

Phaidon

ITALIAN RENAISSANCE PAINTING



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ITALIAN RENAISSANCE PAINTING

By Keith Roberts

With 48 colour plates

The Italian Renaissance was a creative epoch of unparalleled brilliance, particularly in the field of painting. It culminated with the works of the three undisputed giants of Italian art, Leonardo da Vinci (1452-1519), Michelangelo (1475-1564) and Raphael (1483-1520). Beginning with the heroic naturalism of Masaccio, who was one of the great Florentine masters of the early fifteenth century, the book surveys the whole of this remarkable era, ending with the glowing, richly coloured canvases of the great Venetian masters, Titian, Tintoretto and Veronese, in the second half of the sixteenth century. A short introduction to the period is followed by notes on the artists and on the works by which they are represented.

Works by all the major artists – Fra Angelico, Piero della Francesca, Bellini, Leonardo da Vinci, Botticelli, Michelangelo and Raphael – are reproduced in this volume, as well as many by artists who are less well known but who also produced works of outstanding quality and beauty. Many of the plates have been juxtaposed so as to show how different artists treat a similar theme, whether it be a Madonna, a portrait or a landscape, and this often makes for fascinating comparisons. The book as a whole, by its judicious choice of illustrations, gives a well rounded and representative picture of a fascinating period in the history of art.

Jacket: *The Doge Leonardo Loredan* by Giovanni Bellini (London, National Gallery)

PHAIDON E.P. DUTTON
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Keith Roberts

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'Hollywood', a wit once remarked, 'is not a place – it's a state of mind.' A distinction of this type is useful when considering the complex and mysterious phenomenon known as the Renaissance. What makes it difficult to analyse is that the Renaissance represents an attitude not only towards art but also towards life itself. It affected the way men thought about religion, politics, literature, society and the past. Handwriting, the design of a chair or a fabric, the decoration on a plate: there was hardly anything outside its sphere of influence. It encouraged experiment and change, it brought about an expansion of possibilities – what the Chinese nowadays might call 'a great leap forward'. In the fifteenth and sixteenth centuries the Renaissance spread from Italy all over Europe.

In Italian painting, the subject of this book, the Renaissance involved many innovations: more observant attitudes to nature led to the development of landscape painting (Plates 9, 15, 16, 19, 27); a growing awareness of individuality encouraged the growth of portraiture (Plates 11, 22, 23, 28, 29); researches into anatomy enabled artists to depict the human body with greater accuracy, variety and grace (Plates 1, 9, 19, 25, 36); the development of perspective allowed painters to set their figures in convincing space (Plates 2, 5, 8, 13, 16, 17, 19, 31); the study of geometry became a key to harmonious pictorial composition (Plates 8, 9, 19, 31, 32); and the cult of pagan Antiquity nourished artistic wisdom and creative inspiration (Plates 1, 15, 17, 19, 26, 30, 31, 35, 47, 48). The word *renaissance* is the French for 're-birth', and at the heart of fifteenth- and sixteenth-century thinking was the creation of a culture that could also be looked upon as a revival of the standards and many of the assumptions of the ancient world of Greece and Rome. It seems a strange philosophy now, in a world of rockets and supermarkets, television and heart transplants, and for all its decorative splendour, beauty and colourful swagger, the Renaissance represents a concept with which it is very difficult to come to terms.

Unlike most twentieth-century developments in art, which have been made outside ordinary social, religious or political contexts, and hence have been subject to many sudden changes of fashion, Renaissance art was created inside the social structure. Italian painters worked for the Church, the city states, ruling families and private clients, and were bound by the conventions of decorum and tradition. There is no record of an artist starving, like Van Gogh, because his work was too *avant-garde*; although a painter may have done less well if he fell too far behind the current style. What gives Renaissance art its enormous and lasting strength is that the far-reaching ideas of genius – and one thinks of Masaccio (Plate 1), Leonardo (Plates 21, 29), Raphael (Plate 31) or Michelangelo (Plate 36) – were often applied to works that expressed profound and universal emotions and were intended to have very wide appeal.

All the pictures in this book illustrate religious and mythological themes or are portraits and allegories. The unparalleled richness of Renaissance painting can partly be explained by the wealth of new ideas being poured into a relatively narrow

range of creative outlets circumscribed by traditional requirements and expectations. This is especially true of religious art, the largest and most important category of painting, where every subject had its particular rules. It was usual, for example, to show the Virgin Mary in a reddish dress covered by a dark – invariably blue – mantle; and this is how she was painted by Masaccio (Plate 2), Gentile (Plate 4), Fra Angelico (Plate 7), Crivelli (Plate 20), Raphael (Plate 32), Michelangelo (Plate 33) and Parmigianino (Plate 38).

But as long as the basic elements were included in a well-known subject, artists were often free to introduce all manner of further detail. A picture like *The Martyrdom of St. Sebastian* (Plate 19), by the Pollaiuolo brothers, is not only a cult image for the faithful, to remind them of the sacrifices made for Christianity, but also what amounts to a pictorial index of Renaissance interests. The Roman arch symbolizes the cult of Antiquity and the muscular archers the new researches into anatomy. The beautiful view of the Arno valley in the background testifies to a fresh and direct observation of nature, while the way in which the space sweeps back to the horizon suggests a knowledge of the newly developed principles of perspective. *The Martyrdom of St. Sebastian* is a picture that teems with vitality.

Renaissance painting is not only rich but also extremely varied in mood and tone. This variety was encouraged by the political structure of Italy, which was made up of many self-governing city states. Several regions developed individual variants of the current style – rather like dialects – and it is customary to think of Piero della Francesca (Plate 9) as Umbrian, Bellini (Plates 28, 30) and Titian (Plates 44, 47) as Venetian, Tura (Plate 18) as Ferrarese, Mantegna (Plate 17) as North Italian, Moroni (Plate 43) as Brescian, and Masaccio (Plates 1, 2) and Botticelli (Plates 23, 26) as Florentine. At the same time, when city states were constantly vying with one another, an important artist could add to local prestige. This encouraged a cross-fertilization of ideas as painters were lured from one city to another. Leonardo, for example, went from Florence to Milan, and back again, and spent his last years in France; Raphael went from Perugia to Florence, and on to Rome; and Antonello worked in both Naples and Venice.

The Plates

Plate 1. MASACCIO (1401–27/9): *The Expulsion of Adam and Eve from Paradise*. About 1425–27/9. Fresco. Florence, Santa Maria del Carmine (Brancacci Chapel).

This fresco, on the left entrance pier of the Brancacci Chapel (one of the few surviving parts of the original Gothic church of Santa Maria del Carmine), is from a series of frescoes painted by Masaccio, in collaboration with Masolino da Panicale, between 1423 and 1427/9. The series was finally completed by Filippino Lippi in the mid-1480s. The main scenes illustrate episodes from the Life of St. Peter. To a congregation brought up on the flatter, stiffer and more decorative late Gothic idiom of an artist like Lorenzo Monaco, or even Gentile da Fabriano (Plate 4), this image of Adam and Eve must have seemed astonishing in its anatomical and emotional realism. It was these qualities, added to an almost indefinable grandeur, that would have impressed the young Michelangelo when, over sixty years later, he copied Masaccio's figures.

Plate 2. MASACCIO (1401–27/9): *The Virgin and Child Enthroned*. 1426. Panel, 135.5 × 73 cm. (53¼ × 28¾ in.) London, National Gallery.

Although Masaccio is universally recognized as one of the founders of Italian Renaissance painting, very little is known about him. There is only one strictly documented work, an altarpiece of many panels (polyptych), painted for a side chapel in the church of the Carmine at Pisa in 1426. Plate 2 reproduces the central panel.

Plate 3. FRA FILIPPO LIPPI (c.1406–69): *The Virgin and Child*. About 1440–5. Panel, 80 × 51 cm. (31¾ × 20¾ in.) Washington, National Gallery of Art (Samuel H. Kress Collection).

Lippi, an orphan, was a novice at the Carmine in Florence and took the Carmelite vows in 1421. Ten years later, when he is first documented as a painter, he was still at the Carmine, where Masaccio had worked in the Brancacci Chapel (see Plate 1), and it is probable that he was a pupil of the older artist. He was certainly influenced by Masaccio's style, as one can see here by comparing the Christ-child in Plate 2 with Lippi's Infant in Plate 3.

Plate 4. GENTILE DA FABRIANO (c.1370–1427): *The Adoration of the Magi*. 1423. Panel, 300 × 282 cm. (120 × 112 in.) Florence, Uffizi.

The elaborate altarpiece of which the main panel is reproduced here is one of the last and richest expressions of the Late Gothic style. In comparison with the Angelico/Lippi interpretation (Plate 7), Gentile's feeling for space is more rudimentary and his knowledge of anatomy less developed. But the weaknesses of his style are all but submerged in the wealth of sharply observed detail, the rich fabrics, varied headgear, splendid horses and other animals. The artist has even found room for two monkeys. Although it is customary to speak of Italian painters belonging to this or that 'school' (Florentine, Siennese, Venetian, etc.), these categories can sometimes be misleading. Gentile da Fabriano, for example, is known to have worked in Venice, Brescia, Florence, Siena and Rome, and his style, which is also found

in the courtly art of France, Burgundy, Germany and Bohemia, is known as 'International Gothic'.

Plate 5. FRA ANGELICO (active 1417; d.1455): *Scenes from the Life of St. Lawrence*. About 1447–9. Fresco. Vatican, Chapel of Nicholas V.

On the left, the Saint is receiving the treasures of the Church from Pope Sixtus II; on the right he distributes alms. It is known that Angelico employed several assistants at the time of the Vatican commission, and that the highest paid was Benozzo Gozzoli (see Plate 6), whose hand has been detected in several of the figures. In the scene on the right, for example, the two women are thought to have been painted by Gozzoli. Lawrence was one of the seven deacons at Rome during the pontificate of Sixtus II and suffered martyrdom in the year 258 during the persecution of the Emperor Valerian.

Plate 6. BENOZZO GOZZOLI (1420–97): *The Journey of the Magi*. About 1459. Fresco. Florence, Medici-Riccardi Palace, Chapel.

Although this festive scene, illustrating the joyful procession of the Magi to Bethlehem, might seem to present no problems of interpretation, and to be as easy to understand now as it was in the fifteenth century, in at least one respect it reveals a profound difference of thinking: the Magi are likenesses of members of the Medici family, for whose Florentine palace the fresco was painted. It is hard to imagine a present-day Maecenas – say, an American millionaire – commissioning a fresco in which he himself appeared as a Biblical character.

