



Large
Print

In the Age of Giorgione

Portraits

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Multimedia tour



Main commentary



Descriptive commentary



Giovanni Bellini, Portrait of a Man (Pietro Bembo?), c. 1505



Giorgione, Portrait of a Man ('Terris Portrait'), 15[06?]



Giorgione, Portrait of a Young Man ('Giustiniani Portrait'), c. 1497-99



Attributed to Giorgione, Knight and Groom

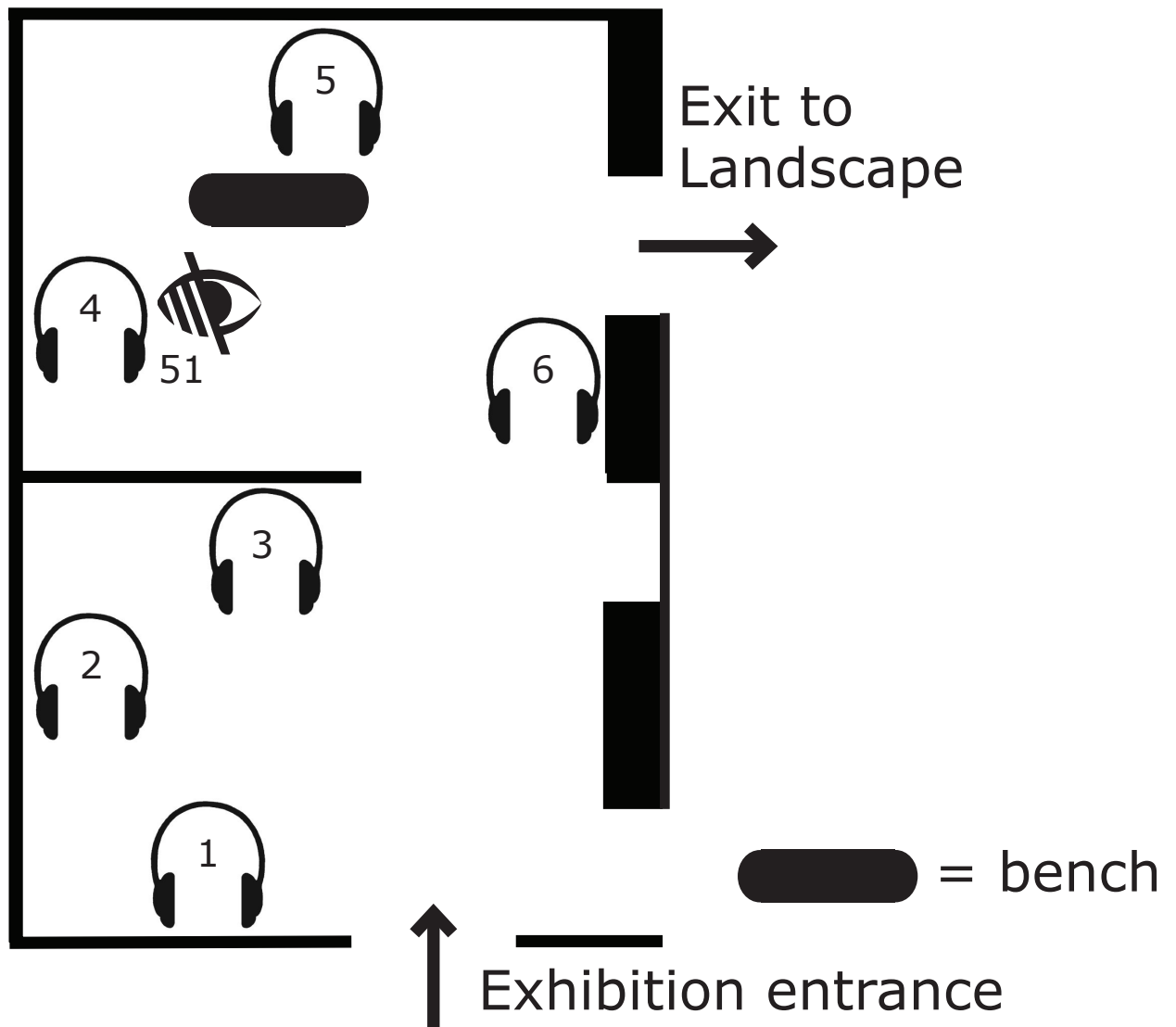
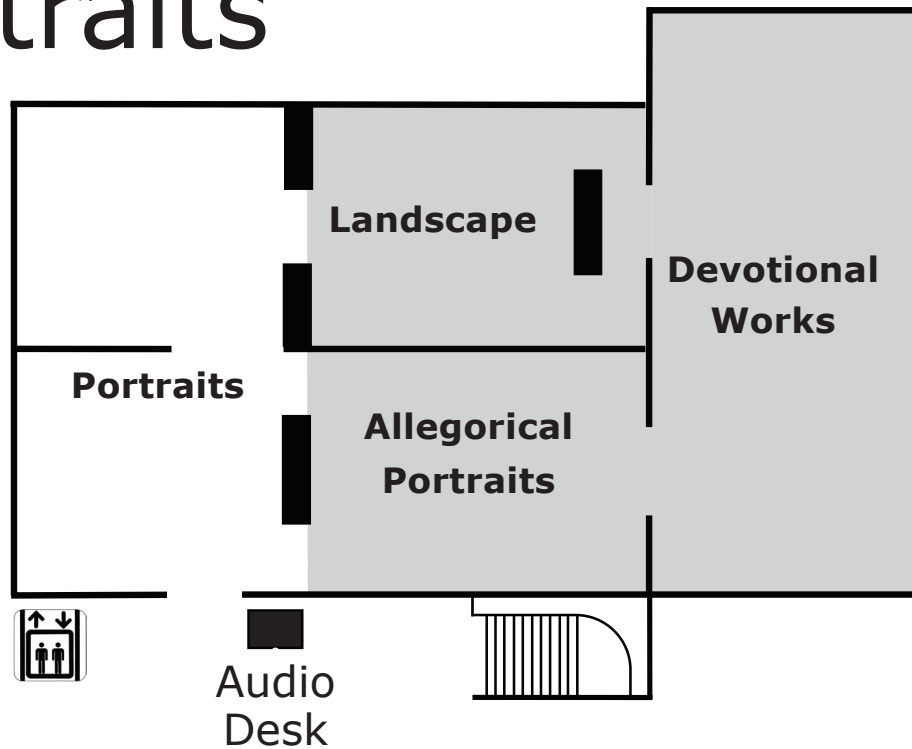


Giorgione, Portrait of a Young Man, (Antonio Brocardo?)



