



تیر شمشیر برق شد بجان افروخت

کوش و سپهر را بکند گز

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دست بردم چو کوزه بی مینا	گفت شمشیر با کفگیر نک چسپنی	گفت پر کرد و شیر یارین کما
گر چه و سوار شد ترا	کار پر کرد ده کی بود و شوا	رفق تیر شاه در سپهر کور
هر چه تعلیم کرد و باشد مرد	مست از او بیخ از زیاده	دل بدان مایه بی مدارا کرد
شاه را این جواب نخت	کینه بر خویش اشکارا کرد	
پادشاهان که کینه کشند		



Jacopo Tintoretto (1518-1594), Doge Pietro Loredano, oil on canvas, 43 in. x 36 in. Felton Bequest.



Nicolo Nelli, Doge Pietro Loredano 1568, engraving.

In 1927 the Felton Bequest acquired from the Collection of Prince Lichnowsky the portrait of a Venetian Doge attributed to Jacopo Tintoretto. According to the former owner the painting had been for well over a hundred years in the possession of the Lichnowsky family.

The picture is only twice mentioned in the Tintoretto literature: first in an article by T. Borenius (published in the year of its acquisition by the Felton Trustees) in *Apollo* (Vol. VI, 1927) and then in the oeuvre list of the Tintoretto article in Thieme-Becker by E. von Bercken (1939). It is not mentioned in the Catalogue of H. Tietze's monograph (Phaidon, 1947) which reproduces another existing version, that in the John Ross Delafield Collection in New York; the latter painting had previously been published in a learned article by Giulio Lorenzetti (*Dedalo*, VI, 1925-6, p. 310ff). The following notes are concerned with the iconography and relation of these two versions.

The identity of the sitter has been established with absolute certainty by Lorenzetti: not only are the features of the Doge Pietro Loredano, kneeling in prayer before the Virgin in a painting in the Sala dei Pregadi (the Senate chamber of the Ducal Palace) identical with those of our portrait and of the Ross Delafield one; the identity is further strengthened by an engraving by Nicolo Nelli of 1568 inscribed: *Petrus Lauredano Dei Gratia Venetiarum Dux.*<sup>(1)</sup>

Both the features and pose of the engraved head of Loredano resemble very closely our (and the Delafield) portrait, while in the votive painting of the Sala dei Pregadi the head is slightly tilted upwards. What then is the relation of these three paintings? The votive picture, in which the Doge kneels on the piazza (with the facade of San Marco and the Campanile in the background) adoring the heavenly vision of the Virgin, is in bad condition (strongly over-painted) and generally considered to be a workshop production, perhaps largely by the master's son Domenico. The painting dates between 1581 and 1584; H.

(1) The two prints in the Museo Correr, Coll. Gherro, Vol. 39, p. 11, No. 1575-76 are both signed N. Nelli and dated 1568.

Thode assumed that the composition was based on an earlier one by Jacopo, which perished in the disastrous fire of 1577 in the Doge's Palace. That Jacopo himself painted a likeness (or likenesses) of Pietro Loredano is certain for a number of reasons: (1) After 1559 when Titian — aged and too much occupied with commissions for his princely patrons — relinquished the office of the *Senseria*, Tintoretto had succeeded him; now one of the main tasks of this profitable office (a brokerage at the *Fondaco dei Tedeschi*) was the painting of the official Ducal portraits. Since the 15th century it had been the custom of every Doge on his assumption of office, firstly to have himself portrayed for the Hall of the Grand Council (*Sala del Maggior Consiglio*) and secondly to have a votive picture (with the Doge adoring the Madonna) painted. Both these paintings were undoubtedly destroyed in the fire of 1577. Tintoretto had very likely painted them in the year of Loredano's assumption of office or in the following year, i.e., in 1567 or 1568.<sup>(2)</sup>

There exists literary evidence also that other portraits of Pietro Loredano by Jacopo were painted: Francesco Sansovino in his *Venezia Città Nobilissima* (1580-1) — I refer to the edition of 1663 by G. Stringa — mentions that there were in the *Sala del Scrutinio*, above a painting of the Judgment (i.e., the Last Judgment) portraits of the princes Loredano and Mocenigo by the same Tintoretto (p. 326); he further tells us (p. 313) that the rooms where the Procurators assembled contained portraits of these officials and also of all the Doges who had been procurators; "and of those many are by the hand of the famous Tintoretto".

