Chapel

FRESCOES Plates 1-22

The chapel consists of a square main room and,
connected with it by an arch, an apse. The
chapel was hit by a bomb on March 11, 1944,
and the frescoes were completely destroyed,
except for the *Martyrdom of St. Christopher* (lower
row at right) and the *Assumption of the Virgin*
(apse), which happened to have been removed
for restoration. A reconstruction of the whole
decoration from the fragments is in progress.

(1) Apse, ceiling, spandrels: *SS. Peter, Paul,
Christopher*; standing figures (Plates 2-4).

Mantegna's earliest paintings in the chapel,
nearly finished on September 27, 1449, and,
indeed, the timid productions of a beginner
(see p. 4 f).

(2) Apse, back wall: *Assumption of the Virgin*
(Plates 5-7). Fiocco (II, 29) offered the theory
that Novelli's engraving shows the original
composition, while the stretched-out arrange-
ment as seen today would be the result of a late
restoration. This thesis was repudiated for
sound reasons by Andrea Moschetti (Bollettino
del Museo Civico di Padova, 1931, no. 1, 2).

The execution of this fresco was originally
allotted to Pizzolo, who had, however, done

Tietze - Conrad
Mantegna

PAINTINGS

very little on it (perhaps a few of the angels)
when he died late in 1453. All the rest is by
Mantegna, as already recognized by Kristeller
on stylistic grounds, while all the other authors,
accepting Michiel's word, have ascribed the
whole to Pizzolo. The documents published by
Erice Rigoni (I) settled the question (see p. 4).
Mantegna's reduction of the number of Apostles
from twelve to eight, made for æsthetic con-
siderations, aroused opposition from laymen
and artists; they thought he should have made
the figures of smaller size, in order to provide
space for the full number of apostles in the
narrow strip. Mantegna's elongated figure
derives from the *Maria orans* in Byzantine apsis
mosaics and is hardly, as Fiocco puts it, an
anticipation of Titian's *Assunta*. According to
Fiocco (II, 33) the fresco was begun after 1456;
according to Kristeller, before the lower row
of the St. James's legend.

(3) Arch separating the apse from the main
room; the ornamental decoration starts at the
bottom on both sides with a huge head, the
function of which is comparable to that of cor-
bels in Gothic funerary monuments in Venice.
The left side of the arch was painted by Man-
tegna, the right by Pizzolo. Fiocco's suggestion
(III, fig. 8) that the head at the left (Plate 1) may
be Mantegna's self-portrait seems attractive to
me, although Vasari described another head, the
young soldier next to the stout man in the
Martyrdom of St. Christopher, as Mantegna's self-
portrait (see p. 5).

The decoration of the arch, even on technical
grounds, is assumed to belong to the earliest
paintings done in the chapel.

(4) Left wall upper row, left: *Calling of the
brothers James and John* (Matthew IV. 21-22).
(Plate 8). At the left, Christ between Simon Peter
and his brother Andrew, who had been called
shortly before (Mark I. 16-17; Luke V. 3-9).
The scene was correctly explained by Thode
and Kristeller. Fiocco has corrected his earlier
erroneous interpretation (II, 24) in his latest
publication on the chapel (III, 39).

For questions of style and attribution, see below.

(5) Left wall upper row, right: *St. James addresses
the demons sent against him by Hermogenes*
(Plate 9).

In view of the heavy corporeality of the figures
and the rendering of the rocks on the left, this
and the preceding painting may have been
painted soon after the standing figures in the
spandrels.

In the third figure from the left, one leg is
missing and was apparently overpainted by a
restorer. The piece of sculpture behind the
pulpit, cut by the arch, offers a motive which
reappears as late as in the *Triumph*. Kristeller
was the only one to recognize Mantegna's

authorship
documents,
it to Pizzolo
Michiel's ev

(6) Left wall
baptizing H
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(7) Left wall
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(p. 12, 34)
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(8) Left wall
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Dear Mr. Wildenstein:

In his letter to the "Gazette des Beaux-Arts" (June, 1943) Dr. W. Friedlaender refers to my interpretation of the left side of the sarcophagus relief in Titian's *Sacred and Profane Love*. I would like to draw the attention of Dr. Friedlaender to a woodcut of the *Hypnerotomachia* showing a winged *putto* in a chariot driven by naked women instead of horses. The *putto* whips the women and slays them, as shown in another woodcut. Polia, in a longsleeved dress, is seen in both pictures watching from behind a tree.

There we have the identification of woman and horse, as well as the connection between the *putto* and Polia. The punishment of the unyielding woman is conveyed in these woodcuts in terms of the picture of the *equus infoclicitatis*.

The dream of the wild men attacking Polia is not illustrated in the *Hypnerotomachia*.

The *herm* with arms of the *Hypnerotomachia*, carrying a staff and a bowl and representing Priapus, a god of fertility, is mentioned by Alfred Mayer in his *Geschichte der Renaissance-Herme* in *Festschrift Overbeck*, 1893, p. 128.

Very sincerely,

RACHEL WISCHNITZER-BERNSTEIN.

1.4.

6.4.

Oct.

1943

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La tintura delle rose (the Sacred and Profane Love) by Titian.

BY WALTER FRIEDLAENDER

Roses were white originally. They became red from the blood of Venus. This happened when Venus ran to help her lover Adonis (killed by the boar sent by Mars or Diana; or possibly it is Mars himself disguised as a boar).¹ Vincenzo Cartari² gives the story in more detail. Here it is plainly the jealous Mars ("diventato geloso") who will kill Adonis. The goddess runs to assist her "amato Adone." She steps on the "acute spine delle bianche rose" is "gravamente punta" and the blood trickling from the wounds gives henceforth the red rose its color.

Another version—for us especially important—is given by the author of the famous and most curious "archeological romance": the *Hypnerotomachia Poliphili*, published in 1499 in Venice. Adonis is not killed by the jealous ("zelotipo") Mars, but only flogged ("verberato"). Venus—the "Sancta Venere," "cum vultuosa faccia et indignata e cum angore d'animo," runs naked out of the bath to help him and is pricked on the calf of her leg (on her "divina sura") by the thorns of the roses.³ This "istorietta" is "perfectamente inscalpta" on the sarcophagus serving as a tomb for Adonis. We see on the woodcut (Fig. 1), on the right side of the inscription "Adonia" (inscribed in a circle), a man with a stick beating another man who raises his arm to ward off the blow. On the other side of the circle one sees Venus, naked and with loosened hair, hastily leaving a hexagonal water basin and stepping with her left foot on a rosebush. In the background are two nude figures (are they two nymphs or perhaps Venus warning Adonis?) in conversation.

It is not known, or perhaps not known enough, that Titian in the most famous work of his youth, the so-called Sacred and Profane Love, used the literary content of this Adonis "istorietta" as given in Poliphilo and gave the rather awkwardly drawn representation in the woodcut a new form. In the painting by Titian this incident appears on the part of the sculptured sarcophagus just below the nude figure and to the right of the central rosebush (Fig. 4). One sees a naked boy not much bigger than Cupid—but it is undoubtedly Adonis—stretched out on the ground. A vigorous man—Mars—bending over him, holds him with his right hand and swings a scourge in his left. Somewhat in the background is a naked woman raising her arms—probably a nymph. Or is she Venus? But Venus could just as well be the figure (not clearly visible because of the shadow) running to the aid of Adonis from the right side, corresponding, even formally, to the Venus on the Poliphilo woodcut.⁴

In any case, it is the jealous Mars who wants to chastise

his young rival Adonis and the connection with the Poliphilo "istorietta" is beyond any doubt. If that is settled once for all, then we must consider the possibility, that the source for the so much discussed iconography of Titian's painting, as a whole as well as in details, is the *Hypnerotomachia Poliphili*.⁵

This romance is filled to absurdity with humanistic learning, hieroglyphs, and architectural description. Its nucleus, the love story of Polia and Poliphilus, has not been used in the interpretation of Titian's composition. The theme in itself is rather banal: the conversion of a cold or apparently frigid girl to life and love. Polia, recovering from the plague, has made the vow of chastity. She does not retire into a convent, however, but serves in the temple of the chaste and severe goddess Diana—there is a curious mixture in the *Hypnerotomachia* of Christian and antique-humanistic conceptions. Poliphilo, a friend of her youth, who loves Polia desperately, finally traces her. But Polia who has now acquired a hatred for the whole male sex refuses his implorings with a rude indifference. Poliphilo follows her to the altar of the temple and there, in the utmost despair of her frigidity, sinks down to her feet apparently dead. But even then Polia remains unmoved. She pulls the body of her unhappy lover away from the altar by the legs and into some remote corner of the temple. On her way home Polia, who now begins to feel some remorse, is lifted up by a storm and carried through the air into a wild forest. Hidden behind some trees she sees a carriage approaching; to its glowing shafts are attached instead of horses two naked girls, lashed by a beautiful young man. The carriage stops and poor Polia, trembling lest she be discovered in her hiding place, has to look at the cruel spectacle of these girls cut into four pieces with sword by the young man (Cupid). A new storm carries the frightened Polia back to her house and into her bed which she shares with her old nurse. As a kind of continuation of this forest-phantasy she has a dream: "Full of temerity" there enter her room "with light and quick steps" ("cum concitato et celere grado") two horrible men ("horribili carnefici")—with swollen mouths, vulgar expressions, rough movements, etc. They address her with a terrible voice: "come, come silly girl, who resists and neglects your own pleasure. Now comes the punishment which you have deserved, cruel one." They pull her by her blond hair "senza alcuna clementia" and Polia crying "o me, o me" tries with her arms to free her hair and to stop the pain as far as possible. Whereupon she awakes and tells her nurse all that happened. The nurse tries to console her and encourages her to abandon her coolness. Polia makes up her mind to leave the service of Diana. She meets again Poliphilo whom she had thought dead and they escape with great difficulty

1. Roscher, *Myth. Lexicon*, under *Adonis*, p. 72; Rose, H. J., *Greek Mythology*, 1929, p. 125.

2. *Imagini dei Dei degli Antichi*, Lione, 1581, p. 449.

3. *Hypn.*, Z, VI b, and woodcut Z, VII a.

4. Petersen, E., *Zeitschrift für bildende Kunst*, XVII, 1906, believes this figure on the left is a male who fixes a pole to which the culprit is later to be bound. But this pole could just as easily be a tree.

5. Cf. for the bibliography of the different interpretations Gerstfeld, O. von., in *Monatshefte für Kunstwissenschaft*, III, 1910, p. 365, and the additions in Panofsky, E., *Herkules am Scheidewege*, Leipzig, 1931, p. 173 f.

6. It is the indisputable merit of L. Hourticq (*la Jeunesse de Titien*, Paris, 1919, p. 127 f.) to have interpreted—almost twenty years ago—the relief on the sarcophagus as the punish-

ment of Adonis by Mars, based on the story and the woodcut in the *Hypnerotomachia*. He goes further and pretends that Titian in making the composition of the Sacred and Profane Love must have had some "souvenir de cette fontaine d'amour" and of what happened there, but he denies the possibility that Titian intended to illustrate "le songe de Poliphile." Finally Hourticq confuses the whole problem by bringing in the old anecdote of a love affair between Titian and Palma Vecchio's beautiful daughter Violante. That may be the reason why nobody, as far as I know, has paid attention to the interpretation of Hourticq and its elements of truth not even Panofsky (loc. cit.) who devoted himself with so great minuteness and sagacity to the interpretations of Titian's work. Only Tietze (*Titian*, 1937, p. 91 f.) mentions Hourticq's hypothesis rather approvingly, but mixes it up with the type theory of Panofsky and comes to no conclusion.

late
Mars
p. 323

from the temple of Diana, the foe of love. They find protection in the kingdom of Venus and finally are united with many elaborate ceremonies under the special patronage of Venus. After all has been finished Venus gives the young couple an escort of eight nymphs who lead them to the most intimate sanctuary of the goddess, a kind of "bosco sacro," full of roses—roses are from of old sacred to Venus.⁷ Here they admire a marble sarcophagus adorned with reliefs, containing not only the ashes of Adonis but also water, or some fluid. There is on the narrow side a spout in the form of a golden serpent, from which water falls into the hexagonal basin. This is the very place, where Venus running to help Adonis (as represented on the relief mentioned above) was pricked by the thorns of the (white) roses and where Cupid caught the "purpurissimo sangue" of his mother in an oyster shell ("cortice d'Ostrea"). Here, so relate the nymphs, once a year on the day of the death of Adonis, Venus comes out naked from the basin and here, in the company of her son, she effects the mystery of the *tintura delle rose*, the transformation of the white roses into red ones by her own blood. It is a kind of symbolic transubstantiation. [Here, too, pagan and Christian ideas are mixed: the mystery of love, symbolized by the white and red roses, enacted through the infusion of the Divine blood.] After having finished their story the nymphs address the young bride Polia, who has meanwhile gathered flowers for a wreath for Poliphilo: "Please sit down and tell us your story how you, who always despised love, have been won for love."

The relation of the so-called Sacred and Profane Love by Titian to the *Hypnerotomachia* is not merely based on a vague "souvenir." The whole content and the whole idea of the painting have been drawn from this romance, which, throughout the first decades of the Cinquecento, was still a quite modern and fresh literary event. The young Titian must have been in more or less close relation with the illustrators of the novel, since he himself in his early period was active in making woodcuts. It may be presumed that also the Venetian chancellor, Niccolò Aurelio, who supposedly ordered the painting (because we find his coat of arms in the center of the sarcophagus relief, almost hidden by the rosebush) was well acquainted with the content of the *Hypnerotomachia*. For him, as for every other contemporary reader of the novel, the meaning of Titian's painting must have been easy to understand as a kind of *résumé* of the romance.

The Adonis relief on the right hand side of the sarcophagus (Figs. 3 and 4) permits no doubt that the female figure seated above is Venus or to use the naive expression of Poliphilo, the "Sancta Venere." Thus, the famous title Sacred and Profane Love, which appeared for the first time about two hundred years later, has a certain truth. But there is no real opposition between the two figures other than the external one between a clothed and a naked

beauty "beltà ornata e beltà disornata," as the painting was called in the first written record we have of it (1613). There is not a higher spiritual *amore* contrasted with a lower, unchaste one, no contrast of type. There is not a pale, didactic, neo-platonic allegory, but it is Venus herself, the goddess, who, coming naked from the bath in the basin, is sitting on one edge of the sarcophagus, the tomb of Adonis. She ritualistically raises the incense bowl⁸ and supervises the mystery of the *tintura delle rose*.

The figure sitting on the other side of the sarcophagus (somewhat lower) can only be Polia, Venus' newest adept (Fig. 3). Her whole appearance follows the text of the novel—the rich clothing, the loosened hair with the wreath and the flowers (sparsi fiori) in her hand.⁹ She is represented as if in the very moment when she is asked by the nymphs to tell her story.

The relief of the sarcophagus beneath Polia (Fig. 5) must refer to her or to her story in the same way as the punishment of Adonis on the other side to Venus. Though the interpretation of this composition offers some difficulties, nevertheless, there is sufficient evidence that the content pertains to the story of Polia. We may recall here the dream of Polia, how two wild men—executioners—mercilessly pull her hair and how she wrests with her arms to allay the pain. On the sarcophagus relief we see, half hidden by the heavy folds of Polia's gown, a man who violently pulls by the hair what is probably a female child; she tries to resist (as in the story) and seems about to cry. This little figure must represent either Polia ("pacia fanciulla" the men call her) or her symbolic equivalent, the genius of frigidity, a kind of Anteros.¹⁰ On the other side of the composition, covered partly by the rosebush, appears the second "wild man," who seems to snatch at the girl or at her flying drapery with his left arm. Although the girl or genius is not lying in bed, as Polia in the story, she seems to be floating in the air behind the horse like in a dream.

Or perhaps she was riding on the horse, from which she has been pulled down by the hair. The monumental horse does not appear in the story of Polia and cannot be explained by it. It recalls the statue of a (winged) horse, in an early chapter of the *Hypnerotomachia* described as standing in front of the gate of a town and which is also represented in a woodcut (Fig. 2).¹¹ Around and below the body of the horse are hanging, falling, and reclining putti who are all in a state of suffering like the genius on the relief. The inscriptions on the pedestal are, on one side: "Diis ambiguis dedicatus"; on the other: "Equus infaelicitatis."¹² Titian probably took the idea and the shape of the horse of misfortune over and connected it with the punishment of Anteros and the dream of Polia. The figure of the horse covering the greater part of the composition is of course more effective in its monumentality than would have been the plain representation of the dream with the bed.¹³

7. Pausanias, VI, 247.

8. The incense also plays a part in the ceremony for Poliphilus and Polia directed by the high-priestess (Antistite). *Hypn.*, O, VIII b.

9. *Hypn.*, Z, V b.

10. Anteros—not in the original sense of "corresponding to love," but as the "adversary of love," in which sense it is also used in the Renaissance period. Cf. Panofsky, *Der gefesselte Eros*, in *Oud Holland*, 1933, p. 194.

11. *Hypn.*, O, III b. The prototype for both are the horses of S. Marco.

12. Interesting in this connection is also the interpretation of a passage from Plato by Pico della Mirandola. Plato, he says, calls the confuse phantasy and the appetite of the sense a bad "cavallo" ("la fantasia confusa e l'appetito dei sensi chiama cattivo cavallo"). Cf. Petersen *op. cit.*, p. 187.

13. My colleague Dr. Lehmann-Hartleben, who some time ago examined the paintings on the sarcophagus quite closely explains the movements of the man at the left rising "out of a

rock" as pulling the hair of a boy (without connecting it, however, with the Polia story). But he sees the horse as part of a central group (behind the rose bush). He thinks that the second man is not moving from right to left, as I do, but from left to right. In that way the hand behind the head of the horse would be his right hand; with it he would threaten to blow and with the other hand grasp at the ribbons of the escutcheon, to pull it down. According to Lehmann-Hartleben he is stepping over the body of a third man, a further adversary, admittedly difficult to distinguish—even in the original painting. If he interprets the movement of the hero rightly, another possibility has to be considered; the horse could belong to Mars, who has dismounted to punish Adonis, and the male nude would be an attendant who leads the horse by the mane to fasten it to the ribbons or the pole of the escutcheon (with the coat of arms of Aurelio). We would then have a continuous representation of the Mars and Adonis story covering almost the whole of the sarcophagus relief with exception of the hair-pulling scene which I have related to Polia.

In moments 1/2

When is Poliphilo?

of the horse

I don't think so

Be that as it may, in any case the dream of the punishment of Polia is indicated on the relief. This scene plays the same important part in the story of her life (the beginning of the conversion) as does the punishment of Adonis in the story of Venus and the roses. Each scene characterizes the heroine enthroned above: Venus, the goddess and incarnation of love and the "débutante" under her protection. Even the big rosebush which separates the two scenes is not accidental; it plays an important part in the ceremony of reception into the service of Venus. "Miracolosamente," as Poliphilo says, there comes out of the incense a "verdigiante rosario" growing from the altar.¹⁴ The spout of the sarcophagus, which is in the woodcut of the *Hypnerotomachia* on the narrow side, has not been forgotten by Titian. But instead he places the spout, which now waters the rosebush, on the front side in the center, a little below the coat of arms. The oyster shells ("cortice di conchilie o vero ostree marine"), which the high-priestess solemnly places on the altar and which serve for sprinkling with Holy water (or in the rose legend for preserving the blood of Venus) are in Titian's painting replaced by the precious bowl with the oval embossed concavities. Finally, the third figure of the painting, Cupid—far from all neoplatonic speculations—also corresponds exactly to the myth, as given in the story. He places the blood of Venus, which he has caught in the oyster shell into the sarcophagus, and by this act changes the white roses into red roses. In the painting he seems to be taking out of the water the newly colored flowers.

The "leitmotif" of the whole (Fig. 3) is therefore the *tintura delle rose*. This theme is sometimes but rather rarely represented by other painters.¹⁵ But Titian in his composition kept closely to the version as given in the *Hypnerotomachia*. That he followed a literary source in such detail is not unexampled in his work. "Bacchus and Ariadne," in the National Gallery, is based on a passage in Catullus and the two other Bacchanals for Alfonso I of Ferrara (Prado) follow quite exactly the "imagines" of Philostratus. In our case, however, Titian does not simply represent a scene already fully pictured in some literary description, but the essence, I dare say, the moral of a whole story. Even more, in tying the miracle of the roses with Polia and her adventure, thus adapting the myth to a special instance, the connection of Venus with Polia becomes much clearer than was possible in the extremely diffuse tale of the *Hypnerotomachia*.

