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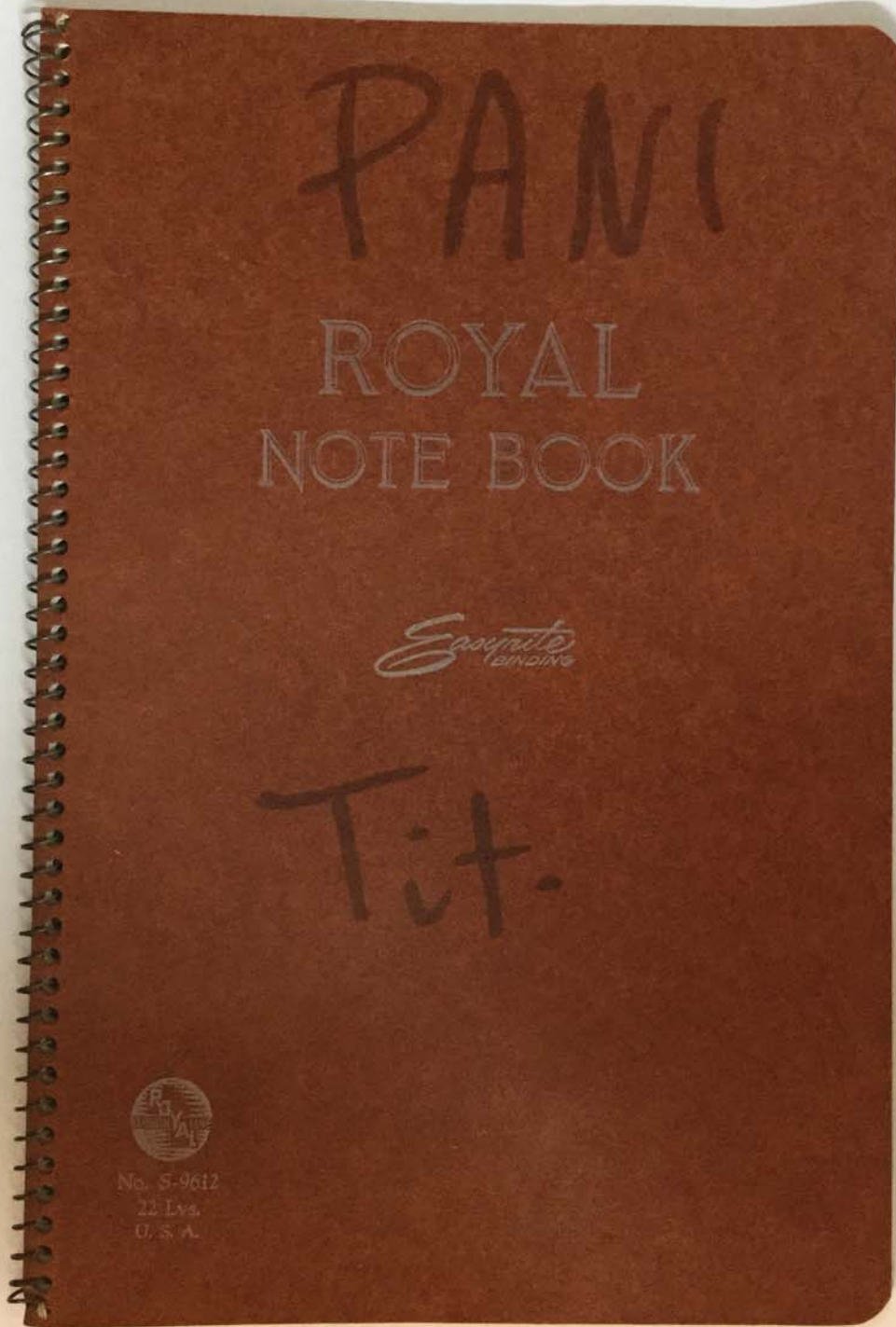
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En Titian 1 -

when was Titian born? the 1577 date is based  
on something he wrote.  
Titian's letters have never been published  
in a critical edition

no real safe way to collect the primary sources  
Marino Sanudo. Francesco Saracino - Venezia  
citta nobilissima 1581

Marcantonio Michiel - formerly called  
the Anonymous Morellianus - historic  
d'opere di disegno, most conscientious  
histo of pgs he had seen in fr.  
houses 1531-1548 - Fazzari, Bologna  
1884

Ludovico Dolce - Dialogo della Pittura  
intitolato e' Arechino 1587 Dolce was  
a friend of the same clique

Nasari - note 1550 and 1568 - has had  
met Tit. in Ven. + then in Rome  
1546? ~~Between~~ the ~~3rd~~ 1st -  
2nd edition has a Titian  
had a chance to converse 1566

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Giovan Paolo Lomazzo - Trattato della Pittura 1584 2

Tizianello asked an anonymous writer to write up his eulogy 1622

Carlo Ridolfi - Le meraviglie dell'arte della pittura, Venice 1648

Marco Boschini - draw from intuition

Giacomo Palma il Giovane - Carta del navigar pittoresco

Ven. 1660

Le ricche misure 1664

He recommends Grove & Cavalcardi

a Victorian classic It places

Titian on a high stage

c Ricketts - Titian London 1910

J. G. France pub<sup>n</sup> in England 1929

Theodor Herzog

Titian, geschichte seiner farbe

Michael Suida, article 1932 - 35

Plakituden

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Hanns Tietze - Titian Leben - 3  
 went 1936 in 1952 a <sup>revised edition</sup>

Theyl - Pallucchini - Lecture on  
 Titian 1933-35

G. A. dell'Acqua - Titian

Titian's relationship to classical  
 antiquity -

R. Saesf. - Lehrs - London 1952  
 a humanistic piece

an acc't of Titian's life cannot be narrated  
 the most common solution 1488-1490 -  
 see Cicie Gould Hall Fall Cat, the 16<sup>th</sup> century  
 schools up 29. 1576 died 86 or 88

For early date Tit. Letter to Phil II tells  
 that he is in his 95<sup>th</sup> year, the envoy  
 Garcia Hernandez says that he was in  
 his 90's - Ridolfi's Tizianello age for

1577 - Vasari changes his mind -  
 Register of Parish of S. Cosimano salvato  
 him 193

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There is no work attr. to Titian<sup>4</sup>  
 before his work in 1508 with  
 Giorgione on the Fondaco dei Tedeschi.  
 Vasari says that he was no more  
 than 18 when he began to pt in the  
 manner of Giorgione - Lavinia married 1555  
 to Bonifacio Lorenzelli from Serravalle.  
 Tit. I teacher was Sebastiano  
 Zuccato, a mosaicist, then the 2  
 Bellini's & then Giorgione  
 1502 Madonna of Jacopo Pesaro in  
 Antwerp Museum Jacopo had  
 been made Pontifical Legate to Paphos  
 & by Alex. VI Borja - He had been  
 --- in the battle of Sta Maria in 1503  
 Bas-relief of throne and now cup  
 Venus and Cupid in center floor  
 a putto in a ship that points to the  
 keys of Alex VI (he died 1503)  
 the idea being that Alex VI was  
 so hated that he would not

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that he wd not have been represented  
after his death the 2 glorious flags  
show the arms of the Pesaros & the Doges.

Comparison of portraits - in the early  
he is 40 in the Pes. Madonna at  
least 15 yrs older - Jacopo Pesaro  
felt so very obligated to alex VI  
Tit. birthdate the 1483 so he wd  
have been 20 when the Antwerp  
picture was finished.

Pieve di Cadore - Cadore had  
accepted the rule of Venice in 1420  
the Vecellio or up? Vecelli - promi-  
nent citizens - Tit's father Gregorio

1535  
Portrait Ambrosiana Mil. in 1618 donated  
by Carlo Federico Borromeo as the  
portrait of Tit's family - somewhat  
old but less stager than the portrait

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Tiziano & his older brother Francesco<sup>6</sup> were the first to be plas.  
 Tiz sent to Venice ordered from  
 Quercato to Gent. Bell. the job -  
 the friar - said to have been  
 friendly with Palma Vecchio?  
 Dure's stay 1505-1505 had an influence  
 Fondaco dei Ted had been destr.  
 by fire in 1505 on condition that  
 it not be dec'd w. intaglio or  
 mosaic - the group took the facade  
 on the fr. Canal but of Tiz  
 worked in Merceria side  
 Plague 1516 - Fondaco fresco destroyed  
 Tiz move to Padua;  
Scuola del Santo  
 1511 Tiz returns to Ven  
 1513 through P. Bonifacio invited  
 to Rome. but he preferred

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to offer his services to the <sup>7</sup>  
 Rep of Venice and he asked  
 for a broker's patent = 100 ducats  
 for the brokerage held by  
 ? Bellini - Hand

offer of 1515 was accepted  
 studio was in S. Samuele but  
 the patent for the school  
 balance till 1535

1514

1519 after Gov. Bell's + receiving  
 his brokers' patent -

Primes out of Venice

accepted to go to Ferrara 1516 producing  
 a title of importance

1523-24.33 - -

1521 - Prato - S. Maria e Celso

1523 Mantua

1529 Mantua 36, and after a while

1525 Mantua in common law  
 wife

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Orazio was ok. was a pta.  
 after 1525 - Lavinia Bona, then by  
 wife and  
 shown found P. Corena, for the  
 Fondamenta nuova

1525 - 153

1528 went out against his enemies

rital Ponderosa

1527 appear in Ven. P. Corena

1530 - Through Ferd Joursage

at Bologna he met Charles V  
 Tol after Lavinia acting for nothing  
 and Arel. was rather  
 relief for T. Corena would even  
 to <sup>for</sup> ~~with~~ <sup>him</sup> ~~himself~~ <sup>himself</sup> ~~deser~~ <sup>deser</sup> of the court  
 died intantle falling off the  
 immortalized by Ferruccio  
 Corena received retaining fees  
 from ch. V - Fr. I

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1525-1531 ch VI

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15th annual

Emily Rose Comp<sup>2</sup>

Ward Eggleston fold 5

989 made at 76

Sept 26 Pan Titian 2

2 import events Rt 1525-32 meeting in Archim

& shares v effected through Archim & Fiat  
Pausanias who gave Tit. 150 sheets

for his first work of the Emperor - cl. v was  
often present for money - Tit said

the benefices were ~~absolutely~~ always

held back by the <sup>bureaucrats</sup> ~~bureaucrats~~ <sup>first</sup> meeting

1529-30 reinvented Bologna 1533

<sup>displeas</sup> <sup>& cod piece</sup> <sup>character</sup>  
Porta w Dog 1533 Prada - Tit

<sup>so much that he</sup> <sup>same his the</sup>  
made his Court Palatine & Order of

Golden Spur - even descended on B

enabled - the document likens

his relation w. Titian to that

of Alexander & fr. & Apelles

The French used to call him  
Charles Quint, an indication of homage

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Ch. was deep melancholy - He withdrew  
to monastery 1555 3 yrs before his death

Ch. V true lover of art, Ch. picked up  
a brush - he, the emperor ed made

as many noblemen as he wished  
but only God ed made Tit.

When the Fuggers of Augsburg wanted  
to make a portrait of Ch. V, the Fuggers  
asked - Ch. V's to make a good  
portrait of his beloved wife

Isabelle of Portugal Tit made one. Very delicate  
no effort even having seen her

Count of Urbino - Francesco Maria  
della Rovere met 1532. The counts

of Mantua, Urbino kept him

1. busy - he neglected Venice by  
Lodovico of the Este of Castile  
Lodovico of the Este of Castile undivided 1537

Venice annoyed asked reimbursement  
of his emoluments & threatened

to have his rival Paduano paint  
the battle - But the battle both destroyed  
Martyr column of S Peter Martyr  
both destroyed by fire.

Ch. V's pension was payable  
in Milan wh. was a fr. headache

1552 Rameccio's grandson of Pope  
Paul III when he met Ch. V in  
Ferrara

Tit's  
Visit to Rome - 1545-46 Tit lodged  
Belvedere frescoed by Vasari

& Sebast. d. Piombo

1547 Tit tried to obtain d  
Piombo or Papal seals -

They were entrusted to fir della  
Porta.