Attributed to Titian, Portrait of a Young Man, ('Goldman Portrait')

You are in Portraits



In the Age of Giorgione

In the Sackler Wing of Galleries

12th March – 5th June 2016

Contents

Page 5

Introduction to this exhibition

Page 8

Portraits (introduction)

Page 10

List of works

2009-2016 Season

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Introduction to the Exhibition

At the beginning of the sixteenth century, Venice was a flourishing artistic centre. An extensive maritime trading network brought with it great power, influence and wealth, attracting artists from all parts of Italy and northern Europe.

The constant threat of war and plague in Venice during the early decades of this century encouraged a new appreciation of life's transience, leading to prolific artistic commissions.

This particular generation of artists – exposed to diverse traditions and wealthy patrons – inhabited a city that provided a fertile environment for significant developments in the visual arts.

Although the city's most prominent painter at the time was still Giovanni Bellini (c. 1430–1516), innovative younger artists, most notably Giorgione (1478–1510) and Titian (c. 1488/90–1576), were introducing a new dawn for Venetian painting.

One of the most important artists of this new generation, Giorgione was also the most mysterious. Born in Castelfranco Veneto around 1478, he lived and worked in Venice, where he died in his early thirties in 1510, probably of the plague.

Little is known about his life, yet the elusive and poetic quality of his work is so powerful that, despite his early death, his legacy was profoundly felt in Venice and beyond.

Giorgione largely worked for a new type of patron: the cultured and sophisticated connoisseur.

He proposed a new, more intimate approach to portraiture and created a serene, bucolic world for both sacred and profane subjects.

Today, only a few paintings can be given to him with certainty, leading to complex questions of attribution.

Taking this into account, 'In the Age of Giorgione' brings together works by a number of artists who lived in Venice at the time: Giovanni Bellini, Giorgione, Titian, Sebastiano del Piombo, Lorenzo Lotto and less well-known figures such as Giovanni Cariani, among others.

Through a consideration of the city's artistic context at the turn of the century, this exhibition explores Giorgione's visual identity in depth, examining how his significant contribution helped shape this exciting new generation of artists.

Portraits

Giovanni Bellini, who played a central role in developing the genre of portraiture in Venice, was an important inspiration for the younger generation, as were artists such as Leonardo da Vinci (1452–1519) and Albrecht Dürer (1471–1528), both of whom visited the city at the beginning of the sixteenth century.

Giorgione found Venice's vibrant artistic environment immensely stimulating, and from it cultivated his unique style. The works in this room and the next illustrate the dramatic changes that took place in Venetian portraiture during these years.

One such innovation was the focus on hands and symbolic objects, which not only serve to describe the sitter's personality, but also introduce a strong narrative element.

Another important development was the artist's attempt to depict the sitter's state of mind.

A relationship is thereby established between the subject and the viewer, providing insight into the emotional – as well as the physical – attitudes of the individual depicted.

The so-called 'Terris Portrait', displayed in this room, is an example of this. The absence of an underdrawing reveals that Giorgione painted directly onto the panel, allowing him to capture the immediacy of the sitter's expression, representing a particular moment in time.

The viewer is left with the feeling of confronting an individual, who appears willing to communicate.

List of works (clockwise in order of hang)

Giovanni Bellini **(Venice,** **c. 1430–1516)**



Portrait of a Man
(Pietro Bembo?),
c. 1505

Oil on panel

Lent by Her Majesty The Queen, RCIN 405761

Giovanni Bellini was already well into his seventies when he painted this, his only surviving portrait to include a landscape background. It has been suggested that the sitter may be the humanist Pietro Bembo (1470–1547). The label on the parapet in the foreground bears the artist's signature in elegant cursive script.

Albrecht Dürer (Nuremberg, 1471–1528)

Portrait of Burkhard of Speyer, 1506

Oil on panel

Lent by Her Majesty The Queen, RCIN 404418

Albrecht Dürer visited Venice in 1505–07. His most important commission there was the so-called 'Feast of the Rose Garlands' (reproduced here), an altarpiece for the German church of San Bartolomeo, which depicts, among others, Burkhard of Speyer, identified as the sitter in this portrait.

Dürer's painstaking attention to detail, evident in the meticulous brush strokes used to depict the hair, left a lasting impression on Venetian artists.

(continued over)

Photograph

Albrecht Dürer, Feast of the Rose Garlands, 1506

Oil on panel, 162 × 194.5 cm.

Národní galerie, Prague

© Národní galerie, Prague 2016

Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)



Portrait of a Man ('Terris Portrait'),
15[06?]

Oil on panel

The San Diego Museum of Art, gift of Anne R. and
Amy Putnam, inv. 1941.100

A contemporary inscription on the back of this panel unequivocally ascribes it to Giorgione. The identity of the sitter is unknown; the name given to the portrait derives from its early twentieth-century owner, the Scottish coal merchant Alexander Terris

The subtle gradations of light and shade that make this painting so intriguing are reminiscent of works by Leonardo da Vinci (1452–1519), who visited Venice in around 1500.

Albrecht Dürer (Nuremberg, 1471–1528)

Portrait of a Man,
1506

Oil on panel

Palazzo Rosso, Musei di Strada Nuova, Genoa, inv.

PR 47

Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)



Portrait of a Young Man
(‘Giustiniani Portrait’),
c. 1497–99

Oil on canvas

Gemäldegalerie, Staatliche Museen zu Berlin, inv. 12a

A particularly arresting detail of this portrait is the calm, introspective expression of the sitter. His foreshortened right hand rests on the parapet – a compositional device derived from portraits by Giovanni Bellini – creating a convincing illusion of spatial depth.

List of works (clockwise in order of hang)

Attributed to Lorenzo Lotto

**(Venice, c. 1480 –
Loreto, 1556/57)**

Portrait of a Young Man,
c. 1511

Black, red and white chalk and wash on prepared
paper

The Samuel Courtauld Trust, The Courtauld Gallery,
London, inv. D.1978.PG.90

Attributed to Giovanni Cariani (Fuipiano al Brembo, Bergamo, c. 1485 – Venice, after 1547)

Portrait of a Young Man,
1512

Black, red and white chalk on paper

Galleria degli Uffizi, Florence, Gabinetto Disegni e
Stampe, inv. 2081 F

The highly finished state of this drawing suggests it is a work in its own right rather than a preparatory study for a painting. The coloured chalks create subtle gradations in tone rather than firm lines, giving the drawing a painterly quality. Heightening with white chalk explores the effect of light on the face and neck.

