



The Golden Age of Venice - Titian, Tintoretto, Veronese: Rivals in Renaissance Venice exhibition held in 2009 in Boston and then at the Louvre, book was £22 on Amazon, s/h.

Blurb from Amazon about the book – "For nearly four decades in the 16th century, the careers of Venice's three greatest painters - Titian, Tintoretto and Veronese - overlapped, producing mutual influences and bitter rivalries that changed the course of art history. Venice was then among Europe's richest cities, and its plentiful commissions fostered an exceptionally fertile and innovative climate. In this climate, the three artists - brilliant, ambitious and fiercely competitive - vied with each other for primacy, deploying such new media as oil on canvas, with its unique expressive possibilities, and such new approaches as a personal and identifiable 'signature style'. They also pioneered the use of easel painting, a newly portable format that led to unprecedented fame in their lifetimes. With over 150 stunning examples by the three masters and their contemporaries, *Titian, Tintoretto, Veronese* elucidates the technical and aesthetic innovations that helped define the uniquely rich 'Venetian style', as well as the social, political and economic context in which it flourished. The essays range from examinations of seminal new techniques to such crucial institutions as state commissions and the patronage system. Most of all, by

concentrating on the lives and careers of Venice's three greatest painters, the volume paints an equally vibrant human portrait - one brimming with savage rivalry, one-upmanship, humour and passion."

Royal Academy exhibition *The Renaissance Nude* 3 March to 2 June 2019. The book is £28 (by Thomas Kren, Jill Burke, Stephen Campbell, Andrea Herrera and Thomas Depasquale).



Tiziano Vecellio (c. 1488/90-1576), *Self-Portrait* (detail), c. 1567, 86 x 65 cm, Museo del Prado, Madrid

Jacopo Comin, known as Tintoretto (1518–1594), *Self-portrait* (detail), c. 1588, 63 x 52 cm, Louvre

Paolo Caliari, known as Paolo Veronese (1528–1588), *Self-portrait* (detail), 1558-63, 63 x 51 cm, Hermitage Museum

- This talk is about rivalry and the careers of three of Venice's greatest painters – Titian, Tintoretto and Veronese. All three were brilliant, ambitious and fiercely competitive and they competed for primacy.
- “These three painters were to rub shoulders for over thirty years, and after Titian's death in 1576, the other two would continue their mutual confrontation for another dozen years. Though rivals, they also influenced and inspired one another. For each artist, the others' work was a stimulus that demanded a response. Their contribution to artistic revival was huge in their use of oil on canvas, their focus on “color” as opposed to “line”, and the emergence of easel painting that was to transform not only Venetian art but also the whole of European painting itself.
- Artistic competitiveness was not merely a Venetian phenomenon as it was already to be found a few decades earlier in Rome, Florence, and other major cities. Yet in

the case of Venice, it did not lead to aesthetic degradation but rather to emulation and a profusion of ideas. Commissions from private sources, churches, and institutions, as well as from foreign clients, poured in. Venetian society did not bestow its favors upon one particular artist but maintained a sense of harmony by sharing out official commissions among an unequaled pool of painters. The paintings' format and the fact that they were painted on canvas made them very popular and many amateurs collected their works. A host of critics would hold forth upon each artist's latest offerings, and the general public could compare their work, talent, and progress.

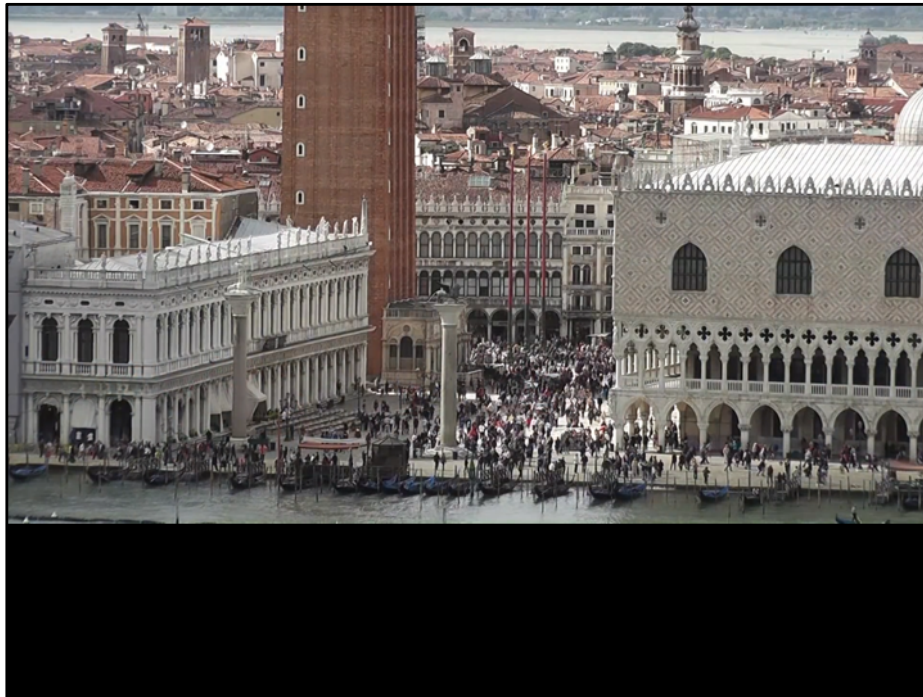
- Various artistic contests gave a clearer picture of how rivalry among artists was a vital source of artistic revival and creation. Patrons would ask artists to design a very thorough introductory drawing (a *modello*) on a predetermined subject, whether for the Sala Grande of the Libreria Marciana, for the Sala dell'Albergo of the Scuola Grande di San Rocco, for the Marzeri altar in the church of San Giuliano, or for the Grand Council chamber of the Doge's Palace; a painted *modello* was apparently required only in the case of the competition to design the "Paradise" fresco for the Grand Council chamber of the Doge's Palace." (Louvre website)
- Their names need some unravelling.
 - Tiziano Vecelli or Tiziano Vecellio (c. 1488/1490– 27 August 1576), known in English as **Titian**, was born in Pieve di Cadore, 110km north of Venice, so in his lifetime he was often called da Cadore. He was the son of Gregorio Vecelli and his wife Lucia, of whom little is known. Gregorio was superintendent of the castle of Pieve di Cadore and managed local mines for their owners. Gregorio was also a distinguished councillor and soldier. Many relatives, including Titian's grandfather, were notaries, and the family were well-established in the area, which was ruled by Venice. He came under the Venetian spell through his apprenticeship with the Bellini clan and Giorgione. He swiftly rose to fame in Venice from 1520, then throughout Italy and Europe.
 - **Tintoretto** (late September or early October, 1518 – 31 May 1594) was born Jacopo Comin but in his youth was known as Jacopo Robusti because of his father's robust defence of Padua. Later he was called Il Furioso because of his phenomenal energy, boldness and speed. He was the eldest of 21 children of a dyer or tintore hence his nickname Tintoretto which means little dyer or dyer's son. He began painting on the walls of his father's workshop as a young child. Thirty years stood between him and Titian, who was apparently his master for a while. Yet a mutual disliking seemed to take a firm hold between them, and many commissions or promises of commissions appeared as attempts to outdo or thwart the other man.
 - Paolo Caliari, known as Paolo **Veronese** (1528 – 19 April 1588) was born in Verona, then the largest possession of Venice. He was the fifth child of a

stonecutter. He was known in his youth as Paolo Spezapreda, which means stonecutter. He later changed his name to Paolo Caliari, because his mother was the illegitimate daughter of a nobleman called Antonio Caliari. In the 1550s he moved to Venice, where he soon received a large number of commissions from churches or the Doge's Palace, thereby overshadowing Tintoretto. He apparently became Titian's protégé or even a pawn in his rivalry with Tintoretto.

Key Works

- Tiziano Vecellio (c. 1488/90-1576)
 - *A Man with a Quilted Sleeve*, c. 1510, 81.2 x 66.3 cm, National Gallery
 - *Venus of Urbino*, 1538, 119 x 165 cm, Uffizi (Florence)
 - *Assumption of the Virgin*, c. 1516–1518, 690 x 360 cm, Basilica di Santa Maria Gloriosa dei Frari (Venice)
 - *Portrait of a Lady ('La Schiavona')*, about 1510-12, 117 x 97 cm, NG
 - *Pastoral Concert*, c. 1510, 118 x 138 cm, Louvre
 - *Noli me tangere*, c. 1511-1515, 109 x 91 cm, NG
 - *The Bacchanal of the Andrians*, c. 1518–1519, 175 x 193 cm, Museo del Prado (Madrid)
 - *Venus Anadyomene*, c. 1520, 73.6 x 58.4 cm, National Gallery of Scotland (Edinburgh)
 - *Bacchus and Ariadne*, c. 1522–1523, 175 x 190 cm, National Gallery (London)
 - **Mars and Venus*, c. 1530, 97 x 109 cm, Kunsthistorisches Museum, Vienna
 - *Venus and Musician*, 1548, 148 x 217 cm, Museo del Prado (Madrid)
 - *Venus and Adonis*, Prado, 1554.
 - *Nymph and Shepherd*, c. 1570–1576, 149.7 x 187 cm, Kunsthistorisches Museum (Vienna)
 - **Tarquin and Lucretia*, 1571, 189 x 145 cm, Fitzwilliam Museum (Cambridge)
- Jacopo Comin, known as Tintoretto (1518–1594)
 - *Portrait of a Venetian admiral*, 1570s, 81 x 68 cm, National Museum in Warsaw
 - **Venus, Mars, and Vulcan*, c. 1551, 135 x 198 cm, Alte Pinakothek, Munich
 - *Crucifixion*, 1565
 - *The Wedding Feast at Cana*, c.1545
 - *The Last Supper* 1592-94
 - *The Capture of Constantinople in 1204*
 - *The Origin of the Milky Way*, 1570 and c. 1575-80
 - *The Presentation of the Virgin*, 1552

- **Tarquin and Lucretia*, circa 1578-80, 157 x 146 cm, Art Institute of Chicago
- Paulo Caliari, known as Veronese (1528-1588)
 - *Portrait of Daniele Barbaro*, 1565–1567, 121 × 105.5 cm, Rijksmuseum
 - **Venus and Mars*, 1570s, 205.7 x 161 cm, Metropolitan Museum of Art
 - *The Feast in the House of Levi*, 1573, 555 x 1280 cm, Gallerie dell'Accademia, Venice
- *The Wedding at Cana*, 1562–1563. Louvre
- *Venus and Adonis*, 1562, Staatliche Kunstsammlungen, Augsburg
- *The Family of Darius before Alexander*, 1565–1570, 236.2 × 475.9 cm, National Gallery
- *Battle of Lepanto*, 1572?, 169 × 137 cm, Gallerie dell'Accademia, Venice
- *The Allegory of Love* (four scenes), 1570, 191 × 191 cm, National Gallery
- **Lucretia*, 1580s, 109 cm × 90.5 cm, Kunsthistorisches Museum, Vienna



- Video
- We see the east end of **St Marks Square** (Piazza San Marco)
 - North side is the Procuratie Vecchie, the old procuracies, formerly the homes and offices of the Procurators of St. Mark, high officers of state in the days of the republic of Venice. It was built in the early 16th century. The restaurants include the famous Caffè Quadri, which was patronized by the Austrians when Venice was ruled by Austria in the 19th century, while the Venetians preferred Florian's on the other side of the Piazza.
 - West end was rebuilt by Napoleon about 1810 and is known as the Ala Napoleonica (Napoleonic Wing). It holds, behind the shops, a ceremonial staircase which was to have led to a royal palace but now forms the entrance to the Correr Museum.
 - **South side** of the square is known as the Procuratie Nuove (new procuracies), which were designed by **Jacopo Sansovino** in the mid-16th century but partly built (1582–86) after his death by Vincenzo Scamozzi apparently with alterations required by the Procurators and finally completed by Baldassarre Longhena about 1640.
- **St Mark's Basilica**, started in 978, consecrated in 1117. Originally it was the chapel of the Doge and has been the city's cathedral only since 1807. The Horses of Saint

Mark were installed on the balcony above the portal of the basilica in about 1254. They date to Classical Antiquity though their date remains a matter of debate. They were taken from the Hippodrome of Constantinople in 1204. They were taken to Paris by Napoleon in 1797 but returned to Venice in 1815. The originals are inside the Basilica in the museum and the four outside are replicas.