48 Augsburg diet after battle of  
Muhlberg 1547. Tit turned up

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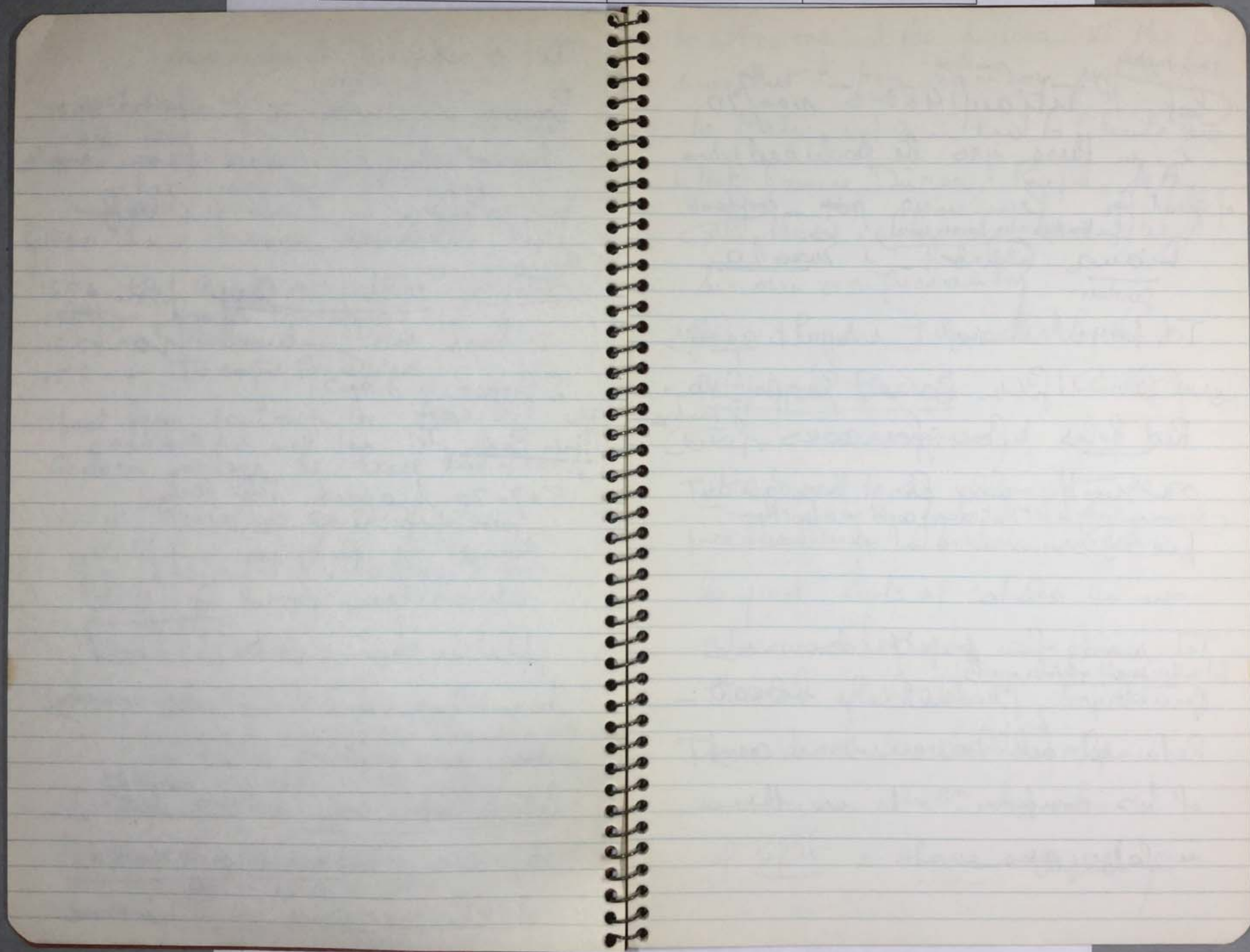
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- 1548 Venice  
 1548 Dec. Milan  
 1550 Augsburg more portraits  
 had secured four under  
 Phil II  
 by 1560 had various assistants  
 1556 lost Agostino  
 1559 + brother Francesco  
 1555 + of Ravenna  
 155 + Jacopo Sansovino  
 afraid from his trip to Pieve di  
 Cadore where he had land he went to  
 1564 Brescia ceiling ptas  
 1567 Copyright for engraving from  
 his ptas.  
 then broken  
 1577 + Aug 27 showing a fr  
 plague hurried Friari  
 in. signs probably not of plague  
 Orasio his son died a few  
 days after in farzaretto  
 Pomponio the Squarobezzi washed  
 all the fabrications & died in  
 misery

- Tit N. shrewd businessman.  
 Bassani <sup>in picture of heirs</sup> included Tit's portrait  
 driving money - lenders from temple  
 Tit ruthless in pushing himself  
 full conversationalist.  
~~Shy in~~  
~~heroic~~ Wedding of Cana playing  
 a bare trick, intended for  
 S. Gregorio maps  
 Tit's 1562  
Ponte Bedia Tit. not seen but ambitious  
 1567-70 madred. Self fork.  
 slowly focused eyes  
 dunned w. fatuous duplicity  
 remember word doublet  
 Golden chain of knight hood.  
 more impressed in his late work  
 than in his  
 then early <sup>ones</sup> he  
 letter Sept 1559 address to Ph. II  
 speaks of patrona assoluta  
dell'anima una <sup>plus</sup> picture

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is unfortunately  
lost. If Titian <sup>was known</sup> (1483-5<sup>to</sup> <sup>they</sup> was/90

in these yrs he produced pictures  
of great fem. feminine ~~emphans~~ - emphasis  
(for Bridgewater house, now)

Diana (Edinb) - & Euroba  
gardner.

Tit passed through magnetic poles

of fact. fib B - Gaspione.

Red holes few frescoes <sup>(paintings)</sup> few

on wood only for his altar  
became initially he felt that canvas could not support them  
pieces - once a slab of marble  
one of slate

Tit made few prep<sup>y</sup> drawings  
but rather small sketches in oils  
Gradonca, Modell, Bossotti -

Retained full sized versions

of his compos. "S" to use them

in later cases -

He often revised the picture at the last  
moment - His horizon not limited  
to Italy not limited to antique

he took from Durer, Raph. M.A.

<sup>Correggio</sup> all these influences enriched

his own originality

Gloria Prada wanted by de V

Polptych Brescia - & Redeemer

a " as requested

Tit referred to as colorist - the

pure retining - broken world

to just flats of color.

Color adheres to surfaces

& color affected by light

Three dimensional world

as soon as the interaction

of light & shade depending



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Cx Myroph & Shepherd - Thema  
 the fact } giorpionnesque contrast  
 behr. the complementary  
blue & red,

Tut said that a good pic  
 should make do with black  
 red & white who's Edra  
 Haxer?

1530 to St Peter's Master

Early - the artist defines a  
 to 1550, ca II trip to Augsburg.

II - establishes his tradition

1550 to end

III - withdraws into splendid

isolation - out of Empire

melancholy - like Guercino

Wohlgenuth & Boll

wants to subdivide each into 2

criteria - choice of subject matter  
 & of mood & also his changing

attitude to class antiquity  
 from Sep to 1616 - 18 yrs of the  
 assumption

1516 - 30 Martyrdom of St Peter

1530 - 41 allocution of the  
 Marchese del Vasto

1550 II trip to Augsburg

1550 - 60 culmination of  
 with mythologies

1560 - end

first pic. Bellini Leonardo  
 Giorgione

Contrast red & green rather

than Titian's contrast of  
 red & blue. mood meditative

classical tradition limited to  
 incidental props —

St Peter (Petrus) for colour  
Salome patterned in Posa

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Leonardo Leda - dark outline  
of Sabine with a vivid green

Assumption 1516-18 complete

self realization - no more  
grey shadows - clear colors

essential contrast of red & blue

steeps self in class antiquity

influences actors themselves

with exception of few cartoon

Bacchanaal of Andrians 1518-19

classical poses - nymph

by making water -

Beechumii

First period very masculine

1530-40 phase of détente

relaxation - many portraits

period of reminiscence no

classical or central H<sup>u</sup> infl.

Temus of Urbino 1537 note

from vigorous red pillows  
green curtain (for more subdued)

now colors are unbalanced language

of the so called Belle

in this the 2 handmaidens

genre piece - foregrounding

of house & vertically

Presentation of Eggwoman

& group portraits on left

only except. in 1530-40

Battle of Cardore finished

1538 is impassioned

1540 Crisis brought on

by desire for rigorous

almost brutal action

culminating in visit

to Rome

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Michelangelo, Correggio -  
classical antiquity - suppression  
of clear eye-flattening harmony

Technique begins to broaden

Ceiling S. M. d. Salute 1542-3

Victory of David over Goliath  
bold foreshortening enormous  
plastic

allocation, bareness of parts

1540-41 based on Roman

coins - bl. white -

2 discontant red

1540-41 1st version

Crown w. Thomas

house - Central fig

from Pascoon cool

perhaps in Venice

Danae <sup>Naples</sup> 1545-46 based on

MA - classical relief  
dynamic - plastic values -

as much as poss for Titian

new new harmony established  
by flesh tones -

5th phase

Madrid Danae 1554 less plastic

emphasis on luminary effects

ripple of small folds

the acquintine mass has a tinge

of same color as the piece at

right

1555 Charles V's - Pt II

fanatic w. virtuous enjoyment

of erotica - this rejuvenation

of Tit.

Wll. of Primaticcio, Polverio

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and other mannerists

Diana Bridgewater crowded

elongation coming up to

prints as Italian mannerism

just where comes some

mannerist the color

blossoms forth like jewels

Boston Europa 1555 of a

compare to Renoir

1560

Refinement some by  
 apprentices - some touched up  
 disto

Crowning of Thorns 1570

Munich ptd to please

h' self found in his

workshop. based on

houtsro one

X in the Munich one X Compassio  
 not sharpest color accents

X is dressed in white chandelle  
 & dress of hunchman on the  
 right. intense emotion

broadest possible technique

Vienna nymph one of T.V.'s

most painterly - expression

unfathomable - profile &amp; iris

taken together Comp. Pic

Woman in white relative

after mannerist outburst

the 50's responded to

challenge of Raph - MA

Annunciation P. Salvatorre

inf'd by MA

Pieta <sup>Ac.</sup> for his own time

completed Palma Giovane

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inspired by Laurentius Venus

Parma

the Moses comes from  
MA's notes the S.I. Madonna

the Hellenistic Sibyl from

S.M. Sofia Minerva

Pieta = pose most similar

late in Venice

Part II

difficult to form an opinion

Hertzog Die Frühe Gemälde Titians  
Rome Horatius by jeunesse du Titien

A Monassi - ~~2000~~ Eracht di Titians  
arte Veneta

Tit's own recollections transmitted  
by Vasari - not always reliable

Frescoes Fondaco dei T. earliest known  
work come down to us from Piccini  
& Antonio Zanetti undertaken in  
collab w. Giorgio

Padua Frescoes 1511.

Then works after the Fondaco - the  
idea is that Tit attached himself to Giorg.

after the 2 Bellinis

Sketches by Zanetti

Impression of under woman - Tit thought

still awkward Tit had plastic

substantiality & dynamic force

Giorg's figs do not weigh upon the

earth - Tit conceived the human

being as a strong animal

Awkward of man called Levantine

or member of the Confraternity of  
the Calza

Group: Lady w sword w. foot

on beheaded man - warrior in

armor had beughl stare at her

more probably Turtia (see Horatius)

Pal Pubbico Siena

allegory of love (so called by  
No. idelfalt) one woman

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with raised arms, see Borghese fall,  
note the importance of his planes

space - traveling - planes

The eyes of Tit are really windows  
of the soul

Sacred books at profane but profane  
does not look back

after a bit a loose talk

Hunter stamp a hand of fury  
Assault of raised eye to sky

(The heavens are on t. to

Tobias P. marzide

Tab with Arch.

both are much later than  
the Fontana

Peace press by Rubens

shows Tit's - just a window

148 Mar - 1906-07 Thapsos

two tentacles

Met ex Balle met by

was the year 2000 was too hard  
too large

Old woman acc. to

the distress or  
Lassan says from

European history has

the leg of woman in Tit's

of the my

Fraancesca Sordani del Santo & Anthony

died 1321

Justification of woman accused  
of adultery

Justification of man who had  
killed his mother

woman stalked by jealous  
husband

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Notes no Timeelement for at the  
Detail of itno one can explain Con. Champ<sup>nt</sup> 2,  
outlety below string and wire up  
instruments.

