

-Titans Of The Renaissance



Sandro Botticelli
(1445 - 1510)

We offer to your attention an exhibition of works by the great artist Sandro Botticelli, (Alessandro di Mariano di Vanni Filipepi 1445 - 1510), (575 years old) from the Department of literature in foreign languages.

Early Life And Career

Botticelli's name is derived from that of his elder brother Giovanni, a pawnbroker who was called Botticello («Little Barrel»). As is often the case with Renaissance artists, most of the modern information about Botticelli's life and character derives from Giorgio Vasari's Lives of the Most Eminent Painters, Sculptors, & Architects, as supplemented and corrected from documents. Botticelli's father was a tanner who apprenticed Sandro to a goldsmith after his schooling was finished. But, since Sandro preferred painting, his father then placed him under Filippo Lippi, who was one of the most admired Florentine masters.

Lippi's painterly style, which was formed in the early Florentine Renaissance, was fundamental to Botticelli's own artistic formation, and his influence is evident even in his pupil's late works. Lippi taught Botticelli the techniques of panel painting and fresco and gave him an assured control of linear perspective. Stylistically, Botticelli acquired from Lippi a repertory of types and compositions, a certain graceful fancifulness in costuming, a linear sense of form, and a partiality to certain paler hues that is still visible even after Botticelli had developed his own strong and resonant colour schemes.

After Lippi left Florence for Spoleto, Botticelli worked to improve the comparatively soft, frail figural style he had learned from his teacher. To this end he studied the sculptural style of Antonio Pollaiuolo and Andrea del Verrocchio, the leading Florentine painters of the 1460s, and under their influence Botticelli produced figures of sculptural roundness and strength. He also replaced Lippi's delicate approach with a robust and vigorous naturalism, shaped always by conceptions of ideal beauty. Already by 1470 Botticelli was established in Florence as an independent master with his own workshop. Absorbed in his art, he never married, and he lived with his family.

These transitions in Botticelli's style can be seen in the small panels of Judith and Holofernes, and in his first dated work, Fortitude (1470), which was painted for the hall of the Tribunale dell'Are della Mercanzia, or merchants' tribunal, in Florence. Botticelli's art from that time shows a use of ochre in the shadowed areas of flesh tones that gives a brown warmth very different from Lippi's pallor. The forms in his paintings are defined with a line that is at once incisive and flowing, and there is a growing ability to suggest the character and even the mood of the figures by action, pose, and facial expression.

About 1478-81 Botticelli entered his artistic maturity; all tentativeness in his work disappeared and was replaced by a consummate mastery. He was able to integrate figure and setting into harmonious compositions and to draw the human form with a compelling vitality. He would later display unequalled skill at rendering narrative texts, whether biographies of saints or stories from Boccaccio's Decameron or Dante's Divine Comedy, into a pictorial form that is at once exact, economical, and eloquent.

Devotional Paintings

Botticelli worked in all the current genres of Florentine art. He painted altarpieces in fresco and on panel, tondi (round paintings), small panel pictures, and small devotional triptychs. His altarpieces include narrow vertical panels such as the *St. Sebastian* (1474); small oblong panels such as the famous Adoration of the Magi from the Church of Santa Maria Novella; medium-sized altarpieces, of which the finest is the beautiful Bardi Altarpiece (1484-85); and large-scale works such as the *St. Barnabas Altarpiece* and the *Coronation of the Virgin*. His early mastery of fresco is clearly visible in his *St. Augustine* (1480) in the Church of Ognissanti, in which the saint's cogent energy and vigour express both intellectual power and spiritual devotion. Three of Botticelli's finest religious frescoes (completed 1482) were part of the decorations of the Sistine Chapel undertaken by a team of Florentine and Umbrian artists who had been summoned to Rome in July 1481. The theological themes of the frescoes were chosen to illustrate papal supremacy over the church; Botticelli's are remarkable for their brilliant fusion of sequences of symbolic episodes into unitary compositions.



Virgin and Child, painting on poplar wood by Sandro Botticelli, in the Musée du Petit Palais, Avignon, France.

