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Lorenzo Lotto

Italian, c. 1480–1556/7

The Virgin and Child with Saints Jerome, Peter, Francis, and an Unidentified Female Saint, c. 1504–6

Oil on canvas

National Gallery of Scotland

The Venetian vision of Arcadia, a region of rural simplicity and contentment, encouraged the invention of new types of pastoral compositions. One of the most popular was the Virgin and Christ Child in the company of saints placed in the informal setting of a landscape. Lorenzo Lotto's painting is an exemplar of this new, purely Venetian interpretation of the *sacra conversazione* (sacred conversation). Painted in 1505, it is one of Lotto's earliest works. Although it is profoundly indebted to Giovanni Bellini for its composition and the rich coloring of the faceted drapery, the influence of German master Albrecht Dürer is also evident in the expressive heads and massive hands of the male saints. Dürer was active in Venice in 1505 and left several important religious paintings in that city, which Lotto would have studied. The scroll that the Christ Child reads contains a prophecy of his eventual death. Also symbolizing the crucifixion are the *stigmata* (wounds) St. Francis exposes, and the woodcutters in the background who are felling the trees for Christ's cross.

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Titian

Italian, c. 1488/90–1576

The Virgin and Child with Saint John the Baptist and an Unidentified Male Saint, c. 1517–20

Oil on canvas

Bridgewater Collection; on loan to the National Gallery of Scotland, Edinburgh, since 1945

Titian's *Virgin and Child with St. John the Baptist and an Unidentified Saint* (probably St. Joseph) of 1517 differs markedly from Lorenzo Lotto's approach to this theme. The sacred precinct created for the figures in Lotto's painting by a green curtain behind them has been abandoned, and Titian's Holy Family, depicted full-length and resting on the ground, is domestically gathered in a completely naturalistic setting. The luminous landscape behind is a view of rolling, sunlit pastures and distant hills. Typical of Titian's earliest style is the vigorous brushwork and relatively thick impasto, and the manner in which he animates a potentially static composition through inventive poses and the off-center arrangement of his figures. The only premonition of Christ's future suffering in this serene representation is St. John's customary attribute of the paschal (sacrificial) lamb.

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Paris Bordone

Italian, 1500–71

The Rest on the Flight into Egypt, c. 1540–50

Oil on canvas

National Gallery of Scotland

Paris Bordone perpetuated the popular theme of the Virgin and Child with saints in a landscape well into the 16th century. According to medieval legend, St. John the Baptist began his life as a hermit in the wilderness, where he encountered the Holy Family as they fled persecution. As had Titian, Bordone positioned his figures against a lush landscape backdrop. But in contrast to Titian's use of generally warm and vivid colors, Bordone employed a palette of cooler and more metallic hues. His minutely detailed panorama reveals the influence of Netherlandish painting, while the heroically scaled figure of the Virgin betrays Bordone's indebtedness to the Mannerist style of central Italy.

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Giovanni Cariani

Italian, 1485/90–after 1547

St. Agatha, c. 1516–17

Oil on canvas

National Gallery of Scotland

Giovanni Cariani moved to Venice in 1505 and quickly established himself as a painter of pastoral scenes and portraits. *St. Agatha* of 1516 belongs to a category of picture popularized in Venice during the first half of the 16th century by Titian and other artists. These half-length portrayals of *bella donna* (beautiful women), contained elements associated with portraiture, allegory, eroticism, or devotion, such as this one, and their meanings were often intentionally ambiguous. St. Agatha was an early Christian martyr. She was said to be quite beautiful and had many suitors, but she had taken a vow of chastity. When she refused the advances of a Roman official, he ordered her to be tortured and her breasts amputated. Is the woman in this devotional painting an imagined representation of St. Agatha, with the attributes of her breasts on a glass plate and her triumphal palm frond? Or is this a portrait of a seductive, young Venetian beauty in the guise of the saint? In all likelihood the painting was commissioned for a private collection and intended for both pious contemplation and aesthetic gratification.