Tel had a hand in the concert

They have parallels in the Pacific  
frescoes (mirrored at the  
front)Keep up Venus PresleyTutian added to the top of scene  
line up houses - arches on mountainsarched away line up intohouse  
mountainSacred - Paeb is you  
in thePodue of the mountain  
outlineComposition table1927 London - hita setmountain  
table house  
houseCarson paintings but they  
charmingPerarockBack to the mountainFluxus hope - Basel relied on  
aspect of the road at

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a step from the Donatello relief  
 to be appropriated from Mantegna  
 predilection of profiles local  
 for grotesque figures in  
 front of scene.

Don miracle of the cured foot  
 classical figure of Pentheus whose  
 foot is hit on by a Saint -

7 initiation the saint blesses  
 the injured foot

Terribles Husband Cospi  
 curiously striped coat - w. fo's  
 face notably foreshortened  
 miracle of new born child

Donatello establishes the connection  
 between the mother-child emperor  
 is an Augustus with his fancy

classical authority is just a metaphor  
 of power - the emperor represents justice  
 the statue of an emperor was in every  
 tribunal

Decoration of Tit. homo. Triumph of X  
 and Triumph of Fame - all are  
 have a pyramidal structure

Titian challenges the Bellini's  
 & Dürer, rapidly based  
 on Savonarola's Triumph of the  
Cross - characters drawn by  
 symbols of the heralds  
 a salam - even Moses, Abraham  
 prophets, symbols



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The iconography is rather baroque  
 Tell any one

1572-13 Bapt of Christ unified  
 energy his is conception  
 is not additive but divisive  
 & movement or distributive

statement done in personae

Ringarella - the key to the

prophetic tone for  
 monumental grandeur

cross christ taken captive

(hypocritical date - fear  
 of another form of char-

ismatic behind it

an old na - behind

is

Madonna of Checcia 1575 fresco  
 poses knowledge of Dürer's  
 head of the Pistina  
 when the picture was transferred  
 & the underpainting be  
 blocked out - St. Joseph

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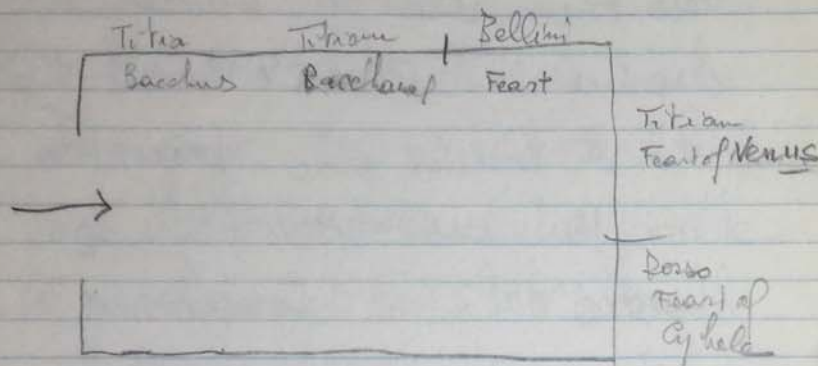
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Luch Pan ← Blauknapen Pan 4

Mivarolus, Phara hills  
Fru Helle

1516 - 1518

Cristo Postaccio - Pan accepts

Madonna of the cherries

Tribute money in presence 1516 on  
wood acceptance pic for Ferrara a  
study in character - most finished pic  
ever ptd by Tit. - Alfonso d'Este  
coin - Render unto Caesar that  
which is Caesar's - & contempt  
of ultimate good & evil. 1/2 plane  
superiority, contempt, pity -  
most of the other 22. pics of  
the period not by Tit or just touched  
up by T. Rembrandt

Flight into Eg. agrees w. Ridolfi 1548who says that it was ptd after the  
Fondaco dei T. also Vasari

mentions it. The escape - animals more  
accomplished than the figs. perhaps  
by Paris Bordone with the backs  
put in by T.

Edinburgh Holy Family exaggerated  
texture eliminates it

London Holy Family perhaps  
workshop - disproportion of heads  
Marcello Balin di Pieterre  
Madonna and dono - probably  
workshop

Mad w 2 Sts Bridget. Vesper  
Paolo - too much texture

Sacular & semi-sacular compos<sup>ns</sup> &  
1/2 lengths - 1/2 lengths are conventional  
idealized

Woman arranging her hair (of d'Est  
& Laura Danti) pr. dissection  
of textures but overall color into  
effect. lover in shadow great depth  
& sadness of woman's glance)  
or Feder. Goussier & his mistress  
but this not right because it  
antedates his connection w both

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it is probably a Nauitas see  
<sup>somebody's</sup> "Look in thy glass"

x 93 -

Much a Nauitas not by T. shows  
 jewels etc. Mirror symbol of  
 transience

Flora 1573-6. an allegory as  
 proved by Saunderson - Flora  
 was a prostitute as she looks  
 sideways offering flowers (herself)  
 to a person at left, of

Wrong a Lucretia in Vienna  
 a late invention based on

Concert Patti on wood - shuffled  
 back & forth betw Liong. Tit.

Don. Campagnolo and?

Pau thinks of Bernardino Piccini  
 he finds it hard to accept it as a  
 T. O. or may be several artists

Contributed

Salome in hd of Bapt. Doña Pamphe  
 has something of Leon's Peda  
 wall is pierced by an arch remarkable  
 play of planes - the handmaiden  
 looks at her mistress - heavy ravenous  
 pie - hair of + Bapt touches  
 bare arm of Salome, Bapt seems  
 to be T's self-portr. of Christ -  
 fans allow, Carol. Don't  
 fall. Borders - in arch of  
 the Tit a little cupid's  
 on the keyhole of the arch

Salome was a innocent girl. It was  
 Herodias who forced Salome  
 to ask for the hd of the Bapt.  
 12<sup>th</sup> c. of poet Murdois  
 of Ghent equates the daughter

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aftered with Paphos &  
 equates her with Fau Helle,  
 miraculously invented this story  
 she is forever tortured and  
 is thrown around by the wind  
 (breath of St. J. B.)

The 3 ages of Man - Edwin

Sacred & Profane Love - Raphael

3 Ages Lozano Giustina da Castel

holoprene explain his heart  
 fire offers flute to melancholy  
 of man. Infancy, maturity &  
 old age. The peak stage  
 of youth is group on left,  
 he is trying to make him to play a  
 dret. in basket a lonely young  
 man with 2 skulls - 2 halves

asleep in each others arms - who  
 is the winged cupid  
 green trees around with the young  
 couple - but tree is being prevent  
 ed from falling - This piece  
 is a poesia - an allegory  
 express complete psychological  
 attitude & poetry

Sacred & Profane Love 1515-16

for Nicolo Aurelio's grand-  
 chancellor of rep. of Venice  
 his coat of arms above has  
 relief - He discouraged from  
 Tit. Landseer left the  
 helps like the Holy - the - Tapes  
 more worldly because of  
 towers & horsemen - other  
 side = peaceful country & sheep

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it is a passage into life -  
the posture of laured like pose  
of heroids on sarcoph.

i an icon of a. head of nude  
& clothed - The nude of represents  
nature - The draped top shows

to reason  
2 Contrast between innate beauty  
, the other that that has  
been achieved by ornaments  
therefore phony & fake  
Celestial or metaphysical  
love or the natural one

venus Urania

~~Both - Birdy of Venus~~  
~~Maatequa was added to~~  
pt. two Venuses one  
clothed the other nude

Primum

Tet. contrasts the terrestrial  
with the spiritual one - Urania

Fiemo - alluded to the twin  
venuses - the deep sense  
of the nude is one of pure  
understanding - The Cupid with

make with what of gold

Third kind of love is the  
has relief = horse = unbridled  
passion - a fatted ~~oak~~ ~~beige~~  
beaten (bestial love

must be ~~scraped~~ out) 2 figures  
turn

force of as forturers - Amor  
Cruciatum, punishment

of Amor Lenius so in the  
has relief is a third kind of love.

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1516 had seen the inscription of Tit  
 tempestuous connection w the  
 court of Ferrara  
 1523 connection w court of  
 Mantua - the works for ducal  
 at this time were for three  
 2 courts & Venice - fabric prep  
 for Pal. Ducal had to wait  
 to 1538. Pope Antonio's famous  
 portrait now lost  
 next Pope - Andrea Frutti  
 Tit pld both his coats &  
 his native coat.

Paint. Met - only a copy  
 The native image 1531, cleavage  
 in 1597

altarp. 1516 <sup>map. 1518</sup> Assunta excc in  
 Venice for Prior of the Friari  
 pld on wood prepared with  
 unusual care & chalk drp  
 for St. Peter (Br. huss.)  
 a mutation in many respects  
 the first altarp to dominate  
 a whole church, which  
 is pink blue mantle &  
~~coat~~, crimson cross.

St. John & St. Andrew dressed  
 in red - some dark olive  
 compelling dynamic stream  
 of energy contours & unifies  
 pre- individual energy.  
 Patti reflect class models  
 Thome Museo archeologico  
 Marcantonio from Raff's  
 Parmassus - flying patti  
 in clouds patti serve to support  
 the massive figure gesture  
 & ecstatic glance - Colossal  
 St Thomas - Tit, enforced  
 his competitor Giovanni de  
 Pordenone. The magnificent sweep  
 is anticipated at Cabellone  
 (by Pordenone) - See also  
 Dura <sup>woodcut</sup> Caon<sup>u</sup> of V. fine  
 fig seen from back where  
 the apertures marvel.

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Mantegna Assumption Ermitani  
seen by Tit 1510-11 pose of the  
Orant. but further make us think  
of the Assunta's pose. Tit's  
exploitation of the scissors  
effect hard seen against the light  
hobbling like this has been seen  
before. idiosyncratic bending  
of waist so they form a  
right angle see central figure  
in Bacchus - Rubens copy  
in Stockholm does not work  
through this pose with  
the break at the waist. See  
the fig. of Anacrusis in book  
of Ar.

Assumption Call Carona

X after upto his mother 1554

Visit of St John  
Especially hearty dome of S. Giovanni  
1556

St John at Palazzo Wash

Put for Studio of del Este  
at Ferrara

afonso's studio decoration.

Bell. Feast of Foods ordered  
by del Este 1506 for his students  
at Mantua. Bell. procrastinated  
because bored. He also may  
have felt that it wd not  
match the other fix (of Mantegna)  
So Bell offered to fix to afonso  
at his insistence it was completed  
1514 to hang in afonso's  
studio where it remained  
1584 Card Aldo franchini  
carried all the fix to Rome  
but Amibol Roncagli  
remembered where they had  
hung.

Vasari says it was finished  
by Tit. The F of Foods occupies  
a smaller foods as  
described in Ovid's Fasti

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perhaps the god of gardens -  
 fertility of the goddess &  
 is brought by the bringing of  
 the donkey of Silenus -

Pacchus v. go down to Neptune  
 Mercury Neptune with his  
 trident! - Ceres with a wreath  
 of grain - Apollo drinking  
 from a vial -

Humanizing the Olympian gods

see P. di Cosimo's story of Honey  
 we are in for domesticated classical  
 & Neptune's trident.

