

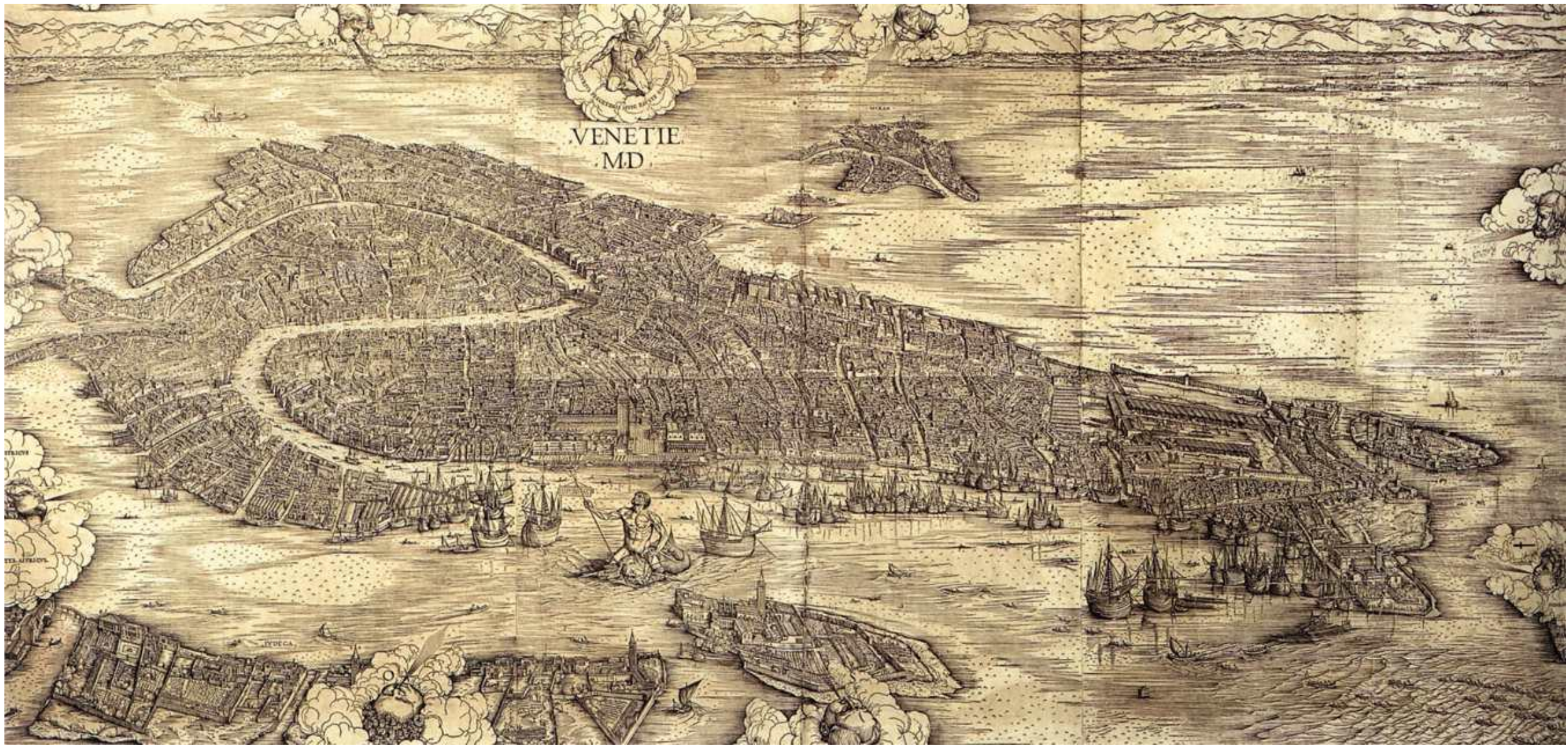
## • RECAP QUIZ!

1. What does the word renaissance mean in the context of 15<sup>th</sup> century Italian art?
2. What was the original profession of the Medici?
3. What is special about Donatello's David? (HINT. What is it the first example of since antiquity)
4. Who was Masaccio's *Trinity* commissioned by and why was it so revolutionary?
5. Can you name 3 mythological figures (or group of figures) from La Primavera by Botticelli?