- **The Clock Tower** (Torre dell'Orologio) was completed in 1499.
- **Campanile of St Mark's** (1156/73 last restored in 1514), rebuilt in 1912 'com'era, dov'era' (as it was, where it was) after the collapse of the former campanile on 14 July 1902. Adjacent to the Campanile, facing towards the church, is the **small building known as the Loggetta del Sansovino**, built by Sansovino in **1537-46**, and used as a lobby by patricians waiting to go into a meeting of the Great Council in the Doge's Palace and by guards when the Great Council was sitting.
- Across the Piazza in front of the church are **three large mast-like flagpoles** with bronze bases decorated in high relief by **Alessandro Leopardi in 1505**. The Venetian flag of St Mark used to fly from them in the time of the republic of Venice and now shares them with the Italian flag.
- **Palazzo Ducale** (Duke's Palace) with Gothic arcades at ground level and a loggia on the floor above. Up to the seventh pillar from the front this is the building as **rebuilt in 1340**, while the extension towards the Basilica was added in 1424.
- Nearest us is the **Piazzetta** which lies between the Doge's Palace on the east **and Jacopo Sansovino's Biblioteca (Library)** on the west. Building work started in **1537**.
- **Molo** (the quay fronting the lagoon) and the adjoining building to the right is the **Zecca (mint) also by Sansovino (completed 1547)**. Two large granite columns carrying symbols of the two patron saints of Venice. The first is **Saint Theodore**, who was the patron of the city before St Mark, holding a spear **and with a crocodile** to represent the dragon which he was said to have slain. This is made up of **parts of antique statues** and is a copy (the original is kept in the Doge's Palace). The second (eastern) column has a creature representing a **winged lion — the Lion of Venice — which is the symbol of St Mark**. This has a long history, probably starting as a winged lion-griffin on a monument to the god Sandon at Tarsus in Cilicia (Southern Turkey) **about 300 BC**. The columns are now thought to have been **erected about 1268**, when the water was closer and they would have been on the edge of the lagoon, framing the entry to the city from the sea. Gambling was permitted in the space between the columns and this right was said to have been granted as a reward to the man who first raised the columns. Public executions also took place between the columns.

Frederick Ilchman, Titian, Tintoretto, Veronese: Rivals in Renaissance Venice, 2009

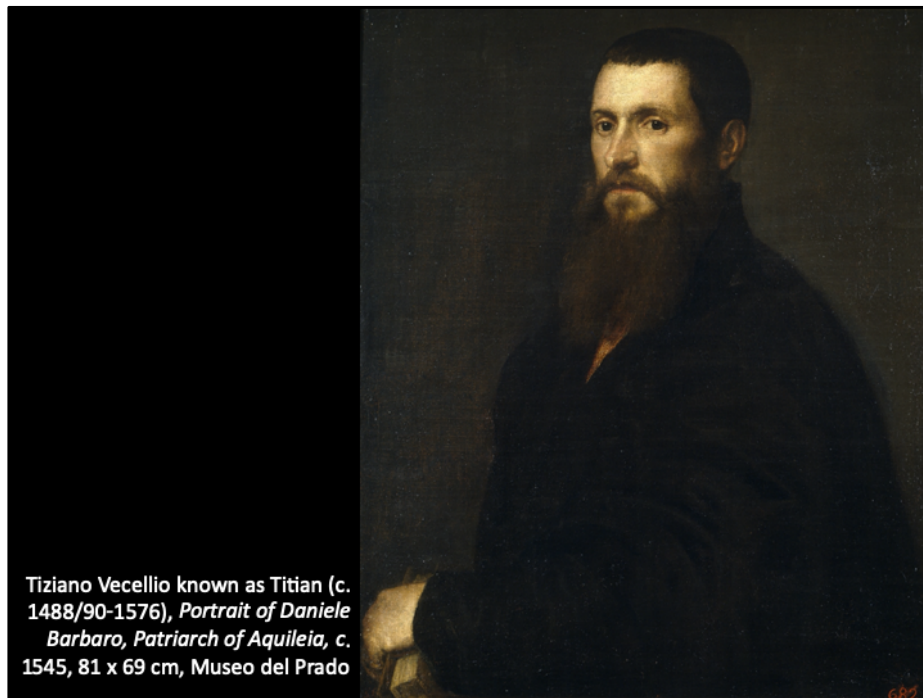
- In Bellini's time (the fifteenth century) painting was unhurried, deliberate and shared between workshops. By the sixteenth century painting had become important, secular, collectable and the subject of intense competition between artists vying for fame.

- (p. 21) *"Having Veronese as a competitor caused Tintoretto to put greater effort into these paintings, for rivalry sometimes serves as a spur, making the artist more attentive so as not to fall behind his competition"* (Carlo Ridolfi, 1642)
- Letters and documents of the period often use the phrase 'in competition with' and we can often see that each artist's work responds to the other two.
- Public opinion was vital for the success of an artist and for winning commissions and public opinion was influenced by the public image and fame of the artist.
- (p. 22) By 1520, in his early 30s, Titian was the most famous artist in Venice and by the 1630s the most famous artist in Italy.
- Tintoretto (whose actual name was Robusti) was born in 1518, a generation after Titian and it appears that Tintoretto was briefly a pupil of Titian but he left. An antipathy developed as each tried to block or outdo the other. Veronese was born in 1528 in Verona (hence his name) and moved to Venice in the 1550s. Titian regarded Veronese as his protégé (or his pawn) and used him to do Tintoretto down. Veronese won the Palazzo Ducale commission when Titian was one of the judges.
- All three were the leading artists in Venice and their work overlapped for forty years. All three had stable, long careers and received many important commissions. Titian became the first court artist to work away from the court. He became court artist to Spain while continuing to live and work in Venice.
- **Move from tempera to oil on canvas in the 1470s in Italy.** By Giovanni Bellini and Antonio da Messina in 1475 (p.29). Initially on panels, the breakthrough was to paint on canvas using the weave of the material – 1500-1510.
- The switch to painting using oil on canvas brought about a number of changes. It increased the importance of the workshop and enabled higher productivity. Previously the artist painted on wooden panels or directly on the wall. Wall painting meant the artist had to travel to the commission. Painting on canvas enabled the work to be produced in a workshop and for assistants to be used to improve productivity. Portable painting on canvas meant pictures were portable and so could easily be bought and sold which encouraged collecting. Oil is an opaque, slow drying medium and so artists changed to a different style of painting using thick layers of paint and exploiting the bright colours available. Giovanni Bellini and Titian were two of the first artists to start using oil on canvas in Venice. Venice was the largest and wealthiest cities in Europe, was founded on trade and was a melting pot of East and West and of products and ideas.
- There was a rapid increase in publishing and the many pamphlets circulated by critics encouraged rivalry. The most influential critic in the sixteenth century was Giorgio Vasari.
- In 1505 Giorgione painted the side of one of the buildings on the Grand Canal. He received great praise for the painting on the side of the building which was actually painted by his pupil Titian. It is thought that from then on Giorgione worked for private clients while Titian undertook public works (p.25). Tintoretto advertised

himself through the scale of his work. He and other artists would even work without pay for just the cost of the materials in order to gain a public commission in an important building. In the church of the Madonna dell'Orto he proposed to paint the largest painting of the Renaissance. Because of this artists began to have a previously unprecedented say in the subject matter of the painting.

- In one letter Tintoretto begs for his tax payments to be reduced as they were based on lies spread by his rivals.
- In 1548 Tintoretto painted his breakthrough painting ***Miracle of the Slave*** which established his reputation.
- In 1564 the ceiling of the **Scuola San Rocco** was put out to competitive tender and a short list of four artists was selected including Tintoretto and Veronese. The artists had to produce a drawing on which the decision would be made but Tintoretto was not as good a draughtsman as the other three. When the day came the four turned up by Tintoretto did not bring a drawing. When his turn came, he pulled down a piece of cardboard and revealed a painting had already been completed and already installed in the ceiling. The other artists and the judges were furious, but Tintoretto offered the painting to the confraternity for free and their rules dictated that they could not refuse it. Tintoretto was the only native Venetian and the oldest and he eventually received the commission for the whole ceiling despite one co-fraternity member saying he would donate the cost of the painting only if the commission was not received by Tintoretto. In the main meeting hall Tintoretto won the commission to paint an enormous ***Crucifixion*** despite Titian trying to ruin his chances by claiming the space for himself.
- Venice was very conservative and communal.
- **Disegno versus colorito, together with paragone (painting v. sculpture) the main artistic debate of the sixteenth century.**
- Florentine disegno, involved perspective, underdrawing first, careful planning. Painting was filling in the areas left in the drawing. The materials and process were hidden and brushstrokes smoothed out so attention was focused on the subject matter. Reason and planning.
- Venice colorito visible brushstrokes, painting as caress, thick colours, was particularly suited to representing the sensuality of flesh.
- Compare Florentine's *Dead Christ* and Titian's *Venus of Urbino* or *Danae*. Michelangelo criticized the faulty draughtsmanship and anatomy of Venetian painting (p. 31).
- Michelangelo quote (p.31), "did not learn to draw well in the first place".
- Many artists aspired to the best of both. Tintoretto wrote on his studio wall "the draughtsmanship of Michelangelo and the colour of Titian".
- Colorito could be seen as the beginning of the 'modern' focus on paint, the medium rather than the message, Van Dyke, Rubens, Gainsborough, Lawrence, Sargent, Bacon, Freud and Rothko to name a few.
- Tintoretto was bold, energetic and defiant

- Veronese was restrained, flexible, inflected and used the weave to achieve texture, see *St. Jerome in the Wilderness* (cat. 52).
- By 1500 signatures were falling out of fashion perhaps because the styles were so distinctive.
- There was competition between artists in the ancient world. There is a story of Apelles and Protagenes (told in Pliny the Elder). Apelles went to Protagenes house but he was out so he went into his studio and painted a single fine line. On his return Protagenes painted an even finer line in another colour next to it hoping Apelles would return. He did return and painted an even finer line between the two lines and filling in the gap so no further lines could be drawn. (p. 33).
- Surprisingly, the artist often chose the subject as the artist had become so well known, E.g. 1539 Scuola and Bassano, Isabella d'Este and Bellini 1506.
- The concept of buying already completed paintings led to more collecting and then connoisseurship as potential purchasers needed to separate genuine works from forgeries.
- See ***Supper at Emmaus*** by all three artists (cat. 21, 22 and 23).
- Veronese – pastel, lime green, egg shell blue, salmon pink
- Tintoretto – earth tones, shadows.
- Each artist often referenced the style of the other two. Was the style a way to identify themselves and a reaction to the other (i.e. did competition drive them into clearly separate styles) or was their style a result of their different temperaments?
- Palazzo Ducale competition between V and To and Bassano (also Zuccaro and Palma Giovane) was awarded to Veronese and Bassano but it was never finished perhaps because of the stylistic differences between the two artists who were forced to cooperate. It was finished by Tintoretto, see *Paradiso* (cat. 6) a capstone to his career (although painted largely by his son Domenico).
- The three also painted side by side in the same church (p. 36). 1555 Veronese painted the ceilings and walls of San Sebastiano and this was seen as his major accomplishment. In 1563 Titian accepted a minor altarpiece commission in the same church, a commission he would normally have accepted as it was too small. Perhaps in order to insert himself alongside Veronese masterpiece. Veronese was buried in the church. Vasari describes the church but only describes the minor Titian in detail so maybe Titian succeeded.
- Their master works are:
 - Titian – *Frari Assumption*.
 - Veronese – San Sebastiano ceiling and walls
 - Tintoretto – Scuola Grande di San Rocco *Crucifixion* (significantly the confraternity is next to the Frari).