There is also no "persuasion to love," as recent scholars have pretended, giving various mythological or historical interpretations, e.g., Venus persuading Medea to love Jason (Wickhoff). The young woman has already been persuaded; she has definitely abandoned her hatred of men and even bears the flowers for Poliphilo in her hand. She does not look at Venus and seems not even aware of her bodily presence. But the mystery of the coloring of the roses by the blood of the goddess is already operating in her—the red rose lying quite close to her on the edge of the sarcophagus fountain testifies to it.¹⁶

Of course it may be possible that certain typological contrasts that were in use since the Middle Ages: the nude Virtus and the richly clothed Luxuria and similar allegorical personifications play a part in the composition. But, if at all, then merely as formal elements. There is nothing moralizing in the idea of the painting, no allusion to the well known "dialoghi di Amore," no dispute over higher or less high love. Titian is by nature not inclined to introduce allegorical or philosophical ideas into his paintings. To

that extent he is decidedly an antagonist of all that is manneristic or Neo-Gothic and in this regard also differs from his great contemporary Michelangelo. In contrast to him Titian's "invenzioni" have rarely an enigmatic character and are mostly easy to decipher, if one knows the literary source. This simplicity and directness is one reason why the work of Titian became so important to the anti-manneristic Early Baroque with its realistic and at the same time neoclassic tendencies. Also the early works of Rubens, closely connected with this early Baroque style and especially with Titian have no allegorical or symbolical content. To Titian applies also what Bernini said of Poussin admiring his bacchanals in the Chantelou collection: "Veramente quell'uomo è stato un grande istoriatore e favolleggiatore." What attracted Titian to the theme of Poliphilo was the phantastic story or legend given in a humanistic form and related to a general human process, the awakening of love, symbolized by the *tintura delle rose*.

KUNSTGESCHICHTLICHES JAHRBUCH DER BIBLIOTHECA HERTZIANA. I: 342 pp.; 334 figs. Leipzig, Heinrich Keller, 1937.

This new *Jahrbuch* is a valuable addition to the similar publications issued by German museums and research-institutions. Its appearance speaks well for the Biblioteca Hertziana in Rome; and its first volume could scarcely have been more interesting. It contains three long, serious, and thorough articles of almost booklike scope. What lifts these articles above the interest level of competence is the exciting newness of their material, problems, and even of their methods.

In the first article W. Körte deals with the German stone-groups of the early 15th century which are so frequently found in Italy representing the Pietà. The second article, by H. Keller, deals with the sculptural decoration of the cathedral of Siena; the third, by B. Degenhart, is entitled: "Contribution to the Graphology of Old Master Drawings." The editor, Professor Bruhns, director of the Biblioteca Hertziana, has contributed a short preface explaining the aims of the *Jahrbuch*. In collaboration with publisher and printer he has succeeded in giving to this valuable material a dignified setting. The quality of the paper, the printing,¹ and all other technical details are excellent and in unobtrusive good taste. Most of the numerous neat and well-printed halftone illustrations have been hitherto unpublished. They display a material of great interest and I venture to predict, on this account alone, quite a success to the new periodical. One certainly wishes such an undertaking a good future. One improvement that might be suggested for the volumes to follow would be the addition of a complete general index.

* * *

The great diffusion which a certain characteristic type of the Pietà found in Germany in the early years of the 15th century is a remarkable phenomenon. It still eludes a convincing explanation. Scholars have been searching for a miraculous image whose fame might have been the stimulus for the enormous production of this type—as in our days the miracles in Lourdes have caused a reproduction of the Madonna of the grotto to be placed in churches of the remotest villages. Unfortunately, no such image has been found. To explain the uniformity of the statues there has also been an unsuccessful search for a manufactory working somewhere for exportation. However, even if found it would not explain the origins of the demand which caused the production. It is amazing to see the wide diffusion of these Pietà's outside of Germany, and to realize that, of all

14. *Hypn.*, p. 2.

15. E.g., by Nicolas Poussin. Cf. the description of the (lost) painting in *Bellori Vite*, ed. 1821, II, p. 181.

16. Does the big bowl, close by, upon which Polia has laid her left hand contain roses which are still white? Petersen (loc. cit.) also thinks that the vase contains roses.

1. It should be noted, however, that several footnotes which one misses at the bottom of the page occur on the following page. This little misfortune is found, fortunately, only in the first part.

Last lecture, which was mostly dedicated ~~to the erotica or better to say~~ the
 bacchanals which he made for the Duke of Ferrara, Alfonso, and which we date
 about at the end of the second decade, between 18 ~~came~~ and '20. I showed you
 already a little before, a little too early, the grandiose painting of the great
 figural style of Titian, the dramatic and astonishing style which begins with
 the Assunta, c. 1517, which comes then to the Madonna Pesaro, which begins in
 the c. 1519, payments from 1519 to 1526. In the beginning of the '20s already
 I will show you today perhaps the third of these world famous and very often im-
 itated paintings, St. Peter Martyr, but before I come to it I will bring to you
 some very interesting and dramatic compositions of Titian, which begin in this
 vigorous, audacious period of the twenties, when Titian really showed that he
 was the great master, greater than anybody else, that he could compete with ex-
 actly the great masters of Rome, with Michelangelo and with Raphael, where he
 made also the financial security, where he got from the Venetian Council all that
 he wanted, where he comes to the wide world in the service of the principes in
 the 20's in Ferrara and Mantua, in the beginning of the 30's with still a great-
 er sovereign, the emperor, Charles V, in 32, so that now he is absolutely clear,
 impetuous, enterprising, grandiose and dramatic, much more than he was ever be-
 fore. From the smaller, at least not so small, painting, I show you now the
 little smaller fresco which is made in the smaller room of the Palazzo Ducale,
 that is the St. Christopher. The topic is ~~after my feeling~~, the legend that
 Christopher has to carry the people over the ^{water} river, the water, ~~in and a little~~
 boy comes and ~~will~~ be transported to the other bank of the river, and he took
 him on his shoulders as you see here, and the little boy gets heavier and heav-
 ier and it comes out that he is no other than the Christ Child who sits on his
 shoulder. This theme is more northern than southern. It is especially where
 there are ~~rivers, and difficulties~~, rapid streams ~~are~~, difficulties to transgress ^{rivers}
 where Christopher is at home and needed, and he is also the saint who later,
 especially in Tyrol and Alps, is the companion for travellers, ~~for~~ the protector
 also against fire and a lot of other natural disasters which could happen ~~in the~~
 north of Venice in the Alps. Very often ^{there are} votive paintings and sculpture of St.
 Christopher ~~is~~ in N. Germany, but ~~mostly not so much in Italy~~. So I think that
 this ~~separation of a great fresco in the Doges Palazzo for the travelling people~~
 that comes from the city of Venice through the north and the northern Alps. ~~Her~~
 is a very beautiful fresco by Titian. It is ~~going back~~ I think to Durer (comp)
 but incidentally, I didn't mean that Christopher is only in the Alps, but ~~only~~ also
 in Germany and the Netherlands, Dirk Boutts and his circle is a whole series
 of Christopher's representations, and is also the topic of one of the former stu-
 dents in Louisville. But here this Christopher has with Dirk Boutts very little
 to do. Here with the Durer, not so much you see Durer, but (can I have also the
 next one there) with the two from 1522-21, here with these. I think you see here
 when it is in reverse, the same kind of gigantic figure of Christopher, with this
 big pole in the hand and the little Christ Child sitting on his shoulder. It is
 about the same movement, especially on the right, as in the Durer, which you sure-
 ly knew. Interesting and very different is the physiognomy; ~~and the physiognomy~~
 goes back, I think (and can I have the next one) is here, this wonderful wild
 and at the same time astonished ^{expression} physiognomy of the giant who feels suddenly the
 load, the heavy load of this little baby on his shoulders and looks with aston-
 ishing eyes up to him. I think (can I have the next one) I think I have here --
 I showed you already this painting in the Vatican, the Glory of the Virgin, and
 we were not sure in which period we should place this painting, Surely not so
 early as it generally has been thought, and surely not so late as in the '40's, ^{as has been}
 which someone else has it, but I have found that the head of the Christopher here
 is very similar in expression with the Glory, only here the Christopher is much
 wilder and more interesting, so I think that I should put the painting about 123
 or so about this time. -- '23 or so.
 And here, we had also in this period, but not in the beginning of the first 20s
 there belongs also the grandiose and very much admired Deposition of Christ which

Rather
 compare
 Durer
 of 1521

>

as has been claimed.

is now in the Louvre, which we have not exactly the date; because of this, I looked for parallels and couldn't find them. Perhaps you will find more. I am quite astonished. I had the feeling I had only to look for similar carrying of Christ which is later so very famous with Caravaggio and others, but I couldn't find much more than this very well known Raphael (can I have on the left side) here this, and I show you that with pleasure, here this relatively early Raphael, which is so absolutely the contrast to the Titian. It is the kind of movement, the same kind with Christ going from left to right; this movement of bearing the Christ to the tomb, with every figure different when you compare the group of the holy women here on the left with the madonna, and still more the face of the Magdalene with here the almost pathological expression; the deeply moved expression in every face and there is nothing in Raphael which corresponds. It is wonderful in Raphael, the wonderful display of disegno with these, especially with the young man here on the right, who takes the legs of Christ, this absolutely model, plastic, and look here how much pathetic Titian is, how much more moving, how much far from the relatively cool abstraction of Raphael; the masterly, much perfect disegno -- look here again at this desperate emotion. That is something which is very important for the seventeenth century. I can not here so much speak of the color. It is also deep colors, give of course, unite with the touch, with the feeling of this emotion, and this emotion is something more or less new, this emotion in expression, not so much in drawing, in an abstract way, but in color and shadow and chiaroscuro, by a solution of the space and the space where here in itself something emotional, something exciting. Here in Raphael the figures stay in a certain space, made for them, a certain space; they are sculptural figures and there is then a plastic place in a landscape or in space which is very impressive, but there is not the unity, it has not the unity as the Italians say, *unione*. The *unione* which gives the real pathetic, the warmth, the one has here not the feeling that these people here by Raphael feel not anything. Look here at the desperation of the St. John, and this stone face of the Magdalene; even the folds, even the folds of light plays a certain part on the deep, great passion with which the faithful family and friends of Christ bring their beloved and honored master to the grave. (Next please).

Then comes a quite difference, which is also very interesting, but lost, the Battle of Cadore, which is a rather big painting which was commissioned from Titian for the Palazzo Ducale for already a very long time. He was, if I may say so, the court painter of the Venetian gov't., of the council and he had to make all the official works -- painting, especially the battle scenes for the doges, especially for -- that was one of his special things, and for this he got certain -- a quite -- pension. That was one of these battle scenes, which was the battle of Cadore; the battle of Cadore was about 1508, but this painting must have been much later, also about the same period of which we speak today, c. 1523, but was with the other paintings in the Doge's Palace burned down, and we have only a rather bad copy and engraving, so that it is the wilderness and the tumultuous spectacle which is here before our eyes, with the landscape in the background which gives also the Dolomites, the Dolomites which are characteristic for the mountains for Titian's birthplace of Cadore, where the battle was fought. Localized, there are also these enormous wildernesses, this quite interesting -- we can judge here only from this rather bad copy, but that is already rather something.

Vasari, who is not always very fond of Titian, especially at this time, already places this painting over, especially the color what we can not judge more, it is very interesting that here the general who gives the order for the battle is vanished in the right corner. Here we see the general far in the right corner, and we can not find (next please) a young girl fleeing the tumult. Has this a special sense, I don't know. She is a very beautiful girl, only -- only a small part of the lower right corner and also this horse, then one sees here another horse where where a man falls down. This is also made by Pordenone, a great man in some scenes. Then one sees is rich here. This is similar to another painting which I shall show you here now, the engraving of Fontana, which one can a little more see about the composition than one can see from this copy, a big painting surely, according to the Fontana, a bridge he goes over. I wonder why the procession of the bridge plays such a big part, I wouldn't be

astonished, ~~but it is only a sudden idea of me, that it goes back to the antique idea, of the very stoical story, where Curtius defends a bridge as the last of the Romans against the enemies of Rome and there was a great tumult over the bridge.~~ That was a very famous enigma of military virtue. But that is not possible here -- ~~(Can I have the next one on the left)~~ That comes first, what is that the Rubens already -- it is possible that that bridge which I show later played also a part in Rome as well as here and also later in Rubens, played also a part, as here in the great tumult. Such great tumultuous, great uproar, great wildness was already known and famous in earlier times -- by the battle of Anghiari by Leonardo. It is not impossible that a copy of this was known in Mantua, where I think I mentioned already, the cartoon of Michelangelo, of the ~~battle of the~~ ^{of the} ~~bathing soldiers (a piece of the cartoon)~~ ^{of the} ~~was already saved.~~ You know that that was the Battle of Anghiari was absolutely destroyed or damaged, but also that Leonardo's ~~(can I have the next one)~~ here such drawings by Leonardo with these wheeling horses, these wild horses have also surely played a great part of the composition of such a painting, surely also known in Milano where parts of this Leonardo was, so it is quite possible, but not directly. Directly is the next one which I shall show you. That is here the great in Raphael's stanze in Rome, the Vatican, this battle scene which is executed by G. Romano which is executed in the first part of the 20's, perhaps a little earlier, which was also extremely famous in the name of Raphael but is surely of the greatest part painted by G. Romano, where also you see ~~this~~ with Constantine against Marcensius, on the white horse, but you see there is also a bridge (may I have such a detail) is that the bridge, where you see better the battle on the bridge which here I only brought together with the legion on Curtius, which has very much to do with this painting. Also on the left so is also this tumultuous horse, you see also part of Raphael's, not Raphael, ~~St~~ Giulio Romano, of Marcensius etc. The influence of this kind of painting for the seventeenth century was very great for these things. The most brilliant and the most famous influence for these things was the is seen in ~~(next please)~~ in this wonderful painting in Munich by Peter Paul Rubens, where really the motif of all the -- of the bridge, which taken ~~for~~ from the Constantine or from here from the Battle of Cadore, this is made in an absolutely fantastic and absolutely beautiful composition with these horses, which is why I showed you the part of the Giulio Romano, also in wonderful colors, (about 1620) or a little earlier. So (next please).

And now we come to one of the very great paintings of Titian. It is a pity, I had the intention to show you again the great figural composition he made in the last ten years, from 1518 to, say 1527, where this Peter Martyr is painted. In -- I wanted to show you again, but I couldn't find the slides were because somebody is probably using it now -- I would show you again the great Assunta from about '17, the first of these strong conceiving works of Titian where he goes, if I may say so, beyond himself, and the second one I wanted to show you again, the Madonna in Pesaro, with the general Pesaro with the banner, the Turkish slave with the banner, with the insignia of the Borgia and the Pesaro as Dominican but also, I don't think I mentioned that, with the help, because he is also a general in a victorious battle, this and with these enormous columns which give a kind of go over in the transcendental and go over and give a kind of transcendental quality as never before in Rome, and when one doesn't think on Michelangelo, and anyway, in a quite different way, and so this race, this devotional painting to something sublime as never before. And a third of this great works of Titian which had such an influence on the painting for centuries is this St. Peter Martyr.

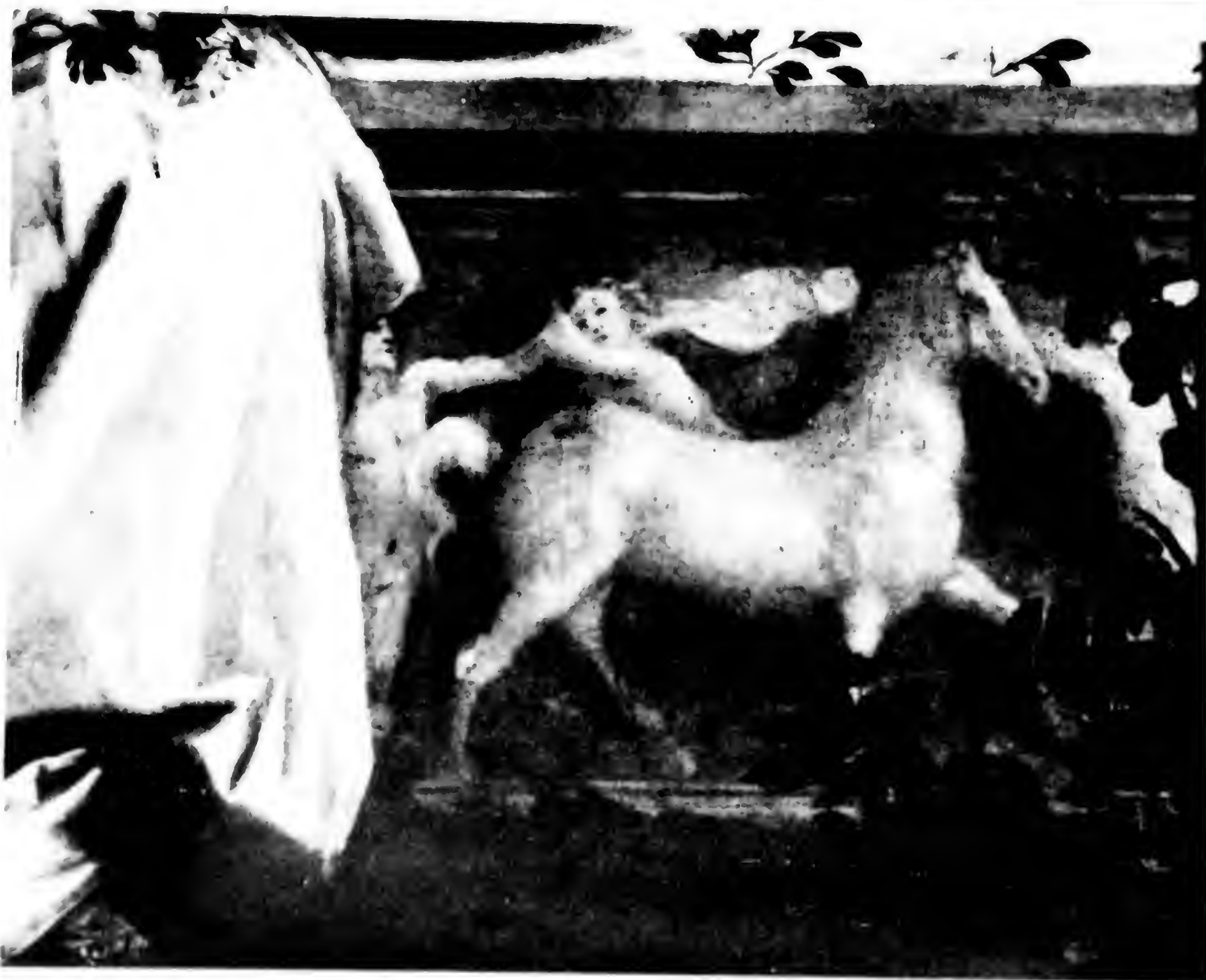
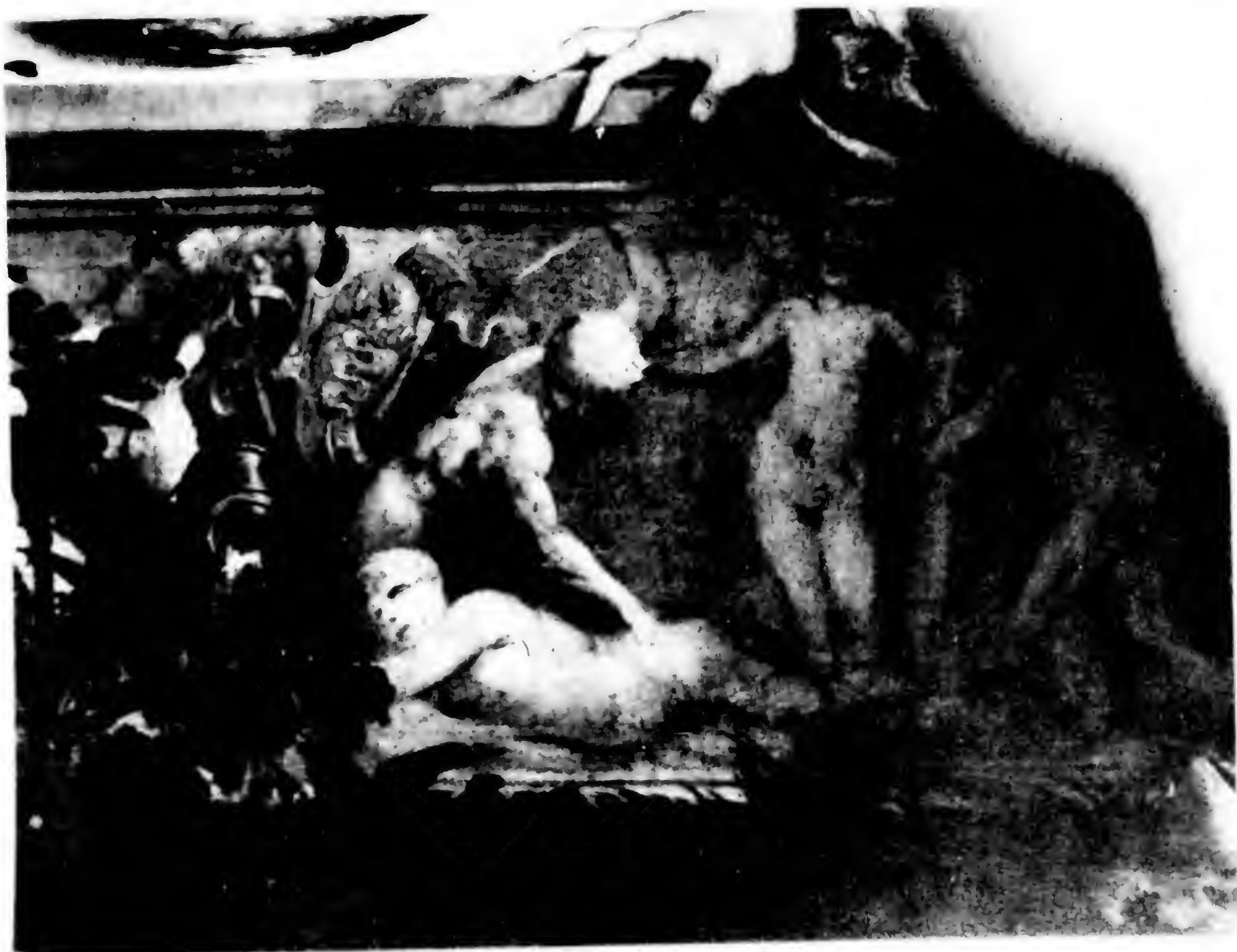
This St. Peter Martyr, I think, is one of these saints, probably Dominican saint, who was sent to the north of Italy, especially to Milan to fight against the threatening paganism and anti-clericalism which was at that time, and was in this time slain by some of these hordes, was really assassinated and was made a saint. There was also a confraternity of St. Peter Martyr in Venice and in other towns, and a confraternity, and in Venice made a competition for three painters to represent the assassination of this Dominican St. Peter Martyr, and these three famous painters who participated (that was in exactly 1525, also in the middle of this decade) the three painters who participated were Palma Vecchio the oldest, Titian, and the younger Pordenone. There must have been