# La Serenissima: Renaissance Venice







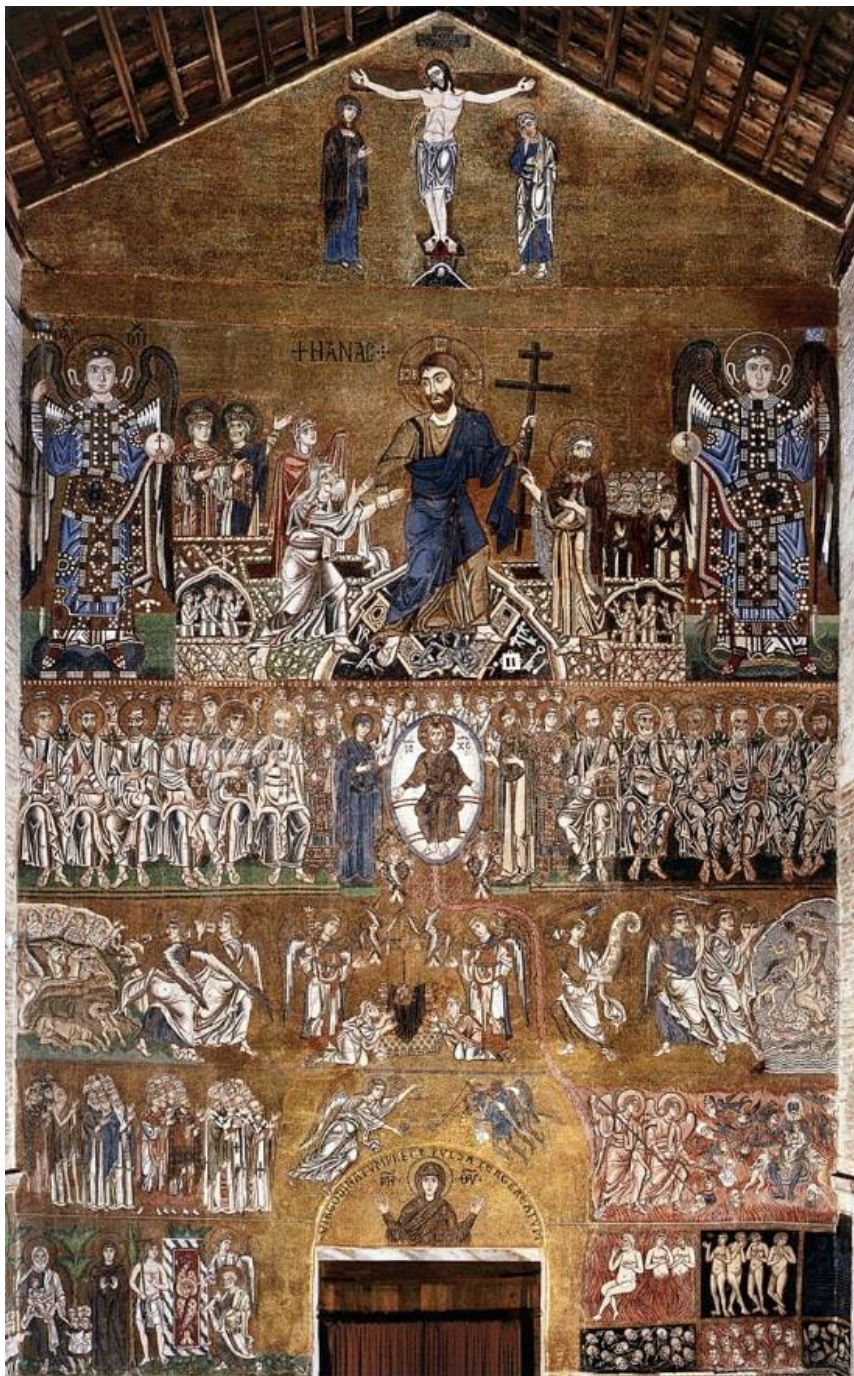














# The Foundation and Legend of Venice





St Theodore of Amasea



St Peter





Vittore Carpaccio, *The Lion of St Mark*, 1516, tempera on canvas, Palazzo Ducale, Venice