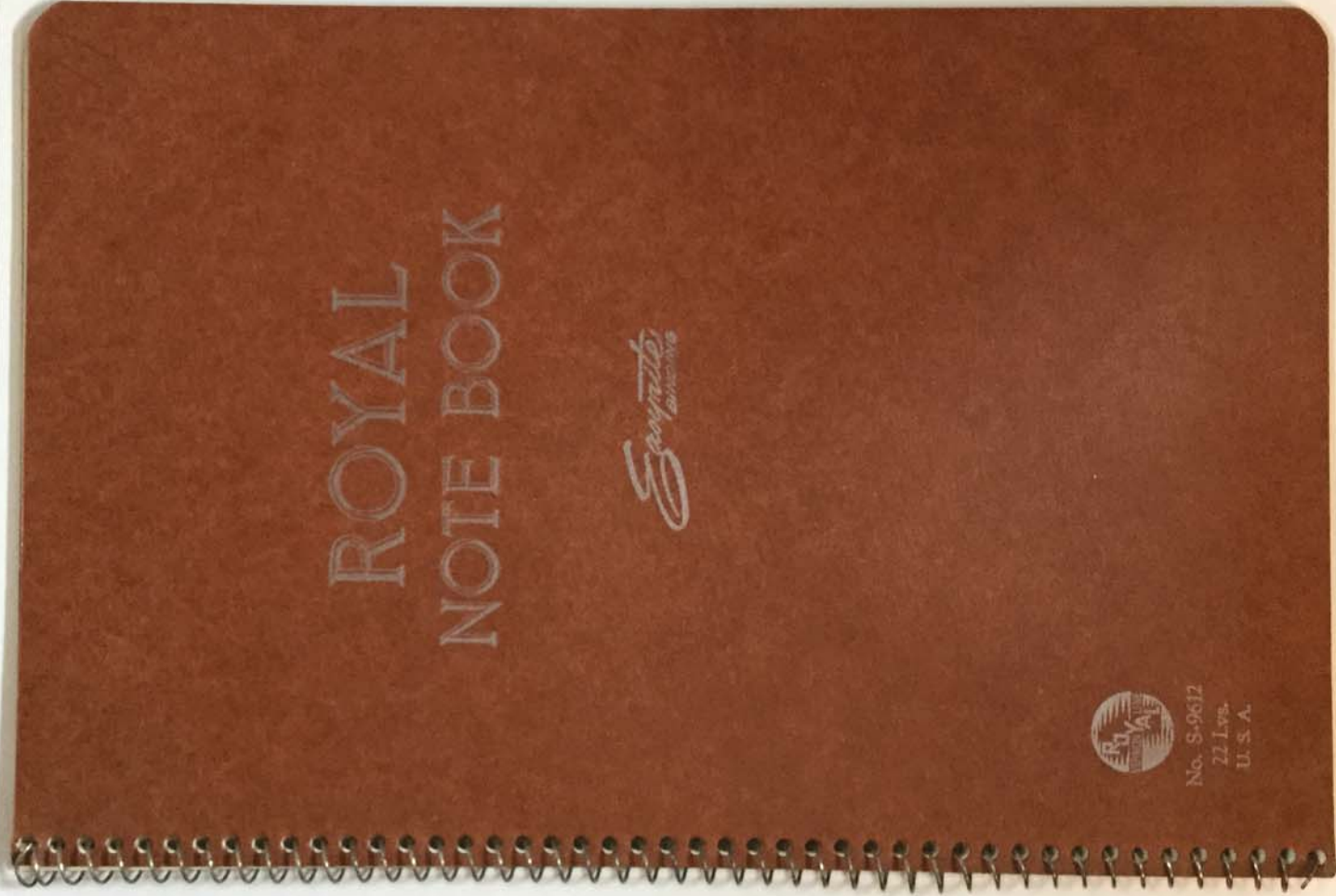
Alfonso d'Este & his wife Lucrezia  
 Borgia - The quince held by  
 her is a symbol of marriage

to prove that marriage is  
 sweet & sour, is this goddess  
 Pomona? Terra? -

X-ray has revealed  
 Tit. did complete the pic before  
 it was delivered. - The sleeve

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No. S-9612  
22 Lvs.  
U. S. A.

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3 toes from Agina  
Egyptian statue - toes (very straight)

Egyptians invented the way of making a  
figure - First carving large  
rectangular blocks - excavated, up from the  
block as temple - rock cut  
the temple seems a preformed block  
from the columns are cut

Ab. 1400 B.C.

Leatid figure - very 'national' spirit,  
taken out of a block

First after 800 B.C. man making  
an oval - it is a bit - sketch  
structure

Papalut end of Hell - period Flavian  
Muse Rome - various forms

Body = hole - listed principle of  
fractation

Edhi - masonry of blocks,

3 covered - involving doorway  
Propylaea - nearly contemporary

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front with post & capital construction  
legs - supporting columns that  
had a transition -

long reluctance to distort the face  
of the body head & torso at intervals

on the side - entablature  
resting firmly on the  
exaggeration of the external  
oblique which is typically

front -

V Polikletos - speaker's copy  
even when body begins to  
move of Pheidias - insubmi-

bility of the human body -

Bartlett head forehead - now  
retained on simple plane

now remains like an axis the  
ridges between fluting -  
all the rest is recessed  
from forehead now

the hoplite helmet -  
fragment of the top of a single column  
The laborer head from Parthenon  
in Louvre

"makeup comes before making"  
meaning after making you  
look at the real thing -

Monolithic pillar or mass of  
drums of Hera of Louvre &  
Louvre Elusis? identification  
of woman's electric column  
metope from Olympia - draping  
echoes fluting

Zeus - Olympia is Kynthia  
fable figure - draping woman  
Aegina -

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Sheet 2

hardball photo - what are we human  
hand?

a consideration of the observational process -  
what happens the at face into being -  
coming up of each separate unit - to

goes back to idea of load - support

then an inward will begin to strain the  
body the support focus on

the relaxed side

Francesca's figure's medals - the  
support goes on the stand like in

it's a way a fate antique work

The reluctant twist

Galatea Plautius's quotation from

Raph; Leon. said that shoulders

& hips shd go in different

directions

Greek art does not go in for safety

Roman art the artists seem

free because they didn't build

in dry stone

Graecae under Augustus which suggest

an almost, ambience

of great relief put together of

separate elements

City fate Micetas beautiful multiple

optional distinct units,

Seneca pt of Greets -

Hadrian S ma's swing in and out

"H.C. early Romanesque Zoroastrian  
proportions - the figs have only

a function - capital, Magus II

Marcus gift with huge hands

the Romanesque process is  
narrative defeat on space

Gothic - Millar de Homeant Fig hat

the about has small body

other fig.

Plus operation he calls a

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iota  $\lambda$  and  $\pi$  are the  
 principles of making  
 like of Balustrade, the drapery  
 re-establishes a sort of fluted  
Lysippos apoxyomenos  
 series of figures with pleating  
 fait-

Apollo Belvedere, not in  
 ancient literature. Inevitably  
 admired. Rem. Sept. Fedel  
 non-just & brutal

The Hellenistic fig. is transitional  
 & incidental  
 geometric form. Belvedere

Naples Museum statue of  
 Alexander Naples.

Rem. Bonn Budapest

fragment of a youth. from Argo  
 unyielding inflexible ideas  
 of process waste does not rotate  
 # This is humanism. Belvedere  
 album. whole torso seen  
 as simple unit leaning most  
 inflexible.

Tampa statue  
 Francesco Mosca - fig. leaning down  
 Perhaps of the subsequent text  
 Barabiol. Paccius looking  
 farewell to the daughters of  
 Licones, in barabiol  
 legs in profile the top of  
 body forward within front  
Annunziata there is a moment  
 in the heart

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Pergamon helios on a  
woman riding side-saddle  
in this case they are draped  
at the waist - then the  
drapery spirals -  
two-story suggests a body  
divided against itself

Execution - Alpheos, ~~from the~~  
famous satyr or people  
fighting of dying Pericles  
Pergamon

James - people break themselves  
the Passing Maenad (Roman  
copy) - These also twist  
and also look behind them  
otherwise unimportant

Titian the forehead receiving

the receiving entire ch.

Prophet Jonah hearing voice

Coming from behind

The working model of the human  
body.

Diagram of human motion of  
from behind -

The operational model  
legs no longer coming

the legs seem to come  
from the feet

Transition to Rome - great  
day of the construction  
the Romans did conquer

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VI.23

Augustus Perinelli legs

summed - Romanas pliss

Realistic about - chase of

material as a concept of using

this map about to the man

a result of the

hand over thought - legs and

virgin in Last Judgment

planimeter projection

notion of projection

All of them - has foot down

telescoped vision of the stacked

together but V. d'Horpe  
light stretching is a disform  
uniformity of substance -

the figure has no parts

little gaps with area gap hand

then he says that to make them

to facilitate drawing the way to

lines swap from foot

to shoulder like the continuity of  
vanishing. there is no difference

between load &amp; support

classical figure - structure

divisibility &amp; the follow

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unstructured invisibility  
 = drawings by nuts - systems  
 of structural with the further  
 invisibility

Gay Polychrome also a structure  
 of parts -

dark -

Pen, consider the body boundary  
 the boundless becomes a  
 symbol of the infinite

1624 Braconchi - looks out of circles -

the body is central and radiating  
 a stellar.

the mask becomes a central power

house -

Dashy & Baldamer Peruzzi

after St. Peter

arms and legs equal length

in all directions slight motion

variable adaptable

discovery of the waist

Polychrome figure MA David

of with David MA

The Earl first Pergamon

Other notes to take his in the

house

Pol. House, columns the one

of houses -

Balusters Trauma Tempetto -

they are full w/ his time entering

all part -

Balusters have a work  
 with equivalent parts

by process says they could

have walked instead

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from a front mirror. the  
 fit in his days twist in  
 the waist.

You've got to be 2 steps to do  
 this - on one person at  
 different moments from Codes  
 Hepens in Morgan library  
 every movement of the body  
 is the Cosmos compared  
 to the universal of the step -  
 So is a narrow oneception

Vitrucian Man it is probably

fit in a circle or square.

Rubens copy of Leon'

Battle of Anghiari Leon's face

muscular ...

Persens, the Medusa VI & P front  
 perfectly described in a 8 way  
 alternating rhythm of arm  
 and legs

Part of d. V legs are in the  
 Titian to appear as large as

the legs -  
 in Reading fabates della Casa  
 Resolves 1538

all enormous  
 extended arm of abundance  
 arms very long playing a

Titian at the start equilibrium  
 of limbs

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VI.23

Europe antique  
 baroque - robust sumptuous  
 creation of the flesh of the world  
 whimsy - exuberance  
 on of the world

X' definition of the by how it  
 o shadow the figure is not  
 less casual

Greece - Turkey

attribution  
 weightlessness - all is impelled  
 and does not have weight  
 made not from particular,  
 o Helmuth - used by

Tal. p. = Tantalus -

for Mercury - playing dice with  
 Pen - of  
 Laurel - profane (19th century)  
 for sure on the world  
 in the Pen when a dead by is  
 dead is more dead  
 Journal of Melange  
 S. Sebastian - Fall, has  
 manequins of wax  
 missions maybe helped  
 He calls this first Pen, work  
 the spaces of beams of chest  
 are like a diagonal wall  
 go here help discover  
 it's absolute autonomy  
 he is locked in his context

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VI.23

it makes an absolute equilib-  
 teral triangle - like the  
 of the Trinity so he reduces  
 the shoulders - meekness -  
 Oh if you shall betray  
 me - ~~perhaps~~ & coming  
 down ~~temporarily~~ - ~~controversy~~  
 of St. Paul, diverse  
 human nature embodied  
 a pld shape within a human  
 field

III Steinhilber

boys arm - early classic  
 former fragment,  
 the other side of same with  
 emission gone wrong,  
 image, constantly affected by  
 This ~~is~~ ~~the~~ ~~quote~~  
 Prange museum  
 and photograph of the motif - ~~is~~  
~~catalogued~~  
 a motif ~~is~~ ~~of~~ ~~pattern~~ of  
 coherence - ~~is~~ ~~he~~ ~~doesn't~~  
 found until he has found a pattern  
 of coherence  
 He said that he wd pt a  
 hands came after he has  
 sat in it until it became  
 big on canvas's mess,  
 a paralyzed red limb is  
 something we are not con-

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VI.23

visions of -

His manner of making the  
operational process all  
sorts of things submit to a  
tough re-interpretation

Cardplayers -

and a fashion photograph of

2 women with hats.

the pter shares everything  
of the painting looks back  
at you with the same consensus

relax a 2 - the body has been mastered

the next generation  
Metope Europa on the bull

the grandeur neutral  
Metope from Olympia  
& the hand

Centaur - La Fayette the slave  
behind the figure has become  
Metope Europa on the bull  
with the male behind the  
male male - the  
trail of movement shows within  
it -  
Metope - La Fayette slave by  
centaur, centaur holds  
lion skin emotional

Steuwon in a woman

3 fates. Parthenon - Proctology

Mr. Bakas changes  
Lange Bay - Constantinople  
1st c. b.c.  
1st c. b.c. female male

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the most appropriate supports  
preferred draped figures.