Florentine tondi were often large, richly framed paintings, and Botticelli produced major works in this format, beginning with the Adoration of the Kings; also called Adoration of the Magi; in the collection of the National Gallery of Art in London), that he painted for Antonio Pucci. Before Botticelli, tondi had been conceived essentially as oblong scenes, but Botticelli suppressed all superfluity of detail in them and became adept at harmonizing his figures with the circular form. His complete mastery of the tondo format is evident in two of his most beautiful paintings, *The Madonna of the Magnificat* (1482) and *The Madonna of the Pomegranate*. Botticelli also painted a few small oblong Madonnas, notably the *Madonna of the Book*, but he mostly left the painting of Madonnas and other devotional subjects to his workshop, which produced them in great numbers. In his art the Virgin Mary is always a tall, queenly figure wearing the conventional red robe and blue cloak, but enriched in his autograph works by sensitively rendered accessories. She often has an inner pensiveness of expression, the same inwardness of mood that is communicated by Botticelli's saints.



• *The Virgin and Child with St. John and an Angel, tempera on wood by the workshop of Sandro Botticelli, in the National Gallery, London*

Secular Patronage And Works

Botticelli is the earliest European artist whose paintings of secular historical subjects survive in some number and are equal or superior in importance to his religious paintings. Nevertheless, much of his secular work is lost; from a working life of some 40 years, only eight examples by him survive in an already well-established genre, the portrait. One of these, the portrait of a young man holding a medal of Cosimo de' Medici, is especially significant because in it Botticelli copied the Flemish painter Hans Memling's recently invented device of setting the figure before a landscape seen from a high vantage point. This is the earliest instance of the influence on Botticelli of contemporary Flemish landscape art, which is clearly visible in a number of his landscape settings.



La Bella Simonetta, oil on wood by Sandro Botticelli, 1475; in the Palatine Gallery, Pitti Palace, Florence

Perhaps it was Botticelli's skill in portraiture that gained him the patronage of the Medici family, in particular of Lorenzo de' Medici and his brother Giuliano, who then dominated Florence. Botticelli painted a portrait of Giuliano and posthumous portraits of his grandfather Cosimo and father Piero. Portraits of all four Medici appear as the Three Magi and an attendant figure in the Adoration of the Magi from Santa Maria Novella.

Botticelli is also known to have painted (1475) for Giuliano a banner of Pallas trampling on the flames of love and Cupid bound to an olive tree. This work, though lost, is important as a key to Botticelli's use of Classical mythology to illustrate the sentiment of medieval courtly love in his great mythological paintings. After Giuliano de' Medici's assassination in the Pazzi conspiracy of 1478, it was Botticelli who painted the defamatory fresco of the hanged conspirators on a wall of the Palazzo Vecchio. The frescoes were destroyed after the expulsion of the Medici in 1494. Lorenzo certainly always favoured Botticelli, as Vasari claims, but even more significant in the painter's career was the lasting friendship and patronage of Lorenzo di Pierfrancesco de' Medici, head of the junior Medici line and from 1494 an open opponent of the senior line. Tommaso Soderini, who secured for Botticelli in 1470 the commission for the Fortitude, and Antonio Pucci, for whom he painted his earliest surviving tondo, were both prominent Medicean partisans, as was Giovanni Tornabuoni, who about 1486-87 commissioned Botticelli's most important surviving secular frescoes.

Mythological Paintings

Many of the commissions given to Botticelli by these rich patrons were linked to Florentine customs on the occasion of a marriage, which was by far the most important family ceremony of that time. A chamber was usually prepared for the newly married couple in the family palace of the groom, and paintings were mounted within it. The themes of such paintings were either romantic, exalting love and lovers, or exemplary, depicting heroines of virtuous fame. Botticelli's earliest known work of this kind was commissioned by Lorenzo de' Medici for the marriage of Antonio Pucci's son Giannozzo in 1483. The set of four panels-The Story of Nastagio degli Onesti-narrates a story from Boccaccio. Mythological

figures had been used in earlier Renaissance secular art, but the complex culture of late Medicean Florence, which was simultaneously infused with the romantic sentiment of courtly love and with the humanist interest for Classical antiquity and its vanished artistic traditions, employed these mythological figures more fully and in more correctly antiquarian fashion. A new mythological language became current, inspired partly by Classical literature and sculpture and by descriptions of lost ancient paintings and partly by the Renaissance search for the full physical realization of the ideal human figure.