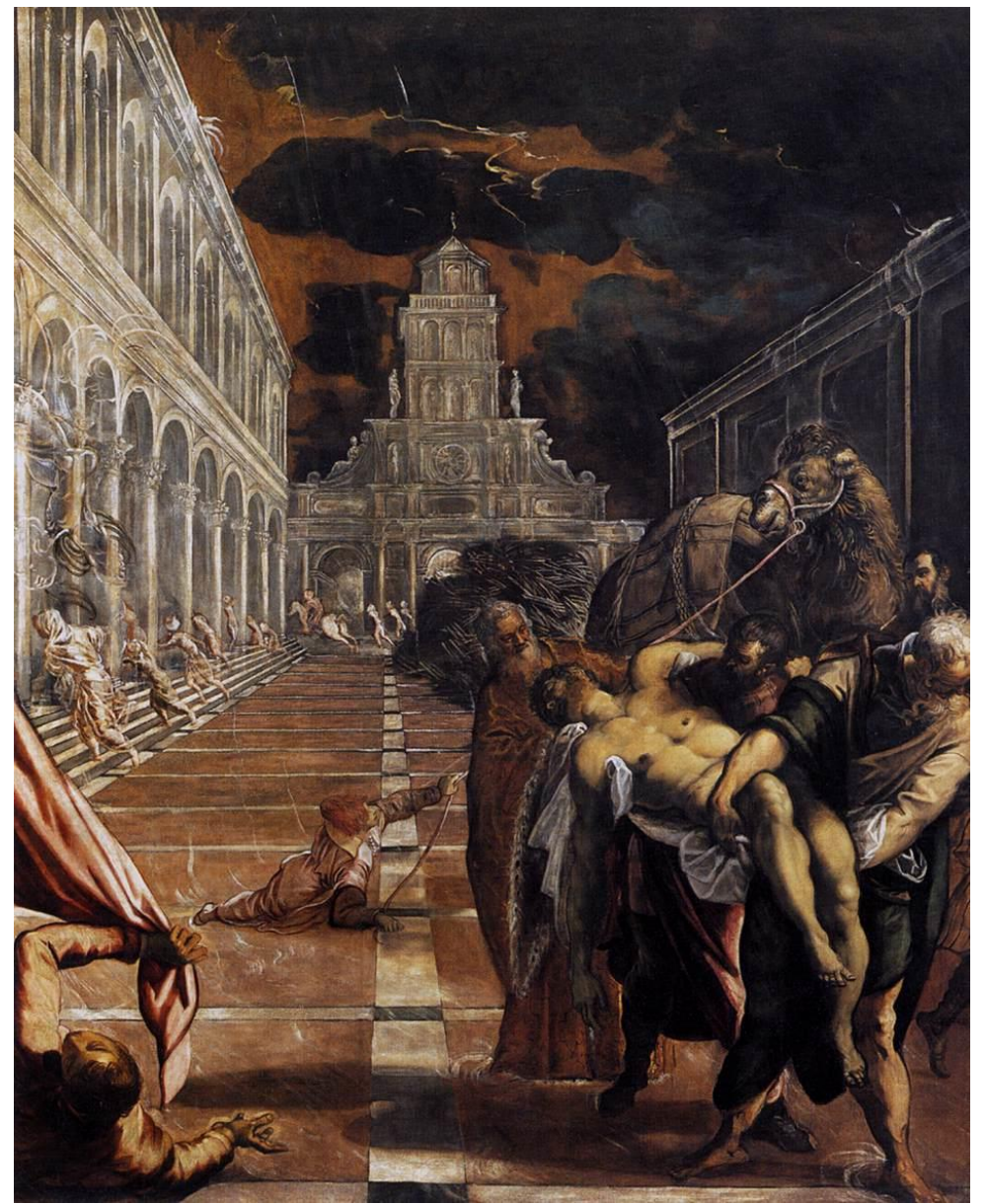








*The Body of St Mark being brought into the Basilica* (detail), mosaic, 13<sup>th</sup> century, façade of St Mark's Basilica, Venice



Jacopo Tintoretto, *Removal of St Mark's Body from the Funeral Pyre*, 1562-6, oil on canvas, Accademia gallery, Venice





















Giovanni Bellini, *Portrait of Doge Leonardo Loredan*, 1501-2, oil on wood, National Gallery



Lazzaro Bastiani, *Portrait of Doge Francesco Foscari*, 1457-60, tempera on panel, Correr Museum, Venice





Canaletto, *The Return of the Bucentaur to the Molo on Ascension Day*, 1730, oil on canvas





Gentile Bellini, *Procession of the True Cross in Piazza San Marco*, 1496, oil on canvas, Galleria dell' Accademia, Venice





Pietro Lombardo, *Screen of the Scuola di San Giovanni Evangelista*, late 15<sup>th</sup> century



Pietro Lombardo and Mauro Codussi, *Façade of the Scuola Grande di San Marco*, c.1486-1505, Campo di SS. Giovanni e Paolo, Venice



# Key Points: The Foundation and Legend of Venice

- The traditional date of the founding of Venice was 25<sup>th</sup> March **421**.
- Venice is made up of thousands of marshy islands
- The doge (Latin *Dux*) was the elected leader of Venice – the first elected Doge was Orso Ipato in **726** (although the first ever doge was Paolo Lucio Anafesto in **697**). The doge was elected for life and had a symbolic as well as governmental role
- The Venetians love to steal stuff: **828** – Body of St Mark brought to Venice from Alexandria. **1204** – Sack of Constantinople by the armies of the 3<sup>rd</sup> Crusade
- Pageantry and celebration was a key element of Venetian life endorsed by the Scuole, or lay confraternities (6 scuole grandi and hundreds of scuole piccole)



# Painting in Renaissance Venice





Gentile Bellini,  
*Portrait of Sultan  
Mehmet II*, 1480, oil  
on canvas, National  
Gallery, London



Jacopo Bellini, *The  
Madonna and  
Child Adored by  
Lionello d'Este*,  
c.1450, tempera  
on panel, Louvre





Giovanni Bellini, *The St Vincent Ferrer Polyptych*, 1464, tempera on panel, Chiesa di SS. Giovanni e Paolo, Venice