Tiziano Vecellio known as Titian (c. 1488/90-1576), *Portrait of Daniele Barbaro, Patriarch of Aquileia*, c. 1545, 81 x 69 cm, Museo del Prado

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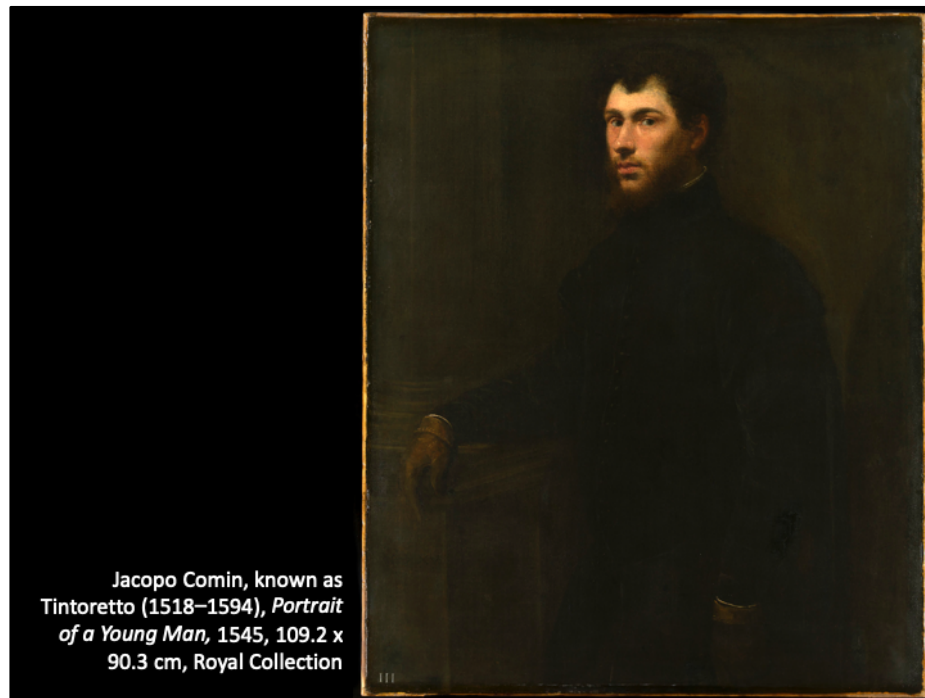
- Let us first compare and contrast the three artists by looking at three portraits painted by each of them followed by three religious paintings and three female nudes.
- The first is a portrait by Titian. Daniele Barbaro (1514-1570) was a member of the Venetian aristocracy and an important prelate, humanist and architectural theorist.
- “Even if portraiture is generally considered a minor genre as compared with religious and mythological painting, it enjoyed a particular status in Venice. The prerogative of the ruling classes (patricians, the wealthy, merchants, the well-educated), it was a way of showcasing the ancientness of one’s lineage and the importance of one’s office (doge, procurator, admiral), as well as being a means of moral edification.
- Of all Venetian artists, Titian was probably the most sought-after. Being painted by him was a mark of distinction which put you on a level with Pope Paul III, Emperor Charles V, King Francis I, Cardinal Ippolito de’ Medici, the dukes of Urbino and Mantua, or the doges.

In Venice, ancientness of family line was the precondition for the noble patriciate and the exercise of power. Portraits afforded a representation of the ancestral lineage and a reassertion of the right to a seat in the Grand Council.

- Working life was of quite particular significance in Venetian society, and portraits would show their models in the execution of their duties. Moreover, it was important to depict glorious feats, military, diplomatic, or intellectual prowess not only as the fruit of individual genius but rather as appertaining to the excellence of the Republic of Venice. The large number of portraits displayed in public institutions also bolstered the notion of the changeover of political power—no single family had the monopoly on power, which was the preserve of the entire patriciate.
- The main thing was that a portrait should be plausible rather than illusionary. It was not an image of reality but of how the subject wished to appear (morally great, cautious, able to control his passions, etc.), of the way he wanted people to see him.

Dress and attributes would reveal a man's rank and office. Attire was even more important for women than men, given their lack of public activity. The Venetian authorities even had to bring in laws to regulate extravagant expenditure—costumes and finery were not to exceed a certain price fixed by the Republic, and luxury was to be tempered with self-restraint in appearance (laced-up corset, braided hair) and poise in gesture and demeanor that set female patricians apart from courtesans, who were not bound by such reserve.

- The subjects were not always depicted within a specific setting. In Titian's work in particular, the models stand out against a dark ground. Yet the setting—a window looking out on a landscape or an interior furnished with columns and seats—often tells us something about the figure's public life. The window motif is generally absent from female portraits, in which the model stands out against an indeterminate ground or interior, thus reinforcing the idea that a woman's social position lay within her home and family." (Louvre website, *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, Napoleon Hall, 2009-10)



Jacopo Comin, known as Tintoretto (1518–1594), *Portrait of a Young Man*, 1545, 109.2 x 90.3 cm, Royal Collection

Jacopo Comin, known as Tintoretto (1518–1594), *Portrait of a Young Man*, 1545, 109.2 x 90.3 cm, Royal Collection

- In many ways Tintoretto's style was unlike Titian but in portraiture he followed the lead of the older painter. This is because by the 1540s Titian's approach to portraiture had become *de rigueur*. In this portrait of a young man Tintoretto draws upon Titian's portrait of Daniele Barbaro which had been painted the same year.
- Tintoretto has been described as exhibiting less psychological depth than Titian, however, this may reflect a cultural pressure to emphasize social status at the expense of individual differentiation. Titian painted many foreign diplomats where this cultural pressure was not relevant and so he was free to show individual personality traits. As a patriarch Daniele Barbaro could have been shown as a member of this illustrious group but we know that he was a *papalisti* (someone with close papal connections) and may not have wanted to be shown as a typical member of the patriarch. In 1550 the Venetian Senate banned *papalisti* from the highest offices of state as they were afraid that Rome would learn too much of venetian affairs.
- "There is some debate over the identity of the young man in this portrait, who is

shown at three-quarter-length, facing half-left, with his eyes turned to the front. He wears a black coat buttoned to a high collar and brown gloves. His beard is also brown but his hair is black. He rests his right forearm on a column-base, which is inscribed 'AN XXV' and in shadow under the moulding '1545'. For a long time the picture was attributed to Titian, but it is now thought to be Tintoretto's earliest dated work, with the **young artist relying on the formulae of Titian**, as well as Central Italian models. The painting has been described as a self-portrait, or more commonly as a portrait of Ignatius Loyola.” (Royal Collection website)



Paulo Caliari, known as Veronese (1528-1588), *Portrait of Daniele Barbaro*, 1565–1567, 121 × 105.5 cm, Rijksmuseum

- Daniele Barbaro commissioned works from Veronese. Veronese had been involved directly with Barbaro and his brother Marcantonio Barbaro, decorating the Villa Barbaro, Maser, which Palladio designed. Barbaro, who was Patriarch of Aquileia, is dressed as a bishop. From 1561 he was also a cardinal; although this appointment was *in pectore* (not made public) he is sitting in the audience posture (reserved normally for Popes and cardinals).
- The book standing up is the *La Practica della Perspettiva*, Barbaro's treatise on artistic perspective. The other volume on the table is Barbaro's *Commentary on Vitruvius' De architectura*, which has illustrations by Andrea Palladio. Barbaro's *Commentary on Vitruvius* was published in Italian in 1556, but the portrait may be linked to the publication of a second edition in Latin in the 1560s.
- “Daniele Barbaro was a leading scholar of Aristotelian physics. He is shown in the ecclesiastical garments of a patriarch. Next to him is his translation of the treatise on architecture by the ancient Roman Vitruvius. The book was published in 1556 with illustrations by the renowned architect Palladio. The latter frequently collaborated with Veronese, the painter of this portrait, notably on Barbaro’s villa

at Maser.” (Rijksmuseum)



Titian (1488/90–1576), *Supper at Emmaus*, c. 1530-35, 169 × 244 cm, Louvre

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- 'Biblical feasts were one of the major themes of the latter half of the sixteenth century. Titian, Tintoretto, Veronese, and indeed Bassano have all provided monumental examples of this. The celebration of the supper at Emmaus echoes the Last Supper. It was the moment, as recounted by Luke, when the two pilgrims Christ was traveling with recognized him as he consecrated the bread and the wine. "Then their eyes were opened and they knew Him."
- Titian produced many versions of this theme for the commissioning patrons of his generation. The painting in the Musée du Louvre reflects a careful reading of Leonardo da Vinci's *Last Supper*—a long, horizontal table, a frontal view of Jesus against the backdrop of a landscape punctuated with vertical architectural elements, the posture of one of the pilgrims reminiscent of that of Leonardo's Judas. Titian chose to portray the moment when both pilgrims realize the identity of the figure they encountered. It also provided him with an opportunity to painstakingly reconstruct the white tablecloth with its many folds and creases, the oriental carpet, and the items on the table (saltcellar, decanter, glasses, bread).' (Louvre website)

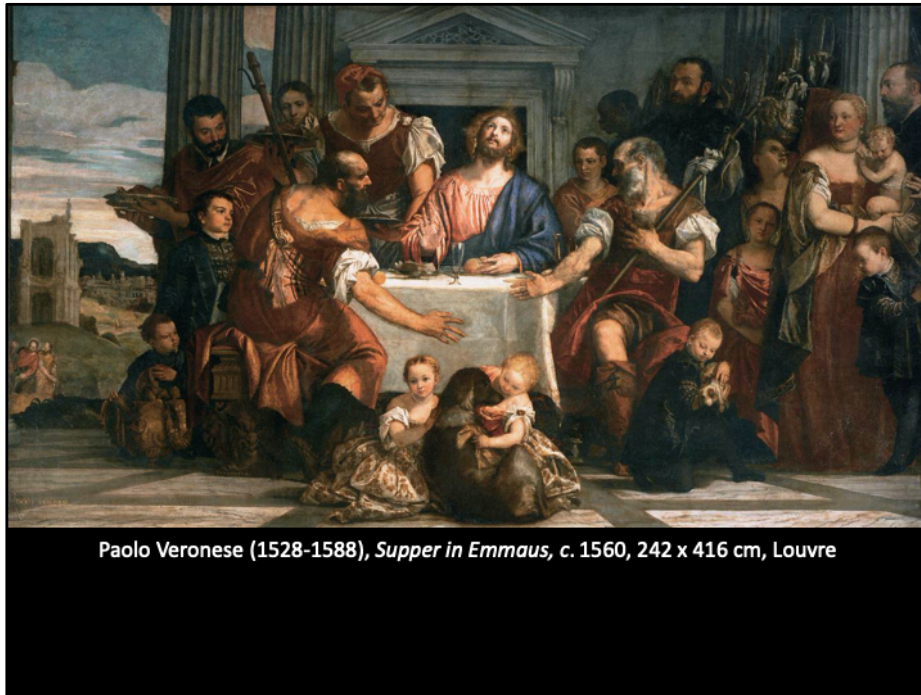
- “When the man in the middle takes the bread in his left hand and begins to share it, his fellow travellers suddenly recognize him as their deceased master. Titian captured the startling moment. On the table are the ingredients of the Eucharist: bread and wine. The crisp white tablecloth strengthens the suggestion of a church altar. The blue flowers on the table are borage flowers. In Venice they were used to add a fresh flavour to wine and salads. The dog under the table may refer to a passage in Matthew 15. There a non-Jewish woman tells Jesus that even the dogs eat the crumbs that fall of his table, suggesting that he may be relevant to non-Jews as well. The dog is playing with a cat: a playful detail, unusual for Titian. The canvas was probably ordered by the Maffei family of Verona. The Walker Art Gallery in Liverpool has an almost identical work, on loan from the collection of the Earl of Yarborough. It was probably executed by assistants in Titian's workshop. The Judas in Leonardo's *Last Supper* may have served as an example for the man in green on the left. Some 70 years later Caravaggio would use Titian's composition in his *Supper at Emmaus*.” (Art and the Bible)