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Paris Bordone

Italian, 1500–71

Venetian Women at Their Toilet, c. 1545

Oil on canvas

National Gallery of Scotland

Paris Bordone specialized in mildly erotic secular paintings of the *bella donna* type. Contemporary Venetians would have immediately recognized the two disrobing women as courtesans in the company of their procuress holding a mirror, the symbol of vanity. The immediate prototype for this type of representation was Titian's *Woman at Her Toilet* of about 1514. Bordone was Titian's studio assistant from about that year until 1518. But where Titian employed this type of image as a focus for male romantic and poetic longing, Bordone transformed subtle eroticism into a blatantly provocative scene from everyday life in contemporary Venice. In the 16th century, Venetian courtesans, estimated to comprise ten percent



of the population, enjoyed a special status, owing to their exceptional beauty, refinement, talents, or connections with the powerful and wealthy. And they conducted their business in the privacy of their own homes.

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Paolo Veronese

Italian, 1528–88

Saint Anthony Abbot and Antonio Petrobelli

c. 1563

Oil on canvas

National Gallery of Scotland

The three titans of the late Renaissance in Venice were Titian, Tintoretto, and Veronese. The last was a brilliant colorist and a master of grandiose projects, especially the biblical feasts painted for the refectories of monasteries in Venice and his native Verona. This picture is one of four surviving sections of one of Veronese's most splendid altarpieces, painted around 1563 for Antonio and Girolamo Petrobelli for their chapel in the now-destroyed church of San Francesco near Rovigo. The



kneeling patron is accompanied by his name-saint, Anthony Abbot, identifiable by his attributes of a bell (to drive off evil spirits) and a pig (symbolizing animal lust). The large altarpiece was cut into fragments and dispersed in the 18th century.

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Paolo Veronese

Italian, 1528–88

Venus, Mars, and Cupid, c. 1580–85

Oil on canvas

National Gallery of Scotland

The fame of Titian's *Diana* paintings and the other mythologies he painted for Philip II of Spain, called *poesie* (poems), prompted a widespread appetite among Venetian collectors for mythological and erotic pictures. With his opulent and sensuous style, Veronese was primed to satisfy this taste. In this picture, Venus, the goddess of love and the wife of Vulcan, and Mars, the god of war, are about to engage in an adulterous affair. The episode was usually interpreted as Love conquering War, but Veronese treated it in a novel and more humorous fashion. As Mars, fully encumbered by his armor, attempts to disrobe Venus, she in turn is distracted by the antics of her son, Cupid, and a feisty spaniel. The eroticism of the episode is thus diffused by the artist's very human treatment of his subject.

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Jacopo Tintoretto

Italian, 1519–94

Christ Carried to the Tomb, c. 1563–64

Oil on canvas

National Gallery of Scotland

Jacopo Tintoretto was the most prolific painter in Venice during the last half of the 16th century. Briefly a student of Titian, he endeavored to merge his master's alluring color and dexterous brushwork with the muscular design of Michelangelo. Consequently, he achieved an unprecedented corporeality in his paintings. He was also a master of colossal projects, including dozens of monumental altarpieces. The present work for a Franciscan church was mutilated in the 17th century, with the lower two-thirds separated from the upper lunette, which contained an angel, whose feet are still visible in this



section of the painting. Typical of Tintoretto's later style are the subdued palette, the bold, flickering brushwork, and the phenomenal energy of his compositions, which earned him the nickname *Il Furioso*. Franciscan doctrine held that the Virgin Mary was, with her son, a co-redeemer of mankind. Her swooning figure in the foreground, counterpoint to the limp corpse of Christ, is symbolic of her spiritual death.

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Follower of Jacopo Tintoretto

Italian, 16th century

Portrait of a Gentleman, c. 1580

Oil on canvas

National Gallery of Scotland

This portrait is one of the first Venetian paintings to enter the National Galleries of Scotland. At that time it was attributed to Jacopo Bassano. However, on the evidence of style and the manner of presentation, the unidentified painter of this skillfully executed work was undoubtedly someone in the orbit of Tintoretto, whose large and productive workshop produced dozens of portraits of Venetian officials, intellectuals and scientists during the last decades of the 16th century.