Attributed to Sebastiano del Piombo (Venice, c. 1485 – Rome, 1547)

Portrait of Francesco Maria della Rovere,
c. 1505

Oil on panel (transferred to canvas)

Kunsthistorisches Museum, Vienna, Gemäldegalerie,
inv. 10

This young sitter is thought to be Francesco Maria della Rovere (1490–1538), the future Duke of Urbino. The oak leaves and acorns decorating his helmet hint at his prestigious family name (which translates as “of the oak tree”). The boy’s reflection in the helmet’s metal surface demonstrates the artist’s skill.

Attributed to Giorgione



51



4

**(Castelfranco Veneto,
1478 – Venice, 1510)**

Knight and Groom

Oil on canvas

Galleria degli Uffizi, Florence, inv. 911

This young man in armour is surrounded by equipment for a battle or joust. The helmet in the foreground is identical to that in Titian's 'Jacopo Pesaro Being Presented by Pope Alexander VI to Saint Peter', which can be seen later in the exhibition.

Attributed to Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)

Portrait of a Young Man and His Servant

Oil on canvas

Museo Nazionale del Palazzo di Venezia, Rome, inv.
PV. 902

Giovanni Cariani
(Fuipiano al Brembo,
Bergamo, c. 1485 –
Venice, after 1547)

Portrait of a Lute Player,
c. 1515

Oil on canvas

Musée des Beaux-Arts, Strasbourg, inv. 236

Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)



Portrait of a Young Man (Antonio Brocardo?)

Oil on canvas

Szépmuvészeti Múzeum, Budapest, gift of
Archbishop János László Pyrker, 1836, inv. 94

The sitter's expression – which can be read as melancholy, empathy, yearning or grief – is accentuated by his hand, which he holds to his chest.

If the inscription in Roman capital letters on the parapet is original, the sitter might be identified as the poet Antonio Brocardo.

**Attributed to Giovanni
Cariani (Fuipiano al
Brembo, Bergamo,
c. 1485 – Venice, after
1547)**

Portrait of a Young Man with a
Green Book,
c. 1510–15

Oil on canvas

Legion of Honour, Fine Arts Museums of San
Francisco, gift of the Samuel H. Kress Foundation,
inv. 61.44.16

Attributed to Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)

Portrait of an Archer

Oil on panel

Scottish National Gallery, Edinburgh, bequest of
Mary Hamilton Campbell, Baroness Ruthven, 1885,
inv. NG690

Attributed to Titian (Pieve di Cadore, c. 1488/90 – Venice, 1576)



Portrait of a Young Man (‘Goldman Portrait’)

Oil on canvas

National Gallery of Art, Washington DC, Samuel H.
Kress Collection, inv. 1939.1.258

The sitter’s downward glance and raised eyebrow suggest a strong-willed, determined nature. This impression is further emphasised by his fist, placed firmly on a book, gripping a white handkerchief.

Previous versions, which were subsequently overpainted, showed him holding a dagger and a scroll respectively. The building seen through the window is Venice’s Palazzo Ducale.



Large
Print

In the Age of Giorgione

Landscape

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Multimedia tour



Main commentary



Descriptive commentary



Giorgione, Il Tramonto,
c. 1502–05



Lorenzo Lotto, Saint Jerome, 15[06?]
and Albrecht Dürer, Watermill,
c. 1494–95

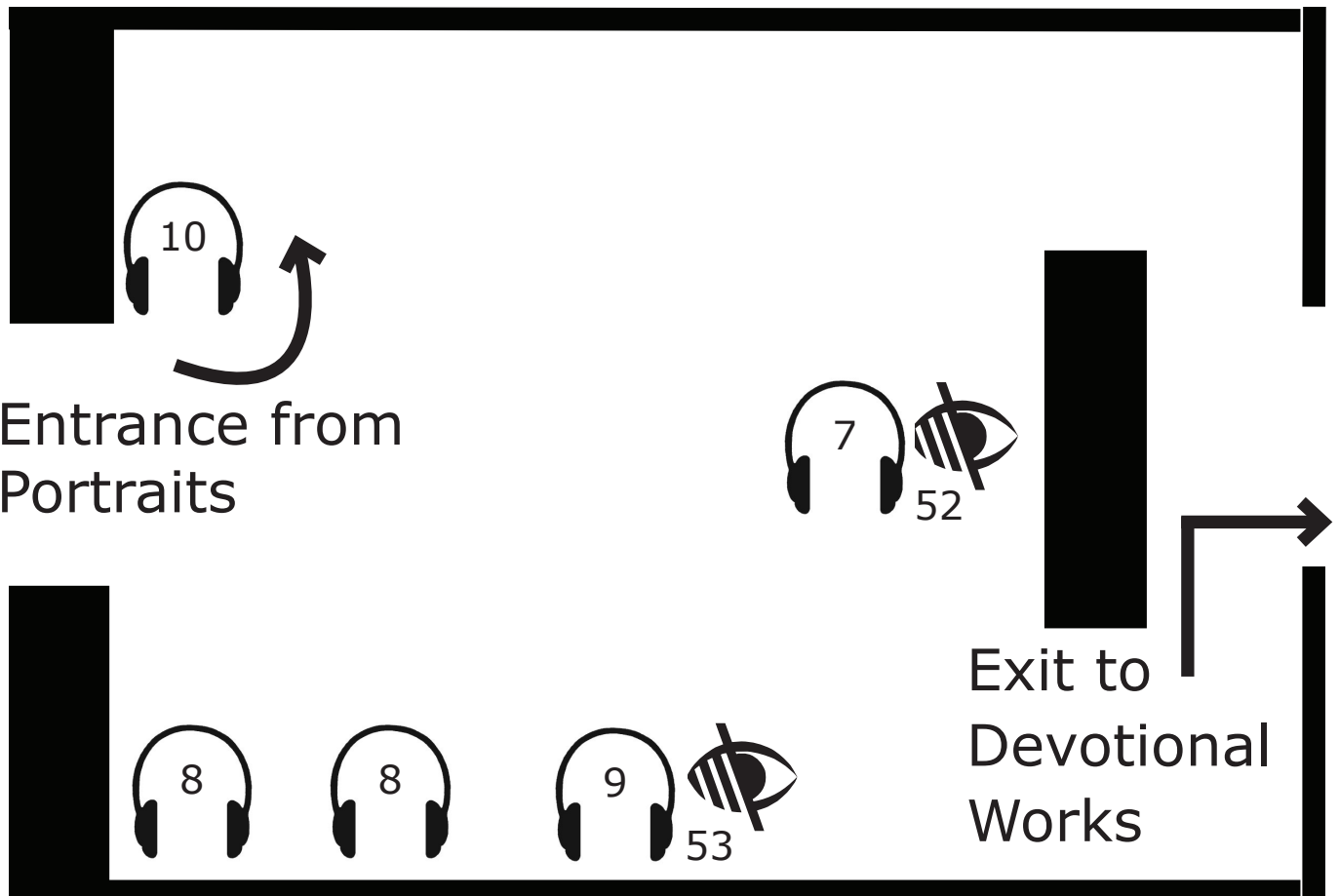
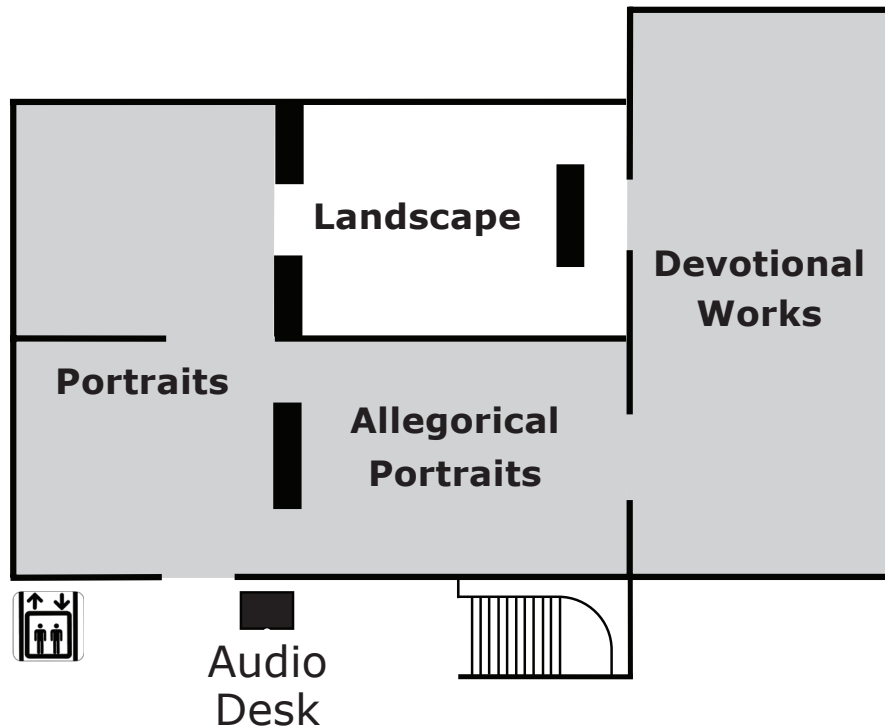


