4-1-2012

Review of *Titian and the Golden Age of Venetian Painting*

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Published version. *Sixteenth Century Journal*, Vol. 43, No. 1 (Spring 2012): 314-315. Publisher Link.

without any loss of honor" (55). It is difficult to see how these conclusions are relevant to either the sophisticated works of fiction that seek to elucidate the complex intricacies of upper-class honor, or anthropological studies largely based on modern sources, such as Julian Pitt-Rivers's oft-cited "Honour and Social Status." There continues to be no evidence that the nobility litigated their honor in the courts, for to do so would have manifested the very dishonor they were seeking to make disappear and had good reasons to hide. In sum, this book looks at previously ignored data that is important, but which also must be recognized as what it is: evidence of how the non-noble classes in a part of one small town negotiated offenses they could litigate without losing the very honor they were litigating to defend.

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Titian and the Golden Age of Venetian Painting: Masterpieces from the National Galleries of Scotland. Ed. Edgar Peters Bowron, Andrew Butterfield, and Michael Clarke. New Haven: Yale University Press, 2010. 95 pp. n.p. ISBN 978-0-300-16685-9.

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As is often the case, a major art gift, or in this case a purchase, becomes the catalyst for an important reassessment of a collection followed by an exhibition with a significant publication. *Titian and the Golden Age of Venetian Painting*, co-organized by the High Museum of Art, Atlanta, the Minneapolis Institute of Arts, and the Museum of Fine Arts, Houston, in collaboration with the National Galleries of Scotland, is no exception. It was planned following the acquisition in 2008 of Titian's *Diana and Actaeon* by the National Galleries of Scotland and the National Gallery of London, and the intended future acquisition of its companion *Diana and Callisto.*

This handsome volume accomplishes more than most exhibition catalogues, given the relatively small number of the works gathered. It is an excellent guide to the exhibition that premiered at the High Museum of Art (16 October 2010–2 January 2011) and was presented at the Minneapolis Institute of Arts (5 February–1 May 2011) and the Museum of Fine Arts, Houston (21 May–14 August 2011) before returning to Scotland. It provides a lesson in the art of Titian and a concise history of Venetian painting in the sixteenth century and includes the unique story of the Bridgewaters and their collection, one of the world's most important groups of Old Master paintings still privately owned, yet at the National Galleries of Scotland.

Following the obligatory foreword and acknowledgments, this volume contains two essays—"The Bridgewater Collection and the National Gallery of Scotland" by Michael Clarke, director of the National Galleries of Scotland, and "Titian and Venetian Painting in the Time of Triumph and Tragedy" by Andrew Butterfield, president of Andrew Butterfield Fine Arts—in addition to the catalogue of the exhibition. The latter consists of twenty-five entries redacted from texts by Peter Humfrey and Aidan Weston-Lewis found in an earlier exhibition catalogue from the National Galleries of Scotland, *The Age of Titian: Venetian Renaissance Art from Scottish Collections* (Edinburgh, 2004).

The catalogue entries elucidate the background of Titian's celebrated paintings *Diana and Actaeon* and *Diana and Callisto*; the moment the hunter Actaeon comes upon Diana and her nymphs bathing and the story of the goddess Diana's discovery that her handmaiden Callisto is pregnant by Jupiter. These rich compositions, conceived by the artist yet created for King Philip II of Spain between 1550 and 1562, belong to an ambitious series of six mythological paintings based on scenes from Ovid's *Metamorphoses*. As noted in

the catalogue entry, "Titian used the term *poesie* to refer to his mythologies because he regarded them as the visual equivalents of poetry" (44). The pastoral setting and the stream in the foreground that clearly flows from one painting to the other make clear that the canvases were designed as a pair. Given their relationship, it would have been wise of the publisher to feature them as a spread at the beginning or in the center of the book.

From Butterfield's essay we learn the context of Titian's imposing Diana paintings. The author's discussion of developments in the Renaissance literary tradition with an emphasis on tragedy and the artist's exposure to the genre greatly informs our understanding of the paintings. "Titian showed an uncommon power of empathy, and this ability to imagine and to depict the widest range of human feelings was recognized by his contemporaries as one of the outstanding characteristics of his art" (23). In Titian's Diana paintings, and in other late masterpieces, "there is a confrontation with physical suffering and spiritual solitude that has little precedence in European visual arts" (23).

The catalogue features twelve paintings—six by Titian and six by contemporaries whom he influenced—and thirteen drawings that make up the exhibition of Venetian masterpieces in the National Galleries of Scotland's collection. Along with the Diana painting, the collection includes Titian's *Venus Anadyomene,* ca. 1518–20 (formerly in the Bridgewater collection); Lotto's *The Virgin and Child with Saints Jerome, Peter, Francis and an Unidentified Female Saint,* ca. 1504–6; Tintoretto's *Christ Carried to the Tomb,* ca. 1563–64; and Jacopo Bassano's *Adoration of the Magi,* 1542, along with work by Paris Bordone, Jacopo Tintoretto, and Giovanni Cariani, each with provenance and selected references.

A nice balance is struck between large and ambitious paintings and the more intimate drawings in this volume. The latter provide a glimpse into the artistic process that was typically the starting point of a major work. The texts are well researched and gracefully presented and provide an excellent concentrated look at the art of sixteenth-century Venice.

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The Escorial: Art and Power in the Renaissance. Henry Kamen. New Haven: Yale University Press, 2010. xv + 291 pp. $35.00. ISBN 978-0-300-16244-8.

Reviewed by: Robert E. Scully, S.J., Le Moyne College

It is quite intriguing that one of history's more important and influential monarchs is also considered to be a great enigma: Philip II of Spain. A great deal has been written about Philip, yet interpretations vary widely, and one feels that few, if any, have succeeded in revealing the inner man. Henry Kamen, in one of many biographies of Philip—*Philip of Spain* (New Haven: Yale University Press, 1997)—perhaps came closer than most in his revisionist portrait of a man and king who was far more widely educated, traveled, and multidimensional than many contemporary monarchs and more so than many of his critics have been willing to acknowledge. Closely connected to the king has been his greatest building project, San Lorenzo del Escorial, which, Kamen argues, has been almost as misunderstood and misinterpreted as its creator. In fact, Kamen sees his study of the Escorial as "in some sense a continuation" of his biography of the king, as well as "an essay on the relationship between the building, its creator and the time in which they existed" (xiv–xv).

This intriguing study, in fact, focuses almost as much on Philip as on the sprawling complex of San Lorenzo. If not quite the obsessive accumulator that Henry VIII was, Philip II built or rebuilt an array of palaces, including the Alcazars in Madrid and Toledo, Aranjuez, El Pardo, and Valsain, in addition to his iconic creation in the foothills of the