Giovanni Bellini, *The Frari Polyptych*, 1488, oil on panel, Chiesa di Santa Maria Gloriosa dei Frari, Venice









Giovanni Bellini, *San Zaccaria Altarpiece*, 1505, oil on canvas transferred from wood, Chiesa di S. Zaccaria, Venice



Giovanni Bellini, *San Giobbe Altarpiece*, 1488, oil on panel, Galleria dell' Accademia, Venice





Titian, *Venus and Adonis*, 1554, oil on canvas





Tintoretto, *The Annunciation*,  
1583-87, oil on canvas, Sala  
Inferiore, Scuola di San Rocco,  
Venice



# Key Points: Painting in Venice

- Colour is the key focus of Venetian painting
- The Bellini (Jacopo, Gentile and Giovanni) were the greatest and most successful artistic dynasty in Venice, dominated the art market and were responsible for training the greatest artists
- Oil paint was brought to Venice in the **1470s** by Antonello da Messina from Northern Europe and soon became the favoured medium.
- Titian was the greatest master of Venetian painting. He was painter to the Venetian state after the death of Giovanni Bellini (**1516**) and worked for the Dukes of Ferrara and Urbino as well as Charles V, Holy Roman Emperor and Philip II of Spain



Portrait of Doge Leonardo Loredan





Giovanni Bellini, *Portrait  
of Doge Leonardo  
Loredan*, 1501-2, oil on  
wood, National Gallery





Jan van Eyck, *Portrait of a Man with a Red Turban*, c.1435, oil on wood



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Giovanni Bellini, *Portrait  
of Doge Leonardo  
Loredan*, 1501-2, oil on  
wood, National Gallery



# Key Points: Venice

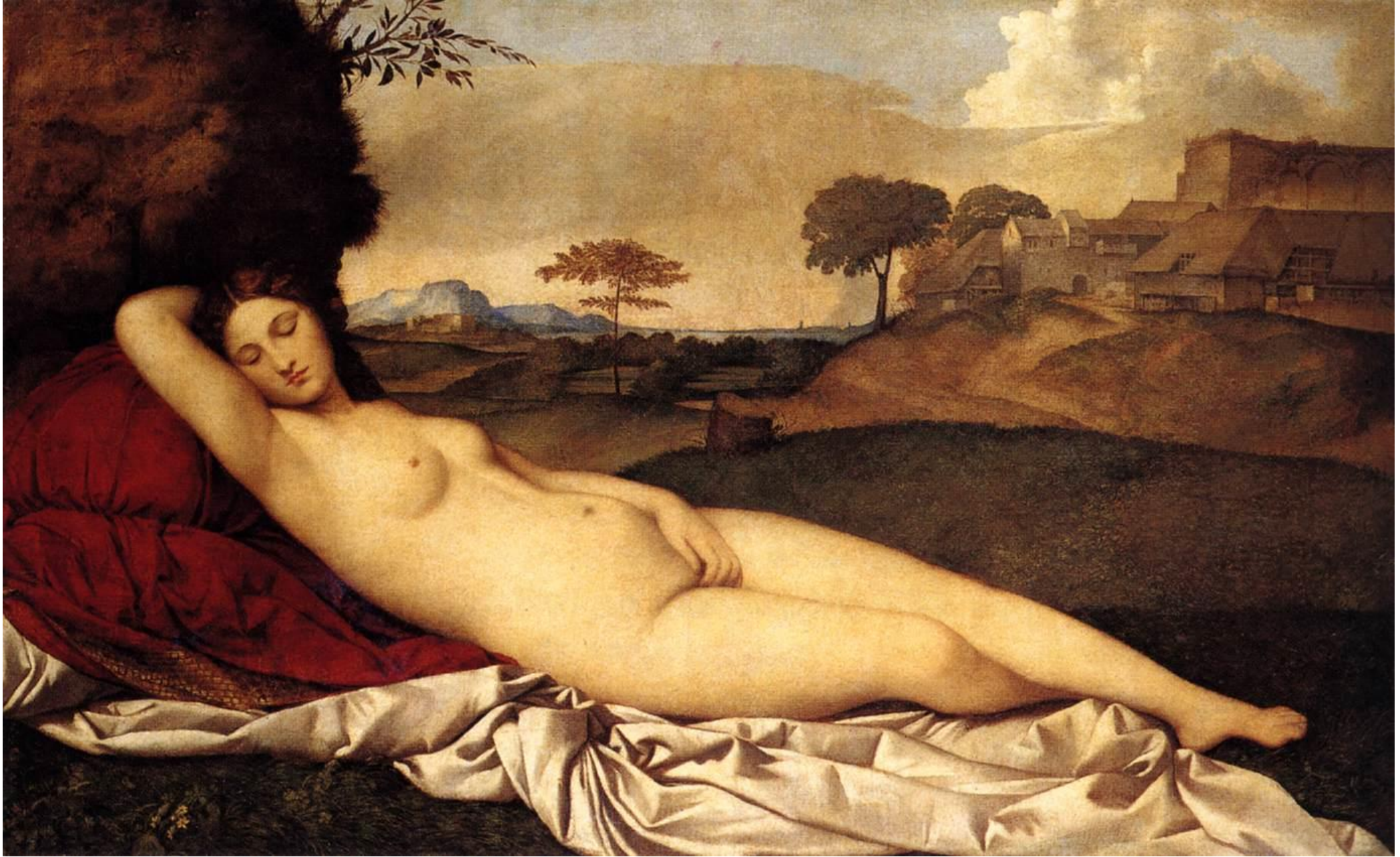
- Leonardo Loredan (r.1501 -1521) was the 75<sup>th</sup> Doge of the Venetian State
- Loredan is painted here in a fashion reminiscent of classical portrait busts to reflect his importance and learning
- The plain background is influenced by Northern European portraits of the 15<sup>th</sup> century
- The cartellino is present as both an indication of the artist's skill as well as a signature
- The duality of the role of the doge is reflected in the dual nature of his face in this portrait