Plate 7. FRA ANGELICO (active 1417; d.1455) and FRA FILIPPO LIPPI (c.1406–69): *The Adoration of the Magi*. About 1450–5(?). Panel, diameter 137.4 cm. (54 in.) Washington, National Gallery of Art (Samuel H. Kress Collection).

The authorship of this *tondo* (circular work), which is among the most enchanting of fifteenth-century Italian pictures, is not absolutely certain; but it seems probable that the design and some of the figures (notably the Virgin and Child) are by Fra Angelico, the painting being completed after his death by Filippo Lippi. Some of the details, which to modern eyes are simply pleasurable, have a symbolic significance, which would have been apparent to fifteenth-century spectators. The peacock, for example, was regarded as a symbol of immortality.

Plate 8. DOMENICO VENEZIANO (active 1438; d.1461): *The Virgin and Child with Saints* (the 'St. Lucy Altarpiece'). About 1445. Panel, 209 × 213 cm. (83 × 85 in.) Florence, Uffizi.

An early example of what was to become a very popular type of devotional picture, the *sacra conversazione* (Italian for 'sacred conversation'), in which the Virgin and Child are shown in a timeless setting with attendant saints grouped on either side. It was a more sophisticated, and more intimate, version of the older type of altarpiece (which was still produced) with saints shown isolated in separate spaces and often on different panels. Domenico's main preoccupation as an artist (which he passed on to his assistant, Piero della Francesca, see Plate 9) was the creation of serenely idealized religious imagery by means of simplified detail, the construction of harmonious space with the help of architectural elements based on Classical motifs, and the careful observation of colours as they are modified by the fall of light. The Saints are Francis, John the Baptist, Zenobius and Lucy. John's gesture ('Behold the Lamb of God') invites the beholder to pray.

Plate 9. PIERO DELLA FRANCESCA (active 1439; d.1492): *The Baptism of Christ*. About 1450–5(?). Panel, 167 × 116 cm. (66 × 45¾ in.) London, National Gallery.

The subject chosen for the main altarpiece of a Catholic church was usually related to the Saint or Holy Person who was the Patron of that church. This picture was painted for the high altar of the Church of St. John the Baptist at Sansepolcro, a small Tuscan town, which is depicted in the background. The use of real locations in the backgrounds of religious scenes was in no way frivolous, but was part of the underlying strategy of Renaissance artists and ecclesiastical patrons to make the Bible stories as clear and vivid as possible. Preachers, indeed, often exhorted their congregations to imagine Biblical events in contemporary settings. The figure of Christ is an early example of another Renaissance tenet: that spiritual perfection could be reflected in the harmonious beauty of the human body, a doctrine that reached its highest expression in Michelangelo's Adam (see Plate 36).

Plate 10. ALESSO BALDOVINETTI (c.1426–99): *Portrait of a Lady in Yellow*. About 1465. Panel, 62.9 × 40.6 cm. (24¾ × 16 in.) London, National Gallery. This type of profile portrait was influenced by the Renaissance enthusiasm for Classical coins and cameos, and by contemporary medals (those of Pisanello, for example). Like so many artists of his day, Baldovinetti did not confine himself to painting; he also designed mosaics, stained-glass windows and *intarsie*. This is the only portrait that is securely attributable to him.

Plate 11. DOMENICO GHIRLANDAIO (1449–94): *Portrait of Giovanna Tornabuoni*. 1488. Panel, 77 × 49 cm. (30¾ × 19¾ in.) Lugano, Thyssen Collection.

This portrait, which develops the plain profile image of Baldovinetti by the introduction of background accessories, represents Giovanna degli Albizzi (1468–88?), who married (in June, 1486) Lorenzo Tornabuoni, a member of one of the leading Florentine families. Lorenzo's father, Giovanni, had commissioned Ghirlandaio to paint a series of frescoes in the choir of S. Maria Novella, Florence, and in one of the scenes, Giovanna is shown in the same pose, though at full length. It is probable that this reduced version was painted shortly afterwards. Giovanna died in childbirth, possibly in 1488, and it may be that both portraits were posthumous. The Latin inscription on the paper can be translated: 'Oh Art, if you could express her manners and her mind, there would then be no lovelier picture upon earth.'

Plate 12. SASSETTA (1392?–1450): *St. Francis renounces his Earthly Father*. 1437–44. Panel, 87.6 × 52.1 cm. (34½ × 20¾ in.) London, National Gallery.

One of a series of panels, illustrating the life of St. Francis, from an altarpiece painted for the high altar of the church of S. Francesco at Sansepolcro. Six further scenes are in the National Gallery, and a recent restoration has recovered Sassetta's gay colours and rich gilding. Like Masaccio (Plate 2), Sassetta combines a use of the new perspective with the flat, gilded background of the older style. Francis of Assisi (1181/2–1226) was disowned by his father, a rich cloth merchant, when he gave away all he owned and devoted himself to helping the poor. He founded the very influential Franciscan Order. While this very altarpiece was being completed, Pope Eugenius IV provided the Order with a separate Vicar General (1443).

Plate 13. ANTONELLO DA MESSINA (active 1456; d.1479): *St. Jerome in his Study*. About 1460. Panel, 45.7 × 36.2 cm. (18 × 14¼ in.) London, National Gallery.

Many – perhaps most – fifteenth-century Italian painters were accustomed to working

on large-scale frescoes and altarpieces. Minute detail was generally outside their range of sympathies. However, when portraits and religious paintings by Flemish masters like Jan van Eyck, Hugo van der Goes and Memlinc began to appear in Italian collections, their meticulous technique and attention to the smallest visual incident was greatly admired, and proved influential. Antonello da Messina was the Italian artist who benefited most from the Northern example. With its vistas, elaborately patterned floor, complicated still-life and careful delineation of the fall of light, *St. Jerome* is very Eyckian in feeling. Indeed, a traveller who saw it in 1529 was not sure whether it was by Antonello, Van Eyck or Memlinc. Like the Flemings, Antonello also learned how to paint in an elaborate oil technique, which he passed on to Venetian painters like Giovanni Bellini (see Plate 28). See also Plate 22.

Plate 14. PAOLO UCCELLO (c.1397–1475): *St. George and the Dragon*. About 1460.

Canvas, 56.5 × 74.3 cm. (22¼ × 29¼ in.) London, National Gallery.

Uccello was fascinated by perspective, but he approached it less as a science than as a kind of game. St. George on his white horse is like a mechanical model that you wind up. But the picture has enormous charm. Two episodes in the story are combined in the single scene: the Princess holds the dragon on a leash, but this only happened *after* it was vanquished by St. George. The disturbance in the sky is probably meant to suggest heavenly intervention – as it is in Tintoretto's version (Plate 45) – though God the Father is not shown. It is rare for paintings on canvas to survive from the mid-fifteenth century.

Plate 15. PIERO DI COSIMO (1461/2–1521): *A Forest Fire*. About 1505–7(?). Panel, 71 × 203 cm. (28¼ × 81 in.) Oxford, Ashmolean Museum.

One of a series of pictures intended to decorate a room. Although the enchanting panel might seem to be self-explanatory and not in need of a recondite interpretation, the whole series probably illustrated a story or 'programme'. Panofsky made the ingenious suggestion that the series symbolizes the growth of civilization through the control of fire, and that the Ashmolean picture represents the Age before Vulcan, 'when man's knowledge was primitive and forest fires raged unchecked'.

Plate 16. GIOVANNI BELLINI (active c.1459; d.1516): *The Agony in the Garden*. About 1465. Panel, 81.3 × 127 cm. (32 × 50 in.) London, National Gallery.

The most important of Bellini's surviving early works. As with the version by his brother-in-law, Mantegna (Plate 17), the design goes back to a drawing by his father, Jacopo Bellini. In both paintings the sleeping disciples provided the artists with the opportunity to experiment with perspective. But the most haunting feature of Bellini's panel is the dawn light, rendered with a virtuosity remarkable for the mid-1460s.

Plate 17. ANDREA MANTEGNA (c.1430–1506): *The Agony in the Garden*. About 1460–70. Panel, 63 × 80 cm. (24¾ × 31½ in.) London, National Gallery.

The walled city in the background is meant to be Jerusalem; Judas and the soldiers are approaching along the road. Although many of the ingredients are similar, the effect of Mantegna's painting is very different from Bellini's version. Mantegna was less interested in atmosphere and the play of light; his interpretation is harder and more linear. As the reconstruction of Jerusalem suggests, he was also much more interested in the Classical past. At the same time, he was quite capable of inserting wildlife into the scene: look at the rabbits and at the birds in the stream and on the tree.

Plate 18. COSIMO TURA (c.1430–95): *The Virgin and Child Enthroned*. About 1480. Panel, 239 × 102 cm. (94 $\frac{1}{4}$ × 40 in.) London, National Gallery.

A characteristic example of the mannered, knotty style of Tura, who worked much at Ferrara, for the Este Court. He was influenced by the young Mantegna (compare, for example, the sharply outlined forms in Plate 17). The throne is decorated with two tablets, on which are some of the words of the Ten Commandments in Hebrew.

Plate 19. ANTONIO (c.1432–98) and PIERO DEL POLLAIUOLO (c.1441–96): *The Martyrdom of St. Sebastian*. ?1475. Panel, 291.5 × 202.6 cm. (114 $\frac{3}{4}$ × 79 $\frac{1}{4}$ in.) London, National Gallery.

Painted for the Oratory of St. Sebastian attached to the Church of the SS. Annunziata at Florence. The Pollaiuoli were brothers and ran a flourishing workshop in Florence typical of the period in its range of activities: both were sculptors as well as painters, and Antonio at least was also a goldsmith. The landscape background is a *tour de force* for the date, and the archers show the painters' newly acquired skill in rendering complicated poses in convincing perspective.

Plate 20. CARLO CRIVELLI (active 1457; d.1493): *The Annunciation, with St. Emidius*. 1486. Panel transferred to canvas, 207 × 146.5 cm. (81 $\frac{1}{2}$ × 57 $\frac{3}{4}$ in.) London, National Gallery.

A very good example of the way in which a universal subject – the Annunciation of the Virgin Birth to Mary by the Angel Gabriel – has been modified by the demands of a particular situation. The picture was painted for the Church of the Annunciation at Ascoli Piceno (the artist's home town in later life), to celebrate certain rights of self-government granted to the town by Pope Sixtus IV in 1482. By 1486, when Crivelli painted the work, Sixtus was dead, and it is the arms of his successor, Innocent VIII, that appear along the base. An attendant Saint is not usually included in an Annunciation, but St. Emidius was the Patron of Ascoli Piceno (a model of which he actually carries in his left hand), so he has been placed rather prominently next to Gabriel. The architecture, enlivened at the left with spectators, and the still-life objects both inside and above the Virgin's chamber, show particularly well the way in which a religious subject could be treated in wholly contemporary visual terms.

