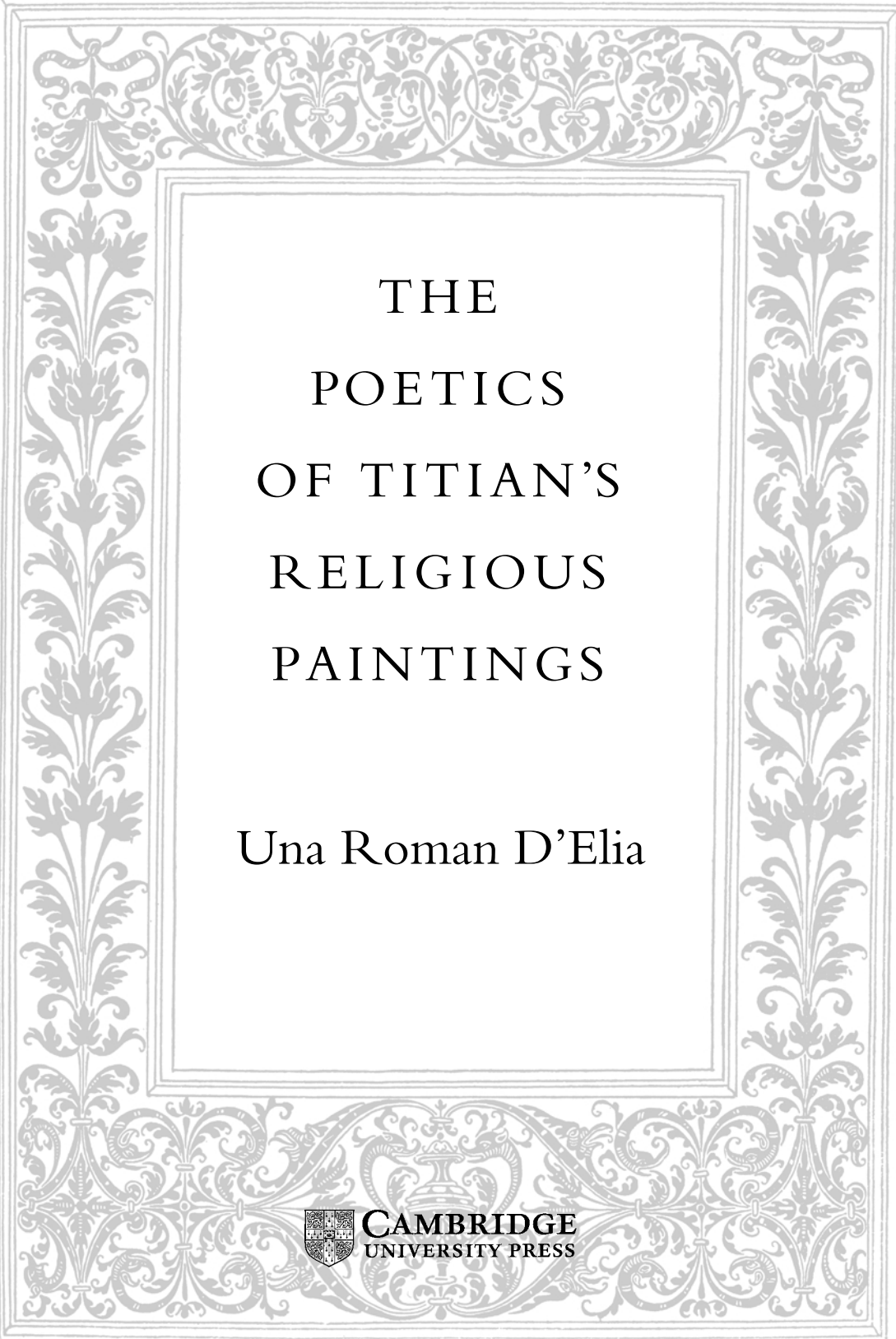


THE POETICS OF TITIAN'S RELIGIOUS PAINTINGS

In this book, Una Roman D'Elia examines Titian's religious paintings in relation to the changing religious climate of sixteenth-century Venice. Like his literary friends, Titian struggled with the decorum appropriate for religious subjects at a time when this critical issue was current and topical. As D'Elia notes, the artist did not distinguish between the sacred and secular. Rather, he used a variety of styles depending on the size and subjects of his works. High subjects required grandiloquent rhetoric; pastoral scenes, humility; tragic martyrdoms, violence; and the passion of Mary Magdalene, eroticism. His decorous paintings served as important models for the Baroque and, thereby, suggest new ways to interpret the art of the Counter-Reformation.