that Titian ^{made} got the prize, or he won the competition, ^{+ received the prize} and we shall see there were some drawings probably ^{made} as modello, and the painting was executed only a little later -- between '28 and '30. That was when -- it was in -- I don't know really where it was. It was ordered by the confraternity of St. Peter Martyr, but which church is not quite clear, if ^{either} it was the Frari again or ~~it was~~ Ss. Giovanni and Paolo. Anyway the painting ~~was in, and~~ burned not so very long ago, in 1867 or something. Crowe and Cavalcaselle, in his book on Titian, ~~quotes even~~, had not seen ~~that~~ themselves, but quote people who had seen it and were absolutely ravished ~~and the colorful thing which one can~~ ~~no more see~~. There is a copy by no less than a very good painter, Cigoli, in Florence, who must have made a copy in Ss. Giovanni e Paolo -- one could. ~~That you see here~~. But it is perhaps ^{much} better to ~~it~~ look at an engraving by Roter, which has been made immediately after. ~~It is much -- I find the Cigoli even not so bad -- he was a good -- a quite interesting painter.~~ I have yet to find out when Cigoli made this copy. He lived c. 1600, 1580-20, must have been made at the end of the century, ~~but I -- but this --~~ I think when one is accustomed to paintings of the 17th c., from some of my students and friends are, one knows the Carracci, one knows Lanfranco, one knows Pietro da Cortona, one is probably this kind of dramatic scene which is natural for somebody who looks at let us say baroque (I don't like that expression, but one knows mostly what one means) one ~~had~~ has to be also ravished and delighted ~~oder elevated~~, perhaps a better expression, ~~to look at the this painting.~~ I will show you also the death of -- ^{Caravaggio} St. Matthew by Caravaggio. He ~~has really~~ -- he was in Venice, Caravaggio and he stood in great wonder before this painting. Astonishing is the whole, this living sacrifice of the angel in the tree which plays not a great part, covering in the original the part of the sky, with the movement, this wildness, how refined indeed to murder in a cruel way a priest in this rushing of the young murderer against the helpless priest, stepping -- I don't know why it makes with me such a cruel thing that he steps over the body with one foot and I told you already -- or rather, showed you already in one of the first paintings when I began Titian, the man who murdered his wife, ^{where there} the same kind of stepping over the body with one foot. I can only say again, I wonder why in my feelings that is something especially cruel, this action, but at the same time the man's ~~face, his~~ places his two legs very firmly, and has really the force ~~for~~ to murder either the wife in the Padua fresco and more so in the drawing, and ~~so~~ here to kill this man. That could be a modern movie, a modern cruelty, this awful on T.V., as a kind of contrast against this movement which comes from right up then one sees the movement of the companion, ~~of the frater against it, here in the slide, and the movement of running away~~ ~~not quite horizontal, but of course as a contrast to the horizontal position of St. Peter Martyr, not quite running away, but looking back at St. Peter Martyr with horror and flying.~~ And so are also the trees, they go also here in such a movement, they ~~go over the left ways solidly on this group.~~ ^{follow this group solidly on the left} There is not doubt this violent composition -- one can also praise the Assunta, so much can one also praise the Pesaro -- this goes also with something so terrible, so cruelly human, and nevertheless, nothing murder, this is usually in other executions -- at least in ~~the~~ the Quattrocento, there is mostly the executioner is very ugly, very caricature. Here is a young man who is a professional murderer, why not?, and there is nothing of caricature, nothing of mannerism, but only -- one thinks that is just before '30, that is when Parmagianano made these very fine and very wonderful (also Pontormo) made these very refined and very wonderful -- I don't speak against it -- love them, I love Parmag. and Pontormo. This is something absolutely new -- the figure stays against the sky. It is good that we have the Cigoli. One wouldn't see it on this engraving, which is quite good, but -- I think Cigoli made that quite well, how the original really looked. Anyway, it is something which the beginning of a new feeling, of a new art, as the Assunta and ~~like~~, in another way, the Pesaro also is. The Ancona Madonna of 23, also of this grandiose period, has also ~~in this way on the right, something of this movement, but not quite the grandiosity, the baroque, the motion (that is perhaps the word) this Peter Martyr shows; That is really why the Assunta is so famous. It is of course interesting to see how other people made it, how the competition was. I told you already it was Palma and it was Pordenone~~

Del Jacob?

Artists of the Quattrocento
of the
caricature
the scene
as clearly
ugly

who were defeated in it. ^{the competition} But we have a drawing from Pordenone, I don't know whether that comes yet; I hope so, here, which is also not to despise. I hope I come in a short time, I will show you this very powerful artist, I will show you more of a competitor of Titian. I will show you something but it is only a sketch, ^{but it} This is not at all bad, and has already something of the time, also of the violence, but it is always sketch and Pordenone was very much a painter from a painterly point of view so one can not judge him on this. But he ~~may~~ ^{was} anyway a competitor not to be despised. ^{The Pordenone} ~~for Titian, and also Palma, who was a long time older. (may I have the next one)~~ is not a bad painting, but a little late painting. ^{much} Here is it really the meaning has no force. ^{but} It can be very wonderful in his portraits of young women, as you know, and many things, but of composition it is good (if we did not have Titian or even the sketch of Pordenone) we would say it was quite a good painting. Interesting is ^{in the sense of composition} ~~the~~ -- not so much the ^{knocking} ~~Martyn saint, I mean the poor Peter Martyr, kneeling~~ -- he is much more devout and one sees he is not murdered here but executed and one comes directly in hand, so one ^{can} ~~has~~ not to complain so much about it. But what interests me, the running figure on the right. ^{See} [There is also an ~~older~~ (there are about 1525) a little earlier is the (next one) this drawing from this, that this was a great action, a great thing for Titian to make this painting. We have here some drawings, wonderful drawings from it, and here the murder scene at the left. For the ^{putti} ~~angels~~ a lot in the nicest way playing around -- I think there are two of them. One is in Frankfurt and one is in Germany -- is that it? ~~I~~ But there is an earlier painting by nobody else than by ~~Ma.~~ Giovanni Bellini which is, One can almost smile when one sees it. It is a sweet painting; it is much too sweet for such a horror scene. Here one sees the Dominican monk before a nice little, very tame ^{the - corner} (not to compare with these wild ^{and mented} trees by Titian, these very tormented trees even. See here these park trees, very nice in good order and here is then the two -- the attack on the priest by the murderer, that is very nice, almost charity. And one says, oh, for heavens, what happened with this poor people, but, I mean, it has also not the slightest relation to the Titian -- this is what he knew, what he saw, what he didn't use anything of this kind. It is, to the last thing, his own. (next please), and then I will show here Caravaggio which has also something in St. Luigi dei Francesi. It is not -- it is the middle part of a whole series. It is also the death of St. Matther in St. Luigi dei Francesi in Rome. He is -- there is, I think, no doubt he has seen the Titian. It is not necessary that he stood before the original. (There is a great question if the great Caravaggio was for a while c. 1588 if he went directly to Rome, or if he went some to Venice where he saw Titian. Anyway, if he hasn't seen the painting, then he has seen the engraving, after Titian, because it is also reversed. As you can see here from left to right and the murderer comes from the left, so it is possible that he has only seen the engraving, but he used the composition very much, this young boy which is also corresponds to the other. The saints are very similar with the priest here, and I think there is little question that he used this ca. 1600, about 80 years later.



Titian
(detail)

(2)

1981

The punishment of

Antioch's
Friedlaender

3.1

Fig. 4 Antioch

(3)

Titian
(detail)

Friedlaender

1981

the dream of

Polia

3.1

Fig. 5

1/52 TITIAN - LECTURE - MIMI'S NOTES UNDATED, 1959

The baby styles are interesting psychologically but not so much artistically -- only becomes so at the time when he becomes himself.

1. Giorgionism.
2. Strong style of the forties.
3. New Calmness of the fifties.
4. The Altestile.

For Friedlaender, the Altestile begins only in the 60's. In the fifties had Titian still the will to formulate a corporeality and new poetic feeling. Mark of genius, someone whose imagination doesn't fail despite his aged weaknesses. Titian's eyes and hearing affected, giving a kind of isolation -- in former times considered not so good, only at the 19th century came the interest in the altestile. Perhaps because of the affinity with Impressionism; later also appreciated by Expressionism. Discovery too of the late Rubens, late Rembrandt, Michelangelo and, by Friedlaender, of Poussin. Titian was always a man of poetic imagination, but in his most vigorous years dropped this aspect in favor of scenes of action. In his old age this poetry returns. As the whole, not so inventive as before. Tremendously celebrated -- a world celebrity. But he also goes back to old topics. Repeats himself. Takes up old paintings that he had not finished for some reason and now finished. Causes some problem for the Titian philologists, to figure what he made with his own hand and what was finished by his son, or his many assistants, among whom was Palma Giovanni. Nevertheless, there is almost always a grandiosity and spirituality, a lack of clarity -- details no longer important. In his early paintings, the color was important for every part, but still present more than ever are qualities of idea and love, even when he is making a rehash of old ideas. Characteristic for him in contrast to other altestiles is the predilection for religious topic. Religion is for him an allegory. Not an allegorical painter, more earthy and in favor of beauty for its own sake.

Titian is an idealistic realist. But in old age comes to a greater appreciation for allegory, especially religious allegory.

- x Last Supper -- Escorial. Not particularly original composition. Very large original, but cut. Rubens used group on right for his Last Supper in the Brera. Not much to do with the Altestile.

c. 1566 Spain Protecting Religion -- Described by Vasari, who saw it in 1556. But had not seen it in its final form. Was begun in 30's, not finished because of commissions. Alfonso d'Este who died 1534. Originally was not a Christian allegory as it is now. Philip II of Spain had helped Catholic forces in 1574 -- and this painting memorial to that event. Vasari speaks of Minerva. Question of what the subject was when Vasari saw it. Possibly Diana and Callisto. However, lady carries a lance -- suggested that it is Cassandra. Whatever it was, Titian now takes it -- color wonderful with gold and blue. Defeat of the Turks by Spain -- The sea scene in background refers to the Battle of ?

- x Philip II Holding his Son -- not by Titian, by Coelio, who brought a sketch to Titian who painted the picture after the sketch. However, defeated Turk at left said to be by Coelio -- even composition not Titian. Nevertheless, it is somehow in the spirit.

1550/70 Votive Painting for the Grimani -- ~~xxxxxxx~~ compare the early votive of the Doge Pesaro in Antwerp, or the later Vendramin Votive painting. With great structural force, nothing allegorical; but in the latest work, atmosphere has changed. No more nocturnal, but quite fantastic. A counter-reformation idea. Figure of Faith holding cross quite atmospheric and transcendental. Titian did the whole thing himself.

Landscape in the background is extremely clear, 18th c. painter like Guardi.

- c. 1565 Annunciation -- S. Salvatore. Rather dark. Dramatic gesture. Angel -- frightened angel. The exploding light in the background.

Drawing -- for above of angel. Shows character of style, the diffusion of light.

- c. 1560 Crucifixion -- Ancona. Vasari saw it in 1566. Grandiose in its loneliness. Can only be compared with Altestile drawing of Crucifixion in the British Museum. Almost the same movement of the cross.

c. 1565 Sta. Margherita -- fantastic -- light against dark. She is shown over dragon. Facial expression almost unprecedented in Titian. Belongs to 60's. Compare with Giulio R's. - Raphael's Sta. Margharita in the Louvre. Diffuse light as opposed to the clear light of the Renaissance.

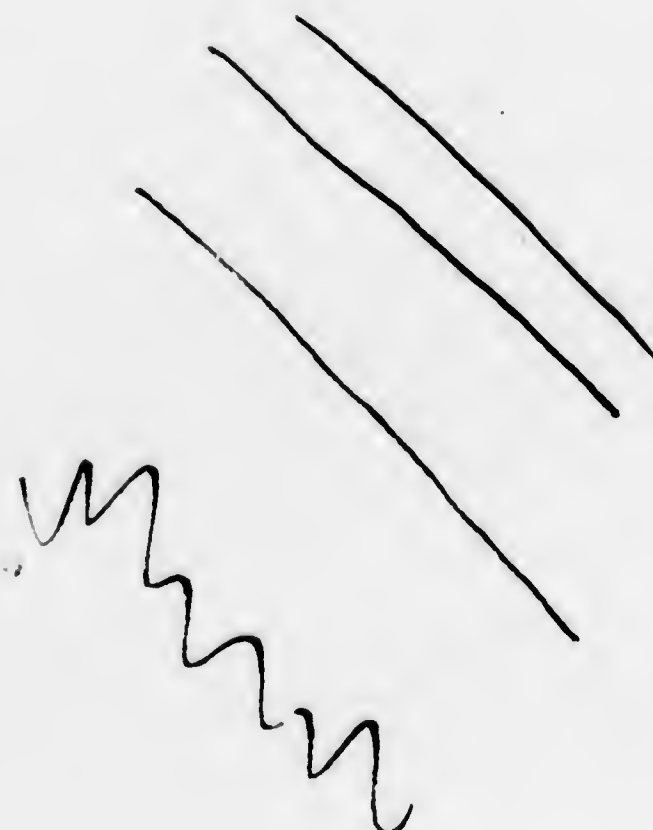
1565 Crucifixion, Escorial

- c. 1565 Magdalene -- Leningrad. c. 1564. Compare the Magdalene of 1534. Later work is more spiritualized and more precious, linear. ~~She~~ Somehow, les "real" Caravaggio always pointed up as the new realism.
- 1560/70 St. Sebastian -- Leningrad, again should be compared with the earlier St. Sebastian of the big altarpiece. Head very expressive. Some say that the head was added not by Titian. But no one else made heads like this.
- 1560 or '70 Adam and Eve -- Damaged by fire. Repainted by Spanish painter. Copy by Rubens, quite different. Rubens came a second time to Madrid in 1629 and copied 25 paintings by the old Titian, during which he could develop himself on basis of this study.
- c. 1567 Lucrezia, -- Vienna.
- c. 1670 Lucrezia -- Cambridge. Quite a lot of replicas. The latter was engraved by Cornelius Cort, who worked in the studio of Titian, making engravings after paintings. Rubens Lucrezia, somewhat more outspoken.
- c. 1565 Allegory -- (Cupid and Venus?). Borghese. Iconography is problematic. Blindfolded Cupid -- she is being diverted by another cupid with bigger wings. Edgar Wind in his last book made an extremely long explanation of the painting. Considers it a very complicated allegory. Refutes the interpretation of Panofsky in the Iconology -- W.F. illustrates by the painting of the Fontainebleau School showing the Temple of Vesta, the protector of Marriage, plucking out ten feathers of Cupid. He shall be domesticated and stay in the house and not make mischief outside the home. Probably a marriage picture, therefore. Same interpretation could apply to the Titian.
- c. 1570 Shepherd and Nymph -- Vienna. Landscape in background. Tree like the Schreiber reliefs. ~~Some~~ Some people call it Angelica. Probably means something. More sensuous and the same time more restrained. Has something of a new romanticism and lyricism. Most interesting aspect of the style. - *Paris and Oenone*
- c. 1570 S. Lorenzo -- Escorial. Enormous painting. Much chiaroscuro. Whole thing unreal. Details -- lo longer is interested in the anatomy, merely the terrific impression.
- c. 1570 Crowning with Thorns -- Munich. For modern painters could be very impressive. Redoes the Louvre version -- but stronger, more impasto and richer.
- 1573/76 Pieta -- Venice, Academia. Not entirely by Titian. Finished by Palma Giovanni. Question to what extent this is true. ~~Nothing in P.G.'s other paintings~~ Nothing in P.G.'s other paintings that is similar. Detail of Giulio Romano's St. Stephen -- background. same kind of architecture, corbel stones of the arch coming from the Porta Pia of Michelangelo. In the vaulting of the arch are figures of allegory of Faith. Connection with youth seems far-fetched.

fall of Man, Prado

c. 1565 *Allegory of Lepanto, Prado*

c. 1570 *Playing of Marya*



Titian of the 40's attracted the 17th century especially, particularly Rubens. Most admired were the S. Maria Salute paintings.

Rubens sketch, 1622. Took over the composition for S. Barrommeo. Titian could be called early baroque.

Titian in the 50's: He has now vented his energies. Seen Rome in 1545 as guest of Paul III. Went for almost a year to Augsburg, where he made the famous portraits of Charles V. Was rather spoiled. Enjoyed the personal friendship of the interesting, shrewd, clever Charles V, who retires, having had enough of being Emperor -- retired to the elegant abbey in N. Spain, San Juste, a voluntary banishment. His son, Philip II, took over: he is at once much more than Charles V (who was a militant Catholic) -- Philip was a faithful Catholic, but also a very sexual man whose exploits are quite famous.

1550 Philip II portrait -- It was Titian's habit in earlier portraits to make garments fairly simple, as opposed to Central Italian portraits, e.g. Bronzino. But here, Titian also gives more attention to the dress -- a ceremonial portrait -- emptyish face. Not the enormous vigor of the 40's portraits. Titian's correspondence with Philip was quite different from that to Charles V -- shamelessly servile politeness, but does not hesitate to ask for money. Spanish formality, perhaps.

Returns to Venice in 50's -- settles down there for good. Much celebrated, had very good life. 50's not yet his altestile, although Hetzer and other scholars date it from this decade. But W.F. does not agree. Portraits not so many, not all equal in quality. Aretino complains that he makes boring portraits, too.

1552 Becchenelli, Monsignor or Cardinal -- After death of Paul III, comes a period of relaxation, also in Venetian. The gay society of Sansovino, Aretino, etc. Much delighted when this man became an ambassador -- old friend of this company.

1555 Daughter Livia with Fruit Basket -- Claimed that this is not daughter but an ideal portrait of luxury.

2 Self-Portraits -- 1. Berlin 2. Prado. Rather different to date -- must be within a few years of each other. Berlin perhaps a little later, more reflective. Detail.

1568 Art Dealer Strada -- Vienna. Holds a statuette. More amusing, wittier, comes out of a more complicated background of wall-play, closer to Bronzino type than usual (cf. Renoir's adaptation of this portrait for his portrait of the dealer Vollard).

1562 St. Jerome in the Wilderness -- 1562. Compare with St. Jerome by others (Lotto's, etc). Still falls within the Renaissance era.

Religious works: the same paintings which correspond to Maniera trends of Central Italy; Salviati, Vasari, etc. visited Venice. Titian himself stopped off in Florence: in a class of their own.

X Descent of the Holy Spirit to St. Lawrence -- Mostly nocturne -- three artificial lights. An old problem, eventually northern. Goes through the whole XVI century. Somehow here connected with similar things in Central Italy. Gilt-edged forms -- Also a long frame. Compare the great

St. Lawrence -- by Bronzino in S. Lornzo.

St. Lawrence -- by Bandinelli, engraved by Jan de Clerc after a drawing by Bandinelli. Has the signs of the later maniera. Titian must have known the drawing. His St. Lawrence is in precisely the same position, in reverse. But the multiplicity of Bronzino and Bandinelli is also in Titian, but rendered by light into something extremely mysterious. Color very golden in tone. Also, this mysteriousness is quite different from the Titian which we have known. Detail of background, rather astonishing parallel to the Raphael early light experiment, St. Peter's Liberation.