Tintoretto (1518–1594), *The Supper at Emmaus*, 1542-43, 156 x 212 cm, Budapest

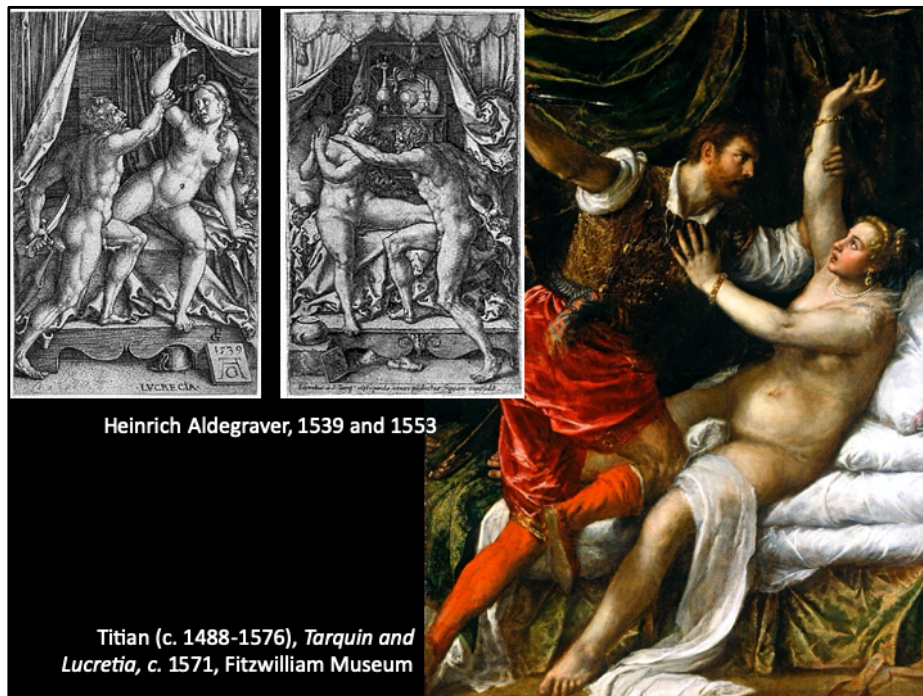
Tintoretto (1518–1594), *The Supper at Emmaus*, 1542-43, 156 x 212 cm, Museum of Fine Arts , Budapest, Hungary

- Tintoretto took up the theme of *Supper at Emmaus* very early on. One early version suggested that he was looking to challenge his elder but that his ability did not yet live up to his ambitions. However, a few years later in the *Last Supper* he produced a brilliant take on his previous attempt in the consummate skill of his eloquent poses, the focus on simplicity and everyday life, the pronounced chiaroscuro, and the vibrant energy.



Paolo Veronese (1528-1588), *Supper in Emmaus*, c. 1560, 242 x 416 cm, Louvre

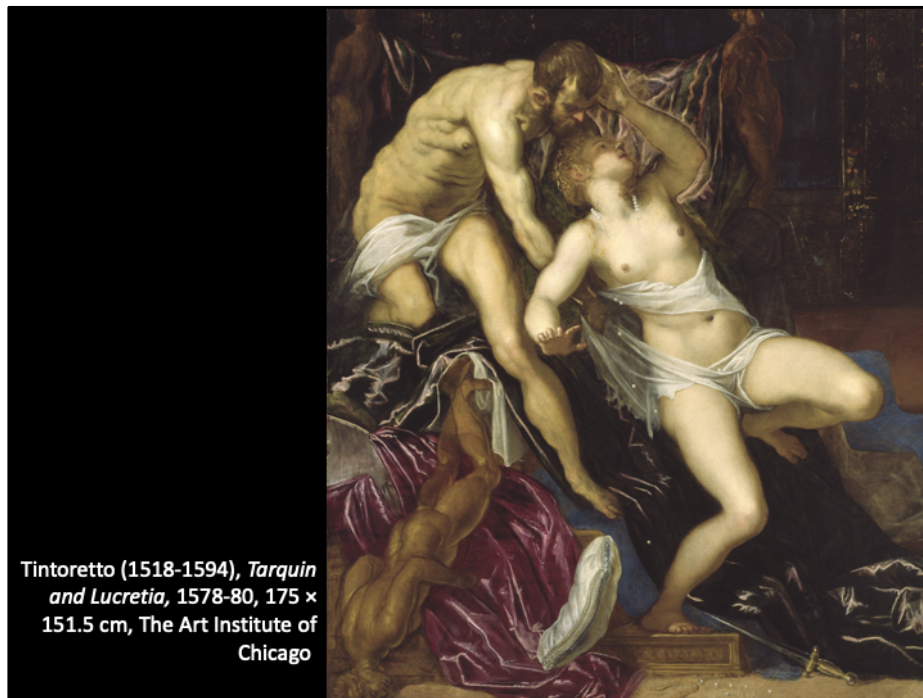
- Paolo Veronese (1528-1588), *Supper in Emmaus*, c. 1560, 242 x 416 cm, Louvre, Paris
- “Veronese’s *Supper at Emmaus*, now in the Louvre’s collections, offers a quite different register. It would appear to be the first of a large series of biblical feasts marked by a mixture of sacred narration and portraits of the Venetian aristocracy, even if the result here lacks complete mastery of style. Unlike Titian and Tintoretto, Veronese chose to depict the moment of Christ’s blessing of the bread; the composition is evocative of Raphael’s *Transfiguration* in its sense of balance and harmony.” (Louvre website)
- The magnificent decorative style, developed in the Villa Maser, was taken even further in the 1560s, in a series of large paintings on the common theme of suppers at which Christ was present. Veronese used the stories from the Gospels as an excuse to stage sumptuous feasts in sixteenth-century dress inside grandiose and theatrical architectural perspectives, producing realistic representations of social life at the highest level. The *Supper in Emmaus* (Louvre, Paris), the *Supper in the House of Simon* (Galleria Sabauda, Turin), and the *Marriage at Cana* (Louvre, Paris) belong to the series.



Titian (c. 1488-1576), *Tarquin and Lucretia*, c. 1571, Fitzwilliam Museum

- *Because I desire to close the days of this my extreme old age in the service of the Catholic king, my Lord, I promise you that I am composing another invention of painting of much greater labour and ingenuity than perhaps any I have produced for many years until now...*
- These words, written by Titian to his patron Philip II of Spain in 1568, refer to this dramatic canvas, one of two large paintings by the great Venetian artist in the Fitzwilliam. Titian was over 80 by the time *Tarquin and Lucretia* was completed which makes the work's sheer vitality all the more remarkable. For this is not the work of a frail old man, but that of a vigorous storyteller, a visual poet at the height of his powers.
- The subject is the rape of Lucretia, the chaste wife of a Roman nobleman, by Sextus Tarquinius, a 6th century BC Roman prince.
- Titian accentuates the scene's brutal nature—propped up slightly on cushions, Lucretia struggles against her opponent who thrusts forward between her legs, brandishing his cutlass, ready to strike. The paint applied in thick layers gives the surfaces a tactile impression, thereby reinforcing the scene's violent import.

- “During his long career, Titian would work on representations of classical myths in which women found themselves in danger, such as Lucretia being raped by Tarquin or Andromeda given over to the monster. He reenacts the scene of the rape of Lucretia through a stark, palpable depiction, in which the viewer is made to participate.” (Louvre website)
- Titian writes to Philip of the 'ingenuity' he exercised in this painting. A composite x-ray of the canvas shows just how carefully he planned and worked up the composition, changing the positions of the arms, for instance, several times before he was content.
- But Titian also drew inspiration from other artists, in this case Northern European printmakers. Two engravings from 1539 and 1553, by the German artist Heinrich Aldegraver, show how the great Venetian painter both borrowed from, and improved upon, earlier compositions.
- There is a loose or unfinished variant in Vienna, perhaps by Titian, 114 × 100 cm
- The Bordeaux workshop version or copy, showing variations in the poses of the figures



Tintoretto (1518-1594), *Tarquin and Lucretia*, 1578-80, 175 × 151.5 cm, The Art Institute of Chicago

Tintoretto (1518-1594), *Tarquin and Lucretia*, 1578-80, 175 × 151.5 cm, The Art Institute of Chicago

- Whereas Titian approached the scene with stark violence, Tintoretto emphasizes its tragic nature through the twisted bodily interplay of the two figures. The painting's dating is open to debate—once considered an early work, it is now ascribed to between 1578 and 1580.
- “Unlike Titian, Tintoretto never relied on a classical text but rather on a more personal vision. In his representation of the rape of Lucretia the scene is one of violence—everything seems to crumble beneath the man’s onslaught as he tears away Lucretia’s last remaining garments in her precarious situation, body hurled forward.” (Louvre website)



Veronese (1528-1588), *Lucretia*, 1580s, 109 cm × 90.5 cm, Kunsthistorisches Museum, Vienna

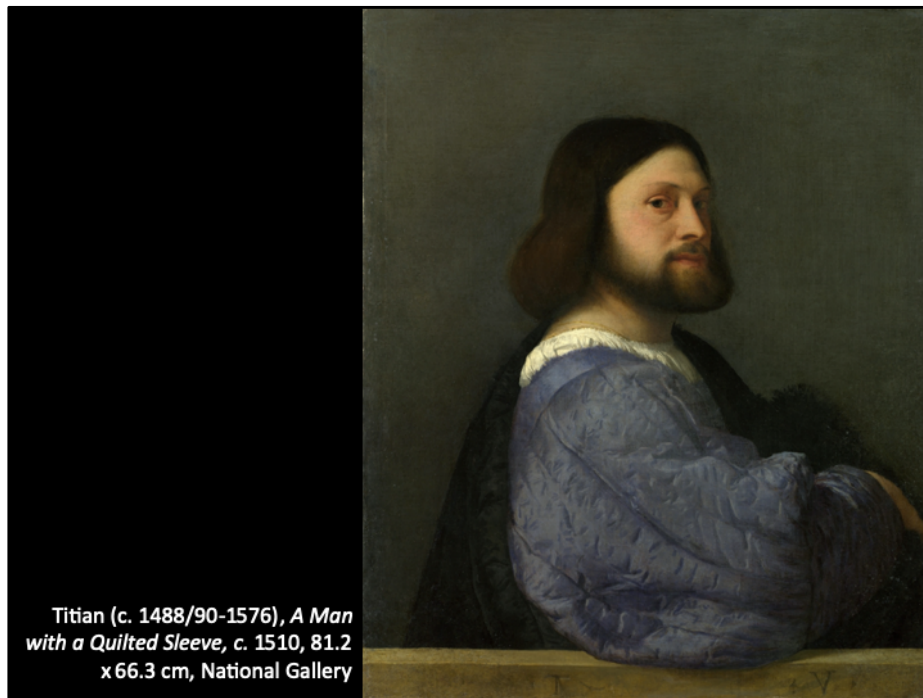
- In the 1570s plague killed a third of the population of Venice including Titian. In the aftermath Veronese painted some of his finest works. He is known for the vivid use of colour but in his final works “It’s as if night falls in every single canvas”.
- “One of the most startling [of his late paintings] is *Lucretia* (1580-5). This scene of suicide is quiet. It refers to the classical story of the rape of Lucretia by the son of the Etruscan king of Rome, described in Livy’s History of Rome. After revealing her violation to her father and husband, she stabbed herself through the heart rather than live with her shame. The story inspired a poem by Shakespeare and Britten’s opera.
- Veronese is famous for painting sumptuous costumes of vibrant brocades, but here Lucretia’s gown is dark green, offsetting the luminous quality of her skin. Like many of his heroines, she appears to glow from within but her face is sickly. Her eyes are downcast rather than confronting the viewer, which suggests this is a private moment of deep anguish. It is a glimpse of her interior state. She wears luxurious emerald and gold jewels and there are pearls around her neck. She has

dressed for the occasion. Most shockingly, she points a dagger at her heart. On closer inspection, the viewer can make out the slightest trickle of red. She has in fact already stabbed herself. The blood is draining out of her body. This is a slow and sensuous death.

- The painting is one my favourites. Titian had painted a version of the story, *Tarquin and Lucretia* (1570-1), about a decade before. His is notable for its focus on the brutal moment of the rape itself. The naked and once again luminous Lucretia is shown backed on to a bed, her hands raised in protest while the rapist Sextus Tarquinius bears down on her, his knee between her legs, a dagger raised. The scene is more melodramatic. While Veronese affords Lucretia her own moment of tragedy, positioning her at the centre of her own story, both victim and now agent of her own death, Sextus is dominant in Titian's scene. The violation is eroticised. Instead, Veronese humanises her." (Zoe Pilger, *Independent*, 24 March 2014)



Let us now look at the lives of each artist individually.