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Titian

Italian, c. 1488/90–1576

Diana and Actaeon, 1556–59

Oil on canvas

Purchased jointly by the National Galleries of Scotland and the National Gallery, London, with contributions from The Scottish Government, The National Heritage Memorial Fund, The Monument Trust, The Art Fund (with a contribution from the Wolfson Foundation) and through public appeal, 2009

Titian conceived the *Diana* pictures as a pair, connected visually by the stream that flows from one to the other, the counterpoised figure arrangements, and the pronounced sensuality of the chosen narratives. Bathing scenes, of course, allow for the maximum deployment of naked female bodies. In this first painting, generally considered the masterpiece of the *poesie* group, the hunter Actaeon accidentally surprises Diana and her nymphs in their grotto. For his transgression, the wrathful goddess transformed the hapless voyeur into a stag, who was then torn to pieces by his own hounds. Titian created a dizzying image of controlled chaos, with Actaeon desperately gesturing to fend off both the withering gaze of Diana on the right and the vision of the stag's skull on the central pillar above her, which prefigures his own grisly fate. Through Titian's brilliant manipulation of scale, color and light, the viewer is initially drawn to the looming presence of Actaeon. The eye then moves quickly from the mostly shaded assemblage of vulnerable nude bathers, each highly individualized in her physical type and emotional state, to Diana, the one figure who is completely exposed to the natural light and the intruder's vision.

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Titian

Italian, c. 1488/90–1576

Diana and Callisto, 1556–59

Oil on canvas

Bridgewater Collection; on loan to the National Gallery of Scotland, Edinburgh, since 1945

Diana and Callisto illustrates the moment in Ovid's story when a more regal but no less cruel Diana discovers that her handmaiden, Callisto, has been impregnated by the god Jupiter. Callisto had attracted suspicion when she resisted disrobing for her bath. At Diana's bidding, her fellow nymphs brutally strip the clothing from her contorted body to reveal her swollen abdomen. For betraying her oath of celibacy, Callisto is expelled from Diana's entourage and eventually transformed into a bear by Jupiter's vengeful wife, Juno, a subject illustrated in the drawing by Domenico Campagnola in this gallery. After years of desperately wandering in the wilderness, Callisto is transformed by the merciful Jupiter into the constellation, Ursa Major.

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Battista Franco

Italian, c. 1510–61

God the Father, c. 1552–54

Black, red, and white chalk on blue paper

National Gallery of Scotland

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Battista Franco

Italian, c. 1510–61

Study for The Baptism of Christ with Saints

Bernardino of Siena and Francis, c. 1552–54

Pen and brown ink and wash

National Gallery of Scotland

Disegno (drawing and invention) was central to Battista Franco's art, and his graphic work often drew more acclaim than his paintings. Executed in his native Venice, these are preparatory drawings for an important altarpiece he painted in that city's church of San Francesco della Vigna. The artist's itinerant career—he worked largely in Rome, Florence, and Urbino—makes it difficult to categorize him. The exacting pen-and-ink study depicting an idealized Christ and St. John the



Baptist seems to reflect Franco's years in Rome, when he diligently studied antique sculpture and Michelangelo's Sistine frescoes. Yet the vibrant, coloristic effects of *God the Father* (at far left), achieved with a sumptuous combination of red, black, and white chalk on blue paper, show Franco to be a Venetian at heart. Here he created an extraordinary sense of movement, animating the airborne figure with fluttering drapery and a lively play of shadow and light.



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Paolo Veronese

Italian, 1528–88

Studies for a Baptism of Christ (recto and verso)

c. 1587–88

Pen and brown ink and wash

National Gallery of Scotland

This narrow slip of paper, filled with 18 rapidly sketched figures, affords a rare glimpse into Paolo Veronese's exceptionally fertile mind. He was working out ideas for a Baptism of Christ scene, a subject he painted repeatedly throughout his long career. With impressive facility, Veronese's nimble pen described the muscular, active bodies of Christ and St. John the Baptist in a torrent of possible poses and gestures. To keep up with the surge of ideas, his handling was swift; such details as hands and feet are omitted or only faintly suggested.

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Jacopo Palma il Giovane

Italian, c. 1548–1628

Saint Martin and the Beggar, with the Virgin and Child Flanked by Two Saints Above, c. 1609

Cream oil paint over charcoal, squared in black chalk

National Gallery of Scotland

After Tintoretto's death in 1594, Palma Giovane emerged as the leading artist of Venice. This highly finished *modello* was quite possibly executed as a favor to his pupil, Camillo Rama, who was commissioned to execute an altarpiece with this subject near his hometown of Brescia. Rama seems to have turned to his endlessly inventive master for the design, as the finished painting faithfully copies Palma's drawing. The sheet depicts the story of the Roman soldier, Martin, who, while serving in Gaul, came upon a lame man trembling in the winter cold. Martin sliced his military cloak in two and gave half to the suffering man, and that night Christ appeared to Martin in a dream, wearing the garment he had donated.