1554 Pentecost -- Descent of the Holy Spirit to the Virgin (and apostles). Light rays pour down in a very Roman classical architecture. cf. the Signorelli Pentecost, 1494, in Urbino, where Titian could have seen it. The half shown window in the background like Alberti's San Andrea in Mantua. Decidedly Central Italian motif in the painting is strange for Titian ~~that~~ one is tempted to ask whether not slightly painted over (expression of Virgin so ecstatic).

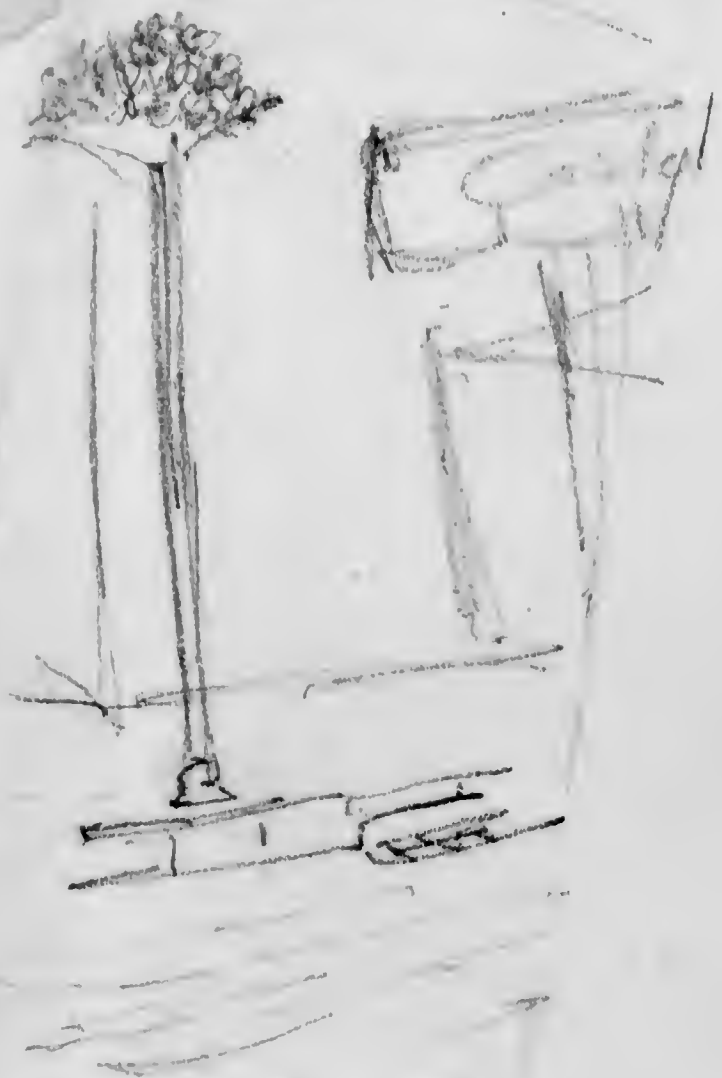
1552/54 Gloria -- Reminds one of Last Judgment of Michelangelo. Used by Rubens, frequently drew motifs from it. Giulio Romano? The painting was sent to Charles V, and he had it with him in San Juste.

c. 1557 Assumption, Naples, c. 1557

- X Intercessors for Paradise -- Portrait of Charles V and family. Also of Titian's new conception which is very important for the 17th century.
- X Nativity -- Fogg Museum (Sachs Collection formerly).
- Nativity -- by Rubens, Prado. Composition of first seems not quite like Titian; seems too simple and additive. Also Hetzer has doubts. We know he made one for Philip II.
- Sketch -- by Rubens, in Konigen. quite manneristic and early Rubens, c. 1618. When Rubens came to the Prado in 1629, he was ~~so~~ so in love with late Titian he re-did his own painting in late Titian style.
- c. 1559 Entombment -- Prado. Repeats his own composition of the Louvre earlier Entombment, but the surface quality, radiation, is very different. Could these be influenced by the young Tintoretto who was working at this time?
- Religious works: show a connection with Central Italian trends.
- Mythological: erotic subjects also made for Philip II.
- 1559/60 Danae discovering Pregnancy of the Nymph Callisto -- Vienna.
- 1559/60 Diana and Actaeon -- Vienna. Figures ornamental, but not in Central Italian sense. Very loose, not an arabesque. In space, not the slightest disegno.
- c. 1555 Venus Before a Mirror -- Washington (formerly in Hermitage).
- Venus Before a Mirror -- Rubens, humanizes it. The mirror is a frequent motif in XVI century.
- 1552/1554 Danae -- Vienna. Repetition of the Belvedere Danae. But interpretation here, Danae less important. The golden rain takes greater part, as also the old greedy woman who catches the rain -- bold, rather courageous, even fairly cynical. Rather brutal.
- 1557 Perseus and Andromeda -- Wallace Collection, Washington. Silly Perseus who Andre Gide has characterized.
- 1559/62 Europa -- Gardner Museum, Boston.
- 1559 - Diana and Actaeon -- Collection Earl of Harewood. Dogs attacking Actaeon. Not absolutely sure. Famous.
- 1553/54 Venus and Adonis -- Prado. Much imitated. Combination of man and woman. A little cool.
- 1559 Sapiencia ~~1557~~
- 1559 Fabrizio Salvariesi Portrait
- 1554 Mater Dolorosa
- 1553 Danae, Prado
- 1552/54 Christ appearing to the Magdalene

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drawings by Michelangelo. Volterra's seem lifeless, only sculpturesque. Titian's light in the Sacrifice is different than his former use of light. David shows giving thanks after the slaying. Interesting choice of motive -- fit into the history of the moment church in other David representations -- ~~Rosini~~, Michelangelo, etc.

1542/44 Last Supper -- Urbino. first use of round table for this subject. But not round. But diagonalized. Cf. also Cigoli's Last Supper. (Friedlaender, this is not the first use of round table. Very early representations of the subject almost universally show round tables.) Started by Titian, but may have been finished by someone else.

late 20p - finished in 1544 probably
1542/44 Supper at Emmaus -- Louvre. Compare the Moretto. Titian may have known this. Cigoli's Last Supper. Eucharistic initiation and the Rubens Last Supper in the Brera, which is derived from the Cigoli and at the same time from Titian's in the Escoriale.

1542/44 Resurrection -- wild figures in foreground. Perhaps Manneristic influence here?

after 1542 Crowning with Thorns -- Louvre. Again an impressive and forceful work. Ludovico Carracci Crowning with Thorns imitates Titian's wildness and chiaroscuro.

c. 1547 { Prometheus -- Made for Queen of Hungary, daughter of Charles V, four scenes of the Hades. Only two are preserved, this and the Sisyphus -- Very close in form to Michelangelo's drawings of the Titan giant being attacked by eagle. Titian, however, was much more baroque; movement of the arm, the tortion of the arm, the silhouette of the bird. Rubens very close to Titian in his version of the same subject, but Titian even more baroque, like Ribera -- Rubens has a smooth classicism. Titian's is the brutality -- an end in itself. Sisyphus -- Must again bear the burden of a rock on his back. Rubens must have studied this period of Titian more than any other source, except the later work.

Titian went to Rome in 1545. Under the protection of the Urbino. Made a visit to Paul III, the Farnese pope. In service of a lot of the magnates, Parma, Augsburg, etc. Titian serves both sides, but goes gradually more to the papacy. Was well received -- had an apartment in the Belvedere. Vasari acts as his guide. Michelangelo paid him a visit. What did they think of each other? Apart from mutual respect. Different reports of how he was impressed with Michelangelo. However, while in Rome, he painted no less than the

1543 Danae -- Naples. Does it show any influence of Rome? Any more than Correggio's? which may show a slightly greater Tuscan effect. Titian's is more Roman, more robust than Correggio -- more statuesque. Compare the earlier Reclining Nude in the Uffizi. Quite a radical change of style is demonstrated. Details of two heads.

1545 Later head is more "neutral." Came back through Florence where he painted a Venus with Cupid, where he develops a background vista. Seems much more "court" -- more carved.

X Votive Portrait of the Vendramin -- belonged in the collection of Van Dyck. Remark of Speroi Spesori, essayist of 16th century, belonged to the circle of Titian and Ariosto -- "When Titian paints (a portrait) his colors and brushstrokes have a divine verve; he paints it in divino" -- an exception to the usual representation of mankind in portraiture. Titian was in great demand as a portraitist. Was nominated by Charles V as "Cortes Palatinus" --.

c. 1545 Venus and the Organ Player -- belongs in the same series -- repeats this type. Exists in different versions, Padua, Berlin, the worst one is here in the Met. Erika Tietze says it hasn't anything to do with Titian, especially landscape -- impossible for Titian. Detail of fountain in background.

Portraits -- means "Sir Titian" like Sir Anthony Blunt.

X ~~Duke~~ Duke of Norfolk -- Pitti. No one knows why acquired this title -- really represents an Italian jurist.

X Portrait of Varchi -- Florentine literato -- famous for his writing on the Paragone, in connection with Michelangelo.

X Portrait of Pietro Aretino -- wrote about this painting. Considered the painting of himself as very good. Cynical and lyrical character. Loved Titian perhaps more than anyone else. Aretino feared Michelangelo. The drapery is marvellous. Aretino

portrait by Bronzino cannot achieve such expression.

1543 } Paul III -- Naples, Capo da Monte. An old fox. Had belonged to the Divina Sapienza, a compromise with Protestantism. But as Pope became promoter of nepotism -- a papal tyrant.

Cardinal Ottaviano and Paul III -- psychologically wonderful. Spirit of Aretino is in this. Must have been deeply amused by such portraits.

X Charles V -- Munich. Very serious and tragic figure of Charles V. People intrigued by the landscape. Was painted in Augsburg. Some have attributed it to Rubens as a copy after Titian.

X Equestrian Charles V -- only comparable portrait for quality of being moving is Holbein's portrait of his wife. This was painted in celebration of his victory in battle.

X Cardinal Grandvello -- Spaniard. Cardinal of Charles V. Compare with Greco's Cardinal Gueneferre -- why?

Guevara X Felix of Saxony -- Vienna. Prisoner of Charles V, was extremely well-treated. Even had a court painter, Lucas Cranach.

Federigo Gonzaga - more elegant than former +1540

Mimi's Notes

TITIAN -- at least by 1515 a style which is "classic" not in the sense of Rome, but classic in itself -- something original -- not lyrical poetry, but already a whole "fugue", complete instrumentation -- something new, completely so in Venice -- line color, composition, color making a composition in itself. movement of the color, a new vibration of the color. One of the great inventions of Titian -- creates a vivid and living construction, almost a new esthetic experience in its own. Great colorist existed at time -- Parmagianino, etc.

Theo Hetzer essay in Titian's color -- the only comprehensive work -- most sensitive book. See Thieme-Becker too, under ^Vicellio. Goes perhaps a little too far on the Farben -- whole thing a bit too much artistic.

Tietze; book is useful but tasteless.

Cavalcaselle

Suida -- "expansionist"

Titian comes from ^{di Cadore} ~~Pieve di Cadore~~ in the Dolomite Mountains; ~~shared~~ shared with his father a lumber business.

^{Fried} Lived with Pietro Aretino -- also Sansovino joined them, Gay life in Treviso of the Giorgionesque group do not join them. this was a musical group. Titian, Aretino and Sansovino lived probably a much rougher life. Aretino had great literary power, wrote very impudent and lecherous. According to Friedlaender, Titian probably listened in but did not speak -- Titian's letters are mainly about money matters.

Lived throughout his life under mannerism. While Tintoretto was touched by this movement, Titian is not the slightest. Was called by Bembo to Rome ca. 1512² as special painter to the Pope. Refused this. Made contact with the Doge of Venice as his special court painter, on condition that he paint a doge portrait every year, plus battle scenes. Bembo had come from the Medici, had been with the Giorgione circle, had neo-Platonic ideas; Panofsky explains the Sacred and Profane Love by neo-Platonic concepts; Friedlaender does not think that Bembo had this influence on Titian.

Vasari deplores that Titian by not going to Rome didn't love the Antique -- says he would have been the greatest painter of the world. We can be very glad that he did not love the Antique, at least not the Roman Antique.

For Venice Antique was there, but possibly was more mixed with Byzantine, Eastern sources Ruth Kennedy prepared or is still preparing a work on Titian and Antique, cf. also Otto ~~Rena~~ Brendel.

Belongs to the High Renaissance generation -- has the characteristics of voluminosity and grandiosity.

Birth date not altogether unimportant point. Giorgione, born 1477, died 1510 of the plague at 33. Question of whether Titian is same age or whether 10 years younger.

Vasari and Ludovico Dolce say that he came at about 20 years to the Fondaco dei Tadeschi.

side part of which is painted by Giorgione -- late 18th c. engravings. This was about 1508 -- this would place his birth date around 1488.

Titian himself says in 1570, that he is 92 years old.

In north Italy there are no birth dates preserved -- have instead the entries of death dates.

He came surely to Giorgione around 1508, began to change his style away from the Castelfranco style -- Titian also may have changed. Question whether he was an assistant or a collaborator.

not very important. The real Titian begins with one of the most famous Madonna paintings in the world -- The Assunta in the Frari of 1515.

Friedlaender not interested in his youth. Mature works are the interesting ones. How he arrives at them is a matter of psychology.

Venice is near Brenner Pass into Germany. We get more German influence in Venice than elsewhere in Italy. Came twice, ^{Dürer} 1490's and later when he was renowned. His influence fairly strong on Titian -- especially in landscape. In the 1550's-1560's a whole school of Flemish and German landscapes -- Giovanni Fiamminghi, etc. -- a whole area of which no one knows much. Titian as a youth had in his household two German landscapes. One may overrate therefore the influence of Dürer specifically. His paintings never have the vivacity and richness of Italian High Renaissance.

Titian was occupied with big woodcuts -- surely came from Germany; didn't cut them but made the sketches. Giacomo dei Barbari (1st known still-life) worked in Augsburg with Dürer. Made enormous ~~map~~ woodcut of map of Venice.

Cultural intermingling to be neither under- nor overrated.

Genius of Titian has nothing to do with German influences.

Padua South. - Scuola del San Antonio

The Legend of St. Anthony.

4 drafts to Titian for completion of 3 frescoes, December, 1511

Came after the Fondaco dei Tadeschi -- not analyzed carefully because doesn't go to analyze at length on basis of engravings.

Richter in Giorgione book believes that commission originally was Giorgione's and Titian took over.

WF doesn't believe this. Already the subject is something different.

the meaning is innocent -- St. ~~Anthony~~ Anthony and the baby. Compare with Donatello's rendering of the same subject 16 years earlier. Donatello's rather "baroque" with whole assembly -- Titian's still a little naive -- isocephalic -- but the whole upper portion of the painting is empty -- system later used by Caravaggio. Antique statue from a relief in Venice. St. Anthony cementing leg on young man -- "Accidents" popular in S. Tyrol. A little weaker than above. Possibly and assistant. Very over-painted. Note the landscape.

Domestic drama. Husband murdering his wife -- the background repeats with front of St. Anthony. New dramatic movement quite different from Giorgione. Action still slightly

awkward.

Drawing - considered for a long time as sketch for this painting (Tietze) -- later thought to be a sketch for a later version of scene by, say, Domenico Campidoglio -- not the leg in sketch overlaps reclining figure -- same motif as in St. Peter Martyr. at exactly this time, 1510-1511 -- Andrea del Sarto made the cycle in the Annunziata Same kind of thing, not exactly similar; but possibly due to common influences -- Sarto very much influenced by Dürer. Belongs to same development.

Woodcuts - Triumph of Faith - carried in triumphal fashion or in the Triumph of Petrarcha -- Titian made the sketches. (c. 1511)

Details -- Christopher; cross carried by the church father.

present also are putti, coming from Antique sarcophagi -- popular in bacchanals -- here used with religious theme. Rather unique -- not found in Raphael or Michelangelo.

2 Woodcuts -- Sacrifice of Isaac and Drowning in the Red Sea by Ugo da Carpi and other by someone else. One has the drowning in Red Sea in the background. Surely from German influence -- Mrs. Erica Tietze -- has fairly recently dated them fairly early.

Pope Kneeling before St. Peter - is this around 1502 or is it a little later, ca. 1506. Some ~~claim~~ claim that the Pope is Borgia Pope Alex. VI celebrating the Victory of Pesaro which took place in 1502, renamed after death of this hated pope.

sarcophagus relief. Grippi thinks that Titian ~~ex~~ invented it. "Faked" is more fair than a literal copy would be

San Rocco with Saints, S. Maria d. Salute, 1511.

1510 was great plague, bringing death of Giorgione and his girl.

Doctor SS. Cosmos and Damien and Rocco is the plague specialist, St. Sebastian also. Kind of votive painting for the Physicians Guild. Shows a great progress, not yet the full Titian palette. Rather similar to the Giorgionesque Judgment of Solomon in the Kingston Lacey to be compared to Fra Bartolommeo's Resurrection -- similar construction. A little later -- 1515 -- very typically ~~Fra Bartolommeo~~ ^{Titian} -- possibly under ~~Titian's~~ ^{Fra Bart.} influence, was in Venice around this time -- corporeality.

DRAWINGS - TITIAN

1. Vienna, Albertina; Two Boys in Landscape
2. Baer Coll 2 Satyrz in L's cape
3. Man w. Viola da Gamba - Brit. Mus.
4. 1511 - Padua, Scuola del Santo - Jealous Husband
in Paris, Ecole des B-A
5. 1510-20 - Female Nude
6. 1516-18 - Apostles - Louvre
Assunta
7. St. Peter from Assunta
8. Metropolitan Tree Study
used in woodcut of Sacrifice of Abraham - 1516
9. Study for S. Sebastian (Brescia altarpiece 1522)
10. 2 Studies - Lille
11. Study - Lille
12. Uffizi - Study of S. Bernardino for Gritti devotional ptg. of 1531
13. Sketch for Duke of Urbino
14. Sacrifice of Abraham - Paris - 1536-38
Fallen Horseman - Munich
Battle of Cadore - 1538 or
Tietze: for ptg. by Orazio of Battle of F. Barbarossa (1562-64)
15. Fallen Horseman - Oxford
same connection
16. Uffizi - Annunciate Angel - c. 1565
17. Uffizi - S. Bernardino
for Gritti devotional ptg.
18. 1540-50 - Medea + Angelica - Bayonne
Tietze: with myth. ptgs. for Philip (Gessuti) - drawn in Uffizi
- 17b. 1548 - martyr. of S. Lawrence (Gessuti) - drawn in Uffizi
- 17c. 1548 - Uffizi - Annunciate Angel - c. 1565
17. Bayonne - Landscape w. Satyr
18. Bayonne - cf. L's cape - Boedus + Ariadne - 1523
Tietze - " - " - Paolo Venus - 1560
19. Cambridge - Jupiter + Io
20. Uffizi - Helmet Study
cf. Veronesi
- 17b. 1541-44 - Kneeling Apostle for earlier Pentecost
(Salute Pentecost 1544-60)
21. ~~Cambridge~~

TINTORETTO

After Antique - Michelangelo

1. Vitellus (Munich)
2. Draw. after Michel's Isidoro

Other -

3. Aegher for Battista of Zara - Pal. Ducale 3.c. under Zara
- 3.6 Affizi abbe
4. Studies for S. Stefano Washing of Feet (S. Stefano - 1580)
→ Ptg. of S. Stefano Washing of Feet - we don't have
5. Reclining Nudes - Pal. Ducale
6. Model for Atlas Statue - Affizi Santarelli
7. 1568 - Descent into Limbo - San Cassiano - Eve - whole
8. c. 1580 - Jno. Bapt. - San Silvestro Bapt. - none
9. c. 1560 Study for Golden Calf - Mod. all into
nearly 40's
10. S. Mark for Scroll di S. Rocco - no
- ✓ 11. Study for finding of S. Mark (M. la Bona)
12. London, Russell - Youth Fall.
San Rocco - albugo ciling - S. Theodore
1564
13. Affizi - S. Mark + Beggar - ~~affizi~~ ?
14. Munich - Mars + Venus Munich
15. Salzburg - Study for Venice Paradise
16. " " " "

Mimi's notes -- Titian's portraits

Portraits -- lower level of art. Too much subject to nature -- "ritratto" -- Michelangelo could not have made them. Fantasy, however, functions only with studies. In Florence at about the same time as Titian, very sensitive portraits by Pontormo. Followed by Bronzino -- but later, not the same thing; nearly professional and slick. Painting portraits a necessity for young painters -- Titian particularly avid for money. May have earned main living in this field, more than in any other. Renaissance ~~painters~~ patrons valued portraits for their own personal glory. Little dukes and condottieri who make wars like shepherds are made important by portraits (cf. Burkhardt). Titian's ~~xxx~~ greatest money and honor was made through his portraits of Charles V who does not seem to ask for any other ~~kind~~ kind of painting from Titian. Charles V was sensitive to the historical moment. Titian made out of the little dukes ~~very~~ heroic figures. Not too heroic, not boastful, but as good political candidates.