Giorgione, Trial of Moses,
c. 1496–99



Domenico Campagnola, Two Kneeling
Youths in a Landscape, c. 1515–20

You are in Landscape



In the Age of Giorgione

In the Sackler Wing of Galleries

12th March – 5th June 2016

Contents

Page 5

Landscape (introduction)

Page 7

List of works

2009-2016 Season

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Landscape

In the early sixteenth century 'landscape' did not exist as a genre in its own right; however, for the first time, the term came to be used in descriptions of paintings – a measure of its growing importance.

Landscape played a prominent role in the work of Albrecht Dürer, whose watercolour of a watermill, exhibited in this room, belongs to a series of works that the German artist produced during his first trip to Italy in 1494–95.

Over the next decade, landscape emerged as a central feature in Venetian painting. Within the idyllic world of Giorgione's 'Il Tramonto' or Domenico Campagnola's pastoral scenes, for example, it becomes more than just a backdrop – the landscape is now an integral part of the composition.

Other works exhibited here, such as the two panels depicting the myth of the birth and death of Adonis, bring landscape to the fore, giving it an active role by placing it in a direct relationship with the figures. This significant phenomenon ran in parallel to developments in other artistic realms.

By the turn of the century, Venice had become one of the major centres of print culture, and written texts were more popular and widely circulated.

The tranquil paradise of Arcadia, celebrated by Virgil and other classical authors, had been brought up to date by the sensibilities of Jacopo Sannazaro (1458–1530) and other Renaissance poets.

The close ties forged between the literary and artistic worlds at this time would have had an impact on the development of the role of landscape in Venetian painting.

List of works (clockwise in order of hang)

**Domenico
Campagnola
(Venice, c. 1500 –
Padua, 1564)**



Two Kneeling Youths in a
Landscape,
c. 1515–20

Pen and brown ink on paper

Lent by the Trustees of the British Museum, London,
Department of Prints and Drawings, inv.
1895,0915.836

Domenico Campagnola, adopted son of the
printmaker Giulio Campagnola (c. 1482 –
after 1515), was best known for his
drawings of bucolic landscapes.

Independent works in their own right, these were highly sought after by Venetian collectors and connoisseurs. As is the case in Giorgione's paintings, the vistas are evocative of the Veneto but rarely depict a specific location.

Attributed to Titian (Pieve di Cadore, c. 1488/90 – Venice, 1576)

Two Arcadian Musicians in a Landscape

Black and brown ink over black chalk on paper

Lent by the Trustees of the British Museum, London,
Department of Prints and Drawings, inv.

1895,0915.817

Giulio Campagnola (Padua, c. 1482 – Venice, after 1515)

Venus Reclining in a Landscape,
c. 1507–10

Engraving

Lent by the Trustees of the British Museum, London,
Department of Prints and Drawings, inv.

1846,0509.136

Sebastiano del Piombo (Venice, c. 1485 – Rome, 1547)

Birth of Adonis,
c. 1505–08

Oil on panel

Museo Civico Amedeo Lia, La Spezia, inv. 164

Sebastiano del Piombo **(Venice, c. 1485 –** **Rome, 1547)**

Death of Adonis,

c. 1505–08

Oil on panel

Museo Civico Amedeo Lia, La Spezia, inv. 165

Giulio Campagnola **(Padua, c. 1482 –** **Venice, after 1515)**

Daphnis,

c. 1508–10

Oil on panel

Alte Pinakothek, Bayerische

Staatsgemäldesammlungen, Munich, inv. 76

Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)



52



Il Tramonto,
c. 1502–05

Oil on canvas

The National Gallery, London, bought 1961, inv. NG 6307

This composition's evocative landscape recalls Giorgione's famous 'La Tempesta' (reproduced here), and its narrative remains similarly mysterious.

