



NEWS - The Age of Titian in Edinburgh

The Age of Titian: Venetian Renaissance Art from Scottish Collections is a major exhibition planned for the National Gallery of Scotland in Edinburgh from 4 August to 5 December 2004. It will bring together the National Gallery's own group of Venetian Cinquecento pictures, loaned to it since 1945 by the Dukes of Sutherland, and Edinburgh's other Venetian pictures (including important works by Cariani, Jacopo Bassano, Moroni and Veronese – and even perhaps by Giorgione) plus those in Scotland's other principal public art gallery, that of Glasgow (Kelvingrove and Burrell Collection).

Some of the former Sutherland pictures, including Tintoretto's *Entombment* and Lotto's *Virgin and Child with Saints*, and now also Titian's *Venus Anadyomene* (figure 1), have in the meantime been acquired by the National Gallery. Others, including Titian's *Three Ages of Man* and the two great *Diana* pictures painted for Philip II of Spain, remain on loan from the Sutherland collection. *Christ and the Adulteress*, the most famous Venetian picture in Glasgow and now usually accepted as an early work by Titian, has not previously been seen together with the Sutherland Titians.

The Glasgow loan will also comprise a number of other important works by such painters as Giovanni Bellini (including the Burrell *Madonna*), Catena, Paris Bordon, Tintoretto and Paolo Fiammingo, that in the

opinion of Professor Peter Humfrey, of the University of St Andrews and guest curator of the exhibition, will nicely complement those in Edinburgh. Another little-known work from a Scottish public collection is Bonifacio's *Sacra Conversazione* in the McManus Art Gallery in Dundee.

"The exhibition will also draw on a number of Scottish private collections. Despite the sales and dispersals of the later nineteenth and twentieth centuries, Scotland remains rich in collections such as those of the Marquess of Bute or the Earl of Wemyss, formed by Scottish noblemen in the Regency and Victorian periods," said Professor Humfrey. "Some of these collections are very little known, and among the works that have been promised to the exhibition are Savoldo's *Shepherd* and Romanino's *Nativity*, both belonging to Lord Wemyss; Moretto's *King David with a Devotee*, last seen at the Moretto exhibition in Brescia; and Jacometto's *Portrait of Alvise Contarini*, belonging to the Duke of Buccleuch."

These pictures, although rarely seen, have been published and are known to scholars, but the exhibition will also include some spectacular works never previously published. These include a three-quarter-length portrait by Lorenzo Lotto; a huge *Christ and the Centurion* by Paris Bordon; Andrea Schiavone's largest known mythology, an *Infancy of Jupiter*; and a state *Portrait of Doge*



Figure 1 Titian, *Venus Rising from the Sea (Venus Anadyomene)*, 1520–25, oil on canvas, 74 x 56.2 cm, Duke of Sutherland Collection, recently acquired by The National Gallery of Scotland. © The National Galleries of Scotland

Marcantonio Memmo by Palma il Giovane.

"The majority of works in the exhibition belong to existing Scottish public and private collections, the opportunity will be taken to borrow a number of pictures formerly in Scottish ownership, but which have now emigrated south of the border to England or abroad," explained Professor Humfrey. "These include Giovanni's Bellini's early *St Jerome* from Birmingham, in the Southesk collection until the 1940s, and four important works from the National Gallery, London:

Cima's *St Jerome* and Catena's *Portrait of a Young Man*, both formerly at Hamilton Palace; Lotto's *Lady as Lucretia*, likewise once in the Southesk collection and Titian's *Allegory of Prudence*, which in the nineteenth century belonged to the Earls of Aberdeen."

The National Gallery of Art in Washington has similarly agreed to lend Veronese's late masterpiece, *The Martyrdom and Last Communion of St Lucy*, formerly in the collection of Sir William Forbes of Pitsligo, and Titian's *Vincenzo Cappello*, formerly at Hamilton Palace.

"The exhibition promises to offer an impressive panorama of the great age of Venetian painting,

from Giovanni Bellini to Palma il Giovane with virtually all the major protagonists represented, often with works of outstanding quality. But on another level, the exhibition will represent a significant contribution to the history of British collecting in the eighteenth and nineteenth centuries, especially by drawing attention to important but long dispersed Scottish collections such as those of the Dukes of Hamilton at Hamilton Palace, of the Barons Kinnaird at Rossie Priory and of the Stirlings of Keir," said Professor Humfrey.



There will be about 80 paintings in the exhibition and they will be joined by about 40 drawings, all from the National Gallery of Scotland (and including the portrait studies by Lotto and Palma il Vecchio), and about 20 prints, drawn from both Edinburgh and the Hunterian Museum in Glasgow (including engravings by Caraglio and Cort after Titian, and Giulio Sanuto's rare *Apollo and Marsyas*). In addition there will be a number of Venetian medals, plaquettes and sculptures (including Mosca's *Mucius Scaevola*, and a recently acquired bust of *Cleopatra* by Simone Bianco) on show.

The exhibition will be held in the recently restored and refurbished surroundings of the neo-Greek Doric temple of the Royal Scottish Academy on Princes Street, built in the early 1820s by William Playfair. By the time the *Age of Titian* opens, the Academy building will be connected to the neighbouring National Gallery building by a new underground link offering a whole range of new visitor facilities, including a restaurant, a lecture theatre and an expanded shop, with views over Princes Street Gardens.