Another writer, Carlo Ridolfi in his *Maraviglie* (1648; I quote the edition by D. von Hadeln, Vol. II, p. 70), when recording the large number of portraits Tintoretto painted of famous Venetian personages and also of foreign visitors, mentions specially the portraits of Doges, "whose effigies are still preserved in the house of their families . . . and that of Pietro Loredano is at the house of the Signor Giovanni Francesco Loredano . . ."

It seems therefore certain that — apart from the (perished) state portrait in the *Sala del Maggior Consiglio* — two, or perhaps even three other single portraits of Pietro Loredano existed, which contemporaries (Francesco Sansovino) or near-contemporaries (Ridolfi) considered to be by "the famous Tintoretto", i.e., by Jacopo. Lorenzetti, in his article in *Dedalo*, suggested strongly that the Delafield portrait of Loredano had been the surviving model, which after the holocaust of 1577 was used by the workshop for the votive picture of Pietro Loredano in the Senate chamber. But this is mere conjecture. Both the Melbourne and the Delafield version may have originated as replicas of the destroyed state portrait: the Melbourne portrait perhaps as destined for the family gallery of the Loredano and thus identical with the portrait to which Ridolfi refers; the Delafield version as the portrait hung in the *Sala del Scrutinio* (or in the chamber of the procurators) according to the reference by Sansovino. (It was bought by a remote relative of the present owner in Paris, reputed to have been taken from the Ducal Palace by soldiers of the Napoleonic army; if this is not a mere dealer's story this would support the conclusion that it may be identical with one of the portraits mentioned by Sansovino.)

It must be stated, though, that this probable provenance of both versions has no decisive bearing on the question whether we are dealing with workshop replicas or with replicas or modellos by the master himself. This question can only be ultimately decided by a close investigation of the state of the picture (X-ray, cleaning, etc.) and by a subsequent close comparison with authentic portraits by Jacopo. Before this has been done I should only venture to suggest that the Delafield version appears (on photographic evidence) superior in the treatment of the curtain, which is richer and comes closer to Jacopo's handling of heavy velvet or brocade than the dryer treatment of the Melbourne version. Altogether — in its present uncleaned state — our painting suggests rather a workshop replica than an authentic work of Jacopo. The comparison with the Ross Delafield version suggests further that the Melbourne portrait has been cut down by about five inches all round (this being the difference of dimensions between the two versions). In our portrait the left hand, which in the Delafield version appears with its back turned towards the beholder, framed in the ermine edging of the sleeve — a characteristic Tintoretto motif ultimately derived from Michelangelo's statue of Giuliano de' Medici — is hardly visible.

(2) See Anselmo Guisconi, *Tutte le cose notabili e belle che sono in Venezia*, MDLVI, c. 6.

In style, the Loredano portrait belongs to a late phase of mannerist portraiture: within the stable pyramidal base of the outer contour of the white camauro (the Doge's cape), the slightly inclined central vertical of the ermine fringe adds an element of steepness, almost of fragility, echoed in the perpendicular folds of the curtain, which lead the eye past the tired countenance of the old Doge.