Tiziano Vecellio known as Titian (c. 1488/90-1576), *A Man with a Quilted Sleeve or Portrait of Gerolamo (?) Barbarigo*, c. 1510, 81.2 x 66.3 cm, National Gallery

- “In this, one of Titian’s earliest portraits, the sitter turns to look at us over his shoulder and momentarily meets our gaze. Our attention is focused on the raised brow above his right eye, which is positioned midway across the picture. The man’s elbow rests on a parapet and his voluminous quilted sleeve projects into our space, creating a strong sense of his physical presence. The way in which the shadowed portions of the figure merge with the grey atmospheric background was particularly innovative. This novel and effective pose was to become highly influential in European portraiture, perhaps most famously serving as a model for Rembrandt’s *Self Portrait at the Age of 34*, now also in the National Gallery.
- This was long believed to be a portrait of the celebrated Italian poet Ludovico Ariosto (1474–1533), and then later thought to be a self portrait by Titian. However, the man is likely to be one of Titian’s friends – a member of the aristocratic Barbarigo family.” (National Gallery website)



Titian (c. 1488/90-1576), *Pastoral Concert*, c. 1510, 118 × 138 cm, Louvre

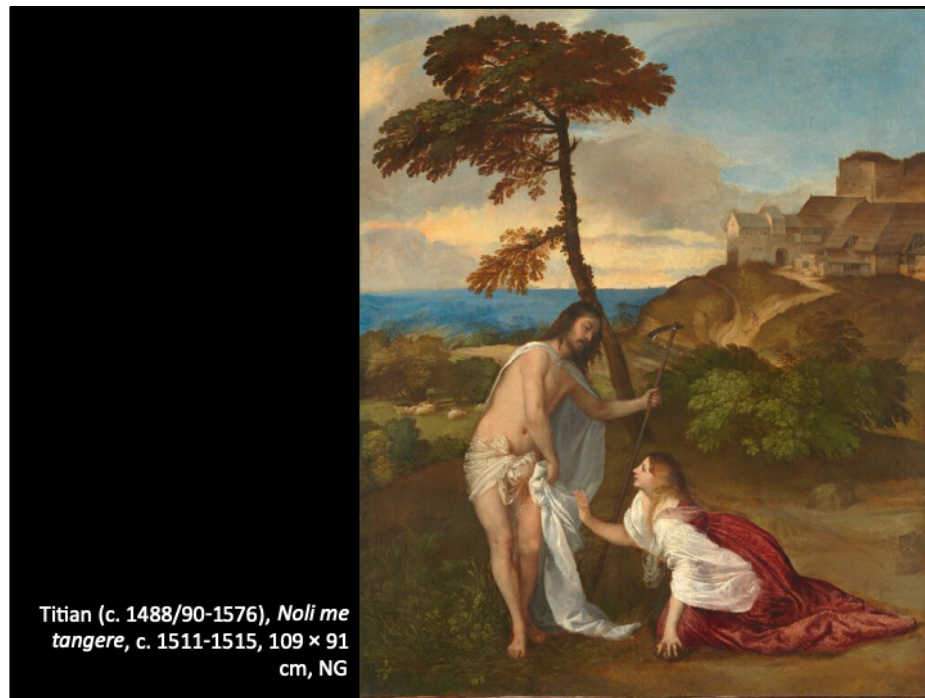
- Formerly thought to have been by Giorgione it is now thought to have been painted by Titian on stylistic grounds. It is possible it was started by Giorgione and completed by Titian after his death in 1510.
- The work was owned by the Gonzaga family, perhaps inherited from Isabella d'Este: it was later sold to Charles I of England. When the English royal collections were dispersed following the revolution of 1649, the painting was sold at auction to the German banker and art collector, Eberhard Jabach, who, in turn, sold it to Louis XIV in 1671.
- The subject could be an allegory of poetry and music represented by the women who represent the muse of the men playing a lute and reading poetry. The woman with the glass vase would then be the muse of tragic poetry and the other pastoral poetry. The men might also be allegorical with the man with the lute would be exalted lyric poetry and the other ordinary lyric poetry. Another interpretation is that the four figures represent the four elements water, fire, earth and air.
- The setting invokes the myth of Arcadia as told by Virgil in his *Bucolics*. It tells of the happy life of shepherds whose life revolves around poetry and music.
- Giorgione's teacher Giovanni Bellini used oil glazes which built the picture in thin

layers and which hid the brush strokes. Giorgione and later Titian used the tactile possibilities of oil paint by combining glazes with impasto. This enabled them to create soft flesh tones that have a certain haziness known as *sfumato*.

- Pastoral poetry talks of the beauty of the natural world, shady forests, gurgling brooks, lowing herds and gentle breezes. It was widely discussed in early sixteenth-century Venice and the poet Jacopo Sannazaro had recently published a popular poem called *Arcadia*.
- The painting also reflects the saying 'ut picture poesis' (as is poetry so is painting) which elevates painting away from a manual activity to an intellectual task equivalent to writing poetry.

References

- <https://www.louvre.fr/en/oeuvre-notices/pastoral-concert>



Titian (c. 1488/90-1576), *Noli me tangere*, c. 1511-1515, 109 × 91 cm, NG

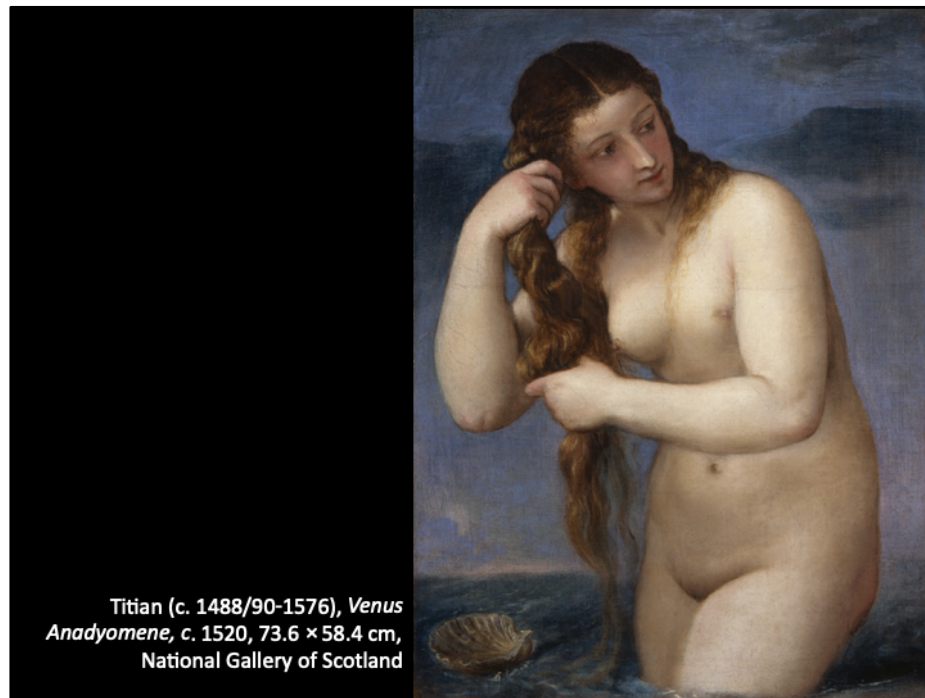
- “Risen from the dead, Christ appears to his grieving follower, Mary Magdalene, in the Garden of Gethsemane. At first she mistakes him for a gardener but then reaches out her hand in wonder. Christ says, ‘Do not touch me’ (‘noli me tangere’); it is time for his followers to let go of his earthly presence and await the Holy Ghost (John 20: 14–18).
- This is one of the earliest works by Titian in the National Gallery’s collection. Its high-key colours and the way the figures are set in a natural landscape echo the style of Giorgione, with whom Titian trained. The lines of the tree and the hillside draw attention to the look between the figures. Titian has suggested Christ’s gauzy loincloth and Mary Magdalene’s scarf with dragged brushstrokes of lead white that catch the texture of the painting’s canvas.” (National Gallery website)



Tiziano Vecellio known as Titian (c. 1488/90-1576), *Assumption of the Virgin*, c. 1516–1518, 690 × 360 cm, Basilica di Santa Maria Gloriosa dei Frari, Venice

- “It remains in the position it was designed for, on the high altar of the Basilica di Santa Maria Gloriosa dei Frari or Frari church in Venice. It is the largest altarpiece in the city, with the figures well over life-size, necessitated by the large church, with a considerable distance between the altar and the congregation.
- It marked a new direction in Titian's style, that reflected his awareness of the developments in High Renaissance painting further south, in Florence and Rome, by artists including Raphael and Michelangelo. The agitated figures of the Apostles marked a break with the usual meditative stillness of saints in Venetian painting, in the tradition of Giovanni Bellini and others.
- It was perhaps originally rather shocking for the Venetian public, but soon recognised as a masterpiece that confirmed Titian's position as the leading artist in Venice, and one of the most important in all Italy, a rival to Michelangelo and Raphael.” (Wikipedia)
- The assumption (the physical moving of her body into heaven on her death) was an optional Catholic doctrine in the 16th century that the Franciscan order were

keen to promote. It was not declared an article of faith until 1950.



Titian (c. 1488/90-1576), *Venus Anadyomene*, c. 1520, 73.6 × 58.4 cm, National Gallery of Scotland

Titian (c. 1488/90-1576), *Venus Anadyomene*, c. 1520, 73.6 × 58.4 cm, National Gallery of Scotland (Edinburgh)

- Venus is rising from the sea and wringing her hair, after her birth fully-grown. Venus, said to have been born from a shell, is identified by the shell at bottom left. It is smaller than usual in the birth of Venus scenes, such as Botticelli's, and is just intended to identify the subject rather than be a boat-like vessel for Venus, as in Sandro Botticelli's *The Birth of Venus* and other depictions.
- The voluptuousness of the Venus presented, and her sideways glance, also owes much to the Crouching Venus and Cnidian Venus types of antique sculpture. The wringing of her hair is a direct imitation of Apelles's lost masterwork of the same title. Titian deliberately included this detail to prove that he could rival the art of antiquity in which the goddess was also washing her hair — a fact mentioned in Pliny's *Natural History*.

[https://en.wikipedia.org/wiki/Venus_Anadyomene_\(Titian\)](https://en.wikipedia.org/wiki/Venus_Anadyomene_(Titian))



Titian (c. 1488/90-1576), *Bacchus and Ariadne*, c. 1522–1523, 175 × 190 cm, National Gallery

- “One of the most famous paintings in the National Gallery, Titian’s *Bacchus and Ariadne* illustrates a story told by the classical authors Ovid and Catullus. The Cretan princess Ariadne has been abandoned on the Greek island of Naxos by Theseus, whose ship sails away in the distance. Bacchus, god of wine, falls in love at first sight with Ariadne and leaps from his chariot towards her. Later, Bacchus throws Ariadne’s crown into the air, immortalising her as the constellation Corona Borealis, represented by the stars above her head.
- This painting is one of a celebrated series by Giovanni Bellini, Titian and the Ferrarese artist Dosso Dossi, commissioned for the Camerino d’Alabastro (Alabaster Room) in the Ducal Palace, Ferrara, by Alfonso I d’Este, Duke of Ferrara. All the pictures, completed from 1514 to 1525, are bacchanals – scenes of hedonism, drinking, music making and lovemaking. Titian shows off his great skill as a colourist, combining in this single picture all of the purest and most vibrant pigments available at that time.” (National Gallery website)