Plate 21. LEONARDO DA VINCI (1452–1519): '*The Virgin of the Rocks*.' About 1480. Panel, transferred to canvas, 197 × 119.5 cm. (79 × 43 $\frac{3}{4}$ in.) Paris, Louvre.

The greatest of Leonardo's early works, probably painted in Florence just before he moved to Milan in or about 1482, and one of the most beautiful pictorial inventions in European painting. The Christ-child, supported by an angel, is blessing the infant Baptist. The scene takes place in a rocky grotto at sunset. What makes the picture so miraculous is the way in which acute observation of the real world, evident in the flowers and plants, the structure of the rocks and the details of anatomy, is subtly transformed by the equally rigorous claims of imagination. *The Virgin of the Rocks* is both naturalistic and visionary, extraordinarily concrete – no one before Leonardo had described so accurately the soft, plump flesh and fine-spun hair of babies, or noticed the taut fold of flesh between the thumb and index finger (of the Virgin's hand) – and yet hauntingly mysterious. A later, more prosaic but better preserved version, partly by pupils but certainly worked on by Leonardo himself, is in the National Gallery, London.

Plate 22. ANTONELLO DA MESSINA (active 1456; d.1479): *Portrait of a man*. About 1475. Panel, 35.6 × 25.5 cm. (14 × 10 in.) London, National Gallery. The meticulous technique is heavily influenced by Flemish portraits (see Note to Plate 13). The comparison with the Botticelli portrait is instructive (see Note to Plate 23).

Plate 23. BOTTICELLI (c.1445–1510): *Portrait of a Young Man*. About 1480. Panel, 37.5 × 28.3 cm. (14 $\frac{3}{4}$ × 11 $\frac{1}{8}$ in.) London, National Gallery.

A type of portrait, with the figure cut at the chest, and with a plain background, that became very popular in the 1470s and 1480s. Botticelli's style, in comparison with Antonello's (Plate 22), is more linear (look at the simplified drawing of the eyes) and less detailed. Antonello paints in the eyelashes, seemingly every hair that escapes from under the red cap, and the stubble on the face.

Plate 24. ANDREA DEL CASTAGNO (c.1420–57): *The Young David*. About 1450. Leather, 115.6 × 76.9 × 41 cm. (45 $\frac{1}{2}$ × 30 $\frac{1}{4}$ × 16 $\frac{1}{8}$ in.) Washington, National Gallery of Art (Widener Collection).

Castagno was an important mid-century Florentine painter who developed a vivid, dynamic style influenced by the art of Masaccio and the sculptor, Donatello. Much of his work has been destroyed, including the frescoes in the church of S. Egidio, Florence, where he painted alongside Domenico Veneziano (Plate 8) and Piero della Francesca (Plate 9). *The Young David* was probably used as a tournament shield and is a rare survivor of a wide range of ephemeral work that occupied even the most celebrated artists in the fifteenth and sixteenth centuries.

Plate 25. Detail of Plate 26.

Plate 26. BOTTICELLI (c. 1445–1510): *The Birth of Venus*. About 1490. Canvas, 175 × 278 cm. (70 × 111 in.) Florence, Uffizi.

Venus, Classical goddess of Love, rides on a shell, which is being blown towards the shore by two Zephyrs symbolizing the winds. Possibly painted for Lorenzo di Pierfrancesco de' Medici, and probably intended to have elaborate, Neoplatonic, quasi-Christian philosophic overtones, which a lack of precise documents makes it very difficult to reconstruct with any precision. The composition was based on formulae normally reserved for the Baptism of Christ, but the pose of Venus – like that of Masaccio's Eve (Plate 1) – derives from a celebrated Antique statue. *The Birth of Venus* may well have been intended as a tribute to Antique painting: Apelles had painted a *Birth of Venus*, described by Pliny, an author well known to Botticelli and the Medicean circle of intellectuals.

Plate 27. Ascribed to GIORGIONE (c.1478–1510), but perhaps finished by TITIAN: *Fête Champêtre*. About 1510. Canvas, 110 × 138 cm. (44 × 55 in.) Paris, Louvre.

Although the authorship of this picture is far from certain – it may have been begun by Giorgione and finished by him, or begun by him and completed by Titian – no other work sums up so well the Giorgionesque spirit. The mood is pastoral and sensual; man is at peace with nature and with himself. The sound of gentle music adds to the contentment. The landscape is no longer just a background for the figures; they are actually *in* the landscape. The painting has a subject as well as a mood, however, but this too is as puzzling as the authorship. It may well go back to a classical source. Giorgione's conception of art was one of the major influences on Titian, and the female nude in natural surroundings a perennial theme, as seen in *Diana and Actaeon*, painted almost fifty years later (Plate 47).

Plate 28. GIOVANNI BELLINI (active c.1459; d.1516): *The Doge Leonardo Loredan*. About 1501–5. Panel, 61.5 × 45 cm. (24¼ × 17¾ in.) London, National Gallery.

The finest of Bellini's portraits, and among the best preserved of his works, this picture represents Leonardo Loredan (1436–1521), who became the Doge of Venice in 1501. Although the treatment of the rich fabric is masterly, it does not detract from the face and, in particular, from the expression of wisdom tinged with sympathy and understanding. The way the figure is cut off at chest level creates the impression of a portrait bust. The next step in the development of portraiture, already taken in Florence, was the inclusion of the hands and arms. The 'Mona Lisa' (Plate 29), dating from only three or four years later, is a masterly solution of the problem.

Plate 29. LEONARDO DA VINCI (1452–1519): *Portrait of an Unknown Woman* ('Mona Lisa'). About 1506–8. Panel, 76.8 × 53 cm. (30¼ × 21 in.) Paris, Louvre.

Although this is the most famous picture in the world, very little is actually known about it. Even the date when it was painted is uncertain. It is not a portrait in the modern sense, or even in the sense that Antonello da Messina (Plate 22) or Bellini (Plate 28) would have understood the term. The smiling expression, which has so haunted subsequent generations, has much more in common with Leonardo's idealized heads (such as that of the angel in Plate 21) than with any likely sitter. The first question that everyone sooner or later asks – 'what is she thinking? why is she smiling?' – is almost certainly irrelevant. What Leonardo wanted to do was to suggest the *idea* of the human personality and the workings of the mind by an image that suggested mystery. The woman is actually seated in an armchair by a window – the picture was cut at the sides, at an unknown date, and only the bases of the window frame are now visible. Like the background in *The Virgin of the Rocks* (Plate 21), the rocky landscape in the background reveals Leonardo's obsession with the natural world, which he came to feel was both mysterious and threatening. In the landscape, as in the face, Leonardo's technique was to re-arrange scrupulously observed naturalistic detail so as to create an idealized effect.

Plate 30. GIOVANNI BELLINI (active c.1459–1516): *The Feast of the Gods*. 1514. Canvas, 170 × 188 cm. (67 × 74 in.) Washington, National Gallery of Art (Widener Collection).

Painted for Alfonso d'Este as part of the decoration of the Alabaster Room in the Castle of Ferrara. When Titian, a few years later, came to paint three companion pieces (which included the *Bacchus and Ariadne* in the National Gallery in London), he 'modernized' Bellini's picture by repainting the background in a more dynamic style. X-rays have proved that the gods and goddesses, who have gathered for the Feast of Bacchus, were originally grouped in front of a curtain of trees, of which a part remains on the right. The subject was taken from Ovid, who was extremely popular in the Renaissance (see Titian's *Diana and Actaeon*, Plate 47).

Plate 31. RAPHAEL (1483–1520): '*The School of Athens*.' About 1509–11. Fresco. Rome, Vatican, Stanza della Segnatura.

One of the frescoes in the Stanza della Segnatura, the first of the apartments in the Vatican that Raphael and his assistants painted for Pope Julius II and his successor, Leo X. The first room was painted between the end of 1508 and 1511 and has as its theme the operation of the Intellect, symbolized by the four faculties, Theology, Philosophy, Jurisprudence and Poetry. '*The School of Athens*' (the title, incidentally, seems to date only from the late seventeenth century) is devoted to

Philosophy. At the centre of the composition are the figures of Plato and Aristotle. The noble building can be related to the work of the contemporary architect, Bramante. Raphael himself was also active as an architect and in 1514 succeeded Bramante as Chief Architect of Saint Peter's, a post later held by Michelangelo.

Plate 32. RAPHAEL (1483–1520): *The Virgin and Child with St. John the Baptist and St. Nicholas of Bari* ('*The Ansidei Madonna*'). 1505? Panel, 209.6 × 148.6 cm. (82½ × 58½ in.) London, National Gallery.

A fine and very well preserved example of Raphael's religious imagery, in which, following the tradition of Domenico Veneziano (Plate 8), Piero (Plate 9) and Leonardo (Plate 21), the harmony and balance of the composition and the refined delicacy of the Virgin and the Child come to symbolize an exalted spiritual state. The altarpiece was painted for the Ansidei family chapel in the church of S. Fiorenzo at Perugia. The chapel was under the protection of St. Nicholas of Bari, which explains his presence on the right, together with one of his attributes, the three bags of gold, representing the dowry he is said to have given to three maidens to save them from degradation. Readers who turn to Piero's *Baptism* (Plate 9) will notice an interesting difference: in scenes from the New Testament the Baptist is shown (in keeping with the Biblical text) as more or less the same age as Christ, and this is implicit in Leonardo's *Virgin of the Rocks* (Plate 21) and in Michelangelo's *tondo* (Plate 33), where both are babes; but Raphael follows the tradition usual in non-narrative devotional paintings also to be found in the Domenico Veneziano (Plate 8) of a fully-grown Baptist in attendance on the still infant Christ.

Plate 33. MICHELANGELO (1475–1564): *The Holy Family* ('*The Doni Tondo*'). About 1504. Panel, diameter 120 cm. (48 in.) Florence, Uffizi.

This is the only easel picture known that is certainly from the hand of Michelangelo. It was commissioned by a Florentine, Angelo Doni – perhaps to celebrate his marriage – but apparently there was a long wrangle over the fee. The compactness of the group, which looks as if it were carved out of a piece of marble, reveals the influence of Michelangelo's activities as a sculptor. The figures in the background attest to his life-long obsession with the male nude; but they would not have been included in a devotional work of this kind merely for pleasure. It has been shrewdly suggested that they symbolize the Pagan Life, which was superseded by the Era of Grace, personified by Christ.

Plate 34. Ascribed to GIORGIONE (c.1478–1510): *The Virgin and Child with St. Anthony of Padua and St. Roch*. About 1508. Canvas, 92 × 133 cm. (36¼ × 53¼ in.) Madrid, Prado.