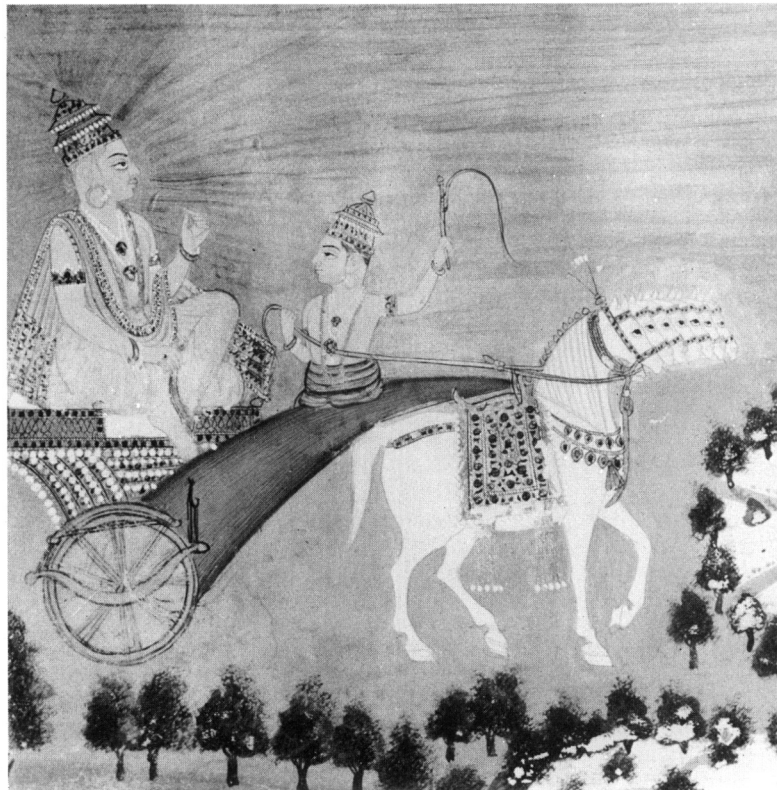
The conventional pose and gesture of address (*allocutio*) with its slight element of the momentary and transitional, is thus inscribed into a system of linear order, which constrains it: a slight tension between the transitional pose and the firm compositional order results. The type of pose, suggesting that the Doge has just entered the audience room and faces an audience in address, is possibly derived from Titian (e.g., the portrait of the Doge Andrea Gritti in the Czernin Collection in Vienna, the so-called *Laura Dinanti* and others), which Ridolfi<sup>(3)</sup> describes as "in atto di passeggio". But the gesture has lost the dramatic quality it has in Titian's work: the old Doge — he was eighty-six when he assumed office in 1567 — addresses us with a gesture of calm and remote dignity. He was to witness a further decline in the maritime and colonial power of his native city: the war with the Turks, resulting in the loss of one of the Republic's most treasured Aegean possessions, Cyprus, was already impending.

Tintoretto (for the *conception* of the portrait is without doubt his) renders the tired dignity the remoteness of extreme old age, the experience of the transience of individual and political fortune, with a calm and humble objectivity quite of his own, forcefully contrasting with the pathos and fire of Titian's old men (e.g., his *Paul III* in Naples).

Whether the Melbourne Loredano portrait is partly painted by his hand, or done by his workshop, possibly by his son Domenico, the picture does convey this peculiar mood of Tintoretto's portraiture of old age.

FRANZ PHILIPP.

(3) Ridolfi, *Ibid.*, Vol. 1, p. 192. Cf. also E. Tietze-Conrat: 'Titian's Workshop', *Art Bulletin*, 1946, Vol. VIII, pp. 76-88.



Rajput Painting, India, 19th century, Mount Meru, The Centre of the Universe, detail. Presented by Major G. B. Walker.

Rajput Painting,  
India, 19th century,  
Unidentified Subject,  
detail.

Presented by  
Major G. B. Walker.



The National Gallery has recently acquired a magnificent series of eleven Rajput water colours, donated by Major G. B. Walker. These water colours, more correctly miniatures, are characteristic of the Pahari, or Mountain School, from the Panjab Hill-states. Although not a young tradition, this style of painting has all the freshness of a new art, and yet retains the charm of the primitive. Much of it, in fact, is folk-art, and most examples derive their inspiration from the impassioned Vaishnava poetry. The examples, just acquired, were inspired by the Puranas, the legendary Scriptures of the Hindus. Included in this extensive literature there are hundreds of myths recounting the deeds of Gods and Demons, kings, mighty warriors and beautiful maidens. Some of these are depicted in the present paintings, and are presented with a naive grace born of deep feeling. Such, for instance, is the rendering of the battle of Indra against the Demon Vrita in which suffering humanity is depicted as prostrate with thirst. Clouds laden with the life-giving liquid are moved on by Vrita and his followers who wish to chain them to the fastness of the Himalayas. Indra, the God of Rain, gives battle, and frees the clouds, who in turn bring rain and life.