References

<https://www.nationalgallery.org.uk/paintings/titian-bacchus-and-ariadne>



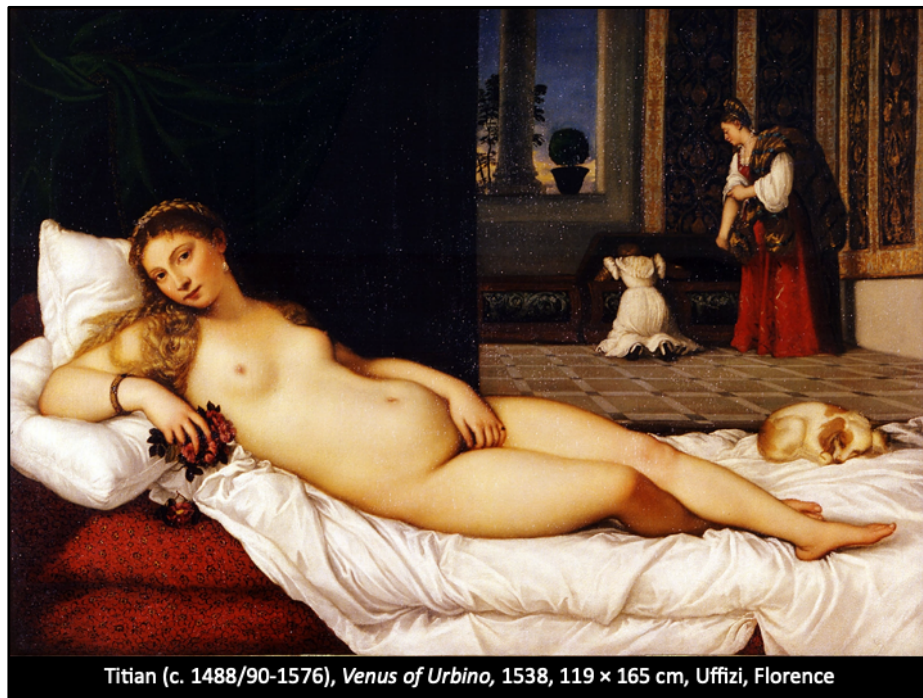
Titian (c. 1488/90-1576), *The Bacchanal of the Andrians*, c. 1523–26, 175 × 193 cm, Museo del Prado (Madrid)

- “Having delivered the *Bacchus and Ariadne* in 1523 Titian then painted *The Andrians*, also inspired by Philostratus (*Imagines* I, 25). The scene is set on the island of Andros, a place so favoured by Bacchus that a stream flows with wine. Gods, men and children unite in the celebration of the effects of wine, whose consumption, in Philostratus’ words, *makes men rich, dominant, generous to their friends, handsome and four cubits high*. The musical score in the foreground is related to this concept: the canon *Chi boyt et ne reboyt il ne seet que boyre soit* (who drinks and does not drink again does not know what drinking is), is attributed to Adriaen Willaert (about 1480-1567), a Flemish musician in the service of the Ferrarese court. The inclusion of this canon, precedent of the *canon per tonos* and an attempt to recreate the music of ancient Greece, reveals profound analogies between contemporary musical theory in Ferrara and the chromatic innovations of Titian, whose musical knowledge is also documented.
- In comparison to *The Worship of Venus*, here Titian depends much less closely on his literary source. The artist was more interested in the general sense than in the literal transcription of the narrative and allowed himself certain liberties. The

principal one was to leave out Bacchus and his followers whom we must imagine to be on the boat which is leaving and whose absence was justified by Panofsky in that the god makes his appearance in the *Bacchus and Ariadne*. In the same way, the reduction in the number of children from those mentioned in the text to just one is probably a reaction to their abundance in *The Worship of Venus*. In the same way, Titian allowed himself to refer to other themes, such as that of *The three ages of Man* (Panofsky, Gentili, Goffen), and included figures that are not mentioned by Philostratus but which are appropriate to a Bacchic context, such as the nymph asleep in the lower right-hand corner or the urinating boy (a representation of laughter), and others wearing contemporary dress. These artistic liberties have made it difficult to identify some of the figures, particularly the old man who lies exhausted in the background, probably a personification of the river god, as described by Philostratus: *The river, seized with great agitation, lies on a bed of branches*. The most attractive figure in the composition is the nymph in the right-hand corner, a splendid female nude in which Titian combines vulnerability, sensuality and a suggestion of sexual availability to the spectator. Although this figure cannot be identified as Ariadne, who was abandoned on Naxos and not Andros, her pose, aside from its formal sources, recalls another passage from the *Imagines* (1, 15): *Look also at Ariadne, observe how she sleeps: nude from the waist up, her neck tilted back to reveal her smooth neck, her right under-arm completely revealed while her other hand is hidden beneath her tunic*.

- Titian turned to both classical and contemporary sources. Thus, the reclining male figure in the centre derives from Michelangelo's *Battle of Cascina*, while the splendid female nude in the lower right corner evokes the *Ariadne* known at that period as Cleopatra in the Vatican as well as, and more probably, a Roman sarcophagus known and reproduced by North Italian artists from the fifteenth century. Other figures also look to classical statuary. The maenad dressed in white recalls an antique torso in the Grimani collection (this is more evident in the X-radiograph, where the angle of the neck is identical), while the woman in contemporary dress lying in the foreground probably derives from a funerary relief which entered the Farnese collection in 1548. The urinating boy was also a common motif on classical tombs. Finally, the nude male figure who pours wine on the left seems to be a reworking of the *Persian* or *Wounded Gaul*, a Hellenistic sculpture found in Rome in 1514-15 and probably known to Titian through a drawing. He had already made use of this figure for his Saint John the Baptist in the *Baptism of Christ* (Rome, Pinacoteca Capitolina). However, the freshness of many of these figures indicates the use of life studies. On 14 April 1522 Alfonso d'Este's agent in Venice told his master that Titian did not wish to leave the city and come to Ferrara as he had prostitutes and men who he could use as nude models. While the date coincides with the production of the *Bacchus and Ariadne*, it seems logical to think that the artist would continue with such practises later on (Text drawn from Falomir, M.: *Tiziano*, Museo Nacional del Prado, 2003, pp. 359-


360).” (Prado website)



Titian (c. 1488/90-1576), *Venus of Urbino*, 1538, 119 × 165 cm, Uffizi, Florence

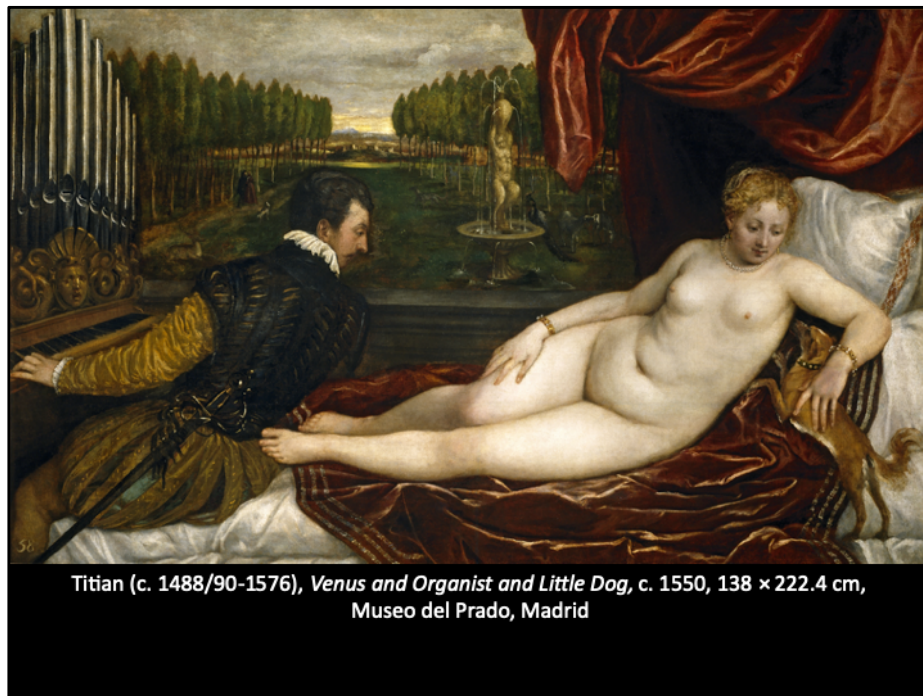
Titian (c. 1488/90-1576), *Venus of Urbino*, begun 1532 or 1534, completed 1534, sold 1538, 119 × 165 cm, Uffizi, Florence

- The young nude woman is traditionally identified as Venus. The figure's pose is based on the *Dresden Venus*, attributed to Giorgione but which it is believed Titian completed. In this painting, Titian has moved Venus indoors, shown her engaging with the viewer, and making her sensuality explicit. It has been seen either as a portrait of a courtesan, perhaps Angela del Moro, or Angela Zaffetta, or as a painting celebrating the marriage of its first owner (who according to some may not have commissioned it). If it is intended to be Venus she does not have any classical or allegorical attributes of the goddess she is supposed to represent – the painting is sensual and unapologetically erotic. Recent analysis concludes that it might be simply a beautiful nude woman on a bed.
- Mark Twain called the *Venus of Urbino* "the foulest, the vilest, the obscenest picture the world possesses". He proposed that "it was painted for a bagnio[brothel], and it was probably refused because it was a trifle too strong", adding humorously that "in truth, it is a trifle too strong for any place but a public art gallery".



ART TERM: COLORITO

- 'Colorito' colour – Venice
- 'Disegno' design – Florence
- Feeling versus Reason

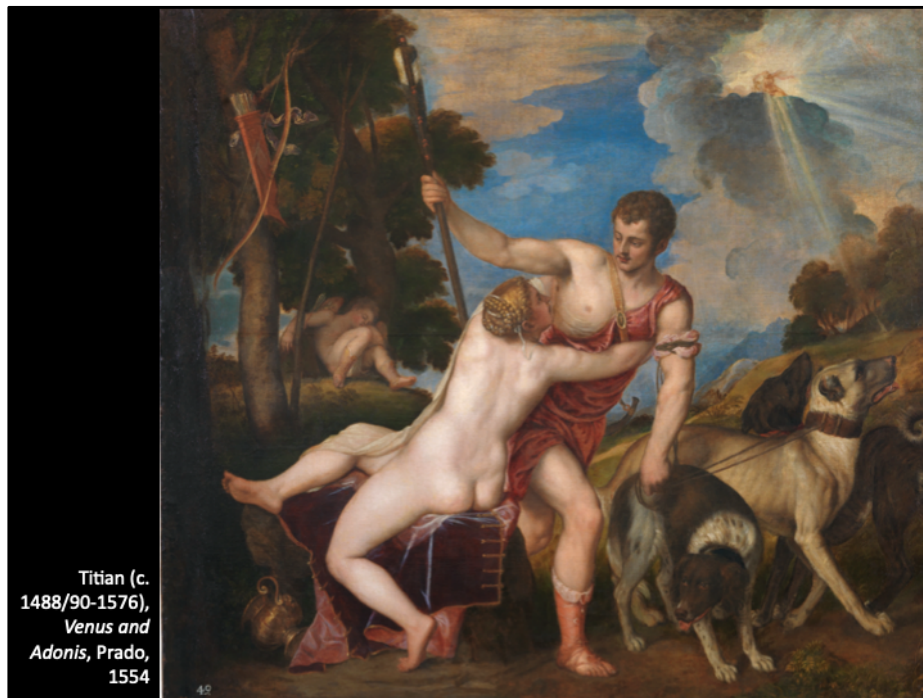


Titian (c. 1488/90-1576), *Venus and Organist and Little Dog*, c. 1550, 138 × 222.4 cm, Museo del Prado, Madrid

- This is the first version. There is another version in the Prado called *Venus with Organist and Cupid*, c. 1555 (150.2 x 218.2 cm).
- And a version in the Fitzwilliam Museum, Cambridge, called *Venus and the Lute-player*, c. 1555–65, 150.5 x 196.8 cm.
- And a version in the Uffizi called *Venus and Cupid with Dog and Partridge*, mostly Titian's workshop, c. 1550-5 (139 x 195 cm).
- And a version in the Metropolitan Museum of Art, New York called *Venus and the Lute Player*, c. 1565–70, 165.1 x 209.6 cm
- And a version in the Gemäldegalerie, Berlin called *Venus with the Organ Player*, c.1550, 115 x 210 cm.
- The five paintings on this subject are variations on one idea. Venus reclines before a large window. At her feet is an organist (Madrid, Prado and Berlin, Gemäldegalerie), or a lute player (New York, Metropolitan Museum, and Cambridge, Fitzwilliam Museum) playing their instruments while they contemplate the goddess in her nudity -slightly concealed by a gauze covering the pubic area in

the three versions not in the Prado. She looks away, distracted by the presence of a lap dog or a Cupid.

- For some art historians (from Middeldorf to Hope) they are clearly erotic works lacking any more profound meaning; for others (Brendel, Panofsky, and more recently Rosand and Goffen), they have a considerable symbolic content and have been interpreted as allegories of the senses from a Neo-platonic perspective, with sight and hearing as the instruments to gain a knowledge of beauty and harmony.
- X-radiographs allow us to reconstruct the changes Titian made during the work's execution. His first idea was notably more daring, with the woman in abandonment on the bed, her gaze meeting that of the musician. The client or the artist himself must have considered such a pose too provocative and changed the woman's head to look towards a lap dog which was added, replacing the initial exchange of gazes and relegating the woman to a passive role, the mere recipient of the gazes of her companion and of the viewer.