Ariosto -- so-called. "Fidel Castro."

Young Man with a Glove -- Louvre. later still and dreamy. Little schizophrenic -- fantastic expression. Emphasis on the hands. Was ~~probably~~ probably thinking of a ledge. Emphasis on hands probably preceded by Lotto. Hands are a test of a painters' skill.

Man with a Beard -- Louvre..

x Signor Nosti -- dated and signed 1526.

Man with a Falcon -- Washington. Recognized by most scholars. Recently disputed. W.F. doesn't like, though it might be Brescian -- now changes mind, Paris Bordone?

x Cand. Ippolito de' Medici -- In a Hungarian costume. ca. 1532.

Works that go together with history. 1530 the Reichstag Meeting in Bologna. Charles V crowned by the Pope whom he had defeated. Charles V distributed favors to small dukes. Had no time to sit for a portrait. All the artists painted, including Titian and Parmigianino. Titian made his portrait -- an obscure little artist ~~Seisenegger?~~ Titian's genius capable of making portraits without seeing his subject.

x Charles V with a dog ** Hapsburg like. Titian made a "living" portrait.

Portrait Allegory -- by the young Parmigianino. May be a copy (Freedburg). Had seen Charles V at dinner party -- came out this awful composition, flattering. He was never asked to do something for Charles V again. For Titian this was fruitful time.

x Duke Gonzaga of Mantua -- must be in 1525-30.

Bronzino's Portrait of same duke -- shows that ~~xx~~ he was under Venetian influence at this point. Titian's not so decorative, more "deeper feeling" -- Pontormo never married!

Isabella d'Este -- Venice. Ascribed to Parmigianino.

Francis I -- Adversary of Charles V. In every respect the opposite of Charles V. Here sensuousness was strong. Titian painted him ~~fr~~ from a small medal -- made out of it great art. Compare to Clouet's painting of Francis I. Titian's rendering of texture not "decorative." Also, Portrait of Francis I by Joos van Cleef. Looks very provincial.

x Duke of Urbino -- 1536. One sees that it is later.

Drawing -- full figure. Hetzer only one to deny it.

Condottieri of Venice -- (with a page) -- Compare Caravaggio's Vignacourt. Duke of Mantua commissioned him to paint portraits of the 12 caesars. Giulio Romano had painted the horses of the caesars in 1512, in the Palazzo del Te. The paintings by Titian were destroyed very early in the sack of Mantua. Were engraved by Sardela, a prolific Flemish engraver. Titian made almost "character" figures. Good. Natural Vespasian, etc. Don't have much to do with the ~~Antique~~ Antique. Had the classical portraits, but in his own way. Came out almost antique. Begin at least now the little survey of artists in Titian's circle.

Some fairly strong painters born in 1480's, too, but they have nothing to do with Titian. Mainly we are concerned with Pordenone and Lotto. Neither of these two

in the Giorgionesque Campagnolo, or any of them coming anywhere)?) Perhaps three people are better artists than their contemporaries in Central ~~Italy~~ Italy. Pordenone better artist than Perino del Vaga.

Pordenone, b. c. 1484 -- Too strong almost. One feels he is a man with "hot breath" -- explosive. Interesting and exciting artist, but not a good painter. Not skillful, especially poor color.

Passion of Christ -- in Cremona -- has the convulsion unlike anything else in Italian art. Somewhat like Northern German art.

Grünewald Madonna --

Misericordia with St. Christopher

Passion Scenes -- Cremona. Came perhaps from the late Donatello. Compare the Grünewald Bearing of the Cross -- same kind of emotional cruelty, misery and power. Something of late Quattrocento, such as Castagno -- do not belong to the Renaissance, late Gothic instead. Question exists of who impressed whom -- Pordenone, Titian, or vice versa. Nevertheless, when one looks at Pordenone, he doesn't have much in common with Titian. Titian sound in contrast to this unclassic spirit.

Crucifixion -- position of bodies recall Signorelli.

Grünewald -- emotion calmed or repressed, regulated by inner serenity. This is missing in Pordenone -- more motion than feeling -- interest in the excitement.

Titian was influenced by Pordenone -- the tortion, for instance, in the St. Sebastian in Brescia.

Parallel artists in the time of Titian, ca. 1500-1540. These painters are not even bad. They have not the hauteur or grandiosity of the painters in Central Italy: Rome and Florence. Venice not so unconnected with Central Italian trends. As a whole, one can say the division of "disegno" vs. "colore" is right. But Pordenone, Lotto were in Rome.

At next College Art Association Mrs. Kennedy will speak on Titian and Ariosto and their relationship to Antiquity. Fr. goes along with the thesis of Sir Joshua Reynolds and the idea that the antique was always drawn on but not in originals. The contemporary Venetian artists of Titian not in any way so greatly touched by Antiquity. Lotto, Savoldo----etc. All these people are not really so interested in it. Nevertheless, can't ignore it. It was there. Part of the artistic language was naturally by gestures, movements, proportions of Antiquity. But not classicistic: in reality like Poussin. Between 1520 and 1540 in Central Italy grew up the "anti-classical style." A rebellion. A going back -- even to Late Gothic and being consciously not classic. In the early years, Giulio Romano doesn't use Antiquity. But Pontormo and Parmigianino were very much of the idea Fantastica -- All these things active when the tradition of Bellini, Giorgione still holding -- effective as all these people who were born in the 1490's -- Titian, Savoldo, Pordenone, Romanino, Bonafazio, Veronese, Dosso Dossi, Lorenzo Lotto, Palma Vecchio, and, later, Paris Bordone and a newly discovered artistic man, Domenico Mancini -- all these people are not really touched by the High Renaissance. Here only a very short and incomplete survey of these people. The Venetian artists are rather difficult to date and localize. Some very good artists ~~though~~ though not in prima classe. In this century they have been objects of great interest and industry. Morelli (alias Lemoliev, The Galleries of Dresden, etc.) author of the so-called Morellian method -- measuring noses -- an ~~anthropometrical~~ "anthropometrical" method for determining attributions. Pseudo-scientific or medicinal. Creighton Gilbert gives a long essay at the beginning of his dissertation on Morellian method in connection with Savoldo and concludes that by and large his attributions were right. And why not? As long as that is not all. Taken isolatedly these artists can be good and interesting. They are of different schools. Some the old fashioned school of the Vivarini and Cima da Colignano and the more modern school of Giorgione and Giovanni Bellini.

Pordenone (cont'd.) -- Cremona, Duomo, ~~work~~ works have a vehemence and force which is astonishing. An excellent emotional, passionate artist -- but to speak with Descartes, he has not the reasonableness to dominate the emotion -- not the reasonableness in the highest sense to control color, etc., has a crudeness. Big book on Pordenone by Fiocco. -- only one out. Not so well known as Lotto (who since the good book by Berenson has attracted a lot of attention.). One can see from the works in Cremona how Rubens might have been impressed. Are proto-baroque, if you will. Not much sign of Manneristic influence. ("Maniera" -- people who repeat the same forms over and over). May have been seen by Salviati---. Compare Tintoretto's Crucifixion with Pordenone's --- Titian must have known it. Certain similarity. But Pordenone goes back to German sources.

Dead Christ -- Lamentation -- Cremona. Certainly influenced by Mantegna. Not only the foreshortening -- which has been called by learned Viennese scholar orthogonal foreshortenings.

Holy Family -- Giulio Romano: ~~MS~~ S. Maria dell'Annunziata. ^{Anima} Exactly at same time, 1522. Same decentralization, a deviation from the Renaissance idea. An interesting experiment by Giulio Romano before he went to Mantua.

Spilimbergo paintings -- (a sub-alpine town: near the Tyrol). The Fall of Saint Paul. The Fall of Simon Magus -- (the fake prophet who claims that he can fly -- told by St. Paul in the "Acts of the Apostles."). St. Paul's Fall shows no apparition -- only the light beam -- as Caravaggio -- a North Italian tradition not to show Christ. Corte Maggiore, Deposition -- 1526-28. Compare Rosso Fiorentino's in Arezzo of same time. Perhaps some parallel. Not Rosso's interpretation of figures, spaceless figures very much in contrast to north Italian.

Birth of the Virgin -- Very like what Crespi does later. Enormous figures in forg-

(Caravaggio)

ground breaking to surface.

Trinity -- Scene of Mercy. Again shows influences of the northern school. Durer's Trinity well-known from the engraving. Very rare subject in Italy (Masaccio an exception) -- comes later in Italy with Greco.

Treviso: works -- Church very much destroyed. What is it? -- Augustus and the Sibyl. Copied in a drawing by Rubens. Interesting that Pordenone caught his eye. ~~Found~~ Found something seventeenth century in Pordenone. Drawing by Rubens after Pordenone's Dome in same church of God the Father with Angels.

Savoldo -- The most interesting artist after Pordenone who is outside the Giorgion-
esque and Titian-esque tradition. Born 1480. Born in Pordenone? Had a local educa-
tion. One of the most important of the pre-Caravaggio artists.

Deposition -- very early as dated by P.G. Very North Italian. One of the first to
conceive this form for the Dead Christ.

Ss Anthony and Paulus --- being fed bread dropping from the sky. Must be influenced
by German works.

Madonna with ? -- Compare with Madonna by Cimo da Colliano. The old fashioned school
as presented rather courageously by C.G. -- who believes he was the teacher of Sa-
voldo -- was brought up then in conservative trend but made something; new out of
it which leads to Bassani and Caravaggio.

Shepherd -- 1525, Contini Collection. Called the "Prodigal Son" but rejected by C.G.
Isolated genre figures come from netherlandish engravers -- from what netherlandish
artists?)/

Madonna and four saints -- Brera. 1525/26. This kind of composition with figures
against a light sky -- must be influenced by the Brescian paintings.

Virgin and Child and two Donors -- Hampton Court.

Virgin and Child and St. Francis -- Turin. The latter dated by C.G. much earlier of
the two.

Deposition -- ca. 1527. Brera? -- we know quite a lot about Savoldo due to a source,
written by a devoted pupil, Mario Pino -- in his Trattato and in his later life ne-
glected -- complete not terribly inspiring but good and so did in the manner of
Courbet. St. Jerome, National Gallery, cf. Cima St. Jerome.

Youth -- Borghese.

Tobias and the Angel -- Borgese. At this point came a group of paintings that are
very astonishing in color. The white of garment very sfumato as later Sacchi, etc.
Color is sparkling.

St. Matthew and the Angel -- Metropolitan Museum. Matthew shown as a mezzo - elegant
luminosity very great.

Portrait of a Warrior -- Called Gaston de Foi. Almost like Rembrandt or Hals. Mir-
ror in background. C.G. proves not Gaston de Foi -- believes may be a self-portrait --
use of mirror an interesting motif -- Giorgione made a Venus which was greatly ad-
mired (now lost) which also had a mirror. Fits in with the "Paragone" argument. The
mirror allows the figure to be seen from different sides as an argument against
sculpture's priority. Manet's Folies Bergeres lady must have been inspired by the
Savoldo.

Late works. Nativity -- 1535.

Nativity -- Rome, Collection Avertini.

Adoration of Shepherds -- Turin. 1537-39.

San Joachim -- 1540. Venice.

Magdalena -- London. National Gallery.

Different version. This one in a white shawl. Painted three altogether. C.G. ~~xx~~
says that there are also copies. He is better with single figures than with large
compositions.

Exam prepared ahead of time. Typewritten answers to be brought to class, plus some slides. Toady "finish the interruption" between the early Titian up to 40's and the later Titian. Not given here the development in Brescia (the TerraFirma) which runs parallel to the Venetian. Can only high-light.

Savoldo is not an even artist -- not everything equally good. See Creighton Gilbert, article in the Art Bulletin. & This dissertation, not yet published.. Much too long and too minutely made, but the main thesis is excellent in idea of making the retardataire current which continued in Venice alongside more modern tendencies of Giorgione and Titian. Old fashioned trend represented by Cima and the Vivarini -- more linear elements -- brings these antiquated forms into a more modern feeling -- brings old currents into new emphasis, etc. Giorgione and Titian change form, ~~but~~ but Savoldo does not. Also, Savoldo an important influence for later periods: Creighton does not speak of this aspect. Speaks of influence on Savoldo of Flemish and Netherlandish artists. However, the relationship is reciprocal. Northerners were also influenced by Italy. On their way to Rome -- which was a necessary sojourn for most of them -- had to pass through Venice and some of them remained, i.e. Rottenheimer. Here they saw not only Bassano, but also Savoldo. Impact on them not explored.

Marco Pino -- c. 1548, published Trattato on Savoldo -- complains against his laziness and against the lack of appreciation of him. Speaks admiringly about Savoldo's color-- says explicitly more light and sparkle than the best Flemish artists upon whom he depended. Example is Tobias and the Angel. Elsheimer (Adam from Frankfort) when in Venice c. 1600 would have seen Savoldo -- results in charming painting Boy with a Fish. (Apocryphal story), very similar to Savoldo's conception in the Tobias. Gliding light, silhouettes of trees -- leads on into Rubens, who was fond of Elsheimer. Such influences on seventeenth century from Savoldo not shown by Creighton.

Nativity -- Savoldo. As a nocturnal, "una notte," with artificial light. Becomes very popular in seventeenth century, i.e., Georges de La Tour's Notte, Nativity -- quite alike also in respect to facial profiles. Or to Le Nain's Nativity (Mathieu) -- or perhaps Louis? -- ca. 1640. Derive directly or indirectly from Savoldo who more ~~or~~ or less introduced into Italy this light phenomenon (earlier examples, especially in taste of such artificial light scenes, Geertgen ~~St~~ Tot Sint Jans, but Savoldo early for Italy).

Warrior before Mirror -- self-portrait, according to Creighton. Connected with the Paragone, the battle between sculpture and painting. Painting proven better by showing here different angles of figure. But the wit -- the playfulness with forms is Savoldo's. Comparable to Quattrocento play with perspective. But in Venice experiments also with light, expanding spatial dimension.

Shepherd in Boat -- comes from northern proto-types. Leads to Caravaggio, Brueghel, even Manet -- extremely important for development of the genre figure.

Pordenone and Savoldo are the two really forceful painters of this group. All are born c. 1480. All contemporaries of Titian and Giorgione (who died young).

Palma Vecchio -- At moment very much despised. Too "Victorian" -- nevertheless, interesting. ~~But~~ Personally close to Titian, who helped him. Had independent means, did not come into competition with other artists.

Champetre -- Philadelphia. Figures on grass -- landscape. Has a little of the spirit of Treviso -- these nice musical scenes. Not signed. Attributed to Caliano or Mancini as well.

Allegory -- Lansdown, England. Based on Tempesta -- Man on right with distaff. Meaning very mysterious, as is also the Giorgione. Two little children may be Eros and Ant-Eros (cf. Panofsky, Iconology).

Adam and Eve -- Rather conventional. Compare the Durer wood cut -- similar composition. In 19th century was very famous, more than the Durer, because somewhat sentimental.

Faun -- Little baby, formerly attributed to Correggio.

2 paintings with nudes -- Bathing, and Reclining. Such types of ~~the~~ painting exist later in Flemish -- i.e., Cornelius von Haarlem, But before? What is there? Florentine? Piero di Cosimo. Almost middle Italian character. Comes into the Maniera -- Netherlands and Florence (the studiolo works of the 1550's and later).

2 More Nudes -- reclining figures also the Venus reclining. Was very famous -- kitsch

Not bad art, but sweetishly vulgar.

Meeting of Jacob and ? -- in Dresden: Late. Rather grandiose, again 17th century character comes very much into the netherlandish maniera -- Spranger.

Holy Family -- again leads into 17th century, not really so uninteresting as now thought.

Three Sisters -- Dresden. This kind of thing leads into English painting of the 19th century -- Rossetti, Burne-Jones.

Barbara -- Sta Barbara Fortuna? Venice. Monumental female -- reminds one of the mosaics of Canterbury.

Domenico Mancini -- Excellent art historian, Wilde, co-director of British Museum, London. Michelangelo scholar. Discovered this artist.

Madonna -- Lendinaro, Lombardy. Looks almost like Bellini, but signed Domenico Mancini (colorful, sentimental -- the angel, for instance) 1511. Now everything that cannot be placed for authorship called Mancini.

Youth -- Leningrad. Not accepted by Wilde as Mancini. Preposterously impudent face.

Pastores allegro and appassianato -- are, of course, derived from Giorgione; but more important is that they anticipate Velasquez' Philosophers Democrite and Heliocrite (the crying and laughing philosophers) -- this interest in the humores picked up later.

Lorenzo Lotto -- Was in Rome. In 1508. The Sistine Ceiling opened. Lotto must have seen it, but no one ever less influenced by seeing Michelangelo. Lotto belongs to Bergamo. Have their own character (Brescia and Bergamo).

Hermits -- St. Jerome -- Originally dated 1500 -- more recently by Wilde, 1506, more fitting date. Was this kind of ascetic subject ordered by particular religious orders (cf. Blunt on Philip IV -- decoration of ~~whole~~ whole room with hermits). Desert represented by rocks, is traditional, cf. Squarcione work c. 1430 in Lombardy. But Lotto's rocks show possible influence from Leonardo, who spent three months in Venice in 1500 -- ~~Milane~~ Milanese-Leonardesque character.

Treviso paintings -- in the Onigo Tomb -- standing warrior figures in niches. Controversial attribution. Were given to Giacomo di Barbari, the engraver who was connected with Durer and did the first still-life (partridge) in Augsburg -- who also was a follower of the old-fashioned current. Berenson was first to change attribution to Lotto. Portrait of Cardinal Rossi -- ca. 1504-05, Naples.

Pendant -- to this painting with landscape -- the leaf of the portrait -- is in Washington National Gallery -- funny allegory, showing Rossi coat of arms, with a Latin inscription, trees or ~~xx~~ regeneration contrasted to dead stump -- one half is dark, "sub ombra" -- figures climbing mountain at left are industrious little genii or vir-tues.

Allegory of Chastity -- This probably a cover to another painting -- very coy and silly.

Madonna and Child -- about same period. Allied with Central Italian painting of Pierino del Vaga and others.

Altarpiece with Enthroned Madonna and Saints -- Bergamo. 1516. After he returned from Rome in 1512; shows not the slightest evidence of Roman influence, Provincial.

Nativity -- Siena, 1521, nocturnal. Berenson's book on both is very good. Attributed this to Lotto -- good conscience attributed because made when Berenson a young man. Has some Sienese character, such as Beccafumi. Curious work, doesn't seem to fit with Lotto.

Marriage of St. Catherine -- long neck motive very typical. Taken up by Caravaggio.

Rest on the Flight into Egypt -- out-of-doors -- no question but that Caravaggio picked up this composition for his Rest on the Flight into Egypt in the Doria.

St. Barbara? -- insisting on speaking. Took 16 oxen to try and move her. two predellas to this work -- almost a "history painting" -- story very clearly shows.

Venus and Eros -- (Triumph of Chastity) Eros spanked by old woman. Raphael's Triumph of Chastity an apparent influence.

St. Sebastian -- Berlin.

St. Christopher -- 1531. Compare the Titian St. Christopher -- clearly based on it, but much weaker.

Holy Family -- half-figures.

Lucrezia -- so-called. Shows a drawing depicting Lucfezia. Bourgeois morality.

Lotto worked frequently in the Marche in Ancona, etc.

Madonna del Rosario -- Ancona? enormous.

Double Portrait of Man and Wife -- Titian's portraits are ~~p~~ representations, depicting ~~xxxx~~ character but not narrative. Lotto made portraits as stories. Here a whole story or allegory of marriage. Recalls Caravaggio's early Cervantes-like Gypsy Fortune Teller. Use of hands as expressive of the legend and relationship.

Adonis? -- portrait. All his portraits somehow ~~dramatized~~ dramatized, here with gesture, surrounded by sculpture, splendid portraitist.

Man with Claw of Bird -- Hand on heart in dramatic gesture.

1 — M. 2 Titian
Lecchi

Titian -- a legendary nine years at Venice, studied first with Zucchetti -- ?
By 1515 had already "arrived" and was considered a great man -- gets the "senioria"
from the Seminirari -- the doge lords, or the council; position of permanence and
gets about 200 ducati annually -- signifies that he is the "court painter" of Venice,
with obligation to paint a portrait of the Doge every year, or battle scenes. Takes
a common law wife, has children plus a great house. Whether he was thirty or forty
is almost a matter of facts. At some time formed a clique with Sansovino and Aretino,
~~xxxxxx~~ made a kind of power which may be said to be revealed in his painting.
Departs from the Quattrocento and Giorgionism with a new "corporeality" or a new
reality of body -- no longer geometric in perspective, etc. He is not interested in
perspective, he has it! Not to be compared with Michelangelo and Raphael. The windows
are broken and the light comes in -- Only comparable personality and revolution is
Masaccio in the Brancacci Chapel. Joy also comes in. Ariosto and the poetic and
sentimental circle of Giorgione -- the "harpsichord" players.
The explanation is only in Titian himself -- Hetzer for patriotic reasons cannot get away
with explaining this with Dürer's influence.