# Titian







Giorgione, *The Sleeping Venus*, c.1510, oil on canvas, Gemäldegalerie, Dresden





Giorgione/ Titian (?), *Fête Champêtre*, 1508-9, oil on canvas, Musée du Louvre, Paris



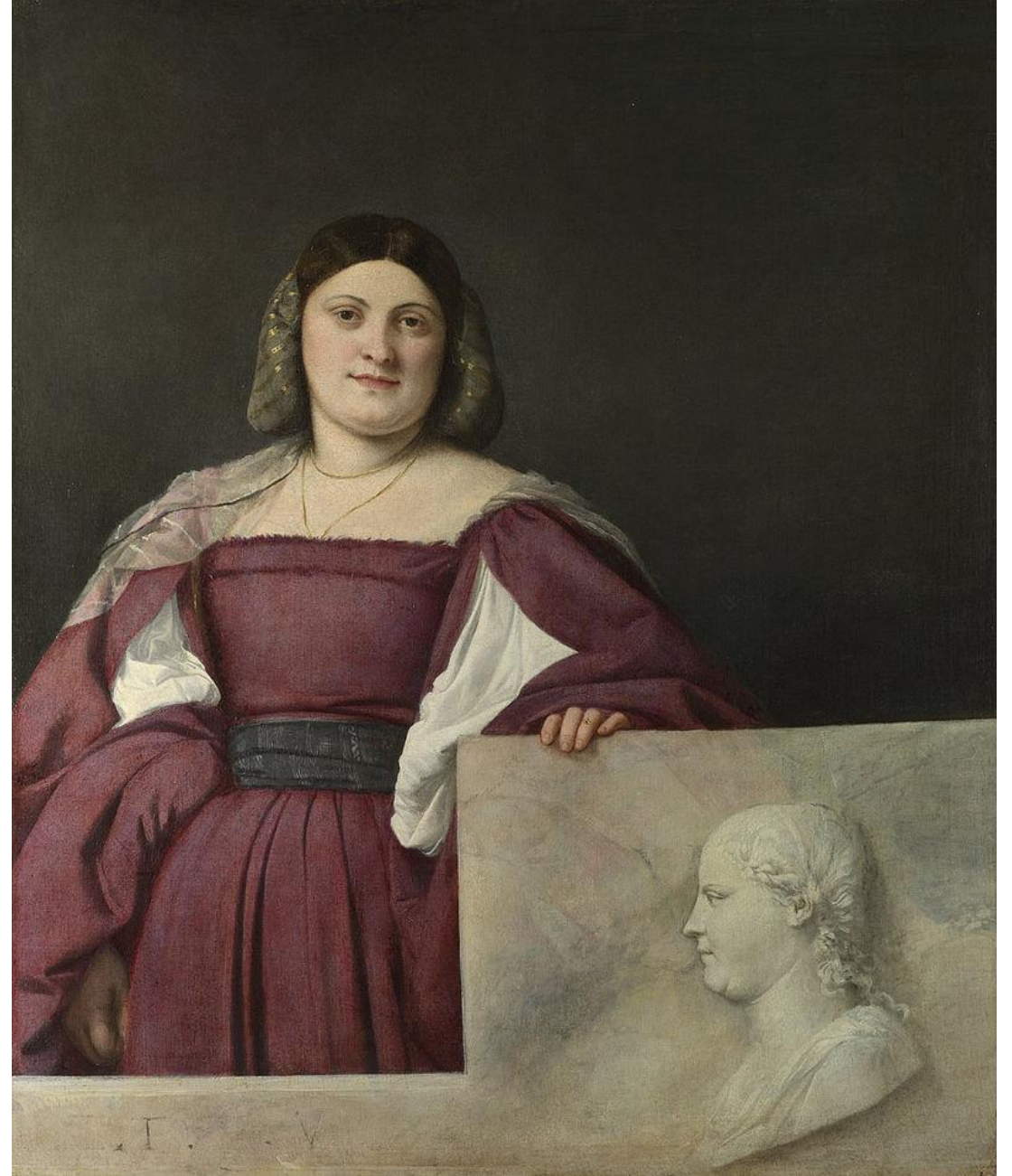


Titian, The Assumption of the Virgin  
(Assunta), 1516-18, oil on panel, Chiesa di  
Santa Maria Gloriosa dei Frari





