

## **L3-19day19**

# **High Renaissance in Venice**

### **Art Discussed:**

**Titian, *Venus of Urbino***

**Titian, *Madonna of the Pesaro Family***

**Titian, *Isabella d'Este***

**Titian, *Assumption***

### **VOCAB:**

**Glazes**

**Painterly**

### **HW:**

**Activity Sheet**

### **Titian, *Venus of Urbino***

- Sensuous delight in female form
- May not have been a Venus, but a painting of a nude
- May have been painted for the Duke of Urbino to celebrate his union with his young wife
- Looks at us directly
- Dog (fidelity) curled asleep, does not sense that the onlooker is unwelcome
- Two servants search for something in cassoni (marriage chests), always made in pairs and intended for the storage of a wife's trousseau
- Rose (in her hands) and myrtle (on the windowsill) are bridal attributes
- She welcomes the viewer

### **Titian, *Madonna of the Pesaro Family***

- Battle of Santa Maura, 1502, won by Jacopo Pesaro, who kneels at left
- Right: five males of patron's family presented by Saint Francis of Assisi
- Diagonals and triangles establish a complex asymmetrical spatial relationship

- Virgin at the head of a right triangle
- Multiple oil glazes to increase richness
- Turk bowing on the extreme left
- Saint Peter in the center, although not central to the composition
- Very unusual arrangement not to have Madonna and Child in the center, cf. *The Last Supper*, *San Zaccaria Altarpiece*
- Painterly effect in descriptive passages in the painting (i.e. glistening armor of Saint George)
- One figure looks out at us, brings us directly into the composition, as is typical in High Renaissance art
- Columns not part of the original composition: added later
- Light comes from above left, from “on high”

### **Titian, *Isabella d’Este***

- She was 60 when this was painted, but wanted to look 20
- Titian used another painting of Isabella at 20 as a guide
- Self-assured, sophisticated
- Garment fades into the background
- Light highlights face, fur and hands; variety of textures
- Famously demanding female patron

### **Titian, *Assumption***

- High altar of Santa Maria Gloriosa dei Frari
- Glow of color, Titian one of the great colorists in art history
- Daring arrangement of figures in space, very naturally grouped
- Solid figures wave their hands passionately
- Natural curves and sways in the composition
- Youthful Virgin initially thought to be improper because of her sumptuous beauty
- Enormous size of figures, towering verticality
- Light makes for a complex spatial arrangement