A Venetian equivalent to Raphael's *Ansidei Madonna* (Plate 32), this beautiful picture was almost certainly painted by one of the most mysterious of Renaissance masters, Giorgione. Giorgione, who can be regarded as something of a transitional figure between Giovanni Bellini and Titian, introduced into Venetian art a new softness, tinged on occasion with mystery, and a greater sense of mood and atmosphere. Both the attendant saints had local associations. St. Anthony (1195–1231) was the Patron Saint of nearby Padua, where his relics were venerated. St. Roch (on the right), who died in 1327, was the Saint invoked against plague, always a particular risk in the humid climate of Venice, where indeed he was especially venerated and where, after 1485, his relics were kept. Both Giorgione (certainly) and Titian (probably) died of the plague.

Plate 35. LORENZO LOTTO (c.1480–1556): *Portrait of Andrea Odoni*. 1527. Canvas, 101.5 × 114 cm. (40 × 45½ in.) Hampton Court, Royal Collection (reproduced by gracious permission of Her Majesty the Queen).

One of those rare instances when a work of Renaissance art is documented fairly soon after it was painted, this picture was described in 1532: 'the half-length portrait in oil of this Messer Andrea, contemplating antique marble fragments, is by the hand of Lorenzo Lotto.' And we know that it hung in Odoni's bedroom, together with furniture painted by a pupil of Titian. Odoni collected Roman antiquities, and his portrait is a perfect symbol of the Renaissance obsession with the Classical past.

Plate 36. MICHELANGELO (1475–1564): *The Creation of Adam*. 1511–12. Fresco. Rome, Vatican, Sistine Chapel.

The best known scene from the vast fresco cycle with which Michelangelo covered the ceiling of the Sistine Chapel, at the command of Pope Julius II. The chapel itself measures approximately 44 by 132 feet. Like Giotto and Masaccio (Plate 1) before him, Michelangelo was not interested in elaborate, detailed settings for his figures. He relied on the expressive qualities of the human figure to convey the full meaning. He also had a highly professional knowledge of what was involved in painting scenes and figures that would be seen from some sixty feet below. Thus, in the preparatory drawing for the Adam, the outline is more detailed and the muscle structure more defined than in the final painting, where the forms have been generalized. Adam's pose was partly influenced by Classical statues of reclining River Gods. The male nudes above and below the main scene, and at right angles to it, are four of the twenty-four figures of athletes, whose purpose was to link, visually and dramatically, the Prophets on the sides and ends of the vaulted ceiling with the narrative scenes along the centre.

Plate 37. PONTORMO (1494–1557): *Joseph in Egypt*. About 1515. Panel, 96.5 × 109.5 cm. (38 × 43½ in.) London, National Gallery.

An interesting example of the way in which even a relatively small commission could be farmed out among a number of artists. This panel is one of a series, illustrating the life of Joseph, painted by Andrea del Sarto, Pontormo, Granacci, and Bacchiacca, for a Florentine patron.

Plate 38. PARMIGIANINO (1503–40): *The Mystic Marriage of St. Catherine*. About 1530. Panel, 74.2 × 57 cm. (29¼ × 22½ in.) London, National Gallery.

The air of conscious elegance; the elongated figure types; the ambiguous space; the suggestion of obscurity (who are the figures in the background?); the asymmetry of the composition (with the bearded man, lower left, arbitrarily relegated to a corner of the design); and the refinement of the execution (look at the treatment of St. Catherine's coiffure): all these elements are characteristic, not only of Parmigianino's art in particular, but also of Mannerism in general. St. Catherine of Alexandria was widely venerated in the Middle Ages and well into the seventeenth century, and often appears in religious pictures, but very little is reliably known about her. Traditionally, she is said to have been a noble lady of Alexandria in the early fourth century who protested against the persecution of Christians by the Emperor Maxentius and was condemned to be tortured on a spiked wheel (the attribute with which she is invariably shown, and which has survived in the Catherine-wheels of our fireworks). The wheel was shattered by her touch, and she had to be beheaded. Another aspect of the legend is that the virginal Catherine,

having refused many suitors, was taken to heaven in a vision and betrothed to Christ by the Virgin Mary. This is the subject of Parmigianino's painting.

Plate 39. CORREGGIO (active 1514; d.1534): *Jupiter and Io*. About 1530. Canvas, 163.5 × 74 cm. (65¼ × 29½ in.) Vienna, Kunsthistorisches Museum. Correggio is famed for the softness and delicacy of his painting and for his command of languorous expression. All these qualities are evident in this picture of Io being seduced by the god, Jupiter, disguised as a cloud.

Plate 40. ROSSO FIORENTINO (1494–1540): *Moses and the Daughters of Jethro*. About 1520. Canvas, 160 × 117 cm. (64 × 46¾ in.) Florence, Uffizi.

Rosso was one of the leading figures in the first phase of Italian Mannerism. He worked in Florence and Rome, in Venice (where he became a friend of the writer, Pietro Aretino), and in France, where he went at the invitation of King Francis I to decorate the Grande Galerie at Fontainebleau. The paintings and complicated stucco decoration that he produced were a major influence on the development of Mannerism in France. The heroic nudes in the present picture reveal the influence of Michelangelo, though the way in which the lower figures are arranged more for their decorative than their dramatic effect runs counter to Michelangelo's thinking. The Old Testament subject (Exodus ii,16–17) is here taken as the occasion for a display of brilliant virtuosity.

Plate 41. BRONZINO (1503–72): *An Allegory*. About 1545/6. Panel, 146 × 116 cm. (57½ × 45¾ in.) London, National Gallery.

Bronzino was Court Painter to Cosimo I de' Medici, the first Grand Duke of Tuscany, and is best known for his elegant and coldly stylized portraits of members of the Medici family and the court circle. This is the most famous, and probably the finest, of his subject pictures. It is an allegory – a genre of which the Renaissance was very fond – but its precise meaning is no longer clear. The central female figure is undoubtedly Venus and the boy who embraces her is Cupid. The old man in the background has an hour-glass behind him and must be Father Time. The child on the right with roses could be Folly while the girl behind him with the hind-quarters of an animal and with a sting in her tail could be Deceit. The figure tearing her hair on the left may well represent Jealousy. The general meaning of the picture might be that Time reveals sensual pleasure as leading to jealousy and despair. Bronzino was much influenced by the art of Michelangelo, and the pose of Venus and the bald head of Time were possibly derived from the *Doni Tondo* (Plate 33).

Plate 42. DOMENICO PULIGO (1492–1527): *Portrait of a Young Nobleman*. About 1520–5. Panel, 114.2 × 83.5 cm. (45 × 33 in.) England, Private Collection.

A charming example of early Mannerist portraiture (look at the cunning use of the red gown to suggest an elongated body and at the long, refined fingers), somewhat influenced by Andrea del Sarto (1486–1530), to whom it was once attributed.

Plate 43. GIOVANNI BATTISTA MORONI (active 1546–7; d.1578): *Portrait of a Man ('The Tailor')*. About 1570. Canvas, 97.8 × 74.9 cm. (38½ × 29½ in.) London, National Gallery.

Although he painted religious pictures, which are still to be found in Brescian churches, Moroni is best known for his portraits. This is the most famous of them. Whoever the sitter may be, he was no humble artisan: his suit is one that was the fashion of the middle class.

Plate 44. TITIAN (c.1485/90–1576): *Pope Paul III and his Grandsons*. 1546. Canvas, 200 × 173 cm. (80 × 69¼ in.) Naples, Galleria Nazionale di Capodimonte. This unfinished portrait, painted in Rome in 1546, shows Pope Paul III (1468–1549) together with his two grandsons, Cardinal Alessandro Farnese (1520–89) on the left and Ottavio Farnese (1524–86) on the right. The fact that a man who had enjoyed a liaison of some duration, and had fathered four children, was eligible for the Papacy reveals a good deal about one side of religious life in the sixteenth century. It has often been suggested that the composition of this group portrait, with Ottavio bending forward in a seemingly obsequious manner, reflects a power struggle within the Farnese family. But this is inherently improbable. No one – not even Titian – would have had the audacity or, perhaps, even thought of painting such a picture. The more likely explanation for the admittedly unusual composition is that Paul III was famous for his soft-speaking voice and that his grandson is bending forward to hear what the old man is about to say. The pontificate of Paul III (1534–49) marked a turning point in the history of the Roman Catholic Church. To strengthen Catholicism, in the face of the Reformation, the Turkish threat and the power struggle between Francis I and Charles V for the domination of Europe, Paul approved the introduction of the Inquisition into Italy (1542) and the formation of the Society of Jesus (1540). Above all, he convened the Council of Trent (1545).

Plate 45. JACOPO TINTORETTO (1518–94): *St. George and the Dragon*. About 1560–70. Canvas, 157.5 × 100.3 cm. (62 × 39½ in.) London, National Gallery. St. George was a Roman convert to Christianity who was tortured and put to death in 303. The legend of his fight with the dragon can be traced back no further than the sixth century. George was made the Patron Saint of England during the reign of Edward III (1327–77). In Tintoretto's picture, a relatively small and very carefully painted work no doubt intended for a private client, St. George kills the dragon while the Princess falls to her knees in flight. In the sky God the Father looks down on the scene.

Plate 46. JACOPO TINTORETTO (1518–94): *Susanna and the Elders*. About 1570. Canvas, 146.6 × 193.6 cm. (58½ × 77½ in.) Vienna, Kunsthistorisches Museum.

The subject is taken from the Book of Daniel, chapter xiii. This is a characteristic example of the Renaissance female nude, which to modern eyes often seems almost grotesquely heavy. The preference for generously endowed girls must have reflected sexual tastes, which in turn would have been influenced by social conditions – the sixteenth century was after all an age in which the modern principles of balanced diet were unknown. In art there was the additional power of aesthetic taste. Tintoretto's Susanna is not only heavy, she is also muscular, and this type of body reveals the influence of Michelangelo, whose style dominated Italian painting in the second half of the sixteenth century. The combination of a large body and a small, graceful head was also typical of Mannerism, a contemporary idiom that had itself absorbed a good deal from Michelangelo. But it also prized ideals on which Michelangelo himself would have frowned: grace, elegance, sophistication, preciousness.

Plate 47. TITIAN (c.1485/90–1576): *Diana and her Nymphs surprised by Actaeon*. About 1556–9. Canvas, 188 × 203 cm. (74 × 80 in.) Edinburgh, National Gallery of Scotland (on loan from the Duke of Sutherland).