Dürer's Rosary Madonna and woodcuts -- many lines excited (?)

Assunta Pesaro Madonna -- Apostles in a limited space, but not walled off in a defined way.
Figure of Virgin is very revolutionary. French Revolution version of Liberte, a lady
with mammelles puissantes. -- a fisherman's wife. Much more simple, and popular than
Michelangelo -- no movement. Michelangelo always coming out of the stone and must be
liberated. This Madonna is already liberated.

Assunta, Verona -- an abridged Assunta. Very beautiful -- colors, formation of clouds
apostle over the empty sarcophagus.

These Madonnas by Titian were enormously important for the development of 16th and 17th
centuries.

Pesaro Madonna -- (Frari) Pesaro family had been painted by various people before. It
is a sacra conversazione, a club of Ss where the Madonna also takes part. Here the sub-
ject breaks out of the earlier systems. Two columns ~~xxx~~ are interesting. Have no
functional purpose. Giorgione in the Tempest brought in archeological architectural
frame -- diagram. Gigantic columnar structures here where there is no indication of
how far they go up -- Has been said by a painter (not to be trusted) that they were not
in the original composition. On what basis?

compare with Ludovico Carracci's Madonna -- shows how strong the influence excited by
the Pesaro Madonna was. Also columns in background. Going outside of the structure in
this way unheard of in Central Italy. See detail of Ludovico Carracci -- face of
Madonna, ca. 1580. Similar foreshortening of head. Details of hands -- should be com-
pared with Masaccio and Raphael.

St. Peter Martyr -- was perhaps still more famous and important for future development.
Why was Peter Martyr so violently sacrificed? Painting was burned around 1880 or per-
haps later.

Copy -- made by Cigoli presumably engraving made after it by (Venetian Rotul?) illegible.
Recalls the very early scene where man murders his wife. Dolce - Dialogo. begins his
talk on Venetian painting with an analysis of this.

The confraternity of St. Peter Martyr had made a competition for the commission. Besides
Titian, Palma Vecchio and Pordenone had taken part. We have only one painting by Palma
Vecchio and a sketch by Pordenone. Bushes and trees are arranged to accompany the action of
the figures. Thee which follows the action of the running figure resolves almost
melodically. Peace is an leaway, if terror or earth. Leap in Stand und spiel sein --
augment the terror.

Subject painted earlier.

Giovanni Bellini's, London, c. 1500

Palma Vecchio Abano?

Pordenone's Sketch -- quite original. very strong. Also a scene of actual assassination
-- also comparable in its force

Influence expressed in Roman painting by Caravaggio -- ca. 1598. One of the strongest indications of Caravaggio's ~~having~~ having been in Venice. Could have seen it too through engravings. Caravaggio does reverse it.

Ascension of Christ -- (Brescia), ca. 1523 -- separate little paintings of the frame an old fashioned motif -- goes back to Quattrocento -- couldn't have been Titian's own idea. Annunciation at top. Sebastian in lower right caused enormous furor -- Cardinal of Ferrara tried to get it away from Duke of Brescia. Central figure of X is awkward. a little Manneristic with their ballet-like movement. Christ is too small.

Ludovico Carracci -- Ascension -- not very characteristic.

Detail of St. Sebastian

Drawing, Frankfurt, pen and ink -- Spent quite a lot of time on this perhaps to show that he could make Michelangelesque anatomy. Also reflects the Laocoon -- discovered some years earlier -- contraposto -- caused much admiration, that "he could draw like a Roman." More Drawings, Berlin -- could be figures for a thief in a crucifixion. May have seen one of the Bound Slaves by Michelangelo -- not so necessarily.

Detail of the Annunciation -- Annibale Carracci very much impressed by the inner movement of these two figures.

Annunciation, Treviso -- Date on the frame, 1523. For a long time it has been doubted whether it was not finished by a pupil of Titian, Paris Bordone. Outspoken prospettiva. Titian didn't care for such unauthentically ordered perspective. School girl angel -- just doesn't look like Titian.

Entombment, mid-twenties, Louvre -- middle twenties no longer have the impact of the three famous ones. Not the impetus. Fine.

St. Christopher, 1524. Story of Christ Child ferried across the water very frequently painted in the doors of South Tyrol. Localized tradition perhaps belonging to whole North -- Dürer, Dirk Boutts, seems mainly to belong to Germany, especially in South Germany in region of mountains

Engraving by Dürer, 1561. -- probably known by Titian.

Battle of ^{Canova} (Canova) -- Has been/^{commissioned} ~~commissioned~~ by Titian for his "sensoria" -- was destroyed in great fire of Palazzo Ducale. Preserved in a bad copy in the Uffizi and in woodcuts. It is the first of the battle scenes which Rubens and others used. May be that Giulio Romano's Battle of Constantine, with this bridge. Must surely have a bearing on it. Rubens' Battle of the Amazons -- Munich. fantastic work.

Titian lecture -- Mimi's notes
Third lecture

Bacchic scenes have no apparent tradition in central Italy. First known bacchic scene of fame by Bellini -- Feast of the Gods, ordered by the Duke of Ferrara, who wanted it for his wife, Isabelle d'Este. Bellini did not finish the work -- Titian took over, was perhaps at that time Bellini's student. Was called twice to Ferrara. See the book by Johnny Walker on all the Bacchanals ordered for the court of Ferrara (Bellini and Titian at Ferrara). Feast of the Gods came from the Widener Gallery to the National Gallery in Washington. Written on extensively, especially by Edgar Wind -- violently attacked by Mrs. Erica Tietze -- fairly learned book nevertheless, giving the philosophical and literary background for the painting. John Walker's book somewhat more sober; goes into technical problems -- x-ray methods. Can find out what parts belong to Titian and which belong to Bellini. Alfonso d'Este doesn't give back a borrowed book belonging to his sister -- Philostratus' descriptions of erotica. Dosso Dossi was the court painter at that time, also made bacchanals. Feast of the Gods based on typical humanistic fashion, off-colored anecdote -- Ovid's Fasti -- gods come together on a day in November -- ~~Sybele~~ ^{Sybele} has invited them to witness a sacrifice of an ass -- Silenus' ass. Also Priapus was both a phallic and a garden god -- crashes the party and uncovers the sleeping nymph Lotus. Ass brays and all the gods laugh. Old Bellini had very great pleasure painting this story -- but not yet really a bacchic scene proper. The gods are not shown, as in Central Italian tradition, as divine or serious beings, but rather as real people with bawdy gestures, etc. Still rather stiff, quattrocentesque. They recall the trees of St. Peter Martyr. arranged in a fairly shallow ground. Walker suggests that Titian not only just finished the work but redid parts so that it would fit better with the paintings which accompany it in the same room in Ferrara. Other works there are by Dosso Dossi, a very fine painter, not really renaissance. This kind of large landscape tree, forests, were then made in Germany. Already in 1520, known that German painters were in the home of Titian -- possible that he got this from them. Alfonso and the Ferrarese court knew already the Bacchanals of Dosso Dossi -- question of whether or not they are really Bacchic subjects; may have been merely Bathers, a subject which was already fairly frequent: i.e. Pinturicchio.

Closer to a Bacchanal is the painting by Dosso in the National Gallery in London. Characteristic of Dosso are the dissolution and illumination -- gives charming character, but nowhere near the force of Titian.

In the Camerino where the Feast of the Gods was were also Childrens Bacchanal, Andrean Bacchanal and the Bacchus and Ariadne, plus one by Dosso, possibly this one.

Alfonso went first -- after the death of Bellini in 1516 -- to Fra Bartolomeo in Florence (one of the truly great renaissance masters -- now a little neglected) -- Bartolomeo made mainly religious works -- connected with Savonarola -- he also made very nice landscapes. Fra Bartolomeo agreed to make an Adoration of Venus, rather surprisingly. Sketch for it in the Uffizi -- reproduced in Berenson. Rather extraordinary composition, much movement, to be compared with Michelangelo's Cascina or Leonardo. Fra Bartolomeo died; perhaps this sketch shown Titian by the Dukes of Ferrara. Had also Raphael who, according to Vasari, was offended to be asked after the others had been asked. In any case, so it was finally to Titian that he turned. Children's Bacchanal by Titian seems somewhat based on Fra Bartolomeo's sketch. Shows the relationship between Venice and Central Italy. Philostratus' Imagines also ~~perhaps~~ a basis for this work. Philostratus' Imagines were supposed antique paintings (cf. K Lehmann) -- gives a description of playing children who are in the service of Venus -- play with a hare, which was a well-known erotic symbol -- also here they play with an apple. Curious is the maenad

(but is sealing)
 who comes rushing into the scene in a sort of ecstasy. Is there a symbolic meaning in this and the accompanying works? Wind claims that they symbolize three kinds of love, such as Bembo writes about. Otto Brendel speaks about the maenad. Medea sarcophagus antique (III c. A.D.) has such a Furia and may have something to do with it. Playing putti found in Antique, playing with empty thrones -- a whole group of which were in Sta. Maria Miracoli in Venice. Titian used the putti more than anyone else until the 17th century.

Andrean Bacchanal, Prado. Based also on Ovid's Fasti -- group go to the Isle of Cocaine -- kisses of wine. Figures have no real identity -- are not gods, but simply nymphs and satyrs. Figures connected not mechanically by any structures, but rather by movement of flex and reflexes. There is absolutely no precedence -- not in the antique either. But it is completely pagan, has a grandiosity which is "transcendental." Could perhaps be compared with the Villa of the Mysteries (Villa Irem) in Pompeii. Nude in the corner is based on sarcophagi.

Michelangelo's cartoon of the Bathing Soldiers, reconstruction in London (cf. nude male by Titian at left, might have a connection) -- the cartoon, or copies of it, had come to Mantua. Not very important if certain motifs come from this source or another. The flex and reflex of movement may possibly stem from Michelangelo or Leonardo. Originality more important than dependencies.

Both these bacchanals caused a great sensation -- enormous influence. Most important are those by Rubens and Poussin. The four paintings in the ~~Santer~~ Camerino never came to Venice. One could only see them in Ferrara. At the end of the 16th century the Ferrara court collapsed -- became annexed to the Vatican. The illegitimate Ferrara heir let them go -- were virtually stolen from the Castle in Ferrara (1598) by the Cardinal Ippolito Aldobrandini and brought to Rome into the Villa Aldobrandini. Remained in Rome until 1632. The Andrean Bacchanal and Worship of Venus went to the Ludovisi collection -- Sandrart source for this information. Supposedly paintings were difficult to see while in Aldobrandini collection -- Ludovisi sold them to Philip IV of Spain -- where they were placed in Madrid until today. The other two paintings remained in possession of the Aldobrandini, end of the 18th c. were sold to England, and so on. Van Dyck saw them in Rome in c. 1620. Rubens' painting copy of the Andrean Bacchanal is one of the really great paintings, on the way to Ruben's old age style -- very transparent color, lightness and ~~quality~~ quality of the late diffuse style of Rubens. Gluck (Rubens school) claims Rubens made a sketch during his early period in Rome and later transposed the sketch into a late work. More recent -- (Bacchanal by Garofolo (c. 1530) Ferrarese artist -- early influence of Titian shown here -- still in the Dosso vein) -- theory is that it was based on sketches of Van Dyck's. Annibale Carracci -- Bacchanal on the ceiling of the Farnese -- naked woman in corner. For the rest, more classicistic Triumph. Not the warmth of Titian, but a calculated work. Poussin, 1624-30 -- made when he saw the two paintings by Titian in the Aldobrandini Villa -- influence of Titian on Poussin makes him even a greater than usual delight.

Many-sided, but also consistent all the way through. In 40's and 50's not yet the real "old age" style -- In 40's begins a new period of force, a kind of enormous will to show strong emotion and movement. Not connected with color -- the schön of 30's changes into a heavier chiaroscuro, greater union, where the light is hidden inside and comes out in a miraculous way. Imbued in ochre tones, comes out in an almost secret way. ~~Hetzer, according to W.F., too fine, too esthetic, too much the drawing-teacher, loses track of Titian himself. Tietze on the other hand is almost too pedestrian, though up to date.~~ Very delightful is the Crowe-Cavalcaselle; wrong in facts of dates, but good on historical-social background of the pictures. Writers have different explanations for Titian's change to this new force. Clearly this tendency was always in him. The very early San Antonio frescoes anticipate it. Also, the brutality of the Peter Martyr gives vent to this side of Titian at an early stage. Thus, that it should manifest itself predominantly in the 40's is not so unexpected. But why just at this time is hard to explain. One explanation may be Pordenone, who, although he painted mainly in local districts, ~~became~~ became more and more famous. Pordenone was also acquainted with developments in Rome; Michelangelo, late Raphael, Giulio Romano. Pordenone came to Venice and threatened to be a competition for Titian. The City Council was discontented with Titian for not producing enough. The Council even threatened him not to give him his stipend. May have ~~spurred~~ spurred him on to do better than Pordenone when they threatened to hire him in Titian's stead. Another possibility is that he was now attracted more to the trends in Central Italy. Some have even gone so far as to call this phase Mannerist, what W.F. ~~hates~~ hates. Contemporary with Titian at this time were not the early Mannerists, but instead the mediocre group referred to as Maniera. Nevertheless, no doubt that the Renaissance movement of Michelangelo and Raphael are more active on Titian than earlier. Not necessary to make much out of Antique in him. Saw the Antique à travers the Renaissance and his own style. But above all, we have the innate tendencies of Titian. Leaving out some of the works.

Ecce Homo -- 1542. Compare this to the Presentation of the Virgin of ten years earlier, also has a long stairway. But great difference -- makes the Presentation seem all the more Quattrocentesque -- even paler in form and content. The Pilate here is a portrait of Aretino, an interesting parallel to the realistic touches given to Maniera paintings. May see a kind of likeness to Salviati's Visitation in S. Giovanni Decollato. Salviati's is artistic, ecriture, calligraphic, decorative; Titian's has not this decorative element.

1543/44 Three paintings in Sta. Maria della Salute -- Made originally for Sta. Spirito in Isola. At this time Vasari came to Venice, who, as a clever writer and very bad painter speaks of these works, that he himself had made drawings for them, but had to leave and Titian took over. Vasari was really a slave of Michelangelo. Undoubtedly must have spoken with Titian about Michelangelo. Could thus be that through Vasari, he promoted these large, forceful, Michelangelesque figures -- not Manneristic! But Michelangelesque.

Cain and Abel

Sacrifice of Isaac

David and Goliath

What is the connection between these three subjects? Why are they on the ceiling of the church? All of them prefigure the sacrifice of Christ? They are very large. Were of greater influence on the 17th century than the Giulio Romano works in Mantua, which Titian knew from his own work in Mantua. Can compare them with works of Romano's in Frederick Hartt's publication on Giulio Romano. Extremely brutal action. Can find something similar in two figure compositions in Michelangelo's Hercules and Cacus that also affects Giovanni Bologna. Can see a similar kicking motive in Rubens' great altar of St. Stephen. See also Titian's earlier treatment in St. Peter Martyr. The later work has more monumentality. Accute diagonal in Sacrifice of Isaac. Perhaps the most famous of the three is the David and Goliath. The foreshortening, however, not too strong, does not destroy the proportions. Compare the Daniele da Volterra, David and Goliath in the Louvre -- use of Michelangelesque muscularization. Also belongs to a pair -- of the same subject seen from the opposite view. Made from

VIII

I showed you the last lecture the portraits of Titian, not only of the thirties but going into the middle of the forties. I'm not so very happy with the division Hetzer makes of the portraits in six parts, mostly by decade, at least in the thirties and forties. I showed you the material on his short sojourn to Rome in 42-43 and the remarkable portraits which you'll not soon forget -- the Farnese pope, Paul III and the Nipoti -- also which you'll not soon forget, those of his great patron Charles V. This is perhaps the high point of Titian's portraits, but it comes out still more and differently in the fifties when he was much honored in Augsburg. I have still to show you from the thirties another specialty of this time, his portraiture or representation of womanhood -- naked womanhood -- the real body of the woman -- something which is connected with the new freedom, the new feeling of attacking or defeating the rules of "not decency, but custom." Like, in some way to compare with his new conquest of space in human form; -- the knowledge of internal space and how the body must fit into its world. The conquest of all kinds of prudery makes the body not only sex, an object of lust, but in some way sacred. When he made the Danae (Madrid and Naples), he made a perfect naked body which defeats the limits of sex. There is not a bit of lasciviousness in it. There is something of the antique of the Venus Pudica and Venus de Milo. There is something of the glory of the body of the human genus -- of the man and, primarily, the woman. It was a kind of beauty of religion. When he made them for younger or older principes, for Federigo or Alfonso who wished to have a little pleasure, not lecherous but erotic (erotic Titian was ... of course, this is higher, abstract), Titian found this desire to have naked women from the front and back quite natural. In one room there would be many women, seen from all sides, so in a room you would have a sort of space -- a woman seen from all angles. Alfonso want bagni -- bathing women. The last of such I remember are Ingres' Turkish baths. This has sense only to show women in many positions, many torsions.

Venus Anadyomene -- the very beautiful woman coming out of the sea. Art historians have -- (it's in Bridgewater House) -- connected this painting with a commission for a bagno. If so, this would be rather early, just after the Bacchanals of 16-17, and the Bacchus and Ariadne for the same patron of 1523. I'm not sure. It has a fullness which speaks for a later period, but let us say c. 1520. She wrings out her hair, coming out of the water. This comes from the antique, and I show you a gem, in which a naked woman kneels over a vase and wrings her hair. Poussin also used this motif very much. Anthony Blunt says this is a symbol of fertility. It doesn't seem so, though gems were sometimes used as fertility amulets. Titian had nothing to do with fertility, but with elevated sex. It has been badly cleaned by a Dutch restorer and evidently has now been corrected again. It is, in form, absolutely wonderful -- a woman in the flesh with a naturalness quite wonderful in some way. It is almost the Assunta seen naked.

Pardo Venus -- Louvre, dated c. 1522, probably also made for Alfonso, Duke of Ferrara. It's a very curious painting with the division by a tree into two parts. Here the Venus is molested by a very frightened satyr, trying to uncover her and looking up quite frightened -- a wonderful, characteristic head. The composition is very extended -- in pieces. There's a left part and a right part. There's a tree in the middle and an amor who shoots -- at whom? For the satyr or against the satyr? There's a young man who goes quite vehemently to hunt, and I think this is Adonis. Then this is not Antiope as some think (a satyr came to Antiope, being Jupiter) -- not Antiope, but Venus and Adonis. Venus always told Adonis not to go hunting because animals, especially the boar, are her enemies. Here the boy goes hunting and is later killed by a wild boar as predicted. Then the satyr would be only a genre figure, if you could call that genre. It's because the woman is naked that the satyr is drawn to do mischievous things. I don't know why this is so extended and in pieces. It's

very well
on stone

Levst.
Kewie
(early) Derain
Picasso

Great
later --
from 16
'60s

omit from
his lecture

compared with a Fugger Holy Family which (1534) has a similar scattering and similar landscape.

Venus of Urbino -- c. 1535 -- for duke of Urbino -- is in the Pitti -- perhaps the most beautiful of Titian's nudes (cf. Giorgione nude of 1507-08, shortly before Giorgione's death -- not finished by Giorgione himself, but by Titian). It's very interesting to compare these two Venuses. Titian, of course, remembered very well, even after twenty years, Giorgione's Venus. But how different are these two Venuses! -- almost a whole world. The Giorgione Venus is more sculpted, more marble-like, more disegno, even though Venetian. Its colore is not only the color, but means here the kind of atmospheric loosening of the body, but color and light go absolutely together, are united and give painting a feeling of (to borrow from Bellori) unione. One is astonished how disegno, quattrocentesque, is the Giorgione compared with the Titian. The Titian folds are clear simple, transparent, on which the body of this divine girl relaxes. I don't use divine as transcendental, Giorgione is more that, but the new naturalism and unione is divine. The Giorgione looks inhuman almost. details -- heads. beautiful, sleeping, meditating face of Giorgione Venus absolutely structured -- sharp triangle of nose and eyes. In some it is constructed and inhuman. Titian's Venus has a sweet and sly look in the eyes, loose hair with a diadem. She looks at you. She is content. The question of what will the future bring is raised. The Giorgione looks not dead, but far away, next to the Titian.

Magdalene -- Florence, c. 1534 -- with long hair covering the upper part of her body without covering her bosom. (She looks up in much the same way as the Venus of Urbino.) The gesture comes, of course, from the antique, the Venus Pudica, but it's not at all antique. -- other Magdalenes -- the repentant sinner, always interesting psychologically about how it could be treated. Correggio Magdalene -- also in the thirties, is an elegant court lady with wonderful garments. (Correggio's repentant Magdalene from the Pieta is also quite different.) In 1590 Caravaggio painted the Repentant Magdalene without her jewels and rich things, but sitting quite lonely with all the attributes of her metier taken from her, and she is like a little peasant girl, with the light all coming into the area from a corner. As Titian did something new in his Magdalene, so did Caravaggio, but in a quite different way.