The conservation history of the painting further complicates the reading of the scene: some of the figures, such as the two men in the foreground, are original, yet others, such as Saint George on horseback, are later additions.

(continued over)

Photograph

Giorgione La Tempesta, c. 1504–08

Oil on canvas, 83 × 73 cm. Gallerie dell'Accademia,
Venice

© Archivio fotografico del Polo Museale del Veneto.

Photography: Quartana, su concessione del Ministero
dei beni e delle attività culturali e del turismo

Girolamo Romanino (Brescia, 1484/87 – Brescia, 1560)

Virgin and Child,

c. 1507

Oil on canvas

Musée du Louvre, Paris, Département des Peintures,
inv. RF 1984.1

Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)



**Trial of Moses,
c. 1496–99**

Oil on panel

Galleria degli Uffizi, Florence, inv. 945

According to an episode from the life of Moses, the infant prophet had cast down This had been interpreted as a sign that he would overthrow the ruler in later life. As a test, Moses was presented with two platters, one filled with hot coals, the other with gold coins – a symbol of the pharaoh's power.

Set in a Veneto landscape, this scene shows Moses reaching for the embers, thus proving his innocence.

Lorenzo Lotto **(Venice, c. 1480 –** **Loreto, 1556)**



Saint Jerome,
15[06?]

Oil on panel

Musée du Louvre, Paris, Département des Peintures,
inv. mi 164

The penitent Saint Jerome is seated among a succession of rocky outcrops. From the shadows at the left of the picture emerge a second hermit – possibly Saint Anthony Abbott – and the lion that supposedly accompanied Jerome in the desert.

Lotto was much influenced by Albrecht Dürer, in particular his painstaking attention to detail, which can be seen in the drawing displayed nearby.

Albrecht Dürer (Nuremberg, 1471–1528)



Watermill,
c. 1494–95

Pen and brown ink and watercolour on paper

Kupferstichkabinett, Staatliche Museen zu Berlin,
inv. KdZ 3369



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In the Age of Giorgione

Devotional
Works

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Multimedia tour



Main commentary



Descriptive commentary



Titian, Jacopo Pesaro Being
Presented by Pope Alexander VI
to Saint Peter, c. 1508-11



Titian, Christ and the Adulteress,
c. 1511



Giorgione, Virgin and Child in a
Landscape, c. 1500-05

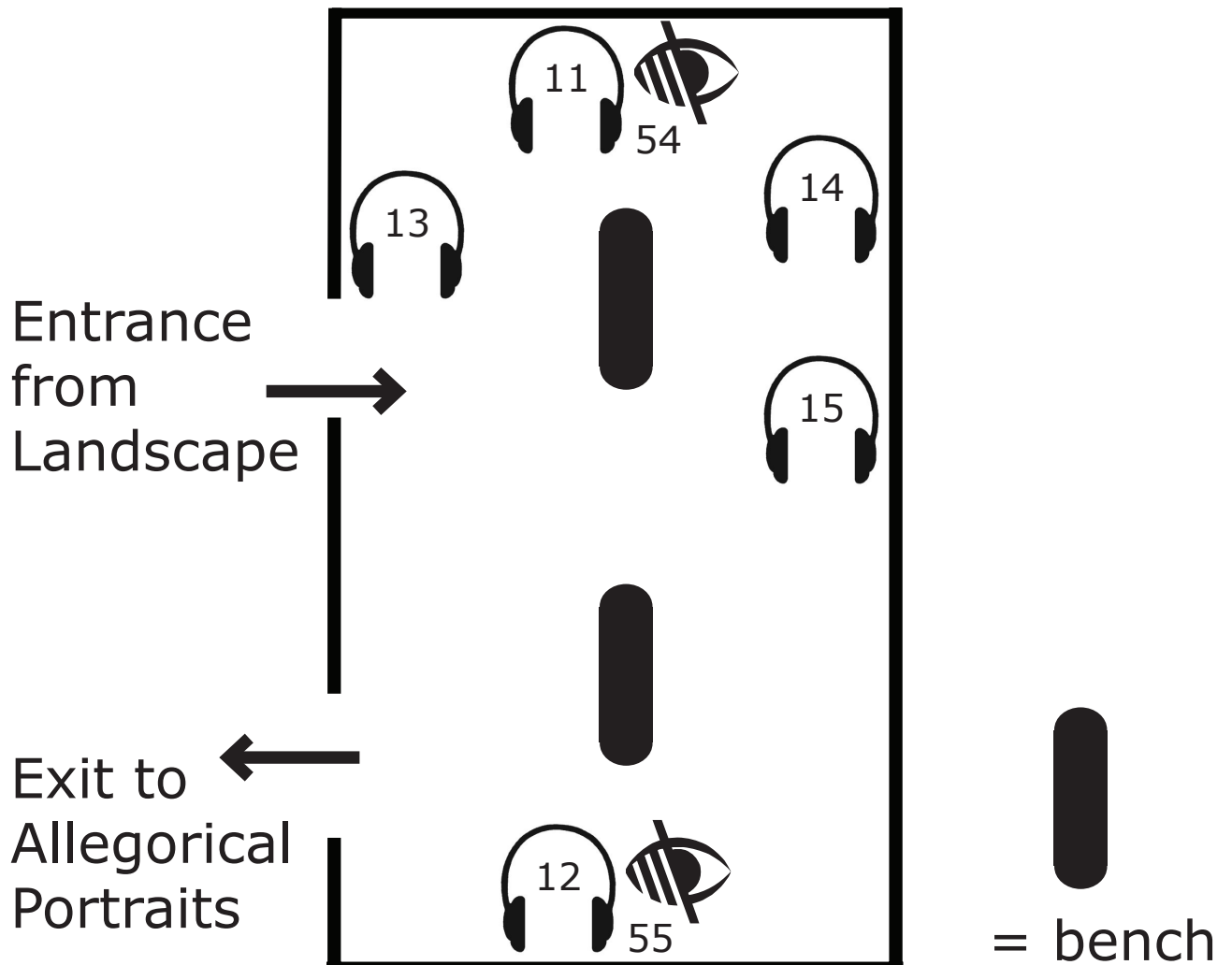
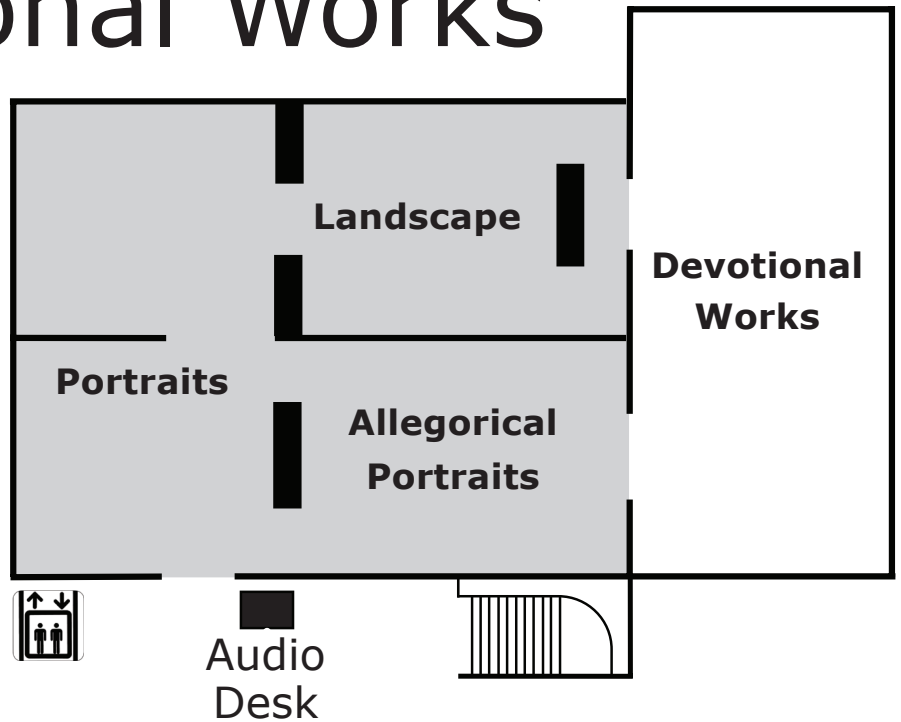