Titian (c.
1488/90-1576),
*Venus and
Adonis*, Prado,
1554

Titian (c. 1488/90-1576), *Venus and Adonis*, Prado, 1554

- There are some thirty versions from the 16th century painted by Titian, his workshop and by others. It is not clear which is the original version. No doubt it was popular because of the nudity of Venus.
- This is known as the 'Prado' type or three-dog version. It is the only version with a precise date as Titian wrote to Philip II of Spain about it in 1554. It appears that this version is a repeat of an earlier version, possibly as early as the 1520s. Venus is sitting on a rich tablecloth not a military uniform. This figure in the clouds is possibly Venus from later in the story or Apollo representing the dawn. In Book X of Ovid's *Metamorphoses* Adonis is a beautiful youth, a royal orphan, who spends his time hunting. Venus falls in love with him after one of Cupid's arrows hits her by mistake. They hunt together, but she avoids the fiercer animals, and warns him about them, citing the story of Atalanta. One day Adonis hunts alone and is gored by a wounded wild boar. Venus, in the sky in her chariot, hears his cries but cannot save him. In some versions, the death of Adonis is shown in the distance to the right. In Ovid, it is Venus who leaves first, and Adonis pulling himself away seems to be Titian's invention, for which some criticized him.


- There is another in the National Gallery of Art, Washington, an example of the 'Farnese type' or two-dog version which is more tightly cropped with no chariot in the sky and with Cupid awake.
- Another in the Ashmolean Museum, Oxford known as the 'Lausanne version' which is like the Prado type and the chariot is pulled by two swans so it is Venus riding through the sky.
- Another in the National Gallery he probably kept in the studio.
- Another in the J. Paul Getty Museum, Malibu may be a workshop replica
- Another in the Galleria Nazionale d'Arte Antica, Rome.
- Another in the Dulwich Gallery, with hat, by Titian's workshop.
- Another in the Metropolitan Museum of Art, of the Farnese type.
- And the Moscow version, said to be 1542–46.



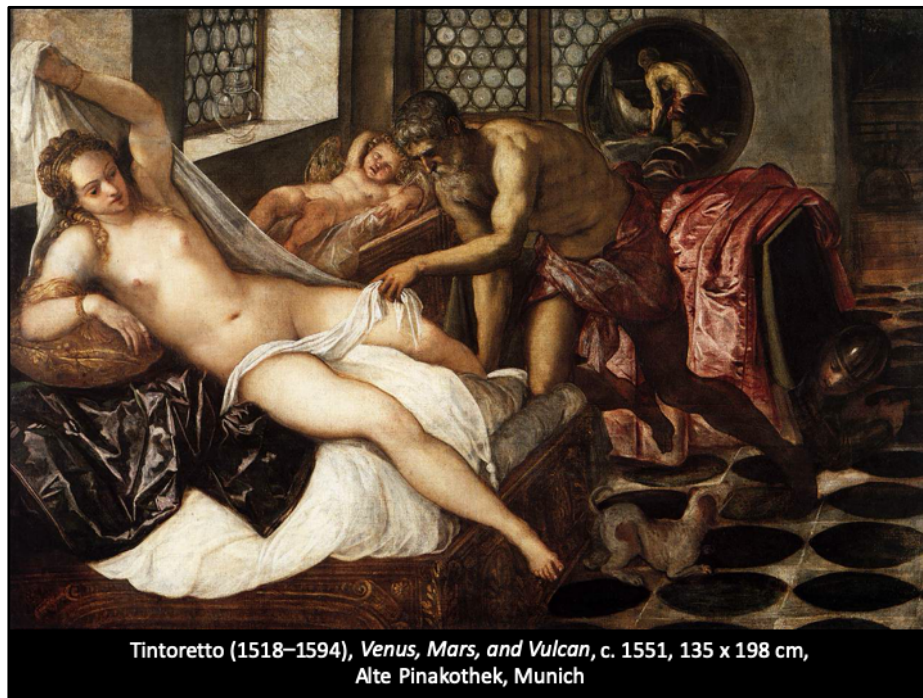
Titian (c. 1488/90-1576), *Nymph and Shepherd*, c. 1570–1576, 149.7 × 187 cm, Vienna

Titian (c. 1488/90-1576), *Nymph and Shepherd*, c. 1570–1576, 149.7 × 187 cm, Kunsthistorisches Museum, Vienna

- *Nymph and Shepherd* is one of Titian's late paintings which means it's roughly painted and it's not commissioned.
- Blurred outlines that take shape only when viewed from a certain distance, particularly with regards to the motifs in the background, and a colour range fogged by a veil of grey are characteristic of Titian's late period. The present painting, which is one of the artist's last works, does not depict a specific scene taken from mythology or literature; its type is the pastoral, which evolved in Venetian art starting in 1500. A "shepherd", ready to begin playing his flute, has approached the female figure from behind as she rests in the shade of a tree. He turns towards her while she looks over her right shoulder, equivocally smiling at the viewer. The "nymph" is reclining on a panther skin, which along with the goat climbing a barren tree-stump in the background symbolises lust. In the work of other artists as well, the reclining nude seen from the rear is often connected with depictions of Venus. Although the goddess does not set the theme, she adds another aspect of love to the Arcadian scene. Here painting demonstrates its potential to rival poetry.



JACOPO COMIN known as
TINTORETTO (1518–1594)



Tintoretto (1518–1594), *Venus, Mars, and Vulcan*, c. 1551, 135 x 198 cm, Alte Pinakothek, Munich

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- “Tintoretto presents a subject from classical mythology as a risqué burlesque or farce, a story leaving a bitter aftertaste. Informed of the love affair between his wife Venus and Mars, the god of war, Vulcan, the smith of the gods, limps over from his forge, insultingly examining Venus to see whether, as he fears, adultery has actually been committed. Mars hides under a table - in vain, for Venus's little lapdog will give him away by barking. Meanwhile the god of love, Amor or Cupid, who is not entirely blameless himself, pretends to be asleep.” (Web Gallery of Art)



ART TERM: MANNERISM

- Early Renaissance (1300-1500) – perspective, realism
- High Renaissance (1500-1520) – proportion, harmony, ideal beauty
- Late Renaissance or Mannerism (1520-1600) – unbalanced, asymmetrical, artificial
- Replaced by Baroque (1600-1750)

- Mannerism, also known as Late Renaissance, is a style in European art that emerged in the later years of the Italian High Renaissance around 1520, spreading by about 1530 and lasting until about the end of the 16th century in Italy, when the Baroque style largely replaced it.
- Where High Renaissance art emphasizes proportion, balance, and ideal beauty, Mannerism exaggerates such qualities, often resulting in compositions that are asymmetrical or unnaturally elegant. The style is notable for its intellectual sophistication as well as its artificial (as opposed to naturalistic) qualities. This artistic style privileges compositional tension and instability rather than the balance and clarity of earlier Renaissance painting. Mannerism in literature and music is notable for its highly florid style and intellectual sophistication.



Tintoretto (1518–1594), *Marriage at Cana*, 1561, Santa Maria della Salute, Venice

- “The huge canvass **The Wedding at Cana** by Jacopo Tintoretto dominates the right-side wall (as viewed from the apse). It was made and dated by the master in 1561. Tintoretto painted this work at the beginning of his artistic mature age and just some years before he started working on the decorative enterprise at Scuola Grande of San Rocco, work which will install him as a supreme master.
- Following a specific request from the friars running the Crociferi compound, the artist is competing with Veronese regarding the elaborate architectonic partition of the room, which is lavishly furnished and is topped by a rich panelled ceiling ending with monumental arches, typically following the Veronese’s style, opening on an intense light-blue sky crossed by many clouds.
- The tablemates, unlike the Veronese’s suppers, are here wearing way simpler and more commonplace clothes, resembling the ones worn by the Venetian middle-classes. The daring diagonal perspective of the long table is typical of the painter like the light and shade contrasts and the virtuoso rendering of the light coming from several sources. Jesus is place at the very end of the table, which is wider than longer but looks narrower because of an optical illusion.
- The Virgin Mary is leaning over him while interceding for the newly-weds. The cups

are empty because the artist is showing the moment that comes right before the miracle. The lively choral scene is celebrating the sanctity of marriage but it anticipates the Eucharist at the very same time, as it was perfectly suitable for a monastic refectory.

- A recent critical review of the painting points at the character with a beard, wearing an orange clothing and positioned in a close-up on the left as a self-portrait depicting Tintoretto himself. Therefore, it is not pure chance that the artist's signature is placed right close to the cloak. Furthermore, the character placed between Jesus and the Virgin Mary would be the commissioner of the canvass. In the canvass, we can see portrayed many people either famous in town or close to the painter.
- Among them, we can mention his favourite daughter Marietta, who is pictured in full light on the right side of the table, near the groom whose features recall the Spanish King Philip II, for whom the young girl had allegedly fallen in love." (Artin-app.com)

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Tintoretto (1518–1594), *Crucifixion*, 1565, Scuola di San Rocco, Venice

- “Tintoretto's greatest work is the huge and complex series of fifty canvases painted between 1565 and 1587 for the meeting rooms of the Scuola Grande di San Rocco (a confraternity devoted to combating the plague, a repeated scourge of the city.) A masterpiece of Biblical art, they illustrate scenes from the life of Christ and the Virgin in the upper and lower halls respectively, and scenes from the Passion - dominated by this huge Crucifixion - in the Sala dell' Albergo. The Crucifixion embodies a number of key characteristics of Tintoretto's art. The teeming canvas, full of incident, also recalls several of Veronese's monumental works - indeed, the sheer scale of the canvases sometimes used by these artists required a wealth of detail to fill the large area. The canvas of the Crucifixion took up an entire wall, and to help him create his intricate series of poses and compositions, Tintoretto made use of numerous small wax models which he moved around and illuminated from different angles.
- In conception and execution, Tintoretto's Christ on the cross is one of the most unusual and compelling scenes of the crucifixion of the 16th century. Instead of focusing on the individuals directly involved in the event, the artist provides us with a panoramic scene of Golgotha, populated by an astonishingly varied throng -

including soldiers, executioners, horsemen, tradesmen, onlookers, thieves and apostles - engaged in all sorts of different activities and movements with almost insect-like urgency.

- In the process, he explores every aspect of the scene. One very rare feature for Renaissance art is the inclusion of the two thieves in the composition, one being nailed to a cross, the other being raised. All four Gospels relate that two thieves were crucified with Christ. " (visual-arts-cork.com)



Tintoretto (1518–1594), *The Origin of the Milky Way*, c. 1575, National Gallery

Tintoretto (1518–1594), *The Origin of the Milky Way*, c. 1575, National Gallery

- “The god Jupiter wished to immortalise his infant son Hercules, whose mother was the mortal Alcmena, so he held him to the breast of his sleeping wife, the goddess Juno, to drink her milk. However, Juno woke. The milk which spurted upwards formed the Milky Way, while that which fell downwards gave rise to lilies.
- Tintoretto’s painting has been cut down by about a third and what we see now is only the upper part of the original. In the missing lower part, known from a seventeenth-century copy, Ops, the embodiment of Earth and mother of Juno and Jupiter, reclines on a bank beside white flowers. The scene relates to a medal commemorating Tintoretto’s patron, the physician Tommaso Rangone. It is likely that the painting is also connected to Rangone; stars and flowers were both central to his learning.” (NG)



Tintoretto (1518–1594), *The Capture of Constantinople in 1204, 1580*

Tintoretto (1518–1594), *The Capture of Constantinople in 1204, 1580*


- “Constantinople, depicted here being attacked by crusaders in 1204, was the capital of the Byzantine Empire from the fourth century to 1453. It was renowned for centuries as an invincible fortress, having withstood the attacks of numerous peoples - such as the Persians, Arabs, Bulgars and Russians - both by land and by sea. For many years it was the centre of Christendom, but its citizens became arrogant and eventually succeeded in offending their fellow-Christians, crusaders who had been coming to Constantinople from 1096 onwards. In 1203, therefore, an army of crusaders sailed to the city in Venetian ships, and captured it for the first time. The crusaders provided fierce and well-trained warriors, while the Venetians contributed the technical skills. Using their ships as siege towers, the attackers were able to conquer the city in both 1203 and 1204. This remarkable achievement has been overshadowed by Ottoman conquest of Constantinople, using gunpowder artillery in 1453.” (BBC)