Titian, *Man with a Blue Sleeve*, c.1510, oil on canvas, National Gallery, London



Titian, *La Schiavona*, 1508-10, oil on canvas, National Gallery, London



# Bacchus and Ariadne





Titian, *Bacchus and Ariadne*, 1520-23, oil on canvas, National Gallery, London





Titian, *Portrait of Alfonso d'Este, Duke of Ferrara*, c.1530, oil on canvas





Conrad Metz, after Raphael, *The Triumph of Bacchus in India*, Engraving published 1789









Titian, *The Worship of Venus*, 1518-19, oil on canvas



Titian, *The Bacchanal of the Andrians*, 1523-26, oil on canvas





Titian, *Bacchus and Ariadne*, 1520-23, oil on canvas, National Gallery, London













Hagesandros,  
Athenodorus and  
Polydoros, *Laocöon and  
His Sons*, Roman copy  
after a Hellenistic  
original, 1<sup>st</sup> century AD





Titian, *Bacchus and Ariadne*, 1520-23, oil on canvas, National Gallery, London



# Key Points: Bacchus and Ariadne

- Commissioned for the camerino d'alabastro (alabaster study) of the ducal palace in Ferrara by Alfonso d'Este
- Originally Alfonso wanted Michelangelo and Raphael and then Fra Bartolomeo to paint the works but instead they were carried out by Giovanni Bellini and Titian
- Based on an ekphrastic text – Carmina by Catullus detailing the meeting of Bacchus (god of wine) and Ariadne on the island of Naxos
- The newly discovered Laocöon served as an inspiration for the strong man
- This was the first of many aristocratic and royal commissions over Titian's almost 70 year career



# The Venus of Urbino



“the foulest, the vilest, the obscenest picture the world possesses”.

- Mark Twain, *A Tramp Abroad*, 1880



Titian, *The Venus of Urbino*, 1538, oil on canvas, Uffizi Gallery, Florence





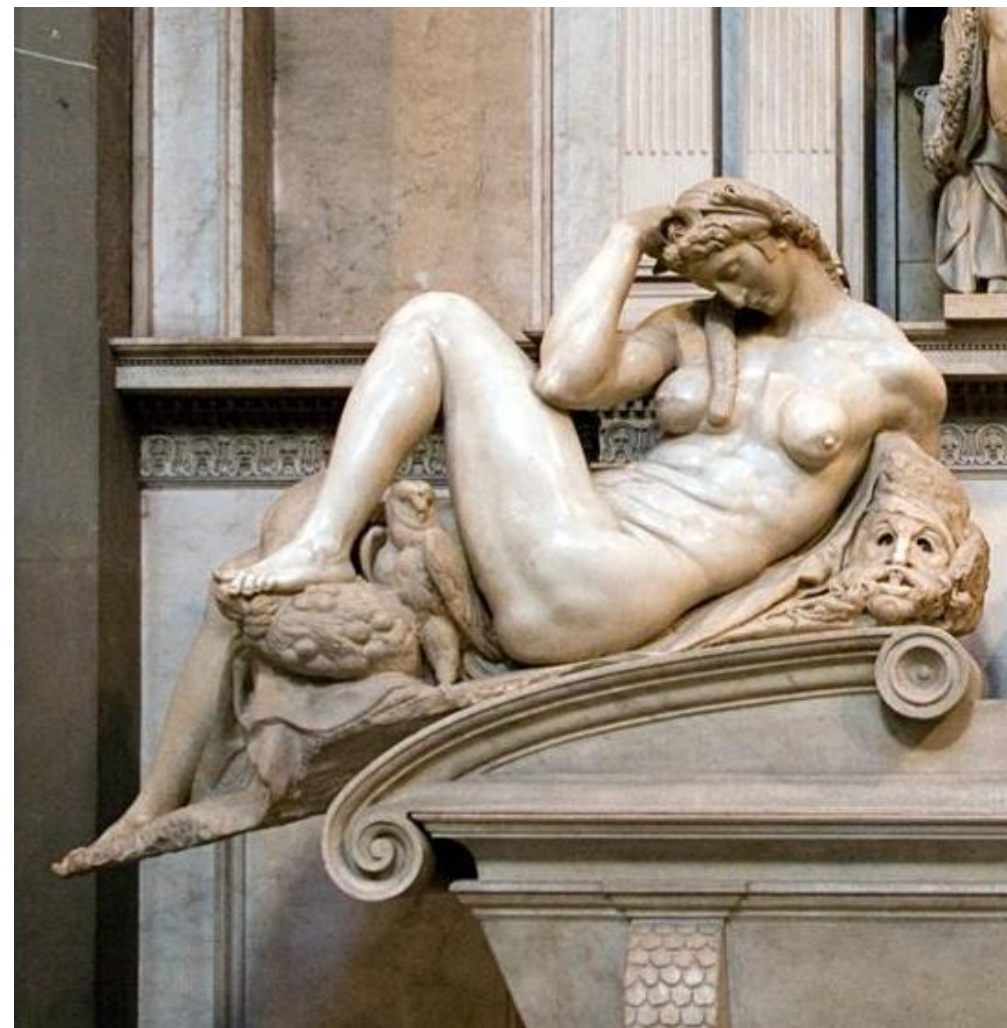
Agnolo Bronzino, *Portrait of Guidobaldo II della Rovere, Duke of Urbino*, c.1539