Giovanni Bellini, Virgin and Child with
Saint Peter and Saint Mark and a Donor
(‘Cornbury Park Altarpiece’), 1505



Titian, Virgin and Child with Saint
Anthony of Padua and Saint Roch,
c. 1509-10

You are in Devotional Works



In the Age of Giorgione

In the Sackler Wing of Galleries

12th March – 5th June 2016

Contents

Page 5

Devotional Works (introduction)

Page 7

List of works

2009-2016 Season

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Devotional Works

The varying dimensions of the paintings in this room relate to their respective functions.

In the majority of cases, smaller works were intended for private devotion, while those on a grander scale, such as Titian's 'Jacopo Pesaro Being Presented by Pope Alexander VI to Saint Peter', were probably destined for public display.

With the exception of the so-called 'Castelfranco Altarpiece' (Duomo di Santa Maria Assunta e San Liberale, Castelfranco Veneto), dating from around 1500, Giorgione's religious paintings were clearly intended for a domestic context.

This is evident from the more intimate nature of these works.

In his 'Virgin and Child in a Landscape', for example, the nursing Virgin is brought into the foreground and the viewer is engaged by the powerful gaze of the Christ Child.

Giovanni Bellini's late altarpieces served as models for a number of the works in this room, like for example Domenico Mancini's 'Virgin and Child with an Angel'.

Some of the early paintings by Titian, including the extraordinary 'Christ and the Adulteress', have been attributed to Giorgione in the past.

It is in paintings such as this that his legacy can be felt in Venetian art.

List of works (clockwise in order of hang)

Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)



Virgin and Child in a Landscape,
c. 1500–05

Oil on panel (transferred to canvas)

The State Hermitage Museum, St Petersburg, inv. ge
185

Small devotional paintings of the Virgin and Child were popular aids to domestic worship in Renaissance Italy. This intimate interpretation set in a landscape is particularly moving. Mary is depicted just before or after nursing, gently supporting the head of the Christ child.

Attributed to Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)

Virgin and Child
(‘Tallard Madonna’),

c. 1500–05

Oil on panel

The Ashmolean Museum, Oxford, purchased 1949,
inv. wa1949.222

Titian



(Pieve di

Cadore, c. 1488/90 – Venice, 1576)

Jacopo Pesaro Being Presented
by Pope Alexander VI to Saint
Peter,

c. 1508–11

Oil on canvas

Koninklijk Museum voor Schone Kunsten, Antwerp,
inv. 357

This painting was commissioned to
commemorate the pope's appointment of
Jacopo Pesaro (1464-1547), Bishop of
Paphos in Cyprus, to lead a crusade
against the Turks.

Titian depicts Pesaro on his knees holding a standard with a coat of arms associated with the Borgia family.

Pope Alexander VI (1431–1503), himself a Borgia, presents the bishop to Saint Peter while a fleet of warships can be seen in the distance.

Giovanni Bellini (Venice, c. 1430–1516)



Virgin and Child with Saint
Peter and Saint Mark and a
Donor ('Cornbury Park
Altarpiece'),
1505

Oil on panel

Lent by Birmingham Museums Trust on behalf of
Birmingham City Council, inv. 1977 p227

Giovanni Bellini painted this work in 1505, the same year as his famous altarpiece in the church of San Zaccaria (reproduced here), which served as a model for Domenico Mancini's 'Virgin and Child with an Angel', displayed nearby.

He here shows the Virgin and Child enthroned, flanked by saints and a kneeling donor.

The inclusion of the latter is unusual for a Venetian altarpiece of the time, suggesting that it may have been intended for a family chapel or a private palace.

The prominent shadow in the foreground draws the viewer's gaze into the composition.

Photograph

Giovanni Bellini, Virgin and Child with Saints Peter, Catherine of Alexandria, Lucy and Jerome ('San Zaccaria Altarpiece'), 1505

Oil on panel, 500 × 235 cm. San Zaccaria, Venice
Florence, Scala © 2016 / Cameraphoto

Domenico Mancini **(fl. Venice, 1511)**

**Virgin and Child with an Angel,
1511**

Oil on panel

Duomo di Santa Sofia, Lendinara

Titian



**(Pieve di Cadore,
c. 1488/90 – Venice,
1576)**

Virgin and Child with Saint
Anthony of Padua and Saint
Roch,

c. 1509–10

Oil on canvas

Museo Nacional del Prado, Madrid, inv. 288

This composition strongly recalls Giorgione's 'Castelfranco Altarpiece' (reproduced here), which inspired not only the overall mood and the setting of the scene before a landscape but even such specific details as the fabric behind the Virgin.

This is one of the reasons why, for centuries, the painting was attributed to Giorgione.