Among the greatest examples of this novel fashion in secular painting are four of Botticelli's most famous works: *Primavera*, *Pallas and the Centaur*, *Venus and Mars*, and *The Birth of Venus*. The *Primavera*, or *Allegory of Spring*, and *The Birth of Venus* were painted for the home of Lorenzo di Pierfrancesco de' Medici. All four of these panel paintings have been variously interpreted by modern scholarship. The figures certainly do not enact a known myth but rather are used allegorically to illustrate various aspects of love: in *Primavera*, its kindling and its fruition in marriage; in *Pallas*, the subjugation of male lust by female chastity; in *Venus and Mars*, a celebration of woman's calm triumph after man's sexual exhaustion; and in *The Birth of Venus*, the birth of love in the world. The *Primavera* and *The Birth of Venus* contain some of the most sensuously beautiful nudes and semi-nudes painted during the Renaissance. The four paintings' settings, which are partly mythological—that of the *Primavera* is the Garden of the Hesperides—and partly symbolic, are pastoral and idyllic in sentiment.



Primavera, tempera on wood by Sandro Botticelli, 1477–82; in the Uffizi Gallery, Florence

Botticelli's frescoes from a chamber in the Villa Lemmi, celebrating the marriage of Lorenzo Tornabuoni and Giovanna degli Albizzi in 1486, also draw on Classical mythology for their subject matter. In these frescoes, real personages mingle with mythological figures: Venus, attended by her Graces, gives flowers to Giovanna degli Albizzi, while Lorenzo Tornabuoni, who is called to a mercantile life, is brought before Prudentia and the Liberal Arts.

The influence of the Renaissance humanist Leon Battista Alberti's art theories is apparent in Botticelli's Classical borrowings and his meticulous use of linear perspective. The work that best illustrates Botticelli's interest in reviving the

glories of Classical antiquity is the *The Calumny of Apelles*, a subject recommended by Alberti, who took it from a description of a work by the ancient Greek painter Apelles. Botticelli also drew inspiration from Classical art more directly. While in Rome in 1481-82, for example, he reproduced that city's Arch of Constantine in one of his Sistine frescoes. Three of the figures in *Primavera* are taken from a Classical statue of the Three Graces, while the figure of Venus in *The Birth of Venus* derives from an ancient statue of Venus Pudica.



Calumny of Apelles, tempera on panel by Sandro Botticelli, 1490s; in the Uffizi Gallery, Florence

Late Works

An incipient mannerism appears in Botticelli's late works of the 1480s and in works such as the magnificent *Cestello Annunciation* (1490) and the small *Pietà* (late 1490s) now in the Poldi-Pezzoli Museum. After the early 1490s his style changed markedly; the paintings are smaller in scale, the figures in them are now slender to the point of idiosyncrasy, and the painter, by accentuating their gestures and expressions, concentrates attention on their passionate urgency of action. This mysterious retreat from the idealizing naturalism of the 1480s perhaps resulted from Botticelli's involvement with the fiery reformist preacher Girolamo Savonarola in the 1490s. The years from 1494 were dramatic ones in Florence: its Medici rulers fell, and a republican government under Savonarola's dominance was installed. Savonarola was an ascetic idealist who attacked the church's corruption and prophesied its future renewal. According to Vasari, Botticelli was a devoted follower of Savonarola, even after the friar was executed in 1498. The spiritual tensions of these years are reflected in two religious paintings, the apocalyptic *Mystic Crucifixion* (1497) and the *Mystic Nativity* (1501), which expresses Botticelli's own faith in the renewal of the church. The *Tragedy of Lucretia* and *The Story of Virginia Romana* (1499) appear to condemn the Medici's tyranny and to celebrate republicanism.