Among Titian's greatest works, this is one of seven mythological scenes painted

for King Philip II of Spain in the 1550s and early 1560s. It illustrates an episode from Ovid's *Metamorphoses*: one day, while hunting in the forest, Actaeon came across the goddess Diana and her attendant nymphs bathing in a grotto. Diana was furious that her charms should be seen by a mere mortal and she transformed Actaeon into a stag, whereupon he was torn to pieces by his own hounds – the subject of a more sombre canvas now in the National Gallery, London. The variety of poses and the way in which the figures have been arranged in a group that recedes into the space already anticipates the developments of seventeenth-century Baroque design. Some of the poses may have been influenced by Antique sculpture – compare, for example, the crouching nymph (fourth from the right) with the statuette in Lotto's portrait (Plate 35).

Plate 48. PAOLO VERONESE (1528?–88): *Mars and Venus United by Love*. About 1570–80. Canvas, 205.7 × 161 cm. (81 × 63 $\frac{3}{8}$ in.) New York, Metropolitan Museum of Art (Kennedy Fund, 1910).

Like so many Renaissance works of art, this picture has a subject that is not precisely documented. The usual title does not explain, for example, the gesture of the hand at the breast. An alternative suggestion is that the female figure symbolizes Chastity Transformed by Love into Charity. The horse, held back by the Cupid, would then be a symbol of Passion Restrained. The imagery is full of Classical overtones, such as the ruins of an ancient building in the background and the dress of the male figure, a sixteenth-century adaptation of Roman costume.



1. Masaccio (1401–27/9): *The Expulsion of Adam and Eve from Paradise*. About 1425–27/9. Fresco. Florence, Santa Maria del Carmine (Brancacci Chapel)



2. Masaccio (1401–27/9): *The Virgin and Child Enthroned*. 1426. Panel, 135.5 × 73 cm. London, National Gallery



3. Fra Filippo Lippi (c.1406–69): *The Virgin and Child*. About 1440–5. Panel, 80 × 51 cm. Washington, National Gallery of Art (Samuel H. Kress Collection)



4. Gentile da Fabriano (c.1370–1427): *The Adoration of the Magi*. 1423. Panel, 300 × 282 cm. Florence, Uffizi



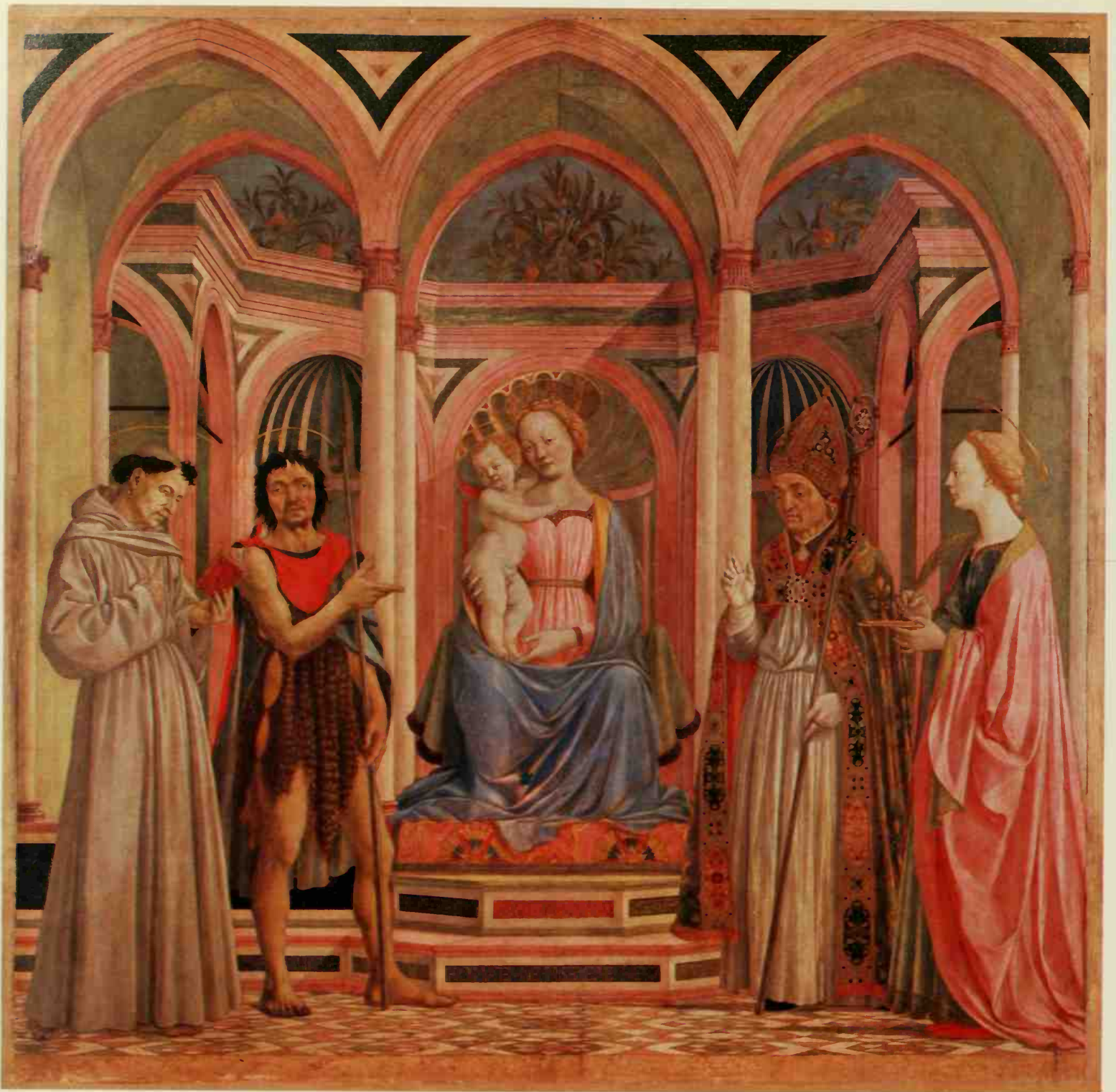
5. Fra Angelico (active 1417; d.1455) : *Scenes from the Life of St. Lawrence*. About 1447-9. Fresco. Vatican, Chapel of Pope Nicholas V



6. Benozzo Gozzoli (1420–97): *The Journey of the Magi*. About 1459. Fresco. Florence, Medici-Riccardi Palace, Chapel



7. Fra Angelico (active 1417; d.1455) and Fra Filippo Lippi (c.1406–69): *The Adoration of the Magi*. About 1450–5(?) . Panel, diameter 137.4 cm. Washington, National Gallery of Art (Samuel H. Kress Collection)



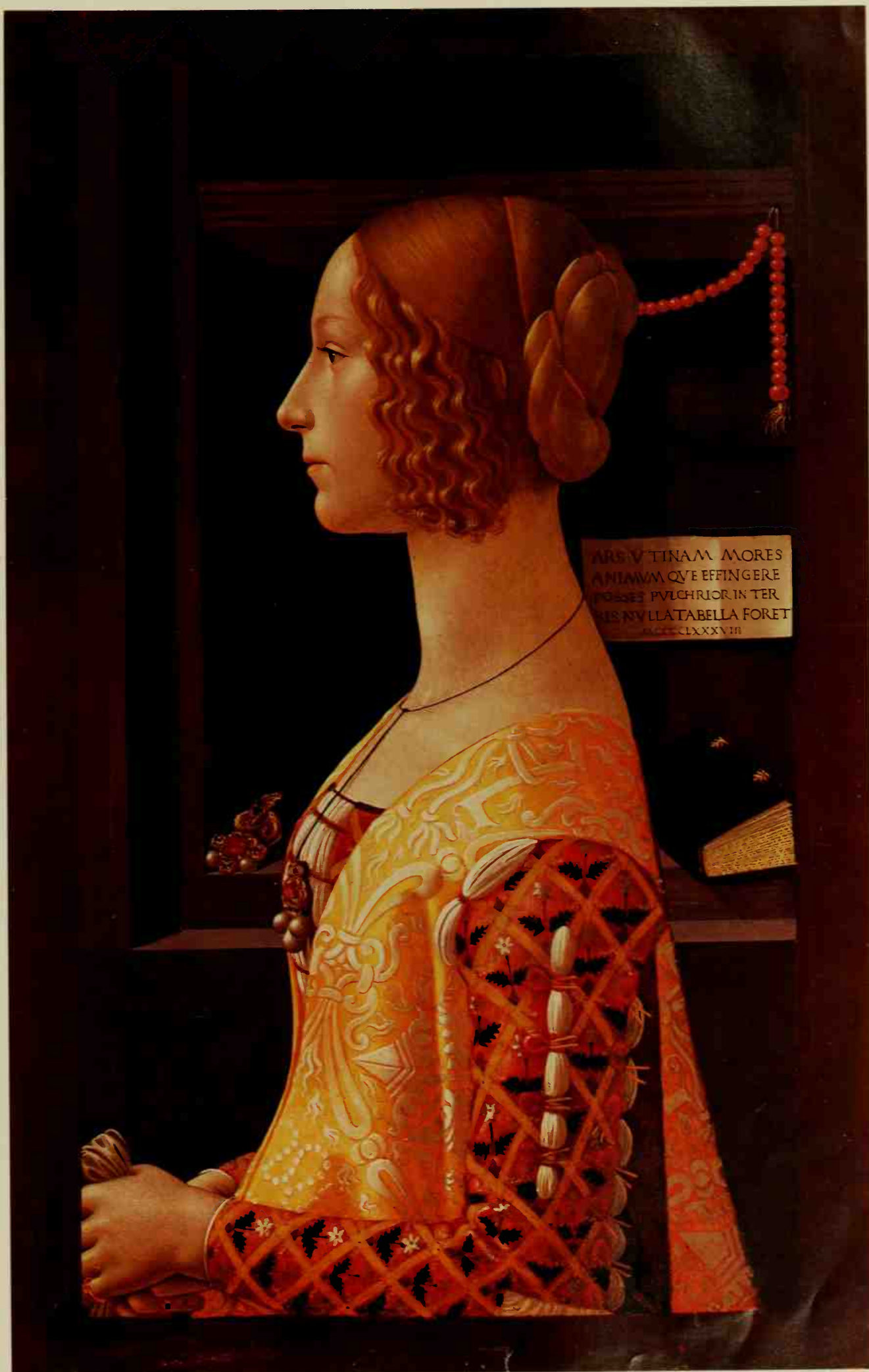
8. Domenico Veneziano (active 1438; d.1461): *The Virgin and Child with Saints* (the 'St. Lucy Altarpiece').
About 1445. Panel, 209 × 213 cm. Florence, Uffizi