Photograph

Giorgione, Virgin and Child with Saint Nicasius and Saint Francis of Assisi ('Castelfranco Altarpiece'),
c .1500

Oil on panel, 200 × 152 cm. Duomo di Santa Maria Assunta e San Liberale, Castelfranco Veneto

Florence, Scala © 2016 / courtesy of the Ministero dei beni e delle attività culturali e del turismo

**Attributed to
Sebastiano del Piombo
(Venice, c. 1485 –
Rome, 1547)**

Virgin and Child with Saint
Catherine and Saint John the
Baptist,

c. 1505–08

Oil on panel

Gallerie dell'Accademia, Venice, inv. 70

Titian
(Pieve di Cadore,
c. 1488/90 – Venice,
1576)

Virgin and Child
(‘Lochis Madonna’),
c. 1511

Oil on panel

Accademia Carrara, Bergamo, inv. 81 LC 00232

Titian



55



12

(Pieve di Cadore, c. 1488/90 – Venice, 1576)

Christ and the Adulteress,
c. 1511

Oil on canvas

Lent by Glasgow Life (Glasgow Museums) on behalf
of Glasgow City Council, Archibald McLellan
Collection, purchased 1856, inv. 181

The Gospel of John tells how the Pharisees
presented a woman caught in the act of
adultery, demanding she be stoned to
death.

Christ showed compassion, disarming the
woman's accusers by saying: "He that is
without sin among you, let him first cast a
stone at her".

The painting, long attributed to Giorgione, has been cut down slightly at the right. The detail of a man's head (reproduced here) is a fragment of the upper-right portion of the composition.

Photograph

Titian Head of a Man, c. 1511

Oil on panel, 53.8 × 43.6 cm. Glasgow Museums

© CSG CIC Glasgow Museums Collection

Giovanni Cariani (Fuipiano al Brembo, Bergamo, c. 1485 – Venice, after 1547)

Virgin and Child with Saint Peter

Oil on canvas

Galleria Borghese, Rome, inv. 164

Giovanni Cariani was probably born in Bergamo, but he soon moved to Venice where he worked alongside the city's leading artists, including Giorgione.

The Christ Child in this picture – depicted standing with His left leg raised – was a popular motif in Venetian painting, introduced by Giovanni Bellini in his altarpiece at the church of San Zaccaria, and adopted by Domenico Mancini in the 'Virgin and Child with an Angel', displayed on the facing wall.

Giovanni Cariani
(Fuipiano al Brembo,
Bergamo, c. 1485 –
Venice, after 1547)

Christ Blessing,
c. 1510–15

Oil on panel

Private collection



Large
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Allegorical Portraits

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Descriptive commentary



Giorgione, La Vecchia, c. 1508-10

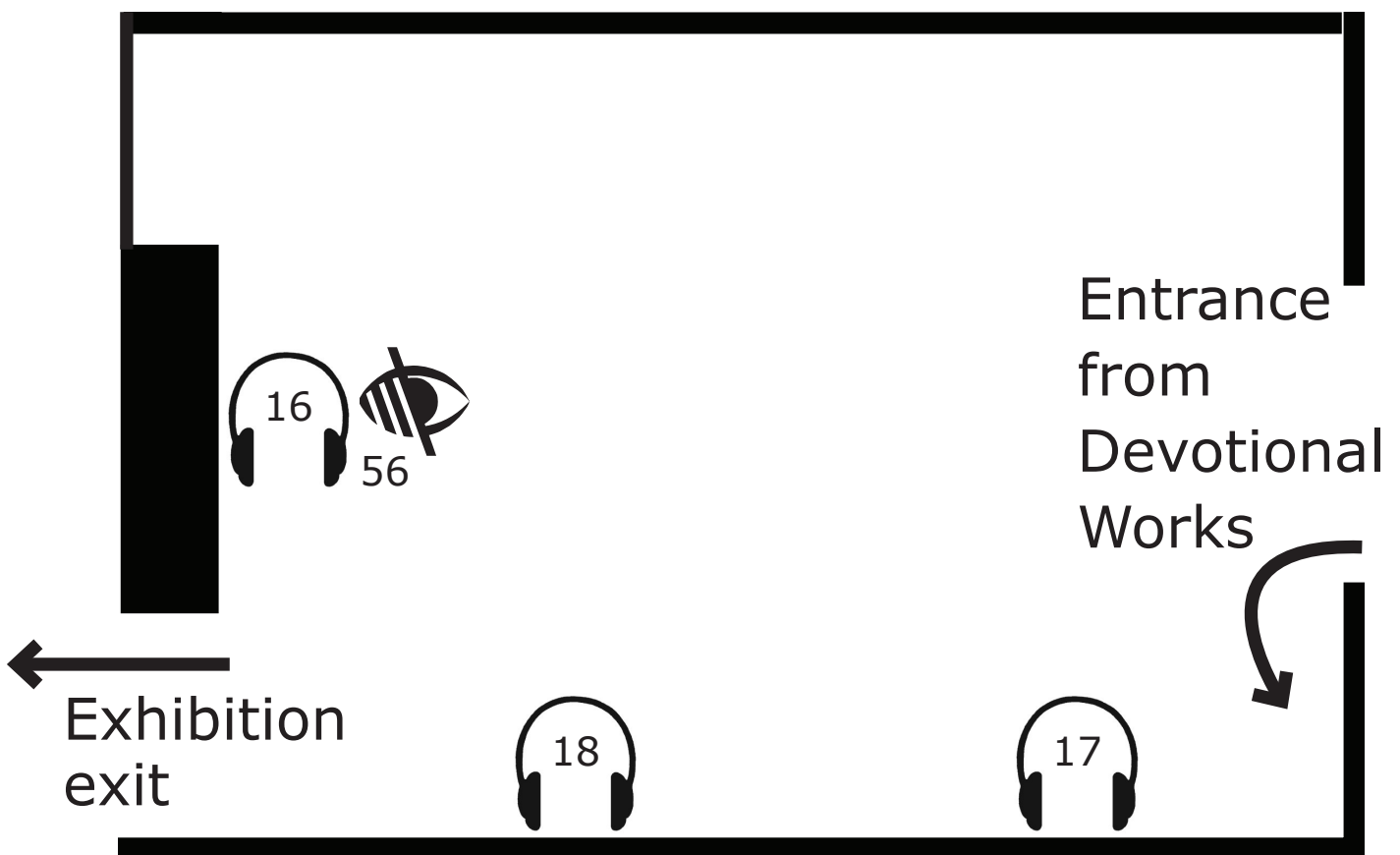
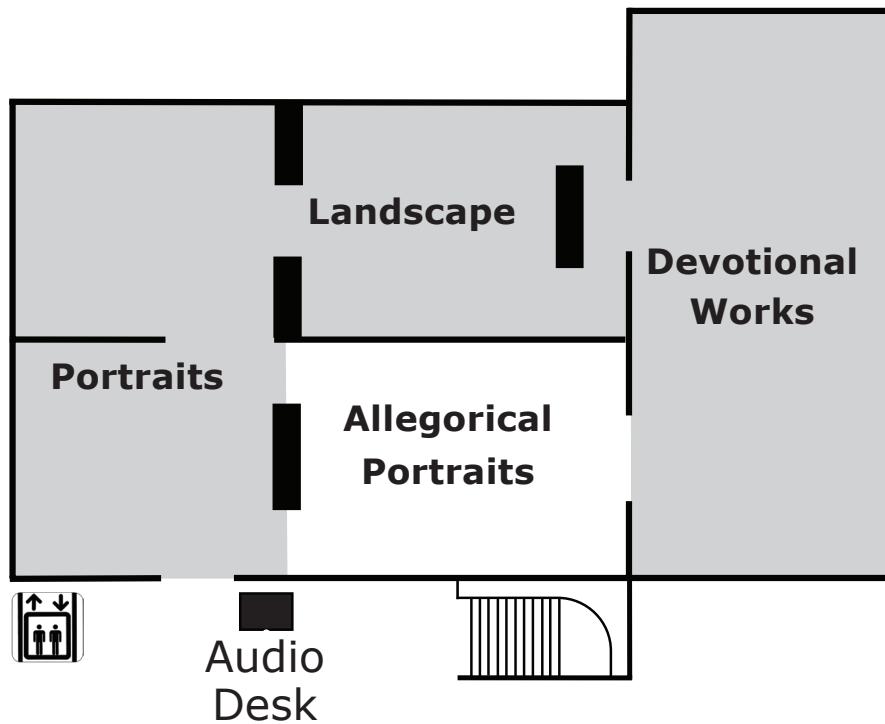