Una Roman D'Elia is a scholar of Renaissance art and a recipient of fellowships from the Gladys Krieble Delmas Foundation and the Social Sciences and Humanities Research Council of Canada. She is an assistant professor of art history at Queen's University in Kingston, Ontario.

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*For Granny and Rufus,
with love and admiration*

CONTENTS

LIST OF ILLUSTRATIONS XI

LIST OF ABBREVIATIONS XIV

ACKNOWLEDGMENTS XV

INTRODUCTION I

Word and Image 2

The Counter-Reformation in Venice 2

Titian's Decorum 3

Titian and Writers 5

The Decorum of Genre 8

I: Christian Pastoral 9

Renaissance Pastoral Poetry 9

Titian's Secular Pastoral Paintings 10

Titian's Christian Pastoral Paintings 12

Christian Pastoral Literature 15

Titian and the Decorum of Pastoral 18

The Low or Humble Style 22

Pastoral Self-Consciousness 25

II: A Christian *Laocoön* 27

Scholarly Debates over the Reception of the Laocoön in the Renaissance 28

Imitation in the Resurrection Altarpiece 34

Images of St. Sebastian 36

The Imitation of the Laocoön in Renaissance Christian Art 44

CONTENTS

- The Literary Reception of the Laocoön in the Cinquecento* 47
Theories of Imitation 52
The Laocoön during the Counter-Reformation 54
- III: Christian Tragedy 56
The St. Peter Martyr Altarpiece and Violence in Altarpieces 56
Christian Tragedy 59
Tragedy and the High Style 60
Precedents for Pictorial Violence 63
Fear, Horror, and Pity 66
Images of Violence and Religious Change in the Cinquecento 68
The Pleasures of Violent Art 69
Titian's Violent Paintings 70
The Limits of Violence in Art and Literature 74
The Morality of Violence in Sacred Art and Literature 76
Titian's Decorum of Violence 79
The Pietà and the Flaying of Marsyas 81
- IV: Christian Petrarchism 84
Problems in Interpreting Titian's Pitti Mary Magdalene 84
Vittoria Colonna and the Magdalene 88
Pietro Aretino and the Magdalene 91
Santa Nafissa and Other Whores 94
Sacred Petrarchism 99
The Reception of Titian's Pitti Mary Magdalene and Christian Petrarchism 103
- V: Christian Epic 107
Titian's Murano Annunciation and Aretino's Life of Christ 107
Criticism of Aretino 117
Aretino's Life of Mary and Titian's San Salvatore Annunciation 118
Old Testament Apparitions 119
The Annunciation as a Terrifying Drama 120
The High Style and Christian Poetics 123

CONTENTS

<i>A Terribilità of Colore</i>	124
<i>Sprezzatura and Pittura di Macchia</i>	128
<i>The Success of Titian's Christian Epic Paintings</i>	130

CONCLUSION:

Titian and the Decorum of Genre	132
<i>Genre in Titian's Oeuvre</i>	132
<i>Precedents for Titian's Decorum of Genre</i>	137
<i>Pagan Genres and Christian Exigencies: Titian and Michelangelo</i>	141
<i>Titian and Literature</i>	145

EPILOGUE:

Titian and the Counter-Reformation	148
<i>Titian's Baroque Imitators</i>	148
<i>Literary Genre in the Late Sixteenth and Seventeenth Centuries</i>	150
<i>The Decorum of Genre and the Counter-Reformation</i>	153

APPENDIX:

A Preliminary Catalogue of Writers with Connections to Titian	157
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NOTES 189