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Jacopo Palma il Giovane

Italian, c. 1548–1628

Two Allegorical Figures of Painting and Sculpture and a Sketch of Saint Jerome (recto) The Annunciation and Figure Studies (verso)

c. 1610

Pen and brown ink

National Gallery of Scotland

An avid draftsman, Palma Giovane collaborated on two manuals aimed at teaching artists and amateurs how to draw the human body. One side of this sheet depicts allegorical personifications of Sculpture (at left) and Painting (at right), which correspond to a print in the second drawing manual, published in Venice in 1611. Palma's style of draftsmanship, using vigorous crosshatching and parallel lines to model the figures, would have provided guidance to the printmaker, who would transfer the design to a copper printing plate. Further outpourings from Palma's bountiful imagination include a study of a penitent St. Jerome and a rather apocalyptic inscription: "At twenty-four hours [midnight] there came such a scorching wind, like flames of fire, that many thought that houses were burning from which an intolerable heat remained." The verso contains a lively Annunciation scene and, at top, hastily jotted torsos and limbs.

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Artist Unknown

Italian (Venetian), 16th century

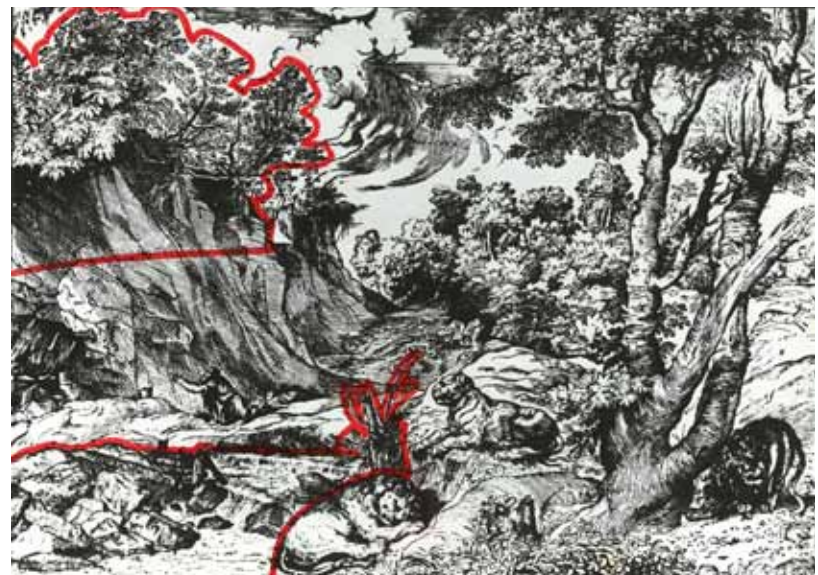
Landscape with Wooded Bluffs and a Watermill

c. 1525–30

Offset woodcut print and pen and ink

National Gallery of Scotland

This puzzling work is part print, part drawing. The wooded bluff and rocky ground on the left side were printed by some enterprising artist who got hold of a Titian woodcut (see illustration) while it was still wet, then made a counterproof, or “offset” image, on a clean sheet of paper. Before making the new print, however, the artist cut out Titian’s kneeling St. Jerome from the middle and joined the top and bottom parts together. The artist then strengthened the faintly printed lines of the woods and rocks with pen and ink, and drew in buildings and a scraggly dead tree. Scholars are still debating whether this work was created as a deliberate forgery, or perhaps was the result of an artist in Titian’s circle creatively experimenting with the master’s design to generate new ideas.



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Attributed to Titian

Italian, c. 1488/90–1576

Compositional Study with Three Figures

early 1550s

Black and white chalk on faded blue paper

National Gallery of Scotland

Drawings by Titian are extremely rare. Only about 30 to 40 are generally accepted today as authentic—an astonishingly small number for an artist as prolific as Titian. Given the scarcity, the attribution of potential Titian drawings is hotly debated, as is the case with this luminous sheet. The bold, exploratory character of the composition, the confident, rough handling of the chalk, the severe absence of detail, and the extraordinary effects of shadow and light are consistent with



Titian's late style. The study is also thought to relate to Titian's last commission from Charles V, *Adoration of the Trinity*, in the way Moses and the kneeling woman in the lower half of the painting resemble two figures in the drawing.