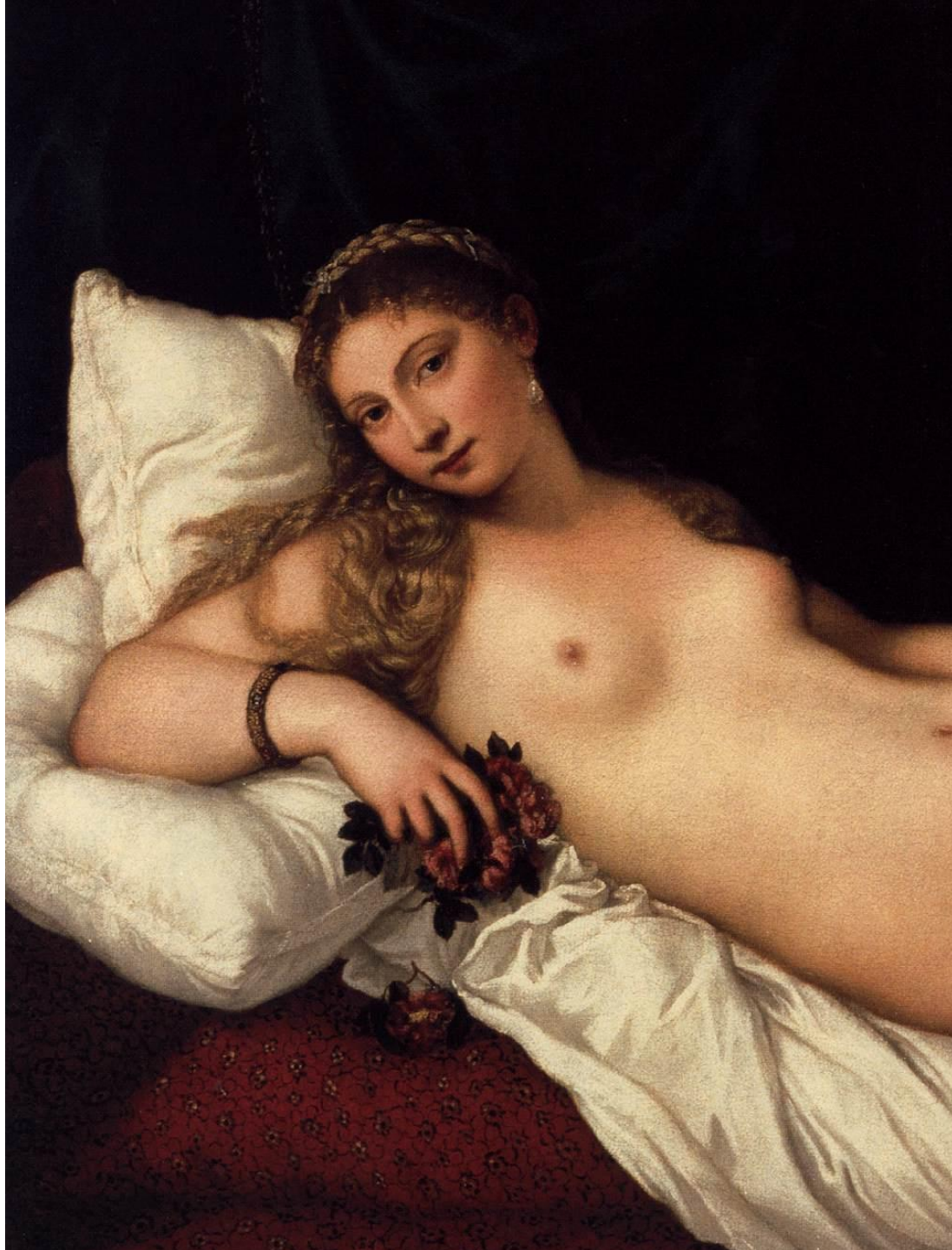


Titian, *The Venus of Urbino*, 1538, oil on canvas, Uffizi Gallery, Florence

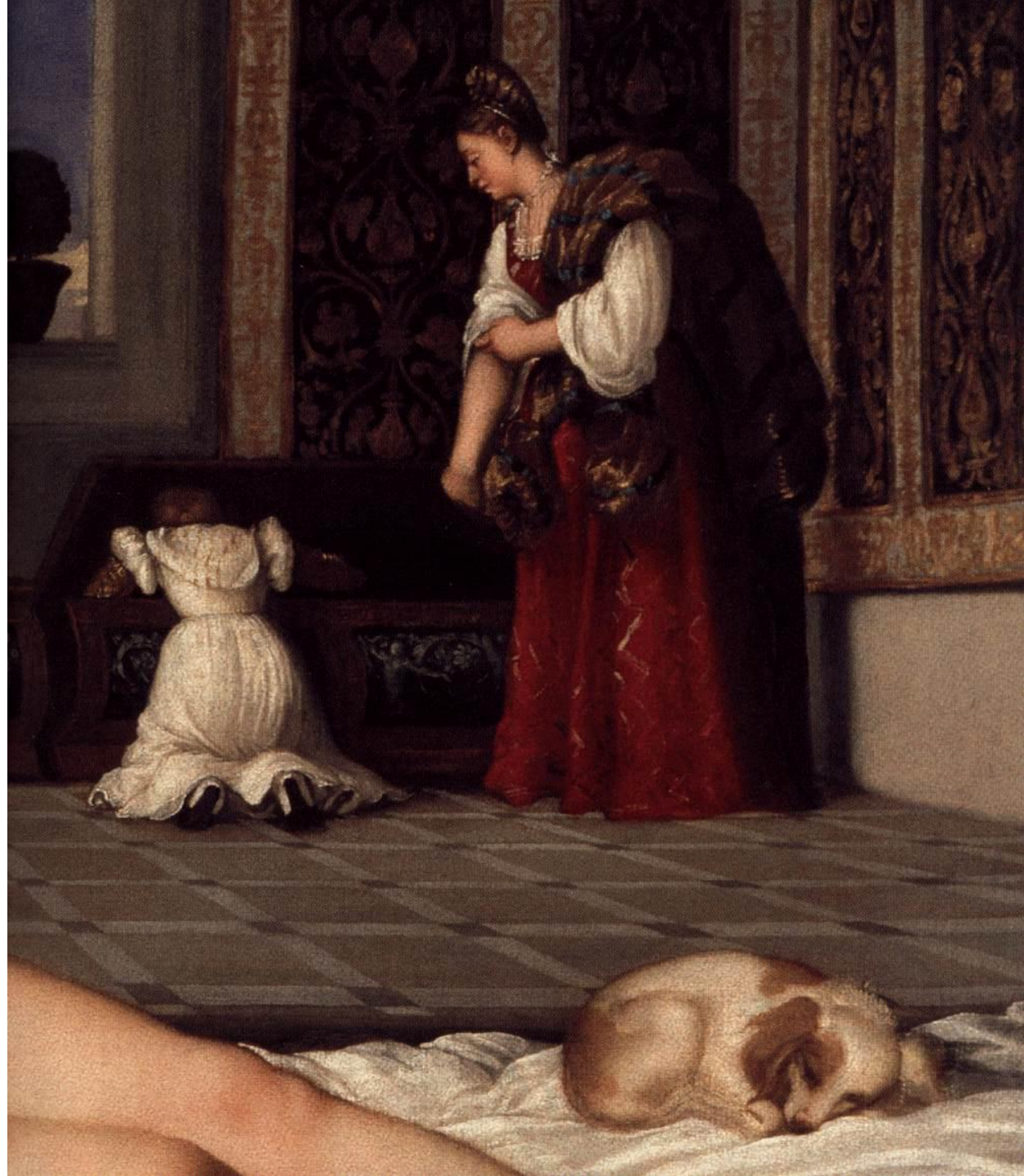
















Titian, *The Venus of Urbino*, 1538, oil on canvas, Uffizi Gallery, Florence





Francisco de Goya, *La Maja Desnuda*, 1797-1800, oil on canvas





Edouard Manet, *Olympia*, 1863, oil on canvas



# Key Points: Venus of Urbino

- Commissioned by Guidobaldo della Rovere, Duke of Urbino
- Meant as both a depiction of a beautiful woman and a conversation piece about the ideals of licit procreation (servants looking in cassone – marriage chest and the dog is a symbol of marital fidelity)
- There are no symbols relating to Venus.... (cupid, golden apple etc.)
- Evident that Titian was a lover of women and the body of Venus here has been painted to demonstrate this
- ‘Venus’ has been taken out of the usual arcadian landscape and put into a contemporary interior (again...Venus? Yeah, right!)
- Monumentally influential on later artistic pioneers such as Goya and Manet



Next week.....