Botticelli, according to Vasari, took an enduring interest in the study and interpretation of Dante's *Divine Comedy*. He made some designs to illustrate the first printed edition of 1481 and worked intermittently over the following years on an uncompleted set of large drawings that matched each canto with a complete visual commentary. He was also much in demand by engravers, embroiderers, and tapestry workers as a designer; among his few surviving drawings are some that can be associated with these techniques.

Although Vasari describes Botticelli as impoverished and disabled in his last years, other evidence suggests that he and his family remained fairly prosperous. He received commissions throughout the 1490s and was still paying his dues, if belatedly, to the Company of Saint Luke, the Florentine painters' guild, in 1505. But the absence of any further commissions and the tentativeness of the very last Dante drawings suggest that he was perhaps overtaken by ill health. Upon his death in 1510 he was buried in the Church of Ognissanti. About 50 paintings survive that are either wholly or partly from his own hand. The Uffizi Gallery's magnificent collection of his works includes many of his masterpieces.

Botticelli. L. D. And Helen S. Ettlinger. – New York: Oxford University Press, 1977. – 216 p.

We would like to present to your attention the book Botticelli, published in New York in 1977. This luxurious publication gives a complete picture of the life and work of the Great Italian artist, one of the most important characters of the Renaissance (Flemish school). The book contains many colorful illustrations with detailed descriptions of the artist's paintings written in different periods of time.

The book is published in English and will be of interest to all those who are interested in art, in particular painting.

THIS SHORT STUDY is intended to introduce the art of Botticelli to the reader and make him aware of some of the problems that exist. We have not made a list of all acceptable paintings and drawings by the master, and the fact that a particular work is not mentioned does not mean that we reject it. We have only selected those paintings and drawings which seem to us most significant and before writing our text we have endeavoured to see every one in the original.

Nor have we tried to write a comprehensive monograph on Botticelli. Neither the present moment nor the format of the World of Art series allow such a task. Much of Botticelli's work is badly in need of re-examination to separate the wheat from the chaff. As we learn more of the social structure of Florence during the second half of the fifteenth century, of patronage, and of the political situation and the true impact of Savonarola, Botticelli's place must be redefined in the context of his time.

The literature on Botticelli is vast and multilingual. Without the incomparable resources of the Kunsthistorisches Institut in Florence - both in books and photographs - our task could never have been completed.

Davidson L., Katchalina G. Guide Musée de L' Ermitage. – L.: Советский художник, 1965. – 98 с.

Dans le livre appelé «Musées de France» (Ermitage), vous trouverez beaucoup de choses intéressantes pour vous. Cette publication contient une liste de toutes les peintures à l'Hermitage. Le livre est publié en français et sera très intéressant, à la fois pour les étudiants du Département d'art, et pour tous les amateurs de peinture.

Le Guide est appelé à rendre service au visiteur du Musée de l'Ermitage en lui conseillant les itinéraires à prendre et lui fournissant une documentation tant sur les œuvres, les écoles du monde entier et les maîtres que sur l'ensemble des bâtiments composant le musée.

Comme le Guide est suivi de plans schématiques et de la liste des départements ouverts au public, et comporte la description de ses chefs-d'œuvre les plus connus ainsi que de ses salles les plus importantes au point de vue historique et artistique, tout lecteur du Guide peut se faire une idée générale du Musée de l'Ermitage.

Tout au centre de Léninegrad, sur la rive gauche de la Néva, se trouvent de beaux et majestueux édifices qui renferment les innombrables trésors artistiques du Musée de l'Ermitage, le plus grand musée de l'URSS.

Ses expositions occupent 300 salles. Le musée possède 2300000 monuments d'art, dont 14000 peintures, 12000 statues, 600000 gravures et dessins et 1000000 pièces numismatiques.