The "Churning of the Ocean", shows Gods and Demons churning the Milky Sea with Mount Mandara, using the serpent Vasuki as a rope. This results in the birth of the wish-bestowing cow Surabhi, the coming of the Goddess of Wine, Varuni, as well as Dancing Girls, poison, the Liquor of Everlasting Life, the Moon, and lastly beautiful Lakshmi, as a consort for Vishnu.

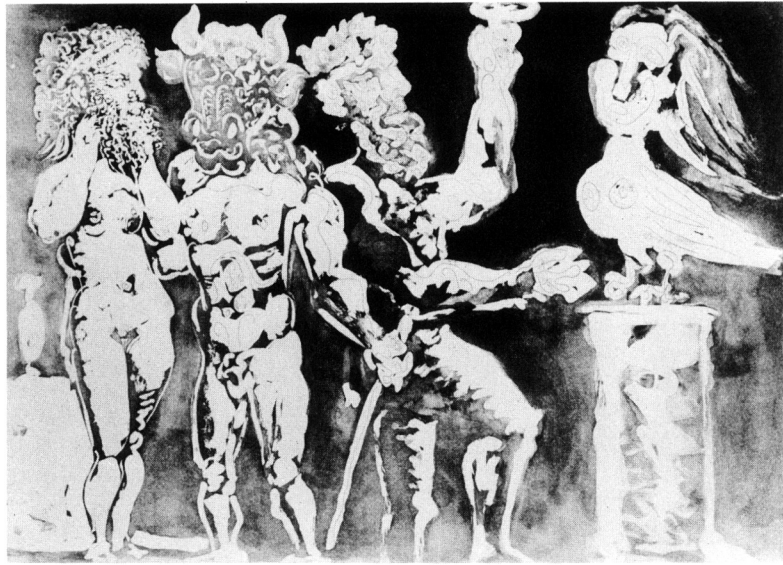
Most noticeable is the individuality of the figures, the austerity of the Teacher and his disciples, the majesty of the Gods, the coyness and voluptuousness of the women, all of which tend to make these miniatures a reflection of Indian life.

As in most Asiatic paintings, these miniatures are neither signed nor dated. They are the work of love, in which the artist gives his best, without thought of fame or monetary gain. They were often made for the wealthy and powerful by unknown artists of their retinue. They were not made to be displayed on walls, but probably intended for illustrations of manuscripts and only brought out occasionally to be admired or criticized by a favorite guest.

Indian art is essentially idealistic, mystic and symbolic. As the details of the classic dance represent the mythologies, so the artist often expresses the Divinity by a symbol, and his art appeals only to the imagination. For his model the artist has chosen Yogi, the religious devotee whose aim is to free himself from mundane attachments.

It becomes thus difficult for the European to understand the full significance of these water colours, unless one is prepared to familiarize oneself with this symbolism. However, even if we fail to understand its meaning, we must express great admiration for the way these unknown artists have striven to represent the beautiful. These miniatures are fine additions to the National Gallery's Collections.

ALDO MASSOLA.



Picasso, Three Masked Figures and the Sculpture of a Harpy, Aquatint,  
9 $\frac{1}{16}$  in. x 13 $\frac{3}{8}$  in. Felton Bequest.



Picasso, Faun and Sleeping Woman, Aquatint, 12 $\frac{3}{8}$  in. x 16 $\frac{1}{4}$   
Felton Bequest.



1. Roman School. The followers of Dionysos, detail; drawn by Eric Thake after a relief in the British Museum.



2. Correggio, Jupiter and Antiope, drawn by Eric Thake after the painting in the Louvre, Paris.

From about 1927 onwards the publisher Ambroise Vollard began to acquire a large number of etched plates from Picasso. Thirteen of these he used in 1933 for the illustrations to Balzac's *Le Chef d'Oeuvre Inconnu*. The remaining hundred plates were only published in recent years and have become known as the *Vollard Suite*. The edition consists of three hundred and three copies, printed by the Parisian printer Roger Lacourrière. The two prints acquired recently by the Felton Bequest for the Print Department belong to two hundred and fifty of these, printed on small paper with the water-mark of Picasso.