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Domenico Campagnola

Italian, 1500–64

Landscape with Juno and Callisto, c. 1540

Pen and brown ink

National Gallery of Scotland

The beautiful nymph Callisto suffered many cruelties at the hands of the gods. As depicted in Titian's painting, *Diana and Callisto*, in this gallery, the nymph was banished from Diana's grotto after she unwittingly broke her vow of chastity and became pregnant with Jupiter's child. Jupiter's enraged wife, Juno, transformed Callisto into a bear—and that is the subject of this drawing. The vengeful goddess is shown leaping from her peacock chariot and grabbing the hair of the hapless nymph, whose arms have already grown fur. Famous for his landscape drawings, Domenico Campagnola set the unhappy scene in a delightful pastoral landscape, articulating the trees, bluffs, and sky with his characteristic flowing, rhythmic lines.

The tragedy of Callisto's life did not end there. She wandered the woods for years until at last she encountered her son, Arcas, by then a teenager. As the startled boy raised his javelin to kill her, Jupiter intervened and transformed mother and son into constellations, Ursa Major (Great Bear) and Ursa Minor (Little Bear).

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Pordenone

Italian, c. 1483/84–1539

The Continnence of Scipio, c. 1530–35

Pen and brown ink and wash, heightened with white,
over black chalk on blue paper

National Gallery of Scotland

The Roman general Scipio Africanus was legendary for his clemency and restraint. After capturing the Spanish city of New Carthage, he was rewarded with a beautiful maiden. After learning the girl was already betrothed, he summoned her fiancé and returned the maiden unharmed. In this drawing, the general commands his stunned soldiers to release the grateful young captive. The story was a popular subject for marriage gifts, but no Scipio painting by Pordenone is known to exist. The artist was celebrated for his use of illusionism, and the low viewpoint here suggests this scene was intended for a wall frieze or a ceiling, where the figures would have towered above the viewer—and the chest of gold, Scipio's wedding gift to the couple, would have threatened to spill out of the picture.

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Lorenzo Lotto

Italian, c. 1480–1556/57

Portrait of a Bearded Man, c. 1535–40

Black and white chalk on slightly faded blue-gray paper

National Gallery of Scotland

Lorenzo Lotto was in great demand as a portraitist among the wealthy and learned of Venice and Northern Italy. He was able to capture not only his clients' physical likenesses but also their spirits—a quality newly appreciated during the Renaissance. Lotto's portraits demonstrate his own intense scrutiny and a certain unaffected ease on the part of his sitters, resulting in an unexpected intimacy between spectator and subject. In this un-idealized yet sympathetic portrait, Lotto has depicted the man's strong, quiet presence through an unequivocal description of his aging features—receding hairline, furrowed brow, slackening flesh around the eyes, and thick, coiling beard. The sitter may have been the Venetian goldsmith Bartolomeo Carpan, one of Lotto's closest friends.

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Jacopo Palma il Vecchio

Italian, c. 1479–1528

Self-Portrait, c. 1510–15

Black and white chalk on blue paper

National Gallery of Scotland

Palma Vecchio probably drew this exquisite image while looking over his shoulder into a mirror, a pose that cleverly introduces movement and gives the beholder the feeling of catching a private moment of contemplation. Scholarly opinion is divided as to whether this is a self-portrait. An inscription on the back relates it to a head of St. John the Baptist in an untraced altarpiece by Palma. Yet the psychological depth behind the man's direct, thoughtful gaze suggests it is more than a simple head study. It resembles two probable self-portraits executed by Palma later in his career. In any case, the figure is forever immortalized here—the chalk so fresh and the gaze so immediate that one is easily transported back 500 years to the day it was drawn.