Ces riches collections permettent de se faire une idée du développement de la culture et de l'art de nombreux pays et des différents peuples au cours des millénaires.

Tous les arts et toutes les civilisations y apparaissent à profusion et dans une variété considérable de formes, contribuant par cela même à la gloire du musée. Un tel trésor, on le conçoit, ne peut pas être l'œuvre d'un jour; c'est au cours de deux cents ans que ces collections se sont formées et complétées.

Actuellement, le musée est divisé en sept départements: Culture russe, contenant divers documents historiques, les acquis des fouilles et de l'art appliqué de la Russie ancienne et de celle des XVIII^e et XIX^e siècles. Culture primitive. Culture et art des peuples de l'Orient Soviétique sont représentés par les œuvres des peuples du Caucase et de l'Asie Centrale. Culture et art des pays d'Orient comprennent les sections suivantes: Orient antique (Egypte, Mésopotamie), art byzantin, Proche-Orient, Extrême-Orient. Culture et art du monde antique. Art occidental. L'Ermitage possède une collection hors pair de la peinture italienne, espagnole, flamande, hollandaise, anglaise, allemande, française, qui permet d'admirer les toiles de Léonard de Vinci, de Raphaël, du Titien, de Rubens et de Rembrandt, ainsi qu'un grand nombre de sculptures, de pièces de l'art appliqué, de gravures et de dessins. Département de la Numismatique. C'est la plus importante collection de monnaies, de médailles, d'insignes et de sceaux.

Il y a, près le musée, des ateliers de restauration de tous genres: pour les peintures de chevalet, fresques, sculptures, pièces de l'art appliqué, etc.

L'Ermitage comprend également des archives, une photothèque, un laboratoire photographique et une riche bibliothèque comptant environ 300000 volumes.

La conservation des collections est une des tâches principales de l'activité du musée. Mais il n'y a pas qu'elle. Presque chaque année on publie des catalogues, un bulletin, des guides, des brochures. Il y a un corps de spécialistes qui assument ce travail.

L'Ermitage met à la disposition du public un service spécial d'information

(section de la propagande de l'art). Le souci d'assurer l'éducation esthétique de la population, le désir d'initier les grandes masses laborieuses à la vie artistique sont toujours à l'ordre du jour chez nous. Les moyens employés dans ce but à l'Ermitage sont les suivants: visites guidées, expositions temporaires, publications et conférences suivies de projections de dispositifs. Les visites guidées constituent encore un excellent moyen d'aider les visiteurs dans leur étude des collections du musée. Le caractère d'une visite de ce genre dépend du public. Le musée organise des visites donnant un aperçu général, aussi bien que celles d'un seul département, voire d'une exposition; il y a aussi les cycles de visites embrassant de cinq à quarante thèmes. 660 groupes, soit 13 mille ouvriers, employés et étudiants y ont pris part au cours des deux dernières années. Quant aux écoliers, les intérêts qu'ils manifestent varient selon leur âge et le programme scolaire.

Le chiffre total des personnes visitant annuellement l'Ermitage dépasse deux millions.

Et l'ancien Ermitage, dont le nom est resté inchangé, mais a complètement perdu son sens primitif, contribue largement au développement culturel de l'humanité.

Zelenskaya A. K. Artists and Arts. – Львов: Львовский университет, 1968. – 169 p.

The book contains original educational material on fine arts. Its purpose is to help students and art lovers to develop skills of independent reading of original literature in the specialty. The book has educational value and can be used not only by students, but also by all those who are interested in the work of outstanding painters, engravers, sculptors of the world.

The book contains numerous illustrations. The book is written in English.

This manual is intended for senior students studying English at art institutes and institutes of applied and decorative arts, as well as for students of art schools, but it can also be used by students of other institutions and universities.

The educational material is based on facts from the life and work of many English, as well as other foreign and domestic masters of art.

Having mastered this educational material, students will learn to read and understand original literature, talk about the work of foreign and domestic artists in English, speak out on art issues and critically evaluate the artistic flow of foreign artists. The study of texts about materials and tools used in the visual arts, about the technique of performing works of art will allow students to talk about the artist's work in his Studio. Texts about the life and work of art masters are taken from the original English and American literature, while preserving the spelling of the originals.