Tullio Lombardo, Bacchus and Ariadne, c. 1510



Giovanni Cariani, Judith, c. 1510-15

You are in Allegorical Portraits



In the Age of Giorgione

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12th March – 5th June 2016.

Contents

Page 5

Allegorical Portraits (introduction)

Page 7

List of works

2009-2016 Season

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Allegorical Portraits

Artists active in Venice at the beginning of the sixteenth century experimented within the genre of portraiture.

Tullio Lombardo's ambiguous portrait relief, exhibited in this room, appears to depict its sitters in mythological guise.

Other portraits stand on this boundary of personal and symbolic representation; the individualised features of Giovanni Cariani's 'Judith', for example, position the protagonist between portrait and allegory.

Particularly popular in the city were the so-called belle, portraits of beloved women that were idealised by the artist, such as the 'Portrait of a Young Woman', also exhibited here.

Giorgione's celebrated 'La Vecchia' is an intriguing variation on this innovative theme.

The lifelike depiction and intense expression of the old woman seek to connect with the viewer on a personal level, while the poignant inscription bestows on her symbolic purpose: a reminder of the passing of time.

Was it intended to be a portrait or an allegory of the transient nature of life – or perhaps both?

List of works (clockwise in order of hang)

Tullio Lombardo **(c. 1455 – Venice,** **1532)**



Bacchus and Ariadne,
c. 1510

Marble

Kunsthistorisches Museum, Vienna, Kunstkammer,
inv. 7471

Tullio Lombardo came from a family of sculptors and worked alongside his father, Pietro, and his brother Antonio. Through training and practice in Venice he developed a thorough understanding of classical art.

His works range from monumental wall tombs to sensuous portrait reliefs such as this, in which the young man wears a wreath of vine leaves or ivy, both attributes of Bacchus, the Roman god of wine and fertility.

**Giovanni Cariani
(Fuipiano al Brembo,
Bergamo, c. 1485 –
Venice, after 1547)**

Portrait of a Young Woman,
c. 1508–10

Oil on panel

Szépmuvészeti Múzeum, Budapest, gift of Mrs
György Ráth, 1906, inv. 51.879

Giovanni Cariani (Fuipiano al Brembo, Bergamo, c. 1485 – Venice, after 1547)



Judith,
c. 1510–15

Oil on panel

Francesca and Massimo Valsecchi

The story of 'Judith and Holofernes' is told in the Old Testament Apocrypha. The army of the Assyrian general Holofernes besieged Bethulia; Judith saved her city by decapitating Holofernes after his attempt to seduce her.

Here she is shown, in the company of her maid, holding a knife in one hand and the head of Holofernes in the other.

Giovanni Cariani
(Fuipiano al Brembo,
Bergamo, c. 1485 –
Venice, after 1547)

Saint Agatha,
c. 1510–15

Oil on canvas

Scottish National Gallery, Edinburgh, inv. NG 2494

Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)



56



16

**La Vecchia,
c. 1508–10**

Tempera and oil on canvas

Gallerie dell'Accademia, Venice, inv. 272

This painting, preserved in its original sixteenth-century frame, was first mentioned in the inventory of the collection belonging to Gabriele Vendramin (1484–1552), where it was described as a portrait of Giorgione's mother.

An allegory of temporal transience, it addresses the passage of time and the process of ageing. The old woman holds a piece of paper inscribed "col tempo" ("with time") as she points to herself.

Attributed to Pordenone (Pordenone, c. 1483 – Ferrara, 1539)

Christ Carrying the Cross

Oil on panel

Kunsthistorisches Museum, Vienna, Gemäldegalerie,
inv. GG 280

Attributed to Giorgione (Castelfranco Veneto, 1478 – Venice, 1510)

David Between Saul and
Jonathan (?)

Oil on canvas

Mattioli Collection

Dosso Dossi
(Tramuschio, 1486/87
– Ferrara, 1541/42)

Angelica and Orlando (?),

c. 1515

Oil on canvas

Galleria Palatina, Palazzo Pitti, Florence, inv. 147

Attributed to Titian
(Pieve di Cadore,
c. 1488/90 – Venice,
1576)

Boy with a Pipe ('Shepherd'),

c. 1510–12

Oil on canvas

Lent by Her Majesty The Queen, RCIN 405767

Your feedback, please

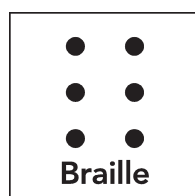
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Thank you.

Molly Bretton, Access Officer



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