BIBLIOGRAPHY 233

INDEX 259

ILLUSTRATIONS

Color Plates (follow page xvi)

- I. Titian, *Noli me tangere*, National Gallery, London
- II. Titian, *Madonna of the Rabbit*, Louvre, Paris
- III. Titian, *Madonna and Child with St. Catherine of Alexandria and the Infant St. John*, National Gallery, London
- IV. Titian, *Resurrection Altarpiece*, Santi Nazaro e Celso, Brescia
- V. Géricault, Copy after Titian, *Martyrdom of St. Peter Martyr*, Öffentliche Kunstsammlung, Basel
- VI. Titian, *Mary Magdalene*, Galleria Palatina, Palazzo Pitti, Florence
- VII. Titian, *Annunciation*, San Salvatore, Venice
- VIII. Rubens, *Lamentation*, Galleria Borghese, Rome

Figures

- 1 Titian, *Portrait of Pietro Aretino*, Galleria Palatina, Palazzo Pitti, Florence 6
- 2 Titian, *Portrait of Pietro Bembo*, National Gallery of Art, Washington, DC 7
3. Attributed to Titian, *Concert Champêtre*, Louvre, Paris 11
4. Titian, *Three Ages of Man*, National Gallery of Scotland, Edinburgh 11
5. Titian, *Baptism*, Museo Capitolino, Rome 13
6. Youth being tempted in a garden, *Vite dei santi padri*, Biblioteca Nazionale Marciana, Venice 16
7. Lorenzo Lotto, *Allegory of Virtue and Vice*, National Gallery of Art, Washington, DC 17
8. Fra Bartolomeo, *Noli me tangere*, Louvre, Paris 21
9. Titian, *St. Mark Altarpiece*, Santa Maria della Salute, Venice 28
10. Titian, *Christ Crowned with Thorns*, Louvre, Paris 29
11. Hagesandros, Polydorus, and Athenodorus of Rhodes, *Laocoön*, Musei Vaticani, Vatican City 30
12. Titian, *St. Sebastian*, detail of the *Resurrection Altarpiece*, Santi Nazaro e Celso, Brescia 31
13. Hagesandros, Polydorus, and Athenodorus of Rhodes, *Laocoön*, side view, Musei Vaticani, Vatican City 33

ILLUSTRATIONS

14. Michelangelo, *Rebellious Slave*, Louvre, Paris 37
15. Leonardo da Vinci, studies for the *Trivulzio Tomb*, Royal Library, Windsor 38
16. Andrea Mantegna, *St. Sebastian*, Ca d'Oro, Venice 39
17. Titian, *San Niccolò Altarpiece*, Musei Vaticani, Vatican City 40
18. Titian (cut by Niccolò Boldrini), *Six Saints*, Princeton University Art Museums
Princeton 41
19. Titian, *Christ Crowned with Thorns*, Alte Pinakothek, Munich 42
20. Titian, *St. Sebastian*, Hermitage, St. Petersburg 43
21. Moderno, *Flagellation*, Kunsthistorisches Museum, Vienna 44
22. Correggio, *St. Sebastian Altarpiece*, Gemäldegalerie, Dresden 45
23. Michelangelo, *Crucifixion*, British Museum, London 47
24. Titian? (cut by Niccolò Boldrini), *Monkey-Laocoön*, National Gallery of Art,
Washington, DC 50
25. Titian, *Bacchus and Ariadne*, National Gallery, London 51
26. Martin Rota after Titian, *Martyrdom of St. Peter Martyr*, The Metropolitan Museum
of Art, New York 57
27. Giambattista Cima, *St. Peter Martyr Altarpiece*, Pinacoteca di Brera, Milan 59
28. Giovanni Bellini, *Death of St. Peter Martyr*, National Gallery, London 61
29. Palma il Vecchio, *Martyrdom of St. Peter Martyr*, San Martino, Alzano Lombardo
(Bergamo) 62
30. Michelangelo, *Pietà*, Basilica di San Pietro, Vatican City 63
31. Raphael, *Crucifixion Altarpiece*, National Gallery, London 64
32. Raphael, *Entombment Altarpiece*, Galleria Borghese, Rome 65
33. Marcantonio Raimondi, after Raphael, *Massacre of the Innocents*, National Gallery
of Art, Washington, DC 65
34. Titian, *Crossing of the Red Sea*, National Gallery of Art, Washington, DC 67
35. Titian, *Jealous Husband*, Scuola del Santo, Padua 71
36. Titian, *Rape of Lucretia*, Fitzwilliam Museum, Cambridge 72
37. Giorgio Ghisi after Giulio Romano, *Rape of Lucretia*, The Metropolitan Museum
of Art, New York 73
38. Caravaggio, *Judith and Holofernes*, Galleria Nazionale d'Arte Antica, Palazzo Bar-
berini, Rome 80
39. Titian, *Pietà*, Gallerie dell'Accademia, Venice 81
40. Titian, *Flaying of Marsyas*, Archbishop's Palace, Kromeriz 82
41. Titian, *Entombment*, Louvre, Paris 85
42. Correggio, *Mary Magdalene*, National Gallery, London 86
43. Titian, *Mary Magdalene*, Hermitage, St. Petersburg 87
44. Titian, *Woman with a Fur*, Kunsthistorisches Museum, Vienna 88
45. Parmigianino, *Madonna della Rosa*, Gemäldegalerie, Dresden 95