In this manual, various creative exercises have been developed, the implementation of which will contribute to the successful acquisition of educational material and improve the level of knowledge of the English language.

The texts highlight words and phrases for memorizing and using them in exercises and spontaneous speech.

It should be noted that in addition to learning English, you can also learn a lot of interesting things from the life of the great artists of the Renaissance.

Die Staatliche Ermitage. Kurzer Führer. Moskau: Verlag für Fremdsprachige Literatur, 1957. – 216 s.

Dieses Buch ist eine kurze Anleitung zur Ermitage. Erschienen 1957 in Moskau, text in deutscher Sprache. Alle, die sich für Malerei interessieren, werden sich gerne mit einer Reihe von Gemälden berühmter Künstler der Renaissance vertraut machen, mit Ihren Beschreibungen.

Der kurze Führer soll dem Besucher der Ermitage bei der selbständigen Besichtigung helfen, sich eine Gesamtvorstellung zu bilden. Demzufolge enthält der Führer: einen kurzen Überblick über die Geschichte des Museums; eine Beschreibung der Bauten, in denen sich die Ausstellungen befinden, mit Hinweisen auf die architektonisch-künstlerisch wertvollsten Säle; eine Aufzählung der wichtigsten Abteilungen und Ausstellungen des Museums, die gegenwärtig der Besichtigung offenstehen, sowie einiger künstlerisch und geschichtlich hervorragender, besonders sehenswerter Kulturdenkmäler und Kunstwerke in den Ausstellungen.

Außerdem enthält der Führer Ratschläge, in welcher Reihenfolge die Säle des Museums am besten zu besichtigen sind sowie schematische Lagepläne der Abteilungen nach Stockwerken und Hinweise auf die Führungen durch die Ermitage.

Das Buch enthält eine Vielzahl von unterhaltsamen Materialien für verschiedene Arten des Lesens in der Spezialität und ergänzt das deutschsprachige Lehrbuch für Kunsthochschulen.

Das Ziel dieses Buches ist die Festigung und Erweiterung des Wortschatzes, die Entwicklung von Fähigkeiten verschiedener Arten des Lesens in Übereinstimmung mit den pädagogischen Anforderungen.

In den Büchern können Sie die Arbeit der herausragenden Künstler der Renaissance kennenlernen, mit Gemälden, die in verschiedenen Zeiträumen geschrieben wurden. Das Buch weckt Interesse für alle Liebhaber der Malerei. Deutsch sprechen.



Tiziano Vecellio
(1485/1490-1576)

Tiziano Vecelli or Vecellio (pronounced 1488/90 -27 August 1576), known in English as Titian , was an Italian painter during the Renaissance, considered the most important member of the 16th-century Venetian school. He was born in Pieve di Cadore, near Belluno, (then in the Republic of Venice). During his lifetime he was often called da Cadore, from Cadore, taken from his native region.

Recognized by his contemporaries as «The Sun Amidst Small Stars» (recalling the final line of Dante's Paradiso), Titian was one of the most versatile of Italian painters, equally adept with portraits, landscape backgrounds, and mythological and religious subjects. His painting methods, particularly in the application and use of colour, exercised a profound influence not only on painters of the late Italian Renaissance, but on future generations of Western art.

One of the most famous artists of the high and Late Renaissance is the Italian artist Titian Vecellio. He was born in Pieve di Cadore, near Venice, between 1488 and 1490 (the date of his birth is still disputed). Titian was one of the largest representatives of the Venetian school of painting, and his name is among the greatest artists such as da Vinci, Raphael, Michelangelo. From early childhood, he became interested in painting, and his father, a military and statesman, strongly encouraged his son's desire. He moved to Venice at the age of 10-12, where he studied with the famous masters of the time-Sebastiano Zuccato, Gentile Bellini, Giovanni Bellini, he met the artist of the Venetian school of painting-Lorenzo Lotto, Giorgione and others.