X Lady in Fur -- flourishing flesh of the body of a young woman. The Urbino Venus is a contrast. He painted the woman with a fur against her flesh. This impressed Rubens, and he made a copy of it, in which everything is somehow more northern, more diffused. It may not even be Rubens (cf. Rubens' Standing Nude with Fur) This he made of Helena Fourment, whom he married when he was in his fifties, she sixteen. Here he painted her after the Titian, but in the northern manner. It is touching what the northerners call het pelzikin (the little pelts). It's about Rubens, who not only fell in love with such a young, beautiful woman and was very proud of her, but shows also his great love for Titian. The real development of what I call full baroque is concentrated in the late Rubens and is explained by his great love and imitation of the late Titian.

X La Bella -- Pitti -- same time, perhaps same woman as the Lady in Fur -- much décollete -- not the flesh, but very rich fabric is here given. It's very interesting to compare it with Bronzino's Eleanor portrait, which comparison shows contrast between colore and disegno in treatment of the fabric.

Danae -- 1542-43 -- most admirable body Titian painted. He painted this in the Belvedere, annex to the Palazzo Vaticano, collection of the most important antique works collected. In this milieu Titian, who had come from Venice, painted the Farnese portraits -- and this, which is, of course, in some way humanistic. There is a very lascivious, typical Ovid story about Danae who was used by Zeus, not as he really was because that would destroy her, but as a golden cloud. She becomes pregnant by the gold and out comes Perseus. She is there, not excited or especially happy, but is there. She looks attentive, calm, but absolutely wonderful. Here is the golden cloud and a very mischievous

putto who turns vividly. The figure is very colorful, not statuesque, but living. Again there is the unione -- the white of the cloth and line of her bosom. This he painted in the center of antique monuments and excavation. Later I'll show you how he later, in his late paintings, treated the same subject. The later one, in the Prado, is more exciting still. Comparable is an also marvellous painting by Correggio of 1532, also Danae, a quite different lady. It is not a bit mannered but of a style near that which the mannerists liked. It's no longer a powerful woman, but a thin, frail, almost modern figure of the Danae with Eros, who assists her, and two little putti -- two kinds of love, what Panofsky calls the giving amor and the taking amor. No more rich color is here, but a sort of pearly grey, very refined. No more naturalism, but for the connoisseur -- the refined taste of the court. Later, Parmigianino is similar.

Venus with the Organ Player -- Madrid, Berlin and Metropolitan -- probably only the Madrid version is manu propria. It is lyrical; in some way the musical motif of Giorgione is taken. The music player with Venus, who is not even interested in him is here. The landscape is very much in the sense of Giorgionism -- not so much in drawing or composition as in feeling. Something poetic is in it. Venus listens to whispering Cupid and not to the music. The Berlin painting looks like northern landscape. The one in the Metropolitan (which I don't like very much) is labeled Titian, but Tietze (Mrs.) had a great fight with the Metropolitan and gave it to Domenico Tintoretto (Tintoretto's son), the landscape and figure have nothing to do with Titian. It was done in Mantua for Federigo, in the Palazzo Ducale where also Giulio Roman painted. He painted the pani di cesari, twelve of them, one on the ceiling and others around the room. These are lost and now exist only in engravings by Sadeler. It is interesting because they're absolutely not antique. How modern is his conception of antique emperors!

~~I finished the part of Titian before Augustus and his new style in the Salute begins. I should interrupt here and speak of his contemporaries quite extensively. I have few lectures left, however, and want to spend most of them on Titian, who interests me most~~

*remainder of lecture
about Podestare et al.*

Walker, regarding the Feast of the Gods notes that the lewd sections of the painting were added by Titian, such as the Lotus and Priapus pair, and ~~more~~ more than this, the man and woman in center with acting man's arms. W.F. says not Titian's innovation. Belongs to medieval humor, rather than to renaissance sensibility of sensuality. See same gesture in frescoes in the Palazzo degli Schifanoia -- frescoes of the late 15th century in Ferrara. Would suggest therefor that, contrary to Mr. Walker's idea, was, in fact, Bellini's conception. Doesn't fit with Titian anyway. Such as his handling of the voluptuous Andrean Bacchanal -- doesn't indulge in porche~~f~~ria. X-ray conclusions falsify the relations of the period. Interesting is the relation of the classical trend to these Titian's Bacchanal. Brendel, Kurtz, (Mrs. Kennedy's big book about to come out on Titian's relation to Antiquity). Would Titian be the same without all these antique reminiscences? No, not quite. However, that he is in the slightest classicistic or Roman, W.F. finds not a bit. Color, F.I., his own invention.

Poussin -- imitation of Titian's famous reclining nude -- something else. Wanted to recreate the Antique. For Titian, the Antique is not a standard, merely uses it. Poussin very learned -- Bacchanal in National Gallery, London -- has frozen sensuality, not the naivete of Titian.

1523 Bacchus and Ariadne, National Gallery, London, by Titian. On the same level as the other great Titian's paintings, Assunta, St. Peter Martyr, Pesaro Madonna, c. 1522/3. Bacchus discovering Ariadne, but she is not asleep. Nothing like it. Nothing near so dramatic and exciting a painting. Begin the almost ten superhuman paintings of the late period. Ariadne looks as if she is about to run away. Bacchus sweeps down like a miracle. Detail of Bacchus. cf. Poussin Cephalus and Aurora. Cephalus is in somewhat the same pose.

Hetzer in the Thieme-Becker divides Titian's work into six main periods. W.F. is against "periodicity" in Titian. He lives and changes constantly and is sometimes difficult to date. After the wild, vigorous works of the twenties come other works for the Council with Charles V in 1532.

1530/5 St. Giovanni Elemosinario giving Alms -- Vasari said Titian made this at this period for this time. Very quiet. One cannot have much action when one gives alms! Nevertheless, we sense action. A hidden diagonal in composition, turning of figure, leads directly into 17th century painting. It is a "tempered baroque." It is also very different from Titian's central Italian contemporaries.

1530/3 Assunta -- c. 1533. Also belongs to this calmer phase. Apostles are not such robust and strong men as in earlier Assunta. Some people say they are portraits -- very high work with the Virgin lovely. To compare with Madonna with Two Saints in Ancona. Compare with Raphael's Madonna di Foligno (when landscape probably not Raphael's but a Dosso). Titian undoubtedly knew this Raphael.

34/8 Presentation of the Virgin -- Scuola della Carita, Venice. Lay order, confraternity. Now the Academy in Venice. Perhaps because it was for a confraternity, Titian was not quite free to invent. Used an old-fashioned scheme for this subject, c.f. for instance, Taddeo Gaddi, Giacomo Bellini (in a sketch). Man's iconographical, ~~xxxx~~ element of the subject are the long steps of the temple where the "little girl" goes to be presented, cf. also the nice Carpaccio. Nearest to Titian's is perhaps the Cima ~~del Colallegnano~~ ^{da Conegliano}, an important teacher of Savoldo, when already is the figure of the old hag sitting on the steps with eggs. Compare the central Italian version by Peruzzi in S. Maria della Pace in Rome. Temple, stage space, concern with perspective and theater effect. Interesting differences. Titian's hag on the steps very like one of the sibyls in the Sistine ceiling -- almost a switch.

Votive painting for the Doge before the Madonna with Ss. Peter and Bernardino -- known only in a woodcut (original burned) was very much praised by Vasari. Very free looks forward to ~~xxxxxx~~ Veronese.

Drawing of St. Bernardino -- black chalk. probably right.

Madonna with a Rabbit -- Louvre. Almost a fully developed 17th century painting. Compare Madonna with Cherries, which seems alongside it sweet and stylized.

Madonna with St. Antonio -- Munich. Belongs to same period as the above, in 1530's. Cannot understand how people earlier placed it in earlier period c. 1515. end of group.

Jupiter and Antiope -- Louvre. came from the ~~Prado~~ ^{Prado - cart} so is sometimes referred to as El Prado. At left/^{is} ~~is~~ man who can only be Adonis, so the female could be Venus. Trunk of tree divides painting ~~xxxxx~~ in half, makes two scenes. landscape wonderful.

Drwgs -- ascribed to Titian. Woodland with Satyr, according to Tietze.

Venus doing her Hair (Andromene) -- was in Bridgewater; now in Ledos. (Donald Posner claimed it was the most beautiful work by Titian that he had seen.) Restored by a Dutch restorer -- a little too brilliant. Nothing known about for whom it was made. Same topic, lady drying her hair by Poussin (Galatea?). Made from cameos, perhaps.

Venus -- Uffizi. Came from the Duca d'Urbino possible. Quite late to Florence. So famous that one can hardly speak of it. Basis for all future ~~xxx~~ reclining nudes. Belongs to this period of 30's. Spatially "una meraviglia." Correggio's Danae in mind? Detail of Venus' head with Detail head of Giorgione Venus. Giorgione rounded like a Brancusi. Individualized portrait is Titian's. Quite sad, shrewd.

Portrait of Bella -- no notes.

Magdalene -- compare Correggio's Magdalene in Deposition, who is desperate, or Caravaggio's Magdalene couldn't be made differently from Titian's. (?)

Lady with a Fur Stole -- compare with Rubens' Helena Forment

Allegory of Ailos -- cf. Panofsky in Studies in Iconogoly-- allegory of Faith.
Wind also has an explanation.

October 15

October 15 1959

"Giorgianism" is a kind of style - not just an influence. More feeling like "romantic" - loosening, sentimentality. young lads.

looks forward
to Monteverdi.

Titian - at least by 1575 a style which is "classic" not in the sense of Rome, but classic in itself - something original - Not lyrical poetry, but already a whole "feeling", complete instrumentation - something new, completely so in Venice - line, color, composition, - color making a composition in itself - Movement of the color, a new vibration in color. One of the great achievements of Titian - creates a vivid & living construction, almost a new context or esthetic experience in its own. Great colorists existed at time - Parmigianino, etc.

Theo Huetter essay on Titian's color - Really comprehensive work - Most descriptive book. See Thieme Beche too under Vicellio. Goes praps a little too far in the Farben - whole thing a bit too much artistic.

Tietze; book is useful but tasteless.

Cavacaselle -

Suida. "expressionist" -

Titian came from Pieve d'Acqua - in the Dolomite mountains; shared w. his father, a lumber business.

From his youth lived with Pietro Aretino -
also Sansovino joined them. Gay
lks. in Treviso of the Giorgione
group do not join them. - this was
a musical group. Titian, Aretino
+ Sansovino lived prob. a much rougher
life. Aretino had great literary
power; wrote very impudent + lecher-
ous. Acc. to Friedlaender, Titian
probably listened in but did not
speak. - Titian's letters are
mainly about money matters.

Lived throughout his life under Mannerism.
But while Tintoretto tracked by this
movement, Titian is not the slightest.
Was called by Bembo to Rome ca. 1516
as special painter to the Pope. Referred
this. Made contract with Doge
of Venice as his special court painter
on condition that he paint a Doge
portrait every year, plus
battle scenes.

Bembo had come from the Medici,
had been with the Giorgione circle,
had neo-platonic ideas; Panofsky
explains the Sacred + Profane
Love by neo-platonic concepts;

Oct. 15 (2)

Friedländer does not think that Bombo had this influence on ~~Bomb~~ Titian.

Varai deplones that Titian by not going to Rome didn't have the Antique — says he would have been the greatest painter of the world. We can be very glad that he did not have the Antique, at least not the Roman Antique.

For Venice Antique was there, but possibly was more mixed with Byzantine, Eastern sources. Puth Kennedy prepared or is still preparing a work on Titian + Antique. Cf. also Otto Brendel.

Belongs to the High Ren. Generation — Has the characteristics of Voluminosity + grandiosity —

Birth date not an altogether unimportant point.

^{b. 1474}
Girgione, died 1510 of the Plague, w. 33. Question of whether T. is same age or whether 10 years later. ynger.

Varai + Ludovico Dolce say that he came at about 20 years to the

Fondaco dei Tedeschi - side part
of which is painted by Giorgione -
late 18c engraving. This was
about 1508, - this would place
his birthdate around 1488.

Titian himself says in 1570: that
he is 92 years old.

In North Italy there are not the
birth dates preserved - there are
instead the entries of death dates.

He came surely to Giorgione. If
Giorgione around 1508 began to
change his style away from
the Castelfranco style - Titian also
may have changed. Question of
whether was an assistant or a collaborator.

Not very important. The real Titian
begins with one of the most famous
Madonna paintings in the world -
The Assunta in the Frari of 1515.

Friedlaender not interested in the youth
of artist. Mature works are the interesting
~~works~~ ones. How he arrives to them
is a matter of psychology.

1508

Padua, Santa

The Legend of St. Anthony

[Came after the the Fondaco dei Tedeschi - Not analyzed carefully because doesn't go to analyze at length on basis of engravings.]

Richte in Giorgione's best believes that commission orig. Giorgione's & Titian took over.

WF doesn't believe this. Already the subject is something different.

1) "The Man who is Innocent" - St. Anthony & the Baby.

Compare to Donatello's rendering of same subject - of 16 years earlier. Donatello's rather "baroque" w. whole assembly -

It's still a little naive - isocephalic. But the whole upper portion of pt. is empty - system later used by Caravaggio -

Antique statue from a relief in Venice.

2) St. Anthony cementing log as young man.

"Accidents" popular in So Tyrol.

A little weaker than above. Poss. an ass. Very over-painted. Note the landscape.

Oct. 15 (4)

3)

Domestic drama. Husband murdering his wife. In backgd. repeats in front of St. Anthony. New dramatic movement quite different from Giorg. Action still slightly awkward.

Draw -

considered for a long time as sketch for this painting (Trieste) -

Later thought to be a sketch

for a later version of scene by, say, Domenico Campidoglio. - Note the leg in sketch overlaps reclining fig. - Same motif as in St. Peter Martyr. -

Be exactly this time, 1510-1511 -
Queda del Dante's Mado the cycle in the Annunziata

Same kind of thing; not exactly similar; but poss. due to common influences - Santo very much influenced by Dante. Belongs to same development.

Woodcut

Triumph of Faith

Carved in Antwerp triumphal fashion

or in the Triumf of Petrarcha -
T. made the sketches.

Details - Christopher; & carried by
the Church Father.

present also are patti - coming from
Antizic - Sarcoophagi - populus
in Brachmanals - here used in
relig. theme. Rather unique -
not found in Raph. or Mich.
in 150 (?)

2 Woodcuts - of the Sacrifice of Isaac ^{Drawn by} ~~in Red Sea~~
by Ugo da Carpi + others by someone
else - I saw the drawing in
Red Sea in the background.
Only from the German inf.
Mrs. Erica Tietze - saw family
recently dated these family early.

Pope kneeling before St. Peter

Is this around 1502 or is it a little
later - 1502-~~03~~. c. 1506.

One claims that the Pope is Borgia
Pope Alex. VI celebrating the
Victory of Pesaro which took place
in 1502 - renowned after death
of his hated Pope.
Others say c. 1506, instead.

Oct. 15 (5)

Parcophagus relief. Grippi thinks
that Titian invented it. "Faked"
to "more fun" than a literal copy wd
be.

San Rocco w. SS., S. Maria d. Salute.
d. 1511.

1510 was great plague, long in death
of Giorgione & his girl
doctor SS. Cosmo & Damian
Rocco is the plague specialist
St. Sebastian. also.

Kind of votive plg for the Physicians
Guild.

Shows a great progress. Not yet
the full Titian palette.

Rather similar to the Giorgione
Judgment of Solomon ^{was} Lacey coll.
To be compared w. Fra Bartolomeo's
Resurrection - similar construction.

A little later - 1515 - Very typical of
Fra. B. - possibly under T's infl. It was
in Venice around this time
Corporealities —

October 22.

(1)

Titian.

The real Titian begins today.

(Museum Mal. Surely backgd. by T.).

Real Titian begins ca. 1515. The Assunta takes your breath away.

Attemp. recs. with which we ended last week. ¹⁾ Alexander VI + ²⁾ Silence w. Record
¹⁺² & Slightly retardataire -

- 1) Date which can be trusted of being nearly not later of 1503 -
pos. slightly later. At time when Burg. was still very much active.
- 2) Prob. 1510 - "Plague painting" -

2 Madonna pfp.

Giovanni Bellini - as very old man
Mud. in Bellini, 1510.

Gyng. Mad. ca. 1510-15.

From Bellini. But clear differences -
Mad. w. Cherries - compared w. Madonna
w. French by Bruner which she painted
by which Venice. Who owes to whom?
Titian may have taken motifs.

over.

Drawings by Zanetti show compositions

y the Todeschi - where Quarzian + Titian wheel together. - pos. T. was mistant; but relat. not clear.

Manuscripts formerly used to Quarzian + now gen. accepted as Titian.
Ariosti so-called.

her inscr. Titian

Christ Tribatè Mamey, Dresden.

Mentioned in — was in possession of the Duke of Ferrara, D. 80k - was on front of chest.

Not in a very good state. —

Solano formerly in Dresden.

Begins a stylization. Now in the Doria. Has a glowing character.

Quaker copy as Sabini, London
Ant Dealer

Are these portraits? Not necessarily - a construction + stylized.

Flora.

the so-called Mithras of Titian.
One with a mirror in the background.
Mirror begins to play a great part (Cavolto, Tintoretto, Panini).

Really prob. an ideal portrait.
Held brought out that Flora
was name of official prostitute

October 22. (2)

Sacred + Profane Love. Borghese Pall.
belongs to this period - 1510 or '11 -
Hetzner dates around 1515. Does seem
as late as the Assunta.

This title much later. Orig. labelled
as Borghese Mal. Oruata & Mal.
Dikruata.

Neo-Platonic literature, such as
Ficino, wrote on Divine Love -
came to Venice through Bembo -
The title is the Rucce Sacra -
Iconography is puzzling -

Panofsky made an elaborate & ingeni-
ous interpretation on basis of Neo-
Platonic currents at this time -
two women are twins - one the Platonic
or ideal, the other the earthly,
but both are equal. - Cupid
mixes the water & keeps them
one.

Wickhoff also gave interpretation -
Venus speaking with Medea

E. Wind said it is the persuasion
to love - Venus persuading young
girl. -

Friedl. 1938 Gaz. d. B. Arts. called
the Trinità della Rosa - came to it
through a confused art-historian.

that the *Daedalus* comes
from *Hypnomenia Polypheum*
w's not quite complete, but still
believes himself correct.

Against the Allegorical explanation
in general. Allegorical story in
Mannerism - Pomposo (cf. Pausanias) -
the people in Court like the
hidden symbol.

But Titian not really so much
-- anti: - clever, ^{anti-}geist-reich-, more
direct - full of poetry. Took a
nice story from a book which had
been came out in 1488 in Venice
Hypnomenia (meaning the fight
between Sleep & Love of Polypheum -
who was in love w. Polia -
a typical Ren. love story - very
learned, w. Egyptian & hiero-
glyphs, obscure & curious, but
the narrative is fairly simple.
Printed in numerous editions
w. woodcuts (ed. by Kristeller
ca. 1900). Author of text &
woodcuts not really known; but
surely in circle of Paduan.
Titian had very much to do w.
Paduan - even said that he

And an active part of the work.
Dressed girl a frigid creature loved
by man, doesn't respond. - Goes
into service of Diana... etc. etc.
What is the horse?

Quite possibly later people, incl.
Titian himself, said it could be inter-
preted in the neo-platonic way.
landscape - from Noli me Tangere. -
no sketch of the landsc. development
of Titian - But, Dresden landsc.

Assumption, Favi Church. 1515.

Comes after the lyrical + fantastic
expression of Titian - a trend that
he keeps for a long time. Keeps his
poetic interest. But as a masculine
man, not only poetic + passive -
extremely dramatic. Differ from
Gongora in his masculinity -
Vita Passiva vs Vita Activa -
Now begins the active energetic
part of Titian -

Division between the tumultuous
apostles + the celestial vision -
is there a precedent?

Montagna, Ascension in Padua -
Titian must have known, vertical -

isn't but not the "living" lower part.

Excursion in Florence, Christa Ranziato.

Made by Rosso Fiorentino -

Made on early work. ~~But~~!

Are there any of more ~~to~~ of this kind?

Question called 1512. But don't
look too clear.

Dissertation by Dürerberg gives it to
1517. Curious affiliation of composition.

Quality not comparable. Probably
a coincidence - T. couldn't have

known Rosso. - but Florentine

might have heard of the Venetian.

~~There~~ Dürerberg almost completely

new. which departs from the

Quattrocento Venetian ideal -

+ comes together w. ~~the~~ central

Italian Renaissance currents.

Raph's Sistine - also "classic".

Both have in common the round-

ness of figures. T's more "human"

time but not the "living" lower part.

Question in Florence; Christ's Annunciation.

Made by Rosso Fiorentino -

Made in early 1512. ~~How?~~

Are there any of more ~~to~~ of this kind?