The most magnificent

of the last 20 yrs.

female body forms waist down  
with drapery from Pergamon

Pergamon submerge the man

figure in drapery -

Eteloup attul to Pallas.

Submergence of the body  
in drapery - the means  
of submergence is

drapery which is the means

to environment.

Pergamon - there is one fall up front  
extraordinary distortion

The figure tilted in the  
direction of his motion

head from the Roman sarcophagus  
of head leaning out of window

you can't put alone in a  
culture without doing mad,

II century AD sarcophagus  
but III C. Sarcoph - the

anatomy becomes less organic  
& the whole field is full  
in battle shattered

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filling a field with representation

Montezuma composition -

space is as tight story

petrification that holds things

in place

MA M

Picasso di Corinto the mountain 2/2/2

how the pieces

MA Madama Dow

Definition

Galatea the achievement

of a H. Rem. M. P. I.  
is perfect rendering

of human figure  
the creation of balance & space

a the perfect relation between  
them.

The structural process is  
composition. The figures

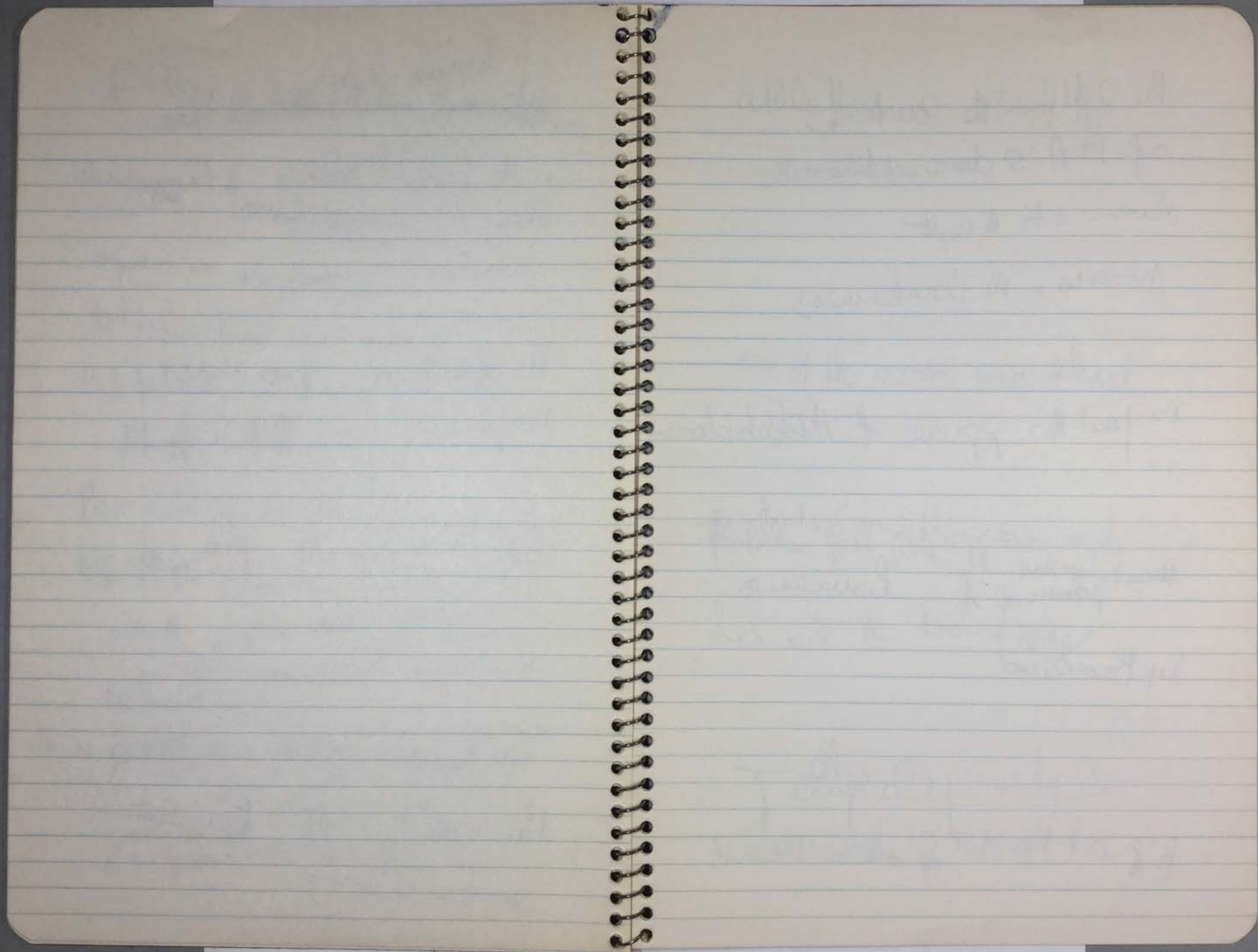
are necessarily placed

in the 2 necessary state

The chest plus up down a  
the moment of Paul's  
conversion

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he said 'ce n'est pas  
dans le sie).

The son of Adam is the son  
of the dead & in

Fe. Caths. he also  
of proposed  
wrote sculptures  
turned out some turned out

penis and not ours  
Rem drawing of the heroids

Rem copy of an antique  
relief by the letter  
Polielentus owned

by phreaks. This was  
the model for Tutuam  
a relief, the remainder of the  
Bodet's aqu. sculpture

depth  
will therefore die this inscription  
the carers' drawings come  
Great negative mass.

Brushwork in the 7th  
will therefore die this inscription  
the carers' drawings come  
Great negative mass.

Pierrodep. Pentre of non malle

The drawing the artist is making

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is not a composition.

Paint movement by Monet -

Monet after the sixtieth but not

Return of the ~~placidity~~ <sup>recreation</sup> ~~recreation~~

first along

from term be thoughtfully

very rushed Miss

situation

process of making

most for woman now at last

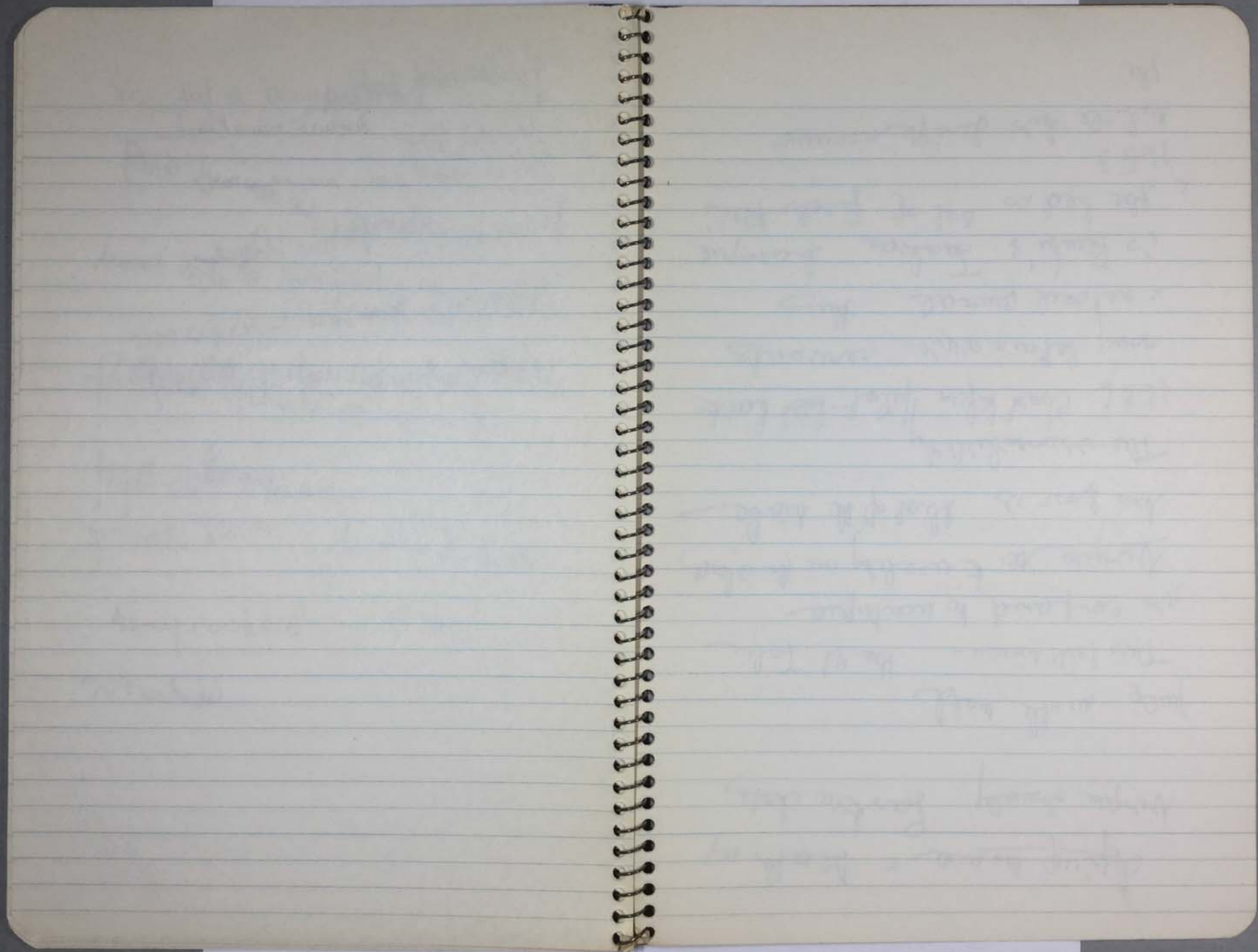
Come ship of man &amp; woman in car

Develop the future plane

This is no ~~upward~~ ~~downward~~ facehow to ~~make~~ ~~up~~ ~~down~~

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Remembrance 1639  
 Entertainment 1639  
 about to be  
 had taken to another place  
 Blind King's Court (Frankfurt)  
 id was a present. Herbs  
 there is  
 that seem to eat it.  
 the journey / after so much  
 results. had been seen  
 however gives that motion  
 in which it was extremely  
 in  
 from - Melrose. any on record  
 the did come to this that  
 in house  
 one covered all house  
 the great in Catholic church  
 -- he has about children

of a bookkeeper's journal

John

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also an immense responsibility  
 when we find people who  
 refused that  
 rate of expense resulting  
 a pressing political change  
 of local color  
 a settling new local situation  
 needs  
 human thinking  
 good formation for laws are clearly  
 brought  
 from chief attack on modern art  
 used the advice of the chief  
 receiving chief  
 you made a big job carrying

81 Paul with a lot of books  
 Head of Tolst (Museum)  
 Indian religious people  
 pieces of robes  
 where did he learn this  
 use of the law?  
 Gallo +  
 sketches of figures  
 Eds Resman + 1610 -  
 drawing  
 he was work  
 a manuscript as a painter  
 a first class architect  
 there was a talk for the law  
 so his position  
 have about carrying him  
 Group is a science  
 in the construction

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Leont Apr 14

1620 Roubin. to Lady du. Louis. Dutch pto.  
received in several mustre (correspondence)

Gysoch.