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«Мадонна с младенцем и святыми Антонием Падуанским и Роком» 1511

Titian's paintings have a special technique, a style that he developed over the years. In his early years, he was inspired by the style of Giorgione, a famous Venetian artist, his close friend and mentor. He painted pictures on biblical and mythological subjects, many portraits of nobles and ordinary citizens. His female portraits, Madonnas in those years are filled with spirituality, tenderness, purity, they seem to radiate light.



«Цыганская мадонна» около 1512

He carefully studied the paintings of Raphael and Michelangelo, and under their influence he wrote epic paintings of mythological and religious themes.

Titian's paintings with biblical subjects are characterized by dynamism, their compositional center he built diagonally, which gives them a rapid movement, scope. They are poignant and dramatic, filled with real realism, animated.



«Вакх и Ариадна» около 1522-1523

Titian was not yet thirty years old, and he was already recognized as the best and most talented painter in Venice, and soon he became known throughout the world. It was presented to the Holy Roman Emperor Charles V in 1530. Later, the Emperor will grant the artist the titles of count Palatine and knight of the Golden spur.

Titian was able to show in his paintings the most complex character, to celebrate the beauty of the human body, willpower with the help of coloristic and compositional solutions. For each portrait or picture with a particular subject, he selected colors so that they better reflect the character of the characters, creating with the help of colors and their subtle nuances of emotion and the deepest psychology. His paintings were composed of subtle tonal shades of leading and subordinate colors, their mixing, which makes his paintings unique. He worked very carefully, one might even say jewelry, with color, giving it great importance, playing with shades, sharp and smooth transitions between them, light and shadow.



«Венера Урбинская» 1538

In later years, Titian painted his masterpieces in a unique technique, he applied paint to the canvas with a brush, fingers, spatula, sometimes leaving the texture of the canvas in places, showing its grain. Diverse, free-form strokes, gave a thrill to his paintings, as if exposing the process of writing. This technique became popular several decades after the death of the great master.



«Похищение Европы» 1559-1562

Titian had four children, two sons and two daughters, and was married to their mother Cecilia Soldano, who died at the birth of their fourth child in 1530. The artist has lived a long, rich life. He was familiar with famous personalities of his time, respected and revered. Titian died of the plague in 1576, and was buried in the ground, contrary to the decree to burn the bodies of those who died during the epidemic.

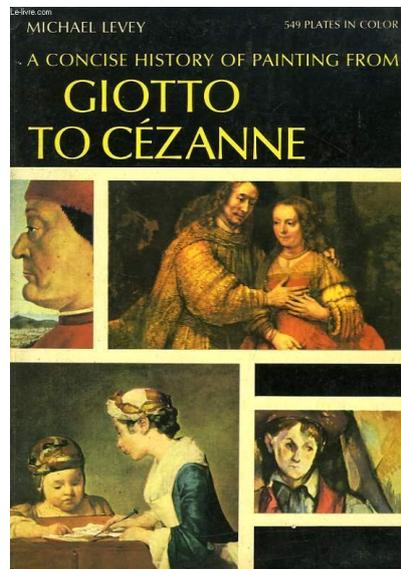


Гробница Тициана в соборе Санта-Мария Глорियोза деи Фрари в Венеции

On his tombstone is written: «Here lies the great Titian Vecelli - rival of Zeus and Apelles». Titian's works had a strong influence on Western artists and on the development of world art in General. His painting «Caesar's Denarius» was

reflected in one of the chapters of the novel» the Brothers Karamazov «by Dostoevsky, and the Austrian writer Hugo von Hofmannsthal dedicated the play» the Death of Titian» to Titian. It contains these lines: «If it were not for him, we would live in darkness and would not know the beauty of the earth».

Levey Michael. A Concise History of Painting. - New York and Toronto: Oxford University Press, 1968. – 324 p.