9. Piero della Francesca (active 1439; d.1492): *The Baptism of Christ*. About 1450–5(?). Panel, 167 × 116 cm. London, National Gallery



10. Alesso Baldovinetti (c.1426–99): *Portrait of a Lady in Yellow*. About 1465. Panel, 62.9 × 40.6 cm. London, National Gallery



11. Domenico Ghirlandaio (1449–94): *Portrait of Giovanna Tornabuoni*. 1488. Panel, 77 × 49 cm. Lugano, Thyssen Collection



12. Sassetta (1392?–1450): *St. Francis renounces his Earthly Father*. 1437–44. Panel, 87.6 × 52.1 cm. London, National Gallery



15. Piero di Cosimo (1461/2–1521): *A Forest Fire*. About 1505–7(?). Panel, 71 × 203 cm. Oxford, Ashmolean Museum



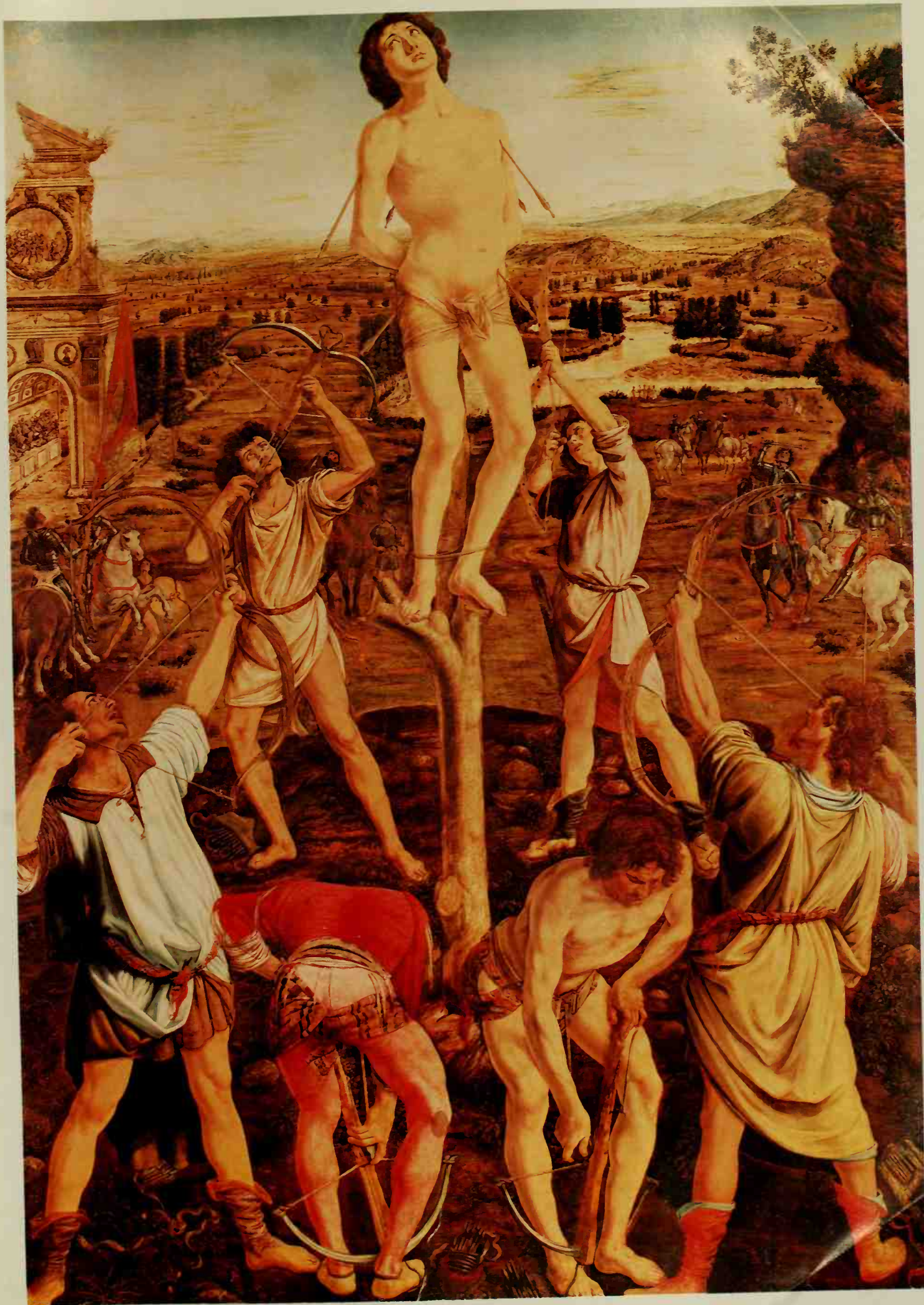
16. Giovanni Bellini (active c.1459; d.1516): *The Agony in the Garden*. About 1465. Panel, 81.3 × 127 cm. London, National Gallery



17 Andrea Mantegna (c.1430–1506): *The Agony in the Garden*. About 1460–70. Panel, 63 × 80 cm. London, National Gallery



18. Cosimo Tura (c.1430–95): *The Virgin and Child Enthroned*.
About 1480. Panel, 239 × 102 cm. London, National
Gallery



19. Antonio (c.1432–98) and Piero del Pollaiuolo (c.1441–96): *The Martyrdom of St. Sebastian*. ?1475.
Panel, 291.5 × 202.6 cm. London, National Gallery



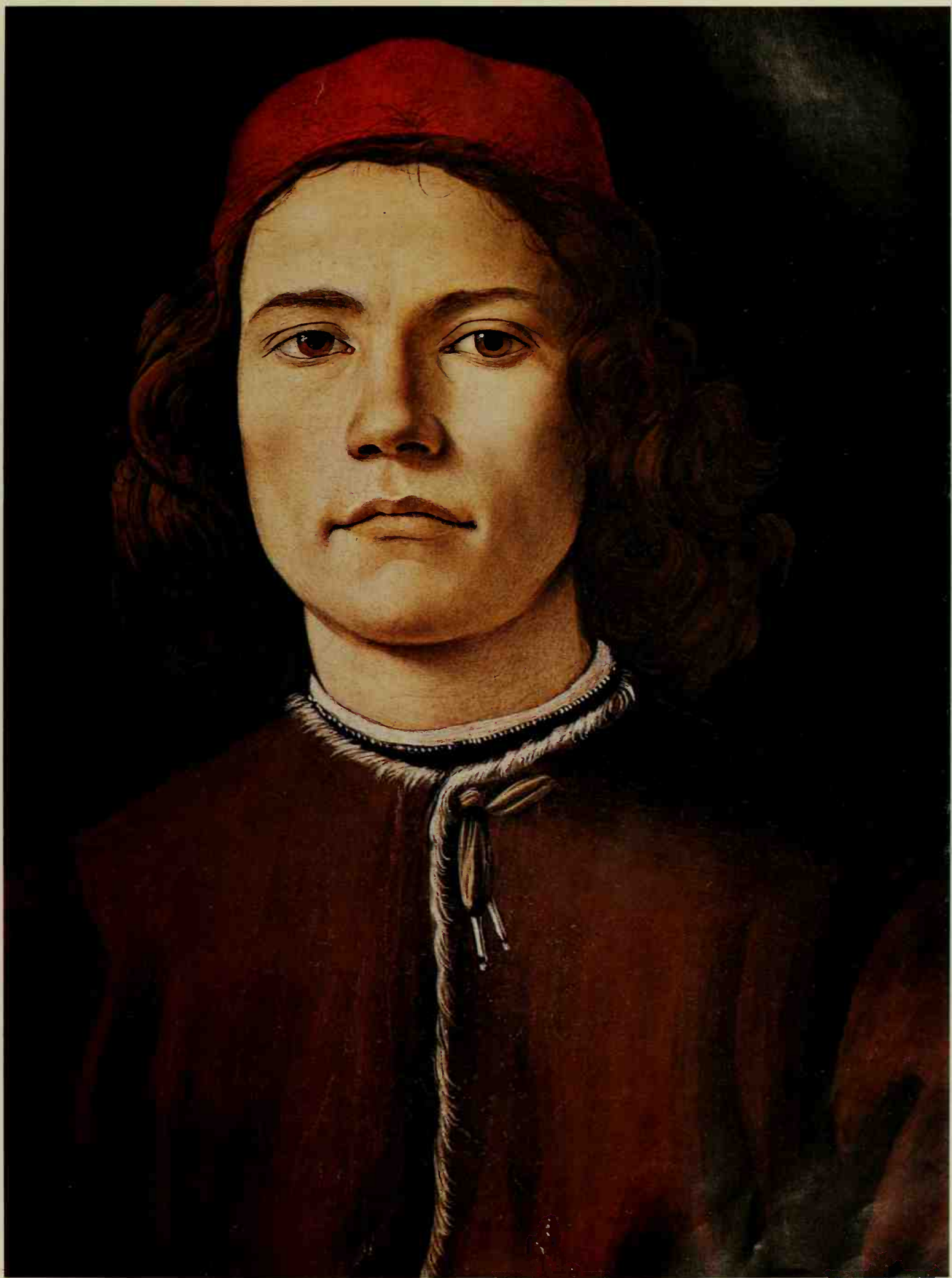
20. Carlo Crivelli (active 1457; d.1493): *The Annunciation, with St. Emidius*. 1486. Panel transferred to canvas, 207 × 146.5 cm. London, National Gallery



21. Leonardo da Vinci (1452–1519): ‘*The Virgin of the Rocks*.’ About 1480. Panel transferred to canvas, 197 × 119.5 cm. Paris, Louvre



22. Antonello da Messina (active 1456; d.1479): *Portrait of a Man*. About 1475. Panel, 35.6 × 25.5 cm.
London, National Gallery



23. Botticelli (c.1445–1510): *Portrait of a Young Man*. About 1480. Panel, 37.5 × 28.3 cm. London, National Gallery



24. Andrea del Castagno (c.1420–57): *The Young David*. About 1450. Leather, 115.6 × 76.9 × 41 cm. Washington, National Gallery of Art (Widener Collection)