Tintoretto (1518–1594), *The Last Supper*, 1592–94, 365 × 568 cm, Basilica di San Giorgio Maggiore, Venice

- “Tintoretto depicted the Last Supper several times during his artistic career. His earlier paintings for the Chiesa di San Marcuola (1547) and for the Chiesa di San Felice (1559) depict the scene from a frontal perspective, with the figures seated at a table placed parallel to the picture plane. This follows a convention observed in most paintings of the Last Supper, of which Leonardo da Vinci's late 1490s mural painting in Milan, Italy, is perhaps the best-known example. Tintoretto's painting of 1592–94, a work of his final years, departs drastically from this compositional formula. The centre of the scene is occupied not by the apostles but instead by secondary characters, such as a woman carrying a dish and the servants taking the dishes from the table. The table at which the apostles sit recedes into space on a steep diagonal. Also personal is Tintoretto's use of light, which appears to come into obscurity from both the light on the ceiling and from Jesus' aureola. A host of angels hover above the scene. Tintoretto's Last Supper makes use of Mannerist devices, notably its complex and radically asymmetrical composition. In its dynamism and emphasis on the quotidian—the setting is similar to a Venetian inn—the painting points the way to the Baroque. "The ability of this dramatic

scene to engage viewers was well in keeping with Counter-Reformation ideals and the Catholic Church's belief in the didactic nature of religious art." (Wikipedia)



PAULO CALIARI known as VERONESE
(1528-1588)



Paolo Veronese (1528–1588)), *The Wedding at Cana*, c.1562-63, 660 x 990 cm, Louvre

Depicted people

Titian

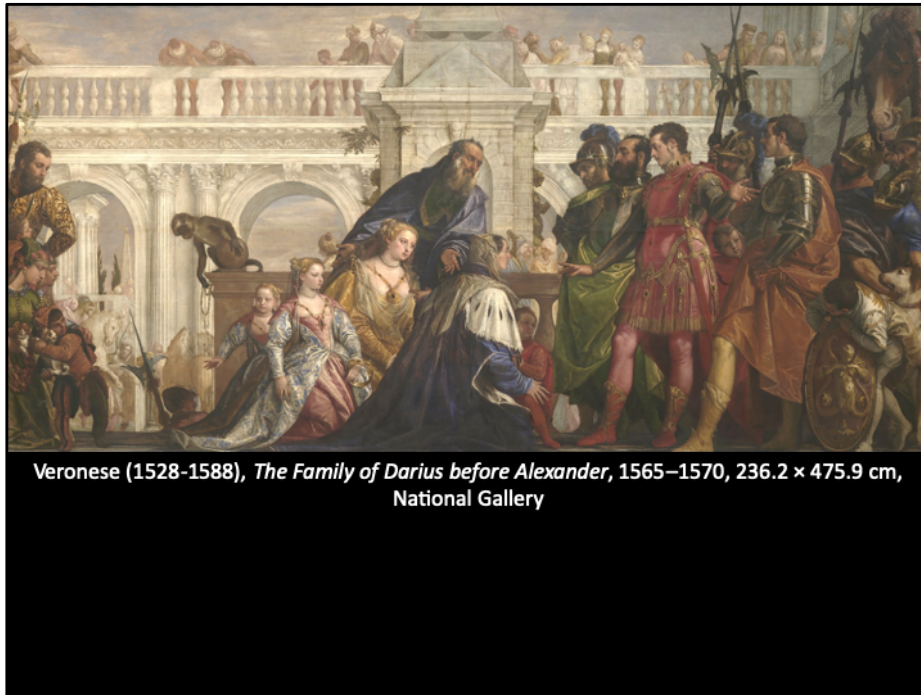
Tintoretto

Jacopo Bassano

Andrea Palladio

Francis I of France

Charles V



Veronese (1528-1588), *The Family of Darius before Alexander*, 1565–1570, 236.2 × 475.9 cm, National Gallery

Veronese (1528-1588), *The Family of Darius before Alexander*, 1565–1570, 236.2 × 475.9 cm, National Gallery

- “The story illustrates the mistake made by the family of Darius, the defeated Persian Emperor, in identifying Alexander after the Battle of Issus. Alexander and his friend Hephaestion visited Darius's tent; the mother of Darius, misled by Hephaestion's splendour and bearing, offered him the reverence due to the victorious monarch; Alexander forgave her. Veronese's interpretation is subtle and genteel. He arrays the figures elegantly across the surface, magnificently dressed in modern fashion, with the exception of Alexander who is clad in red and wears armour of classical derivation. Echoing contemporary buildings in Verona, the architectural backdrop is fashioned like a theatre set, while the low horizon recalls the experience of seeing a stage play from the front row. Veronese depicts the moment when Alexander steps forward, replicating Darius's family's confusion in the viewer. Alexander magnanimously gestures toward Hephasteion who points to himself, clearly taken aback by their mistake. The viewer would be forgiven for thinking he is the Emperor.” (NG)



Veronese (1528-1588), *The Allegory of Love* (four scenes), 1570, 191 × 191 cm, National Gallery

Allegory of Love I, Infidelity, 189.9 x 189.9 cm

Allegory of Love II, Scorn, 188 x 188 cm

Allegory of Love III, Respect, 188 x 188 cm

Allegory of Love IV, The Happy Union, 188 x 188 cm

- *The Allegory of Love* is a series of four paintings by Paolo Veronese, produced around 1570 as ceiling paintings. Some experts have established that they were commissioned by Rudolph II, Holy Roman Emperor (1552–1612) for Prague Castle
 - **Infidelity** - The dominant theory is that the picture represents a classical love triangle, with a secret letter being passed between one of the men and the nude woman. Cupid is on the left.
 - **Scorn** - Cupid mercilessly beats a prostrate man, while two women look on, hands clasped. The one in a state of undress probably personifies carnal love, while the other is fully dressed and carries an ermine, often used as a symbol of chastity. This may be understood as an illustration of how love encompasses, but is also split between desire and devotion.
 - **Respect** - The dominant interpretation of the image is that the armoured

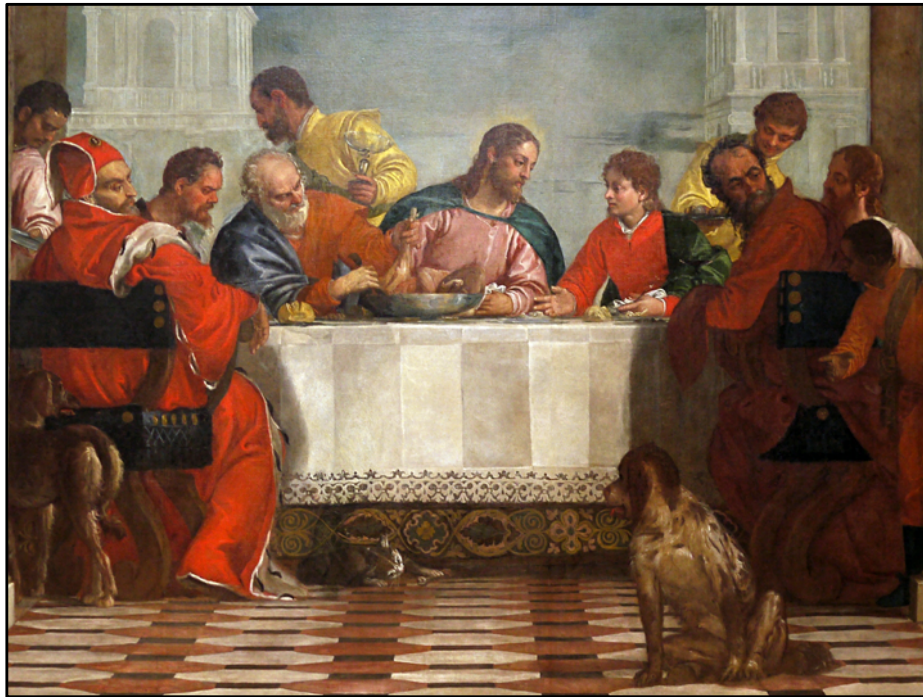
man is tempted by Cupid, but withdraws from the sleeping nude in respect.

- **The Happy Union** - A couple are united at the hands of a nude woman assisted by a boy – possibly Venus and Cupid, although they lack traits that would identify them securely. The union between the couple is marked by a laurel wreath, signifying their virtue, and an olive branch symbolising peace. The gold chain wielded by the boy probably refers to marriage, while the dog is a symbol of fidelity.



Veronese (1528-1588), *Venus and Mars*, 1570s, 205.7 x 161 cm, Metropolitan Museum of Art

- The painting was commissioned by Emperor Rudolph and was one of three mythological and love-themed works commissioned by the artist. The other two are at the Frick Collection in New York: *The Allegory of Virtue and Performance* and *Allegory of the Source of Wisdom and Power*.^[1] It deals with the romantic love of the Roman goddess of love Venus and the god of war Mars, as described in the Ovid's *Metamorphoses*.



Veronese (1528-1588), *The Feast in the House of Levi*, 1573, 555 x 1280 cm, Gallerie dell'Accademia, Venice

- One of the largest canvases of the 16th century
- Saints Peter and John flank Christ, with Judas the uneasy figure in red
- It was painted by Veronese for the rear wall of the refectory of the Basilica di Santi Giovanni e Paolo, a Dominican friary, as a Last Supper, to replace an earlier work by Titian destroyed in the fire of 1571. However, the painting led to an investigation by the Roman Catholic Inquisition. Veronese was called to answer for irreverence and indecorum, and the serious offence of heresy was mentioned. He was asked to explain why the painting contained "buffoons, drunken Germans, dwarfs and other such scurrilities" as well as extravagant costumes and settings, in what is indeed a fantasy version of a Venetian patrician feast. Veronese was told that he must change his painting within a three-month period; instead, he simply changed the title to *The Feast in the House of Levi*, still an episode from the Gospels, but less doctrinally central, and one in which the Gospels specified "sinners" as present. After this, no more was said.



Veronese (1528-1588), *Perseus and Andromeda*, 1575-80, 260 × 211 cm, Rennes, Musée des Beaux-arts

- “Veronese took his inspiration from one of Titian's compositions on the same subject, painted for Philip II. Yet where Titian had conveyed the dramatic intensity of the predicament of a terror-stricken Andromeda as the monster draws nearer, Veronese in his elegance affords a hint of a happy ending. Acid tones of orange play alongside the blues of sky and sea, and the rock encircles the woman's body like the setting for a jewel. Perseus plunges toward the beast in a twirling foreshortened view, while the graceful Andromeda confidently awaits the outcome of the battle.” (Louvre website)



Veronese (1528-1588), *Venus and Adonis*, c. 1580, 162 x 191 cm, Prado

Veronese (1528-1588), *Venus and Adonis*, c. 1580, 162 x 191 cm, Prado

- The painting's subject is taken from Ovid. It portrays the hunter Adonis sleeping in Venus' lap. In front of her is Eros, with a sighthound. Cupid is portrayed while trying to quench the dog's desire to hunt, as Venus had forecast that Adonis would die during a hunt. In the background is a lively landscape, with a green- and blue-shaded sky.
- The Prado also has a *Venus and Adonis* by Titian



Tiziano Vecellio (c. 1488/90-1576), *Self-Portrait* (detail), c. 1567, 86 x 65 cm, Museo del Prado, Madrid

Jacopo Comin, known as Tintoretto (1518–1594), *Self-portrait* (detail), c. 1588, 63 x 52 cm, Louvre

Paolo Caliari, known as Paolo Veronese (1528–1588), *Self-portrait* (detail), 1558-63, 63 x 51 cm, Hermitage Museum

- This talk has been about rivalry and the careers of three of Venice's greatest painters – Titian, Tintoretto and Veronese. All three were brilliant, ambitious and fiercely competitive and they competed for primacy.
- Titian was the most famous then and now, the artist to beat. Tintoretto wrote on his studio wall "**the draughtsmanship of Michelangelo and the colour of Titian**".
- Veronese was restrained, flexible and inflected.
- Tintoretto was bold, energetic and defiant.