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Attributed to Jacopo Tintoretto

Italian, 1519–94

A Man with Outstretched Arms, c. 1566–67

Black chalk on faded blue paper, squared in black chalk

National Gallery of Scotland

Jacopo Tintoretto's busy workshop and his nearly inhuman speed of execution were famous in his lifetime. Some 130 to 150 Tintoretto drawings survive today, most roughly sketched black-chalk studies depicting men in active poses. One of Tintoretto's biographers wrote that the artist carefully composed his large, complex paintings by arranging wax and clay figurines dressed in scraps of cloth in a wooden box. The artist would light the scenes with candles, and make individual studies of each figure. Here, the economy of line, elongated proportions, and daring foreshortening are consistent with Tintoretto's idiosyncratic style, making it unlikely that the drawing was made by his son, Domenico (1560–1635), as has recently been suggested. More persuasively, the figure relates to the *Ecce Homo* Tintoretto executed for the Scuola Grande di San Rocco in 1566–67, when Domenico was only about six years old.



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Titian

Italian, c. 1488/90–1576

Venus Anadyomene (Venus Rising from the Sea)

c. 1518–20

Oil on canvas

National Gallery of Scotland

Classical mythology holds that Venus was born of the sea, rising from the waters fully grown. A popular theme in painting and sculpture in antiquity and the Renaissance, her birth offered artists a noble conceit to represent the female nude. Botticelli's famous version shows Venus atop her scallop shell, blown to shore by Zephyr (holding his bride, Chloris). Flora, goddess of spring, rushes to clothe Venus's naked body, which she modestly, though unsuccessfully, tries to hide. Forty years later, Titian stripped away such narrative detail, choosing instead to depict Venus in an unexpectedly private moment: alone and uninhibited, absorbed in the ordinary task of wringing her wet hair. Were it not for the diminutive seashell at left, one might mistake Titian's goddess for a mere mortal.

Titian stood alone in his ability to paint flesh and make his figures seem natural and alive. Unlike the idealized, crystalline goddess in Botticelli's masterpiece, Titian's painting portrays a real woman. The subtle play of shadow and light on her ample



figure, the delicate touches of pink on her cheeks, fingers, and elbow, and the traces of brown glaze outlining her form imbue her body with an unprecedented sensuality and warmth.

Jacopo Bassano

Italian, c. 1510–92

The Adoration of the Magi, 1542

Oil on canvas

National Gallery of Scotland

The richness, complexity, and naturalism so admired in Jacopo Bassano's paintings are on magnificent display in this majestic work of the 1540s. Bassano was one of the most popular artists in Venice, although he lived in a provincial town 40 miles away. He kept up with artistic trends by studying prints. In fact, the crumbling building at left in this painting is borrowed almost brick for brick from an Albrecht Dürer woodcut (see illustration). Bassano's originality is evident in the way he plays on Dürer's motif, using successive walls to group figures according to their status: the Holy Family isolated within classical ruins at left, and the three kings and their retinue set



off from the crowd by another wall. Bassano's keenly observed realism (note especially the animals) and bold coloring further unify the panoply. The young king at center in green and gold striped silk is likely the patron, possibly the Venetian patrician Jacopo Ghisi; the boys in blue and red are probably his sons.

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Jacopo de' Barbari

Italian, c. 1460/70–before 1516

View of Venice, 1500

Published by Anton Kolb, Venice

Woodcut, printed from six blocks on six sheets of paper

The John R. Van Derlip Fund 2010.88

Long before the advent of balloons and other aircraft, Jacopo de' Barbari created a bird's-eye view of Venice through the power of his intellect and imagination. The mural-size print was unprecedented in scale when it was published in 1500. Every building, canal, and open square is documented here. One imagines Barbari and his assistants climbing up the city's 103 bell towers in order to survey the dense urban landscape. The *View of Venice* also features the maritime activities that made the city an international center of trade. Mercury, the god of commerce, presides over the city, while watchful Neptune, god of the seas, rides his dolphin through the harbor.

The incredible advance in the presentation and dissemination of information makes this the Google Earth of its day. The *View's* landmark status in the history of art and intellectual property is signaled by the fact that it was the first image ever to receive a copyright. It was printed in sections from six carved wooden blocks. Each part is so big that the individual sheets of paper were the largest ever produced in Europe at that time. When published, the *View* was very expensive, and most examples were probably displayed on walls. The result is that only 13 examples of the original edition are known to survive. The MIA's example—the first to change hands in 55 years—is one of just three in America and is in unusually good condition.

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