1609 Louisa no Spain

Froung Hals Among Pictures 115

Dutch

1616 Froung of Pictures attached

Hansport &amp; Lebrunger had 1000

the substance of the

by a foreigner's portrait picture

likely with interest in collecting

in 1620 no entire could found

foreseen the arrival of Rembrandt

("help researchers" analogy)

Research deep sympathy for art production  
and archaeologist in his research of the

book. He owed to Roubin. About. Rembrandt

to find a colossal talent he had at hand

to realize. the first Western European

Handwritten in 1731 1630

has to thought

Rembrandt he achieved for -

computer pictures -

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Clark Apr 14

1620 Rembr. to Leyden. N.V. Dutch jobs  
seemed inexorably rustic (exception  
Bosch.

1609 Truce w Spain  
Francis Hals man of genius (15

Dutch

1610 Fame of Rembr established  
Houston & Terbruggen had joined  
the intimate style. Hammered  
by a bourgeois protestant public  
heavily rich interested in collecting  
in 1620 no critic could have  
foreseen the arrival of Rembrandt  
(“high seriousness” Arnold)

Rembr deep sympathy for art production  
an archaeologist in his research of the  
past. He owed to Raph. mant. Leonardo  
He had a colossal talent he had at times  
to subdue. His first patron Constantijn  
~~He~~<sup>He</sup> remounted in 143 1630  
hee he thought  
Rembr was he admired too-  
crypto-paupers -

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St Paul with a pile of books  
Head of Tobit (Museum)

Judas returning people returning

pieces of silver  
where did he learn this  
use of the pen?

Callot  
sketches of beggars

Elzheimer + 1610 - Drawing  
most hold he was not  
a miniaturist as a painter

a violently antiacademic style  
there was a taste for violence  
so his protection would not

have doubt of suppressing him

anyway imatience  
with conversation

also an immense reverence  
about the first Rebr. i'll sketch up

subject that

Rape of Sabine women  
prose and scratching  
a striking brilliant change  
of pearly color

a revolting new lady immediate  
necess

Diana bathing

Good Samaritan figures are dark  
lumpish

Krasch of attack on modern art  
used the symbol of the dog  
relieving itself

gay made - a big fat crying

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baby

of a buckramed gilded

reurrection 1639  
 Entombment 1639 shows he  
 had passed to another phase  
 Blinding Simpson (Frankfurt)  
 it was a present. Heide  
 didn't seem to like it. This is  
 the painting I like so much  
 Reuber. had never seen a  
 Caravaggio's but another  
 imitator but he was extremely  
 in  
 from a belated. only in scenes  
 He did some 6 ptes that  
 in baroque  
 one could call baroque  
 the great of catholic charge  
 -- he knew what catholicism

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designing *no. ma* = death of  
 Virgin. obviously *Pastia. chole*

piece with *wake*

Two tall women - the El John

is compared to *montaigne*

*Virgin* to kneeling on the clouds

her pose is that of the *wake* →

The *possibility*

1636 *Chari* before *pilot* ~~but~~ *halk*

way between *olive* *servants*

& *referred* *several*, *thing* →

is *Reubi's* *Teahau* *baroque*

& the *head* is *out* of *fucho* *Reu*

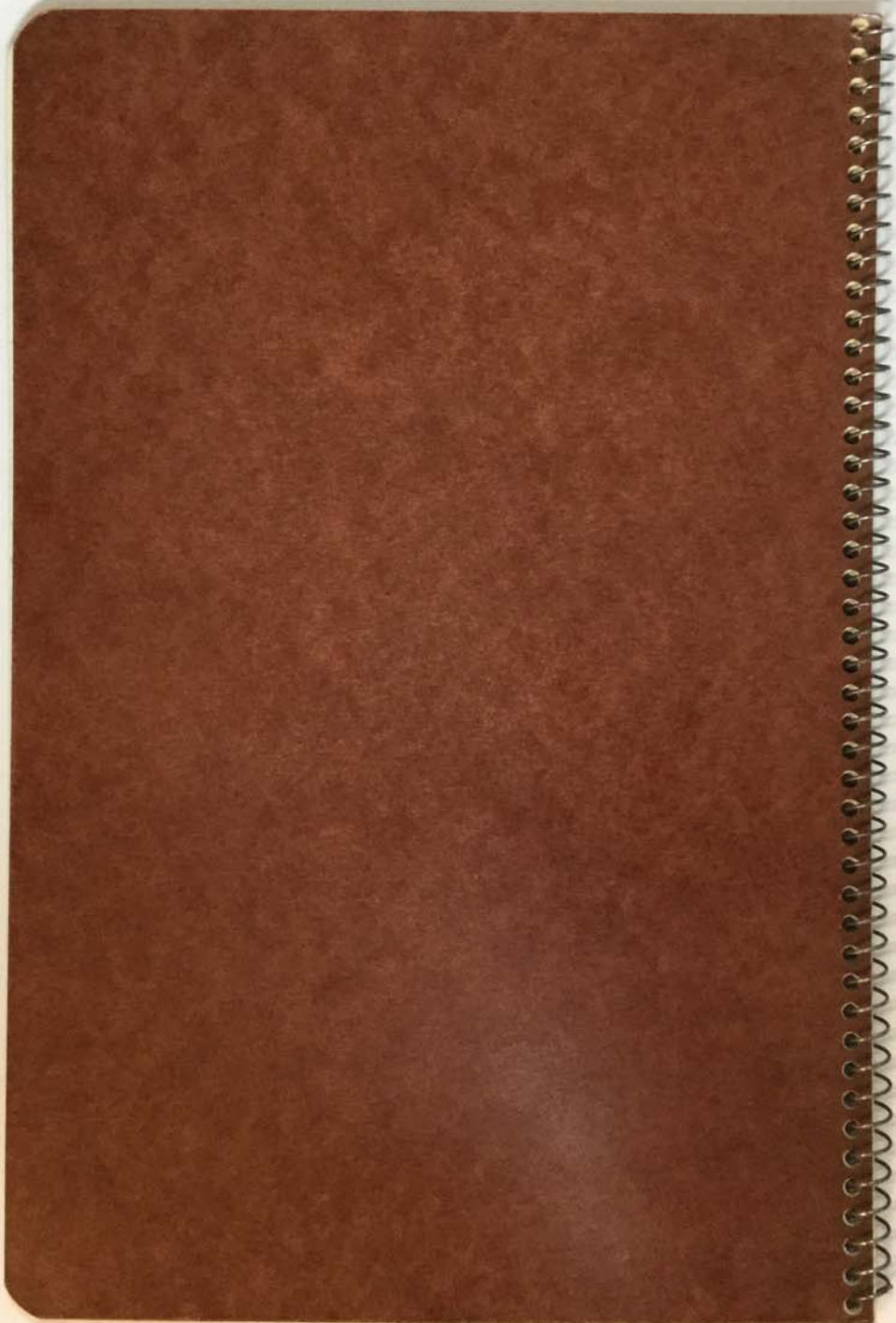
1653

*tribe* his *design* *remains*

the

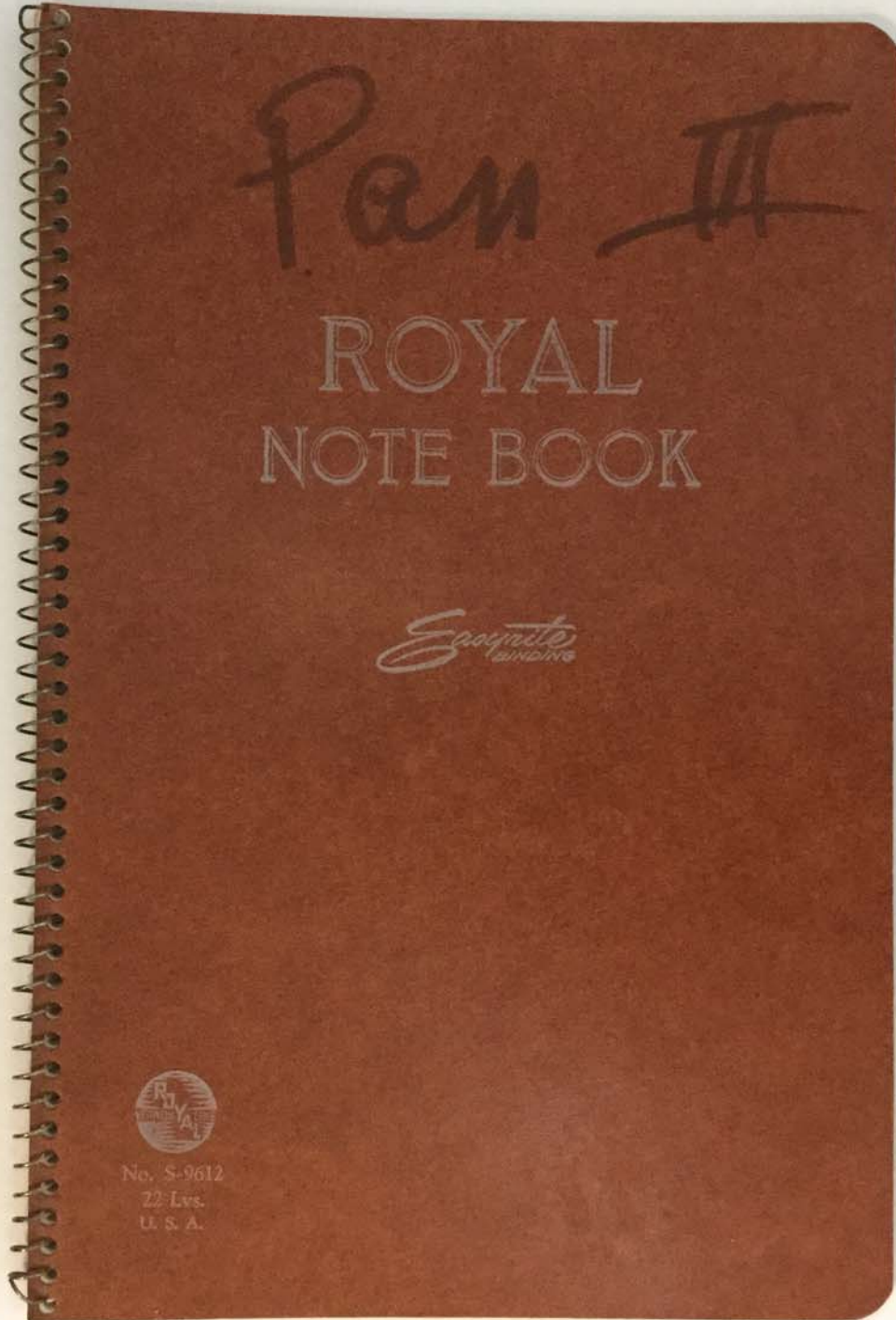
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02/30

Calisto Colli

gliaradanti

Veranus

1543 Fabrice conforis human

1538 Tabulae auctoritas 2/2

Jiov. d'ama (Van Haanen)

Alfonso d'Este married a Louvre girl,  
the Lucrezia Borgia & the Laura Diabli

Decade 30-40 - ~~data del Complesso~~ Battle of Cadore  
Famous Battle Piece Areal Pal. Titian's

offered to pt of in 1573 received com

mission - under Pope Coradano at

last having been scolded first

1538 date in 1577 - 2 copies

one ptd in Offizi's an engraving

a bridge over a gorge - the windows  
are on the right we don't know

whether the pic was enlarged in

the engraving - Black chalk

sketch by Titian in the Louvre

in the sketch there are no laurels

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there is a change in family banners  
 whereas on the lozier side is the  
 banner (eagles) of the H. Rom  
 Empire - in subconscious  
 towards 's battle of amphiar  
 Giulio Romano Stanza di  
 Costantino in Vat. has battle  
 MA Battle of Cascina and figs  
 Raph. Meandri - plunging for  
 riderless horse derided from  
 Raph's vision of St Paul  
 the cartoon of ash. belonged  
 to the Primaries.