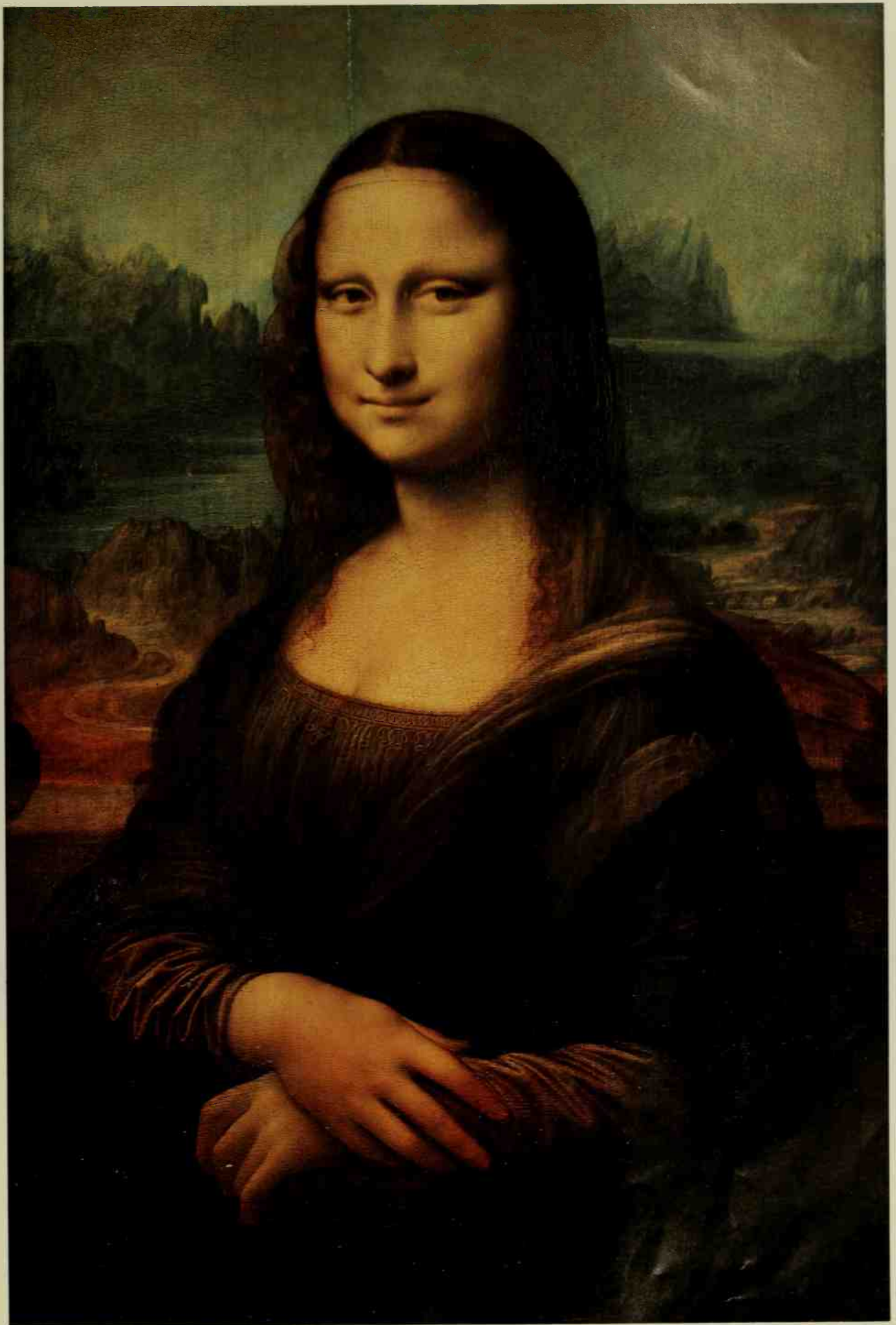


27. Ascribed to Giorgione (c.1478–1510), but perhaps finished by Titian: *Fête Champêtre*. About 1510. Canvas, 110 × 138 cm. Paris, Louvre



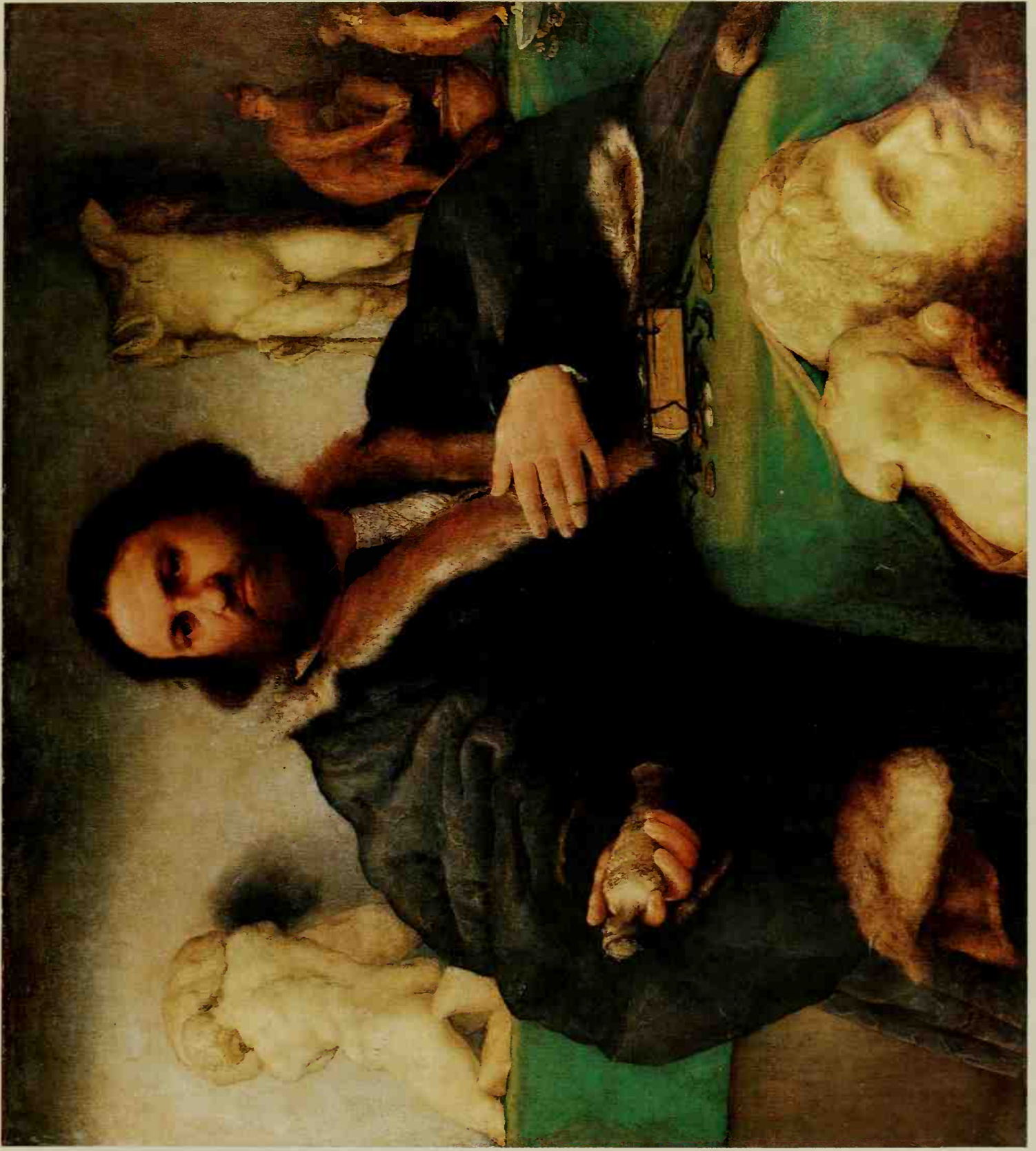
28. Giovanni Bellini (active c.1459; d.1516): *The Doge Leonardo Loredan*. About 1501–5.
Panel, 61.5 × 45 cm. London, National Gallery

29. Leonardo da Vinci (1452–1519): *Portrait of an Unknown Woman* ('Mona Lisa'). About 1506–8.
Panel, 76.8 × 53 cm. Paris, Louvre

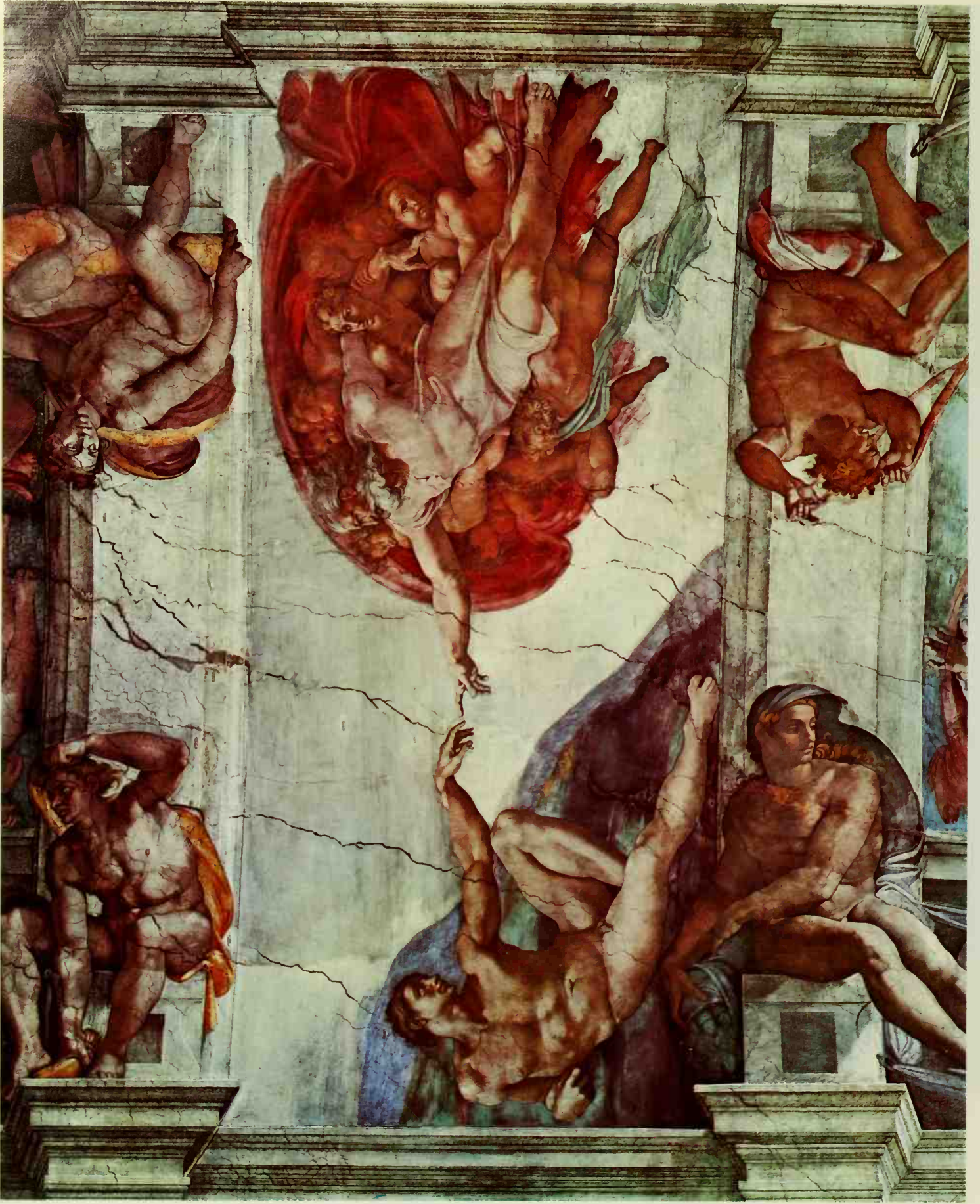




30. Giovanni Bellini (active c.1459; d.1516): *The Feast of the Gods*. 1514. Canvas, 170 × 188 cm. Washington, National Gallery of Art (Widener Collection)