Question called 1512. But date not too clear.

Dissertation by Dürerberg gives it to 1517. Curious affiliation of composition.

Quality not comparable. Probably a coincidence - T. could not have

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Ital. Renaissance currents.

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ness of figures. T's more "human"

October 29

Titian. w. legendary 9 years at Venice,
studied first with Zucchetti - ?

By 1515 has already "arrived" & considered
the great man - gets the "securia"

from the Seminariani - the doge lords.

or the council; position of permanence
& gets about 200 ducati annually -

signifies that he is the "court painter"
of Venice, w. obligation to paint a portrait
of the Doge every year, or battle scenes.

Takes a common law wife, has children
plus a great house. Whether he

was 30 or 40 is almost a matter

of taste. Departs for the Quattrocento

& Giorgione to a new "corporeality"

or a new reality of body - no longer
geometry or perspective etc.

He is not interested in perspective, he
leaves it! Not to be compared with

Michelangelo & Raphael. The windows
are broken & the light comes in -

Only comparable personality & revolution

is Masaccio in the Brancacci Chapel.

Joy also comes in. Artists & the poetic

& sentimental circle of Giorgione -

the "harpsichord" players.

The explanation is only in Titian

himself - Helger for patriotic reasons

at same
time found
eligue w.

Sansovino
& Arcadio

- make
a kind

of power -

which may

be said to

reveal itself

in ptg.

cannot get away w. explaining w.
Dürer's influence.

Dürer's Rosary Madonna, & evidently
many have exerted

Quattro

Quattro in a limited space, but not
walled off in a defined way.

Figure of Virgin is very revolutionary.

French Revolution verse of Liberté

lady with "Puisse l'humain."

A fisherman's wife. Much more
simple, & popular than Michelangelo's
moment. Michelangelo always
coming out of the stone & must be
liberated. This Mad. is already liberated.

Assunta, Verona

an abridged Assunta. Very beautiful
-color, formation of clouds.

Quattro shows Thomas putting his
arm in the empty sarcophagus.

These Madonnas by Titian were
enormously important for the
development of 16c & 17c.

October 29.

Pesaro Madonna, Trari.

Pesaro family had been painted by various people before.

It is a Sacra Conversazione.

a club of - SS. where the Mad. also takes part.

Here the subject breaks out of the earlier systems.

Two columns interesting. Have no functional purpose. Giorgio in the Tempest brought in archaeological architectural frame - diagram.

Gigantic columns here where there is no indication of how far they go up -

Has been said by a painter (not to be trusted) that they were not in the original composition.

On what basis?

Campas wife Ludovico's Canacci's Madonna - shows how strong the influence exerted by the Pesaro Mad. Also columns in background.

Long outside of the structure in this way unheard of in Central Italy.

See detail of Ludovico Canacci - face of Madonna, ca. 1580. Similar foreshortening of head.

Details of heads - should be compared
with Muraccio & Raphael.

St. Peter Martyr.

Was perhaps still more famous &
important for future development.

Why was St. Peter Martyr so
visibly sacrifice.

Painting was burned around 1780
or perhaps later even.

Copy - Made by Cigoli presumably

Engraving made after it by Mezzini

Rota(?)

Recalls the very early scene when
Martyr murders his wife

Douce. Dialogo. Begins his talk on
Venetian painting w. an analysis
of this.

The Confraternity of St. Peter Martyr
had made a competition for the
encomium. Besides T., Palma
Vecchio & Pordenone had taken part.
We have only one pty. by Palma
& a sketch by Pordenone.

Bushes & trees are arranged to accom-
pany the action of the figures.

Tree which follows the action of the

might
differ
between
these
two

running f.g. resolves almost melodically. Peace is in heaven, if terror on earth. ~~Each~~ Leys in Stand und spiel. sein. - augment the terror.

Subject painted earlier.

Giov. Bellini's, London. c. 1600.

Palma Vecchio Albano?

Pordeusone's sketch. - quite original.

Very strong. Also a scene of actual assassination - almost comparable in its force -

Influence expressed in Demian pty.

by Caravaggio. - ca. 1598. One of the strongest indications of Caravaggio's having been in Venice.

Could have seen it too through engravings. - Caravaggio's does reverse it.

Assumption of Christ. Brescia. ca. 1523.

Separate little paintings of the frame an old fashioned motif - goes back to Quattrocento - couldn't have been

T's own idea. Annunciation at top. Descent in lower right

acquired enormous favor

^{Cardinal} Duke of Ferrara tried to get away his Duke of Roerica.

central figure of X is awkward.
a little manneristic w. this
ballet movement. Christ is too
small.

Ludovico Canacci - Roman.
not very characteristic.

Detail of St. Sebastian

Frank - | Drawn. pen & ink. Spent quite a lot
of time on this - perhaps to show
that he could make Michelangel-
esque anatomy. Also reflects
the Laocoön - discovered some
years earlier. Cartrappato.
earned much admiration. That
"he could draw like a Roman".

Berlin: Three drawings - could be figures
for a relief or a crucifixion.

May have seen one of the
Bound Slaves by Michel.

Not so necessary.

Detail of the Annunciation -

Annibale Canacci very much im-
pressed by the inner movement
of these two figs.

Annunciation, Treviso. Date on the frame,
1523. For a long time it has been
doubted whether it was not finished

by a pupil of Titian, Paris Bordone.
Outspoken Prospettiva. T. didn't
care for such mathematically
ordered perspective. School girl
Angel - just doesn't look like T.

Eutimbert mid-20s. Louvre.
Middle 20s no longer same then
impact of her 3 famous wks.
Not the impact. Fine.

St. Christopher. 1524.

Story of Christ child ferried across
the water very frequently painted
in the door of S. Tyrol. Localized
tradition perhaps belong. to whole
North - Dürer, Dirk Bouts - seems
mainly to belong to Germany, esp.
in the S. Germany in region of
Austrians.

1511. Engraving by Dürer - probably known
by T.

Battle of Cannova.

Has been commended to T. for his
"sensoria" - was destroyed in big
fire of Pal. Ducale. Preserved in
a badly copy in Uffizi. + in

woodcut

It is the first of the Battle scenes
which Rubens & others used.

Maybe that Giulio Romano's
Battle of Constantine - w. this
bridge. Must surely have a
bearing on it.

Rubens' Battle of the Marston,
Munich - fantastic work.

Ruell. November 5.

Bacchic scenes have no apparent precedent in central Italy. First known Bacchic scene of fame by Bellini - Feast of the Gods, ordered by the Duke of Ferrara, who wanted them for his wife Isabella d'Este.

Bellini did not finish this work -

Titian takes over, was perhaps at the time Bellini's student. Was called twice to Ferrara. See the book by ~~Wind~~ Johnny Walker on all the Bacchanals ordered for the Court of Ferrara.

Feast of the Gods came from the Widener Gallery to the Nat. G. Wash. written on extensively, esp. by Edgar Wind - violently attacked by Mrs. Erica Tietze - fairly learned book nevertheless giving the philosophical & literary background for the painting. John Walker's book somewhat more sober. Goes into technical problems - X-ray methods. Can find out what parts belong to Titian & what belong to Bellini.

Alfano d'Este doesn't give back

Bellini
+
Titian
at Ferrara.

a borrowed book. belonging to his sister -
Philostrotus' descriptions of erotica.

Dosso Dossi was the court painter
at the time. Also made Bacchanal.

Fest of the Gods. based in
lyrical Humanistic fashion, off-
colored anecdote. - Ovid's Fast
Gods came together on a day in
Nov. - Sibylla had visited them
to announce a sacrifice of an Ass.
Silenus' ass. Also Priapus who
is both a fallic & a garden
god. - crashes the party & un-
covers the sleeping nymph Lotis
on bough. & all the Gods laugh.

Old Bellini had very great
pleasure painting this story -
but not yet really a Bacchic
scene proper.

The Gods are not as in
Central Italian tradition shown
as divine or serious beings but
rather as mere human & natur-
al forms w. bawdy gestures, etc.

still rather stiff, quattro-
centesque. Only the trees are
not quattrocentesque. They recall

(2)

the trees of St. Peter Martyr. - arranged
in a fairly shallow ground -

Waller suggests that Titian

not only just finished the work but
redid parts so that it would fit
better with the paintings which
accompany it in the same
room in Ferrara.

Other works than by Dossio

Dossi - who was an extremely
fin painter, not really a
Renaissance.

which

is. Corinthus.

around the 20s.

This kind of large landsc. tree
studies, forests, were then made
in Germany. Already in 1520, known
that German painters were in
the house of Titian - poss. that he
got this from them.

Alfonso & the Ferrarese court
knew already the Bacchanals
of Dossio Dossi - question of
whether they are really Bacchic
subjects - may have been
merely Bathers, a subject not

Backgd.
trees -
obviously
by Titian
B. -
with poss.
by the leaves
of trees by
Paolo Fia-
mmingho.
who was
later -

which was already fairly frequent: i.e. Pinturicchio.

Closer to a Bacchanal is the painting by Dosso in the National Gallery in London. Characteristic of Dosso are the dissolute & illuministic — given charming characters, but no ~~where~~ was the force of Titian.

In the Camerino where the Feast of Gods were the Children Bacchic, the Andean Bacchus & the Quadrus & Bacchus by Titian, plus ~~the~~ one by Dosso, poss. this one

Alfonso went first — after the death of Bellini in 1516 — to Fra Bartolomeo in Florence (one of the truly great Renaissance masters — was a little neglected) — Bartolomeo made mainly relig. works — connected w. Savonarola — he also made very

(3)

new landscape. F. Bartolomeo
agreed to make an Adoration
of Venus, rather surprisingly.
Sketch for it in the Uffizi -
reproduced in Reunion. Rather
extraordinary composition, much
movement, to be compared w.
Michelangelo's Cosmos or Leonardo.

Fra. B. died; perhaps
this sketch shown T. by the Duke
of Ferrara. Had also Raphael
who, acc. to Vasari, was offended
to be asked after the others had
been asked.

In any case, so it was
finally to T. to whom he turned.

Children's Bacchanal by T. -
seems somewhat based on F. Bart.'s
sketch. Showing the relat. between
Venice & Central Italy.

Philostrophus' Imagines also form
a basis for this work.

Philostrophus' Imagines were
supposed antique paintings
(cf. K. Lehmann). Quia lay
description of playing children -
who are in the service of Venus.
Play. w. a hare who was a
well known erotic symbol.
Also how they play. w. an
apple.

Curious is the Maenad who
comes rushing into the scene in
a sort of ecstasy. Is there
a symbolic meaning in this
+ in the accompanying wks?
Wm'd claim that they symbolize
three kinds of love such as
Bembo writes about.

Oth Brendel speaks about
the Maenad. Medea sarcophagus
antique - find such a Faria
may leave something to be w. it.

.....
Playing patti found in Antique
playing w. empty thrones - a whole

(4)

group of which were in Sta. Maria
Uiracoli in Venice. Titian was
the first more than anyone
else until the 17c.

Andreas Bacchanal. Prado.

based also on Ovid's Fasti -
group go to the Isle of Cocaine -
river of wine.

Figures have no real identity - are
not gods; but simply nymphs &
satyrs. Figures connected not
mechanically by any structures
but rather by movement of flex
& reflexes. There is absolutely
no precedence - not in the
Antique either. But it is completely
pagana - has a grandiosity which is
"transcendental." Poss. Could perhaps
be compared w. the Caracal
Misterii in Pompeii.

Head in the corner is based on
Sarcophagi.

Michelangelo's 'Caravan of the Butting
Soldiers, reconstruction in London.
Of head made by Titian at left

might have a connection —
the cartoon, or copies of it,
had come to Mantua.
Not very important if certain
motifs came from this source
or another —

The flux & reflux of movements
may poss. stem from Mich. or
Leonardo.

Originality more important
than dependence.

Both the Bacchics caused
a great sensation — enormous
influence. Most important are
those by Rubens & Poussin.

The four paintings in the Caesars
never came to Venice. One
could only see them in Ferrara.
At the end of 16c the Ferrara
court collapsed — became
annexed to the Vatican.

The illegitimate Ferrara heir
let them go — were virtually
stolen from the castle in Ferrara
by the Cardinal Ippolito Aldobrandini
& brought to Rome in to the
Villa Aldobrandini

1598

1 —

...

(5)

Remained in Rome until 1632.

The Andreas + Workip of V. went
to the Ludovisi coll. - Saundart
source for this information.

Supposedly p^ls were difficult
to see while in Aldo Brandini.
Ludovisi sold them to Philip IV
of Spain - where they were placed
in Madrid until today.

The other two p^ls - remained
in possession of the Aldo Brandini,
and of the 1st was sold to
England - & so on -

Van Dyck saw them in
Rome in c. 1620. Rubens' painting
copy of the Andreas is one of
the really great paintings - in
the way to Rubens' old age style -
very transparent color, lightness +
quickness. - of the late diffuse style
of Rubens. Gluck, (Rubens scholar)
claims Rubens made a sketch
during his e. period in Rome.
+ later transported the same into
his a late work. - More recent

(Bacchanal by Raphael. ^{c. 1530} Ferrarese artist.
early influence of T. shown here & - still
in the Dorso Veni -

Heavy is that was based on
sketches of Van Dyck.

Annibale Carracci - Bacchanal in
the Ceiling of the Farnese. - naked
woman in corner. For the rest,
more or less classic Triumph.
but the woman of T. looks
calculated much more.

Poussin - 1624 - 30 - Made when
he saw the two paintings by T. in
the Aldobrandini Villa - influence
of T. on Poussin then later than.
usually thought.

Venetian December 3 1989

(1)

Parallel artists in the time of Titian, ca. 1500 - 1540.
These pieces are not even bad. They have
not the hauteur or grandiosity of the
pieces in Central Italy; Rome & Florence.
Venice not so unconnected w. Central Italian
trends. As a whole one can say the division
of "disegno" vs. "colore" is right. But
Pordenone, Lotto were in Rome. Interestingly
what effect the ruler of Rome had on the
hardness who had less power.

at next College Art Association will speak
Mrs. Kennedy on Titian & Ariosto in their
relation to Antiquity.

Friedl. goes along with the thesis of Sir
Joshua Reynolds & the idea that the Antique
was always drawn or but not in original.

The contemporary Venetian artists of Titian
not in any way so greatly touched by
Antiquity. Lotto, Scudolo etc.
all these people are not really so
interested in it. Nevertheless, can't ignore
it. It was there. Part of the
artistic language ^{was naturally} these gestures,
movements, proportions of antiquity. But
not ^{classical} Antique in reality like Poussin

Between 1520 + 1540 in Central Italy
grew up the "anti-classical style".
A rebellion. A going back - even to Late
Gothic + being consciously not classic.

In the early years, Giulio Romano
didn't neglect Antiquity.

But Pontormo + Parmigianino were very
much of the idea Fantastica - All
these things active when the tradition
of Bellini, Giorgione still holding -
effective on all these people who
were born in the 1480's - Titian,
Bavolto, Bordone, Ramenno,
Bonaforio Veronese, Dosso Dossi,
Lorenzo Lotto, Palma Vecchio,
+ later, Paris Bordone + a newly
discovered artist: Domenico Beccafumi -
all these people are not really
touched by the High Renaissance.

Here only a very short ^{+ incomplete} survey of
these people.

These Venetian artists are rather difficult
to date and localize. Some very
good artists though not in Prima Classe.

In this century they have been objects
of great interest + industry.

Dec. 3 (2)

Morelli (alias Lamolieff, The Galleries of Dresden, etc.) author of the so-called Morellian Method - measuring noses - an "anthropometrical" method for determining attribution. Pseudo-scientific or medicinal.

Craigton Gilbert gives a long essay at beg. of dissertation on Morellian Method in connection with Savoldo & concludes that by & large his attr's were right. And why not? As long as that is not all.

Taken isolatedly these artists can be good & interesting. They are of diff. schools. Some the old fashioned school of the Vivarinis & Cima da Colignano & the more modern school of Giorgione & Riv. Bellini -

PORDENONE, cont'd.

Pordenone, Duomo, works have a vehemence & force which is astonishing. An excellent emotional, passionate artist - but to speak with Descartes he has not the reasonableness to dominate the emotion - not the reasonableness in the highest sense to control color, etc.

has a cracklers. Big book on Pordenone by Fioeco. - only one cat. Not so well known as Lotto (who since the good book by Berenson has been attracted a lot of attention).

One can see from the works in Cremona how Beckers might have been impressed. One proto-baroque, if you will. ~~but~~ Not much high sign of Manneristic influence. ("Maniera" - people who repeat the same forms over & over). May have been ~~be~~ seen by Salviati.

Compare Tintoretto's Crucifixion w. Pordenone's. T. must have known it. Certain similarity. But Pordenone goes back more to Peruvian sources

Also Cremona:

Dead Christ Lamentation - certainly influenced by Mantegna. Not only the foreshortening - which has been called by learned Viennese scholar Orthogonol foreshortening.

Gualio Romano: Holy Family - ^{S. Maria dell'Anima} exactly at same time, 1522. same de-centralization, a deviation from the Ren. idea. An interesting experiment by G.R. before he went to Mantua.

Dec. 3 (3).

Spilumbergo. Paintings -
(a sub-alpine town near the Tyrol).

The Fall of Saint Paul.

The Fall of Simon Magus (the false prophet who claims he can fly - told by St. Paul in the "Acts of the Apostles").
St. Paul's Fall shows no apparition - only the light beam - as Caravaggio - a N. Ital. tradition not show Christ -

‡

Corte Maggiore, Deposition 1526-27

compare Rosso Fiorentino's in Arezzo of same time. Perhaps more parallel. Not Rosso's interpenetration of figures, Marcelus figures very much in contrast to North Ital.

Birth of the Virgin

Very like what Crespi does later.
Enormous figs in foreground breaking the surface.

Trinity

Scene of Mercy. Again shows influence of the Northern school. Durer's Trinity well known from the engraving. Very rare subject, in Italy (Maraccio and

exception) - comes later in Italy w. Greco.

Treviro: work.

Church very much destroyed.

What is it? - Augustus + the Sibyl -

Copied in a drawing by Rubens.

Interesting that Pordenone caught his eye. Found something 17c in Pordenone.

Drawing by Rubens after Pordenone's
Done in same church of God the
Father w. Angels.

SAVOLDO

The work in twentieth artist after Pordenone who is outside the Giorgione + Titian group.

Born 1580. Good. Born in Pordenone?

Had a local education. One of the most important of the pre-Carav. artists.

Deposition very early as dated by P.G. Very North Italian.

One of the first to conceive the scene for the Dead Christ.

35 Ruthen + Paulus - being fed bread dropping from the sky. Must be infl. of German legends.

Dec. 3 (4).

Madonna. in ?

company w. Mad. by Cima da Colliano
the old fashioned school as presented
rather conspicuously by C. G. — who
believes he was the teacher of Savoldo
— was brought up then in conservative
trend but made something new out
of it which leads to Bassani & Carav.

Shepherd, 1525, Contini Coll.

called the "Prodigal Son" but rejected
by C. G. ~~Comparable to~~ Isolated
genre figures come from Netherlandish
engr's — from what Netherlandish
artist,?

Mad. + 4 SS. Brera. 1525/26.

This kind of compos. with figs against
a light sky — must be influenced
by the Brescian paintings —

Virgin + child + 2 donors, Hampton Court.

Virgin + child + St. Francis, Turin. The
latter dated by C. G. much earlier y
the 2.

Deposition ca. 1527. — Brera? —

We know quite a lot about Savoldo
due to a source, written by a devoted
pupil, Marco Pino - in his Trattato.
complains that Savoldo was lazy
& in his later life neglected -
complete but terribly inspiring but good &
solid in the manner of Courbet.

St. Jerome, Casser Nat. Gall.
cf. Cucci St. Jerome.

YOUTH. Borghese

Tobias & the Angel, Borghese
at this point came a group of
pts that are very astonishing in
color. The white of garment very
staunch as later Saatchi, Panama.
Color is sparkling.

St. Matthew & Angel, Met.

Matthew shows an a mezzo-elegance
luminosity very great.

Portrait of a Warrior. - Called Gaston de Foi
about like Rembrandt or Hals.
Mirror in background.

C.G. preserves that Gaston de Foi -
believes may be a self-portrait -

Use of mirror an interesting motif -
Giorgione made a Venus which

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Dec. 3 (5).

was greatly admired (now lost) which
also had Mirror.

Fits in w. the "Paragon" argument.
The mirror allows the figure to be
seen from diff sides as an argument
against sculpture's priority.

Maunt's Folies Bergeres lady
must have been inspired by the
Savoldo.

Late Works

Nativity, 1535.

very Flemish
character. Nativity, ~~Siena~~ Rome, coll Aventini.

Adoration of Shepherds, Turin, 1537-39

San Joachims, 1540, Venice.

Magdalena, London. H.G.

Diff. version. This one is a white
shawl.

Painted 3 altogether - e.g. my tent
there are also 2 copies.

He is better w. single figs than
w. large compos's.