2 Drawings for the battle 2  
 2 Riders one in Oxford  
 Ashm. Now this piece was  
 always called B. of Cad.  
 his gr' father was involved

but the earliest is in the course of  
 Rodolphi - The old fresco by Gua  
 riento had to do with Bar  
 barossa - he was reconciled  
 to the pope & submitted  
 to calcatio colli. But it  
 may have had to do with  
 the Battle of Ghiarabadda  
 (concerning Spoleto) - all sources  
 prior to Vasari just call the pic.  
 "a battle" - Back to the allocation  
 of the Marchese del Vasto in the Prado  
 it was finished delivered Aug. 1541  
 This allocation to the troops of  
 Constantine's allocation by Giulio  
 Romano in Vat. probably shown  
 by Giulio Romano who was  
 in Mantua - after the ill attempt

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to take Vienna 1532 del basto was called The Italians started a mutiny - The murderers persuaded the soldiers to march. Pou does not agree on the left. of 9 Romans Constantine - However there is a little helmet bearer. The allocation is a Roman curtain as he sees on Trajan's column - see coin of Gordian III. The pose is like that of March de basto - of also a fresco by an artist of phiblan date tomb of Francesco Sarnetti in S. Trinita Flor.

alloc. of Arius bus - sketch wash rendered archaeologically

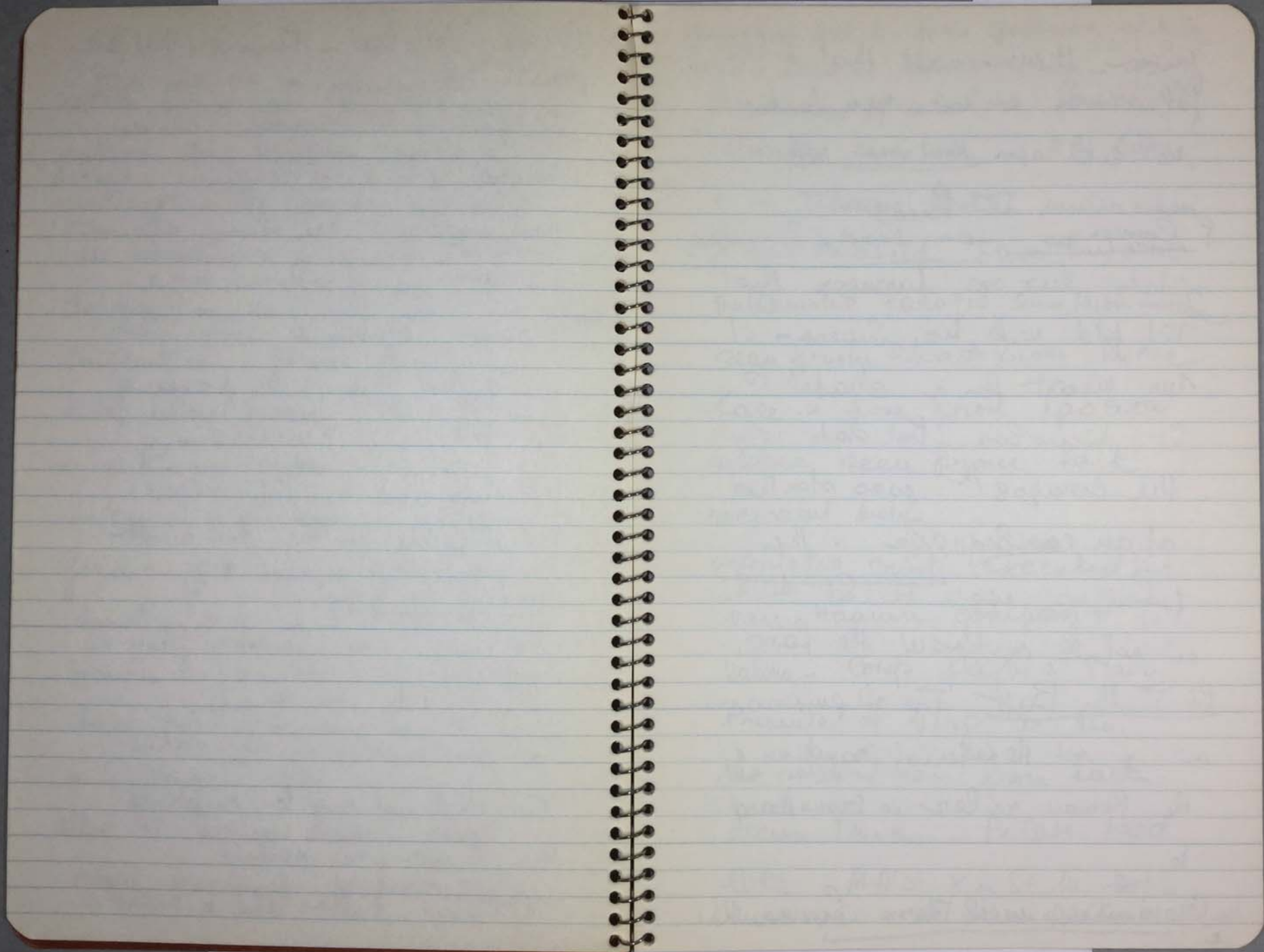
Queen Zenobia - Trefolo - Mat fall wash, Cassicius in disguise in the pose of the murderer seems derived in one of Vesalius' *écorché* these murderers are shown against landscapes produced by a German Stephen of Calta (check) one of them is in the pose of one Vesalius' *écorché* -

It is suggested by Tit. helped St. of Calta with his work Woodcut by Nicolo of caricature of the Lavecon from a ptg by Tit. his caricature is a reconstruction or restoration

Tit did not want to ridicule the Lave - he wanted to help out Calta and to please

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Galen - It was said that when  
Galen was alive - men looked  
more like apes than men. (15B)

#### IV Period

S. Commodus, or Maximilian

in Latin, these are passages that

Tit. ptd with his fingers - it

was meant for a chapel to

St. Nicholas. But date 1514

the compos<sup>n</sup> was started

at an early age & then

taken up again. The St. Nick

sol not be without the face,

St. J the Batt. Fig of emperor

in a suit the imperial forehead of

the Roman ruler is transposed

to

1541 Crowning with Thomas Louvre the

2

Massacre del V. then governor of MiBe  
had a hand in the commission - or  
diminution of color in favor of  
intensified emotion - MA, Dürer

x - Tiberius' bust - under whom

X was crucified. This bust ~~is~~

Hellenistic heroic emotion ~~rather~~

seen from back from Dürer

face & pose from Laocöon

soldier seen from back

recurrent motif

ostentatio Christi <sup>Vahine</sup> executed for

van Haanen compass of Tit.

Vahine - Comp flight of Stary

Presental of Virg. ac. Ven.

the soldier seen from back

occurs twice - Pilate head

like MA'S X in St. M. - Sofia  
Minerva with features of antino

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Tut. never came so close to mannerism as in this

Resurrection of X. Vienna it was the obverse of a professional banner - the 2 parts were separated the X enters the St. J. Bapt. Last Supper of recess

emphatic asymmetry the archi-  
ecture quattrocento with  
central plan bldg like Lowrance  
Pal in Urbino for which  
the banner was commissioned  
1542-45 - sombre color, foreshadowing  
emotionalism;

Vision of St. John + Evang. that fall  
wash for St. S. Giovanni. Evang.  
vision on Patmos

from Revelat. voice came from  
behind - fr. foreshort. of St. John  
it has nothing to do with it's being  
a ceiling ptg of ceiling  
his Madonna 1560. At this  
time Tut was in Mantua  
& seen foreshortened of S. Romano  
but also Parma where Tut.  
fully admired Bramante  
& his St. J. Evang

1542-44

3 parts for St. Spirito in Sala;  
church was demolished &  
taken to St. M. della Salute  
(sacristy)  
St. Cain & Abel, Sacr. of Abraham,  
David & Goliath progression  
from Eve to food (murder)  
Sacr. of Abraham foreshortening  
colors discordant

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Cam's Abel - both clad with  
skins one praying brown -  
smoke of refused offering  
style inspired by Correggio  
see St. George, Ewamp, Parma  
Cam's left leg. ~~the~~ leg of Jonah  
David's Goliath - scene is David  
shown praying to God - Walsington  
There is only one thing as said as  
defeat = victory - gesture  
of David see detached  
St. George saved from the  
wheel

1545 Goliath still from Orestes  
sarcoph which used as  
model. infer of n T.  
now more peaceful period

P. Giovanni Elemosinario - Venice  
pic of this subject - scene in  
open air T. didn't ~~at~~ closed  
rooms - cross impenetrable  
1547 Mad. n St. Andrew ch of Serravalle  
& Peter, a II edit. of the  
Ancona altarp of 1532 in caste  
a miniature of the miraculous  
draft of Fishes controversy  
have been in Venice

Mosaic St. Mark in ecstasy  
in porch St. Mark designed  
in workshop of L. Lotto & not  
Tit. TRIP TO ROME!

Davai  
fo - off Farnese - Massis  
classical  
no precedent for the representation  
of Davai - The Rev had to

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mixed the type. Sometimes onto  
a reclining Venus -

Recl. Venus Lemniscata

or else I was patterned on Leda  
who did have a class. prototype,  
M.A. gave his me to Antonio  
Mini who was swindled out  
of it.

Til was competing in the  
Compos. the scene in the open  
air - Parmigianino's at Fontainebleau  
also shows that he had known  
M.A.'s Leda

class. model Roman relief  
from an engr. in presence  
of standing cupid, contrasting  
terrors to acceptance

Lysippos Cupid stamp  
his bow - M.A. Rosen X

St M. Sopra numerous - M.A.

said that he used the  
color & interpreted very much  
but that where Venetians were  
understand the principles of

design

(Lysippos Venus II) Pan Nov. 6  
we had Til at home & seen the Leda  
Venus & Cupid offered to Charles I with  
written from Rome no one & now whether  
Chv ever accepted it seems to have  
remained in the frontella family  
if Chv had received it it wd have  
been the only <sup>mythological</sup> pic Chv ever had  
→ what to see on the screen  
is the Venus of Urbino, body

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legs ~~crossed~~ one ~~center~~ many  
 curve led towards to ~~upset~~ who  
 seems to whisper — His  
 Michelangelo's go reflect  
 Venus done by M.A. for  
 Bartolomeo Bettini. It had  
 been copied by Vasari &  
 owned by a Mendoza Spanish  
 ambassador in Venice. Tit  
 new solution of a reclining

female  
 drawing <sup>by Tit</sup> seem from Orlando  
 Musée Bonaparte Angelica threat  
 end by monster & is rescued  
 by Ruggiero riding on a  
 dragon in the sky.