The *Vollard Suite* is made up of a number of individual plates and several small series. They embody great contrasts of feeling. The largest of the series, the sculptor's studio, is calm and contemplative in mood and contrasts with the dynamic *Battle of Love* and *The Minotaur*; the plates for the *Blind Minotaur* strike a tragic note. The greater part of the work was carried out in 1933. Our two aquatints of 1934 and 1936 belong to the individual plates and to the latest phase of the *Suite*.

The whole suite is classical in style and thus evokes associations with works of art of the past. Such associations are particularly strong in the two Melbourne plates.

The *Three Masked Figures* playfully echo themes from Roman art; the figures, masked like Roman actors, are nude like the followers of Dionysos (1); the sculpture is a hybrid of natural forms reminiscent of the harpy of Greek mythology.

Directly related to particular works of the past is the so-called *Satyr and Sleeping Woman*. (Picasso and Vollard had not given titles to the plates). The prints recall the theme of Jupiter visiting Antiope in the guise of a satyr, as related in the *Metamorphoses* of Ovid. Both Titian's and Correggio's treatment of this theme in their paintings in the Louvre was in Picasso's mind (2, 3). Though Picasso here is representational and romantic, the lessons of cubism can be felt. The print differs from the versions of the past by sharper edges and a stronger clash of directions; the horizontal format is sharply cut by the diagonal dividing light and dark; curved and straight lines contrast openly; Jupiter is more severely in profile, Antiope more suddenly foreshortened than in the works of the Italian 16th century masters. Both Correggio and Titian placed this scene in an ideal, open-air, golden-age setting; Picasso, like Rembrandt before him, interprets more realistically the God's intrusion into the human sphere.

Reference to works by famous masters of the past are not infrequent in Picasso's work. El Greco, Ingres, Cranach, Courbet, Poussin, de Heem as well as sculptors of the Etruscan, Greek and Roman school have inspired him to free variations on their themes.

URSULA HOFF.



3. Titian, Jupiter and Antiope, drawn by Eric Thake after the painting in the Louvre, Paris.

RECENT ACQUISITIONS TO THE ART GALLERY AND ART MUSEUM INCLUDE:

OILS AND WATERCOLOURS

Burgundian Scene, oil painting — Joseph Herman . . . Purchased from the Contemporary Art Society, London  
Sitting Room Table, watercolour — David Jones . . . . . Felton Bequest

SALAD BOWL, glass, Irish (probably Cork or Dublin) 18th Century . . . . . Purchased

PLANT-STAND, in the form of a figure, glazed earthenware, by Hermia Boyd . . . . . Purchased

SCULPTURE, "Adam & Eve", glazed earthenware, by David Boyd . . . . . Purchased

PAIR OF CABINETS, chestnut wood, studded with brass, Italian (bolognese) 17th Century . . . . .  
Acquired through the Booth Bequest

SET OF THREE VASES, Delft ware, decorated in red and blue, Dutch, 18th Century . . . . . Purchased

NEEDLEWORK PANEL, English, 17th Century . . . . . Purchased

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**The following publications and reproductions are on sale at the Swanston Street Entrance:**

Catalogue of the Gallery (5/-); Catalogue of Selected Masterpieces, with 30 illustrations (1/6); Thirteen large reproductions (25/- each). A selection of small reproductions, including Christmas cards.

**THEATRETTE:**

**ART FILMS: on the third Tuesday of each month.**  
**DOCUMENTARY FILMS: on Tuesday, excepting each third Tuesday.**  
**MUSICAL RECORDINGS: on the second and fourth Thursday.**  
**All these activities are held at 1.15 p.m.**

The cover design in this issue is Bahram Gur Hunting, a 15th century Persian miniature painting, 7½ in. x 4¼ in. Felton Bequest.