35. Lorenzo Lotto (c. 1480–1556): *Portrait of Andrea Odani*. 1527. Canvas, 101.5 × 114 cm. Hampton Court, Royal Collection (reproduced by gracious permission of Her Majesty the Queen)



36. Michelangelo (1475–1564): *The Creation of Adam*. 1511–12. Ceiling fresco. Vatican, Sistine Chapel



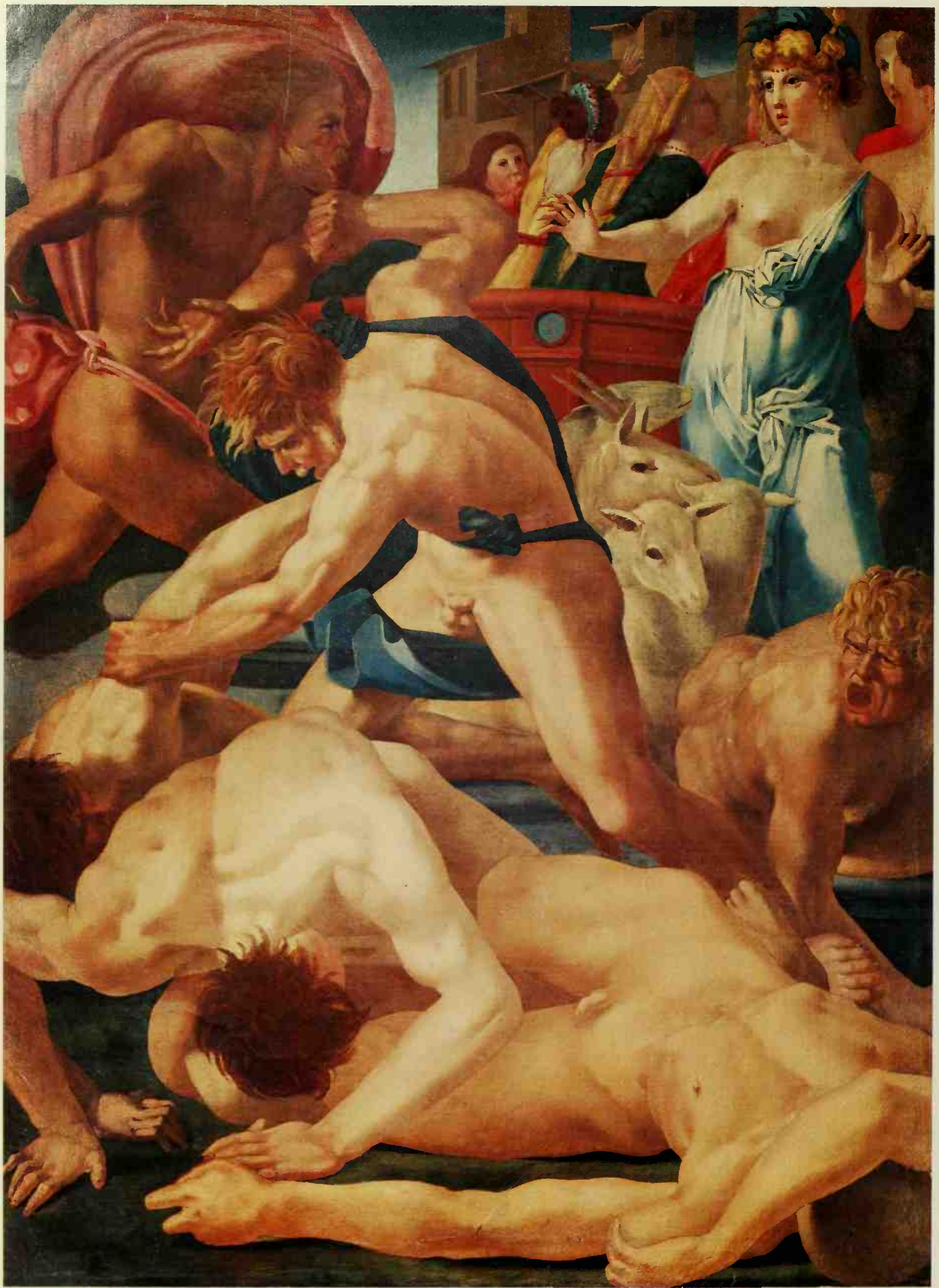
37. Pontormo (1494-1557): *Joseph in Egypt*. About 1515. Panel, 96.5 × 109.5 cm. London, National Gallery



38. Parmigianino (1503–40): *The Mystic Marriage of St. Catherine*. About 1530. Panel, 74.2 × 57 cm. London, National Gallery



39. Correggio (active 1514; d.1534):
Jupiter and Io. About 1530. Canvas,
163.5 × 74 cm. Vienna,
Kunsthistorisches Museum



40. Rosso Fiorentino (1494–1540): *Moses and the Daughters of Jethro*. About 1520. Canvas, 160 × 117 cm. Florence, Uffizi



43. Giovanni Battista Moroni (active 1546–7; d.1578): *Portrait of a Man ('The Tailor')*. About 1570. Canvas, 97.8 × 74.9 cm. London, National Gallery



44. Titian (c.1485/90–1576): *Pope Paul III and his Grandsons*. 1546. Canvas, 200 × 173 cm. Naples, Galleria Nazionale di Capodimonte



45. Jacopo Tintoretto (1518–94): *St. George and the Dragon*. About 1560–70.
Canvas, 157.5 × 100.3 cm. London, National Gallery



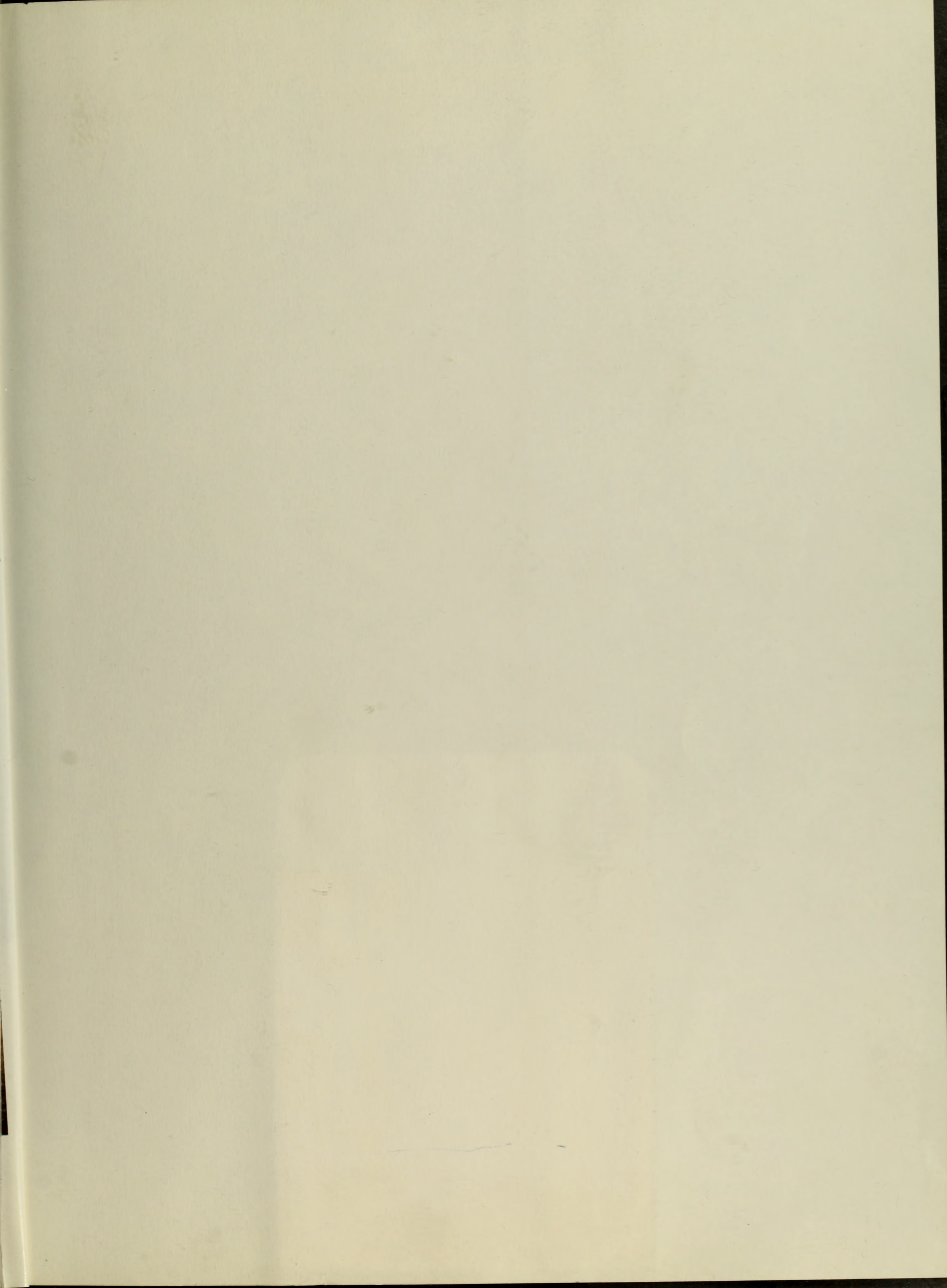
46. Jacopo Tintoretto (1518–94) : *Susanna and the Elders*. About 1570. Canvas, 146.6 × 193.6 cm. Vienna, Kunsthistorisches Museum




47. Titian (c.1485/90–1576): *Diana and her Nymphs surprised by Actaeon*. About 1556–9. Canvas, 188 × 203 cm.
Edinburgh, National Gallery of Scotland (on loan from the Duke of Sutherland)



48. Paolo Veronese (1528?–88): *Mars and Venus united by Love*. About 1570–80. Canvas, 205.7 × 161 cm. New York, Metropolitan Museum of Art (Kennedy Fund, 1910)



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