ILLUSTRATIONS

46. Malipiero meeting Petrarch in the Woods, in Girolamo Malipiero, *Petrarca spirituale*, Biblioteca Nazionale Marciana, Venice 101
47. Workshop of Titian, *Mary Magdalene*, Biblioteca Ambrosiana, Milan 105
48. Jacopo [Gian Giacomo] Caraglio after Titian, *Annunciation*, National Gallery of Art, Washington, DC 109
49. Titian, *Annunciation*, Scuola Grande di San Rocco, Venice 110
50. Titian, *Annunciation*, Duomo, Treviso 111
51. Mariotto Albertinelli, *Annunciation Altarpiece*, Gallerie dell'Accademia, Florence 112
52. Raphael, *Madonna di Foligno*, Musei Vaticani, Vatican City 113
53. Correggio, *Annunciation*, Galleria Nazionale, Parma 114
54. Titian, *Assumption of the Virgin*, Santa Maria Gloriosa dei Frari, Venice 115
55. Raphael, *Vision of Ezekiel*, Galleria Palatina, Palazzo Pitti, Florence 121
56. Michelangelo, *Last Judgment*, Sistine Chapel, Vatican City 125
57. Titian, *Presentation of the Virgin*, Gallerie dell'Accademia, Venice 134
58. Titian, *Venus of Urbino*, Uffizi, Florence 135
59. Titian, *Danae*, Prado, Madrid 136
60. Titian, *Nymph and Shepherd*, Kunsthistorisches Museum, Vienna 137
61. Giorgione, *Castelfranco Altarpiece*, Duomo, Castelfranco Veneto 138
62. Michelangelo, *Doni Tondo*, Uffizi, Florence 139
63. After Raphael, *Stoning of St. Stephen*, Palazzo Ducale, Mantua 140
64. Titian, *Ancona Altarpiece*, Museo Civico, Ancona 141
65. Titian, *Pesaro Altarpiece*, Santa Maria Gloriosa dei Frari, Venice 143
66. Michelangelo, *Bacchus*, Bargello, Florence 145
67. Francesco Furini, *The Penitent Mary Magdalene*, Kunsthistorisches Museum, Vienna 149
68. Guercino, *St. Mary Magdalene in Penance*, Pinacoteca, Musei Vaticani, Vatican City 151
69. Federico Barocci, *Visitation*, Chiesa Nuova, Rome 154
70. Bernini, *Ecstasy of St. Teresa*, Cornaro Chapel, Madonna della Vittoria, Rome 155

ABBREVIATIONS

DBI: Dizionario biografico degli italiani

FM: Floris and Mulas, 1997

LSA: Aretino, *Lettere sull'arte*, 1957

WT: Weinberg, *Trattati*, 1970–4

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