Angelica should have been tethered  
 to a rock (like Andromeda)  
 but Tit had this nude II in  
 mind & made her recline  
 There are as many as 5 pict of  
 this kind in which Tit had a  
 hand & ~~the~~ the nude has a  
 musician with her (artistic by  
 Brendel, Middelhoff, Erika Fittje  
 Conrad)

Variation I - Venus with an organ player  
 (the musician resembles ch. V  
 then crown Prince - he loved to  
 mythologies not ch. V) - the  
 organ is portative. he has turned  
 away from the instrument  
 (with mountainous backs)

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Brandel think that the addition  
of a musician -  
is right or hearing more apt to  
stimulate admiration of  
beauty - therefore platonic  
love - süzer says right  
most stimulating -

Bembo & another believed in  
hearing, Leone & Ebro &  
Baldass. Castiglione also no -  
platonists said both because

421 Earlier. Peter. Bembo & organ  
Prado

player with golden ground  
& not well preserved. - the organ  
more complete & decorated. The  
musician has not the organ  
his legs over the bench <sup>both hands</sup> <sub>on top</sub>  
420 Prado Bembo - inferior

The face of Bembo plays with a  
dog - her face individualized  
he ordered by Francesco & Holbro  
assonice  
Fav described by Rudolfi -

Mark Cantabro he, too

1545-1550 is the period of the  
Bembo - Tit decides to change  
that, Bembo in. Lute - player

Fitzwilliam has Cambridge

in the the latter much more finished  
the h. 4. pic is generally that  
superior - moderns prefer  
unfinished things - The Cambridge <sup>version</sup>  
belonged to Rudolph II  
Pan thinks both school pieces  
Miss T. Kowrad gives them to  
Domenico Tintoretto

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changing from Organo-Lute has  
 a meaning - He is now being  
 Contemplated, serenaded - she  
 holds a recorder & has books  
 on music & a viola da gamba  
 & is crowned by a eunuch.  
 she becomes the receptacle  
 of all beauty - Titian was  
 also a fr. musician - see  
 Paolo Veronese Louvre where  
 he plays a viola da g.  
 1547 commissioned by Margaret  
 of Hungary governess of  
 the Netherlands - they were  
 excellent stateswomen  
 she wanted to decorate

her palace in Bencho(?) -  
 then brought to Spain - destroyed  
 in fire of 1534 - 3 were damaged  
 one was rescued & Pau says  
 2 survived - see also van  
 der Put. The subjects are  
 fr for sinners by Homer,  
 Virgil & Ovid,  
 Sisyphus forever carrying block  
 up hill - one can see that it's  
 been damaged (comp or bowl  
 of the water etc in  
 Rome) - was Laocoon  
 Titian? - who had attacked  
 a goddess was attacked by  
 a turtur - he symbolized

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sexual love - caused by too  
much blood in the liver. So  
the vulture attacks his liver  
Tizian ~~know~~ ~~MA~~ ~~know~~  
know M. A's drawing  
for T. Cavalieri of Gary -  
made <sup>the first drawing</sup> to discuss  
Rubens Prometheus in Phila  
Museum

Ixion belonged in the set  
totally lost.

Tantalus <sup>sup by f</sup>  
Sarcophagus - gives a notion of  
how the piece looked - derived  
from a statue found in  
Venice - Museo archeologico  
formerly in Primani family  
statue of a falling Gaul

Tizian produced few good pieces  
in the forties  
Ecco Homo painted on a slab  
slab - Tizian carried a carbad  
of six to Augsburg - more  
humble body than  
Another Ecco Homo - Giovanni Battista  
Sibini used to be Hermann -  
stadt - self assured - Brown was  
carries need, must tied -  
Master Polozzo - Brachs comes  
from rooms of ch. v at S. Tintin  
where he retired when he  
abdicated. it is considered  
a counterpart to the Ecco  
homo pld on slate. This one

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Pau  
has a vulgar face - Et thinks  
this one not <sup>quite</sup> Tit.

Mater Dol. w hands upraised  
ptd on a slab of marble  
a Pau thinks this is the one  
this is the true counterpart

in a Tenier sketch of the Coll. of Art. Mus.  
Mater Dol. with hands joined  
we see the Sibiri Pece however  
lined w a Mater Dol. with  
hands joined

Harold copy Terrans Coll. Madrid

The Prado

St James the Great S. Pio, Venice

there's a remnant of a signature  
a pilgrim St. or St. James  
of Compostela

garment of yellow mantle red,  
in back a soldier resting in  
back St. J. B. praying.  
The movement is fast he wastes  
out of the pic - pilgrims shd  
never look behind them -

of ~~St~~ Michelang. in Orceffe  
of St Peter <sup>headed</sup> figure of night lower corner  
in Capp. Pauline  
also opens Belvedere (mantle)  
Great Crisis of 1542-43

Tit. went through upheaval & trouble  
his pic calm - after 1547 points  
reflect to his unrest & develop  
a new psych. dimension.  
now Tit slips into the matter  
& exposes the private personality

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they know good & evil - power  
corrupts -

1536 Francesco M. della Rovere in armor  
38

Giovanni Battista da Castaldo  
1548  
perhaps on market had fought  
at Pavia - he wore a medal  
showing the medal of the  
Marchese di Pescara  
the duke of Urbino holds his  
baton superiorly. looked  
g. Batt. da Castaldo very  
inward full of dark recollection  
essentially tragic face

1546 Principe Farnese Naples  
natural son of Paul III  
Farnese. man disresd  
by disease. murdered the 2nd

another portrait also in Naples  
not a Titian of Pierl. Farnese

1547 Full Length Don Diego Hurtado

de Mendoza all in black  
has relief of Apollo & Marsyas

1542 Cristoforo Madruzzo P. Paolo Brusap

as Cardinal there 2 very affairs

they belong to the quiet kind - the  
official persona was as important

as the private personality

Madruzzo on a red carpet, red curtain  
& clock status symbol - in

Clarice Strozzi daughter of a Flore

Strozzi - it is Tit's only

surviving part of a chief - it  
is the only full-length portrait

of a female not only of Tit  
but of any Italian

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she shares a piece of cake  
with a dog she has a ciambella  
in her hand. The relief is of  
Eros and Anteros she is like  
the Cupid in the Danae

1543 Benedetto Varchi Gianna  
the intellectual major domo  
of Tit. he was involved in  
the discussion of whether fig  
or sculpt is best

1535 The 30 Englishman Pitti Palao  
people but this is Ippolito  
Riminaldi - portrait in Ai.  
di S. Luca not by Tit. the  
type occurs rather Anglo-Saxon  
deport negligence lack of  
symmetry of collar & hair

great veracity in his look  
direct stare - not far away look  
he seems to suffer from melancholia  
Paul Vol. 14

1545 Pietro Arctino Flora Paolo  
no one has seen now it's  
ancora vista una in terribile  
meraviglia - sinister power &  
glory - world's at his feet - Turn  
of the head - reminiscent of Moses  
protruding lips - hence "terrible"  
the look, form of face may be  
accidental; in 1545 Tit. had not  
yet been in Rome - but there may  
have been a cast in Ven.

Frausto Arctino 3 yrs later Arctino ceases  
to dye his beard, - MA says  
twist has changed to conform  
the look transcends the world

Pietro Bembo not Paolo work auth of  
asolani, neoplatonic love  
him early 1540 1540 he was 70 in Padua at  
this time he asked Tit for his  
2nd portrait. aristocratic deception

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ascetic. Is conscious of the presence of another person (to emphasize the "dialogues") -

<sup>1542</sup> Ruccati Porta of Bembo mosaic

Tot 2 parts of Bembo Naples painted

<sup>1545</sup> hastily tired, old diaphanous  
+ 1547

This emphasizes the change of interpretation in Tit's portrait

to Leonardo forzagia duchess of Milan - in an armchair 3/4 view

<sup>1538</sup> Gabriele Padino General of Ch. IV

artillery hands placed on same level as Duchess of Valino

perhaps under influence of Raphael

Julius II armchair reserved for a King's - princess of the Church

Paul III Farnese died 1549 - remained Pope 16 yrs - His son <sup>Farnese</sup> Piacenza

installed duke of Parma 1547

- He married an Orsini

had 4 children. Piacenza had

a wife Victoria - 2 sons desisted

became a cardinal, became advisor

to the Pope, Ramecio also Cardinal,

Orsini sent to court of Francis I

he married an illegitimate Valois,

The other was Acazio's illegitimate

heir of his father's throne in

Parma - Piacenza

Margaret of Parma - Henry Good,

governor of the Netherlands (1567-80)

<sup>1542</sup> Ramecio Farnese had fell wash sent to Padua to study classics at age of 11

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Francesco Filetto with ~~eyes~~  
in his hands - a rare pure profile  
The Pope met de V at Bareggio  
nr. Cremona - At two moments  
he ptd him in profile.

Paul III Naples - he looks mat  
tentative  
det. aftermath

other version also Naples note  
1545 -  
6 wearing a cam<sup>uro</sup> - Paul was  
relaxed he looks older with  
no dark stain in his

It is said that Seb. d. Piombo  
did a portrait of Paul as soon  
as he was enthroned -  
Paul suggests that Pope & Ti'

met for in 1543 - Surely the  
hope intended to use him as a  
portraitist - so Seb's portrait  
may have been brought along -  
so this would explain fricaberge  
aspects - unquestionable  
similarity with Raphael's  
portrait of Julius II in the  
Uffizi. Ti' put the hands on diff.  
level (not 1 case in Raphael)  
Double portrait of Paul III & his son  
Pierluigi now lost - used  
to be kept in Parma  
Pierluigi alone tragic - murdered  
1546 one yr after port.  
Portrait of a lady Breda, perhaps  
Pierluigi's daughter nicka, it is the

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work of a typical mannerist  
one cannot ascribe it to Tit,

~~de~~ Alessandro Farnese as

cardinal - in villa 'd. Est

at Tivoli.

Ottavio

Paul III with 2 yg men unfinished

coloristically very dense  
not makes brown red blue

white Pope unique

descendant of Raff's Leo X

There is no definable action

but there is a disquieting

activity. Cardinal Alessandro

looks at Ottavio with great

distress but Ottavio half

kneels reminiscent of

one of the greater figures

after the murder of Charles V <sup>Frederick's copy received July</sup>  
1547 Parma & Piacenza ~~fall~~  
empty vacant. Ottavio rushes

to Parma to create a joint

co-occupy - Paul thinks Tit had

a promotion clandestine entry

Birth of Bacchus <sup>Mercury</sup> ~~Standing~~

~~shepherd~~ is obnoxious pose

when Seneca had perished that

to

Poussin Bacchus delivered

to the nymphs

Transplantation of a classical

scheme to the field of portraiture

Ottavio in profile very rare

Sixtus IV defended on an old

front porch.

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Benedetto Marcello from 1400  
portrait.

Charles V

last daughter of Ferdinand I  
" portrait of Philip II done in 1540  
Isabella of Portugal beloved wife  
of Charles V. The latter asked  
Tit. to do a posthumous portrait  
her in by a "triviale pennello"  
Oct. 1544 Artino describes only  
portrait of the Empress with flowers  
on her lap.  
Tit. sent to the Emperor 1 portrait  
& the trivial prototype  
1544<sup>5</sup> portrait with flowers is by  
Peter der Toode a Jewish  
Engraver. Also a copy located  
unknown. Engraving retained  
It was a state portrait but the  
costume worn by Isabella  
with Charles V & his wife with

the usual coat the replica is  
in a priv. coll. London. costume  
the same - they are seated at table  
1584 This double portrait was pict  
in Augsburg.

(Madrid  
II Portrait of Isabella pict Augsburg)  
1548 no flowers taken to S. Justina  
when Ch. V abdicated.  
dominant color brown & crimson  
little green in l'scape - Unearth-  
ly pallor of face - very moving  
& haunting

Ch. V in armchair Munich - seated  
on borgia table cloth of honor  
order of golden Fleece on a simple  
black sash a very humble  
sufficer from foot. Badly  
preserved - landscape is by a  
Netherlandish hand. First  
portrait of a secular figure seated  
full length.

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hands are loose, placed, ptd  
Augsburg

autumn - frandlha negotiatio

the ~~re~~ surrender of the Prot. League  
at Mühlberg Apr 34. 1547

Portrait of Frandlha - standhalten!

John Frederick of Saxony - the  
magnanimous, was captured  
but treated him as an equal

Tit. put him in Brunswick  
monumentalized his obesity

black coat with fur trim

John Frederick in armor presented  
in copy in hadria steel  
chain man's depth of psych  
interpretation.

1548 Equitation portrait Ch. V damaged

because blown down in Augsburg  
& then in the fire of 1774 (?) to by  
8 1/2 feet. Victory of over protestant  
stunt - Charles lost 50 men &  
the protestants 2,000 he consolidates  
the power of the Hapsburg dynasty  
& the cath church.

Precedents - Castagno - Vecello  
funerary monuments - fresco  
sculptures - Red and black  
Tit had at his disposal  
the emperor's armor or the  
capture of the horse - He is  
riding into the battle, face  
deadly pale, inexpressive  
eyes focused on distance  
A ruler carries a spear  
whereas he shd have

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carried the baton of command  
 this is the spear preserved in  
 Madrid with