«From Giotto to Cezanne: A Concise History of Painting Michael Levey. 549 color illustrations. «Outstanding...accurate, free from prejudice, always neat, often stimulating. No better introduction to Western painting has ever been produced». (The Sunday Times). «combining serious scholarship with a presentation simple enough to interest the general reader and employing a standard of reproduction good enough to make the result both an intellectual and an aesthetic pleasure».

«This book is the best of its kind the reviewer has yet read» - Hilton Kramer, The Nation.

«No better introduction to Western Art has ever been produced» - The Sunday Times of London.

«This particular volume, especially in the paperback edition, recommends itself as a text for any courses in art appreciation, not only for its wealth of illustrations but also for the soundly written text which says more, and more clearly, than is contained in weightier and more elaborate and self-conscious works» - Best Sellers.

«Mr. Levey's clarity of thought, elegance of style, and utter rightness in the way he presents his material show how this kind of book ought to be written...Nearly every painting discussed by the author is illustrated» - The Times Literary Supplement.

«Mr. Levey's ... writes with a most unusual combination of clarity, modesty, scholarship, and good sense... To have said so much, so well, in so short a space is a considerable feat of letters» - The Listener.

Michael Levey is Director of the National Gallery in London. He has been Slade Professor of Fine Art at Cambridge, and has given the Wrightsman Lectures in New York. He has written several books, including *A History of Western Art*, also in the *World of Art* series.



Мадонна с младенцем. Тициан



Венера. Тициан



Венера перед зеркалом

Shapiro Yuri. The Hermitage. A guide. – Moscow: Progress Publishers, 1977. – 206 p.



The Hermitage is the largest Treasury of culture and art in our country in many countries and peoples of the world. Here you can find artistic and historical monuments of different eras—from primitive society to the present day. Among them are the richest collections of paintings, sculptures, works of applied art of antiquity, the East, Russia and Western Europe, including the works of the greatest masters - Leonardo da Vinci, Raphael, Titian, Rembrandt, Rubens, Botticelli, Watteau, Poussin, Matisse, Picasso. This guide will help you get acquainted with the Museum. The guide is intended primarily for those visitors who, having a relatively limited time, want to get a General idea of the Hermitage, walk along it along a rational route and get acquainted with its history, the architectural appearance of buildings and halls, departments and exhibitions, wonderful works of art and cultural monuments stored in the Museum.

This book will help those visiting the Hermitage for the first time to see the Museum's collections by the most sensible itinerary.

It contains brief information about the most interesting cultural and artistic exhibits. The text is divided into chapters, each with a chart of the proposed itinerary.

Anyone planning a single visit to the Hermitage (two-three hours) will be able to view the minimum number of exhibits marked + in the text.

Two visits (six hours) cover a larger range of subjects. The exhibits which may be seen in this case are marked + in the text.

Finally, three visits (or nine hours) will enable the visitor to cover all the sections in the guidebook.

Information about rooms and exhibitions not on the main itinerary is given in the relevant sections.

At the back of the guidebook you will find a list of the Museum's exhibitions, plans of the departments and exhibitions on each floor and a name index of artists, sculptors, architects and craftsmen.

Kobin Wilhelm. Die Renaissance und Ihre Meister. – Berlin: Kommissionsverlag, 192 s.

Diese Originalausgabe auf Deutsch enthält eine detaillierte Biographie des Schaffens des großen Künstlers. In diesem Buch können Sie eine große Anzahl von bunten Gemälden sehen, die der Künstler zu verschiedenen Zeiten seines Lebens geschrieben hat. Das Buch ist nicht nur für Studenten der Fakultät der Künste, sondern auch für Liebhaber der Malerei.

Das Buch hat einen kognitiven Wert und kann helfen, viel über das Leben und die Arbeit eines Künstlers in verschiedenen Perioden seines Lebens zu lernen.

The book contains a lot of colorful illustrations that will interest all lovers of painting and students studying German at the faculty of foreign languages and art universities, reading literature in German.

You will also be able to practice in German while studying painting from the paintings of the great Renaissance artists.

We wish you a pleasant reading of the book and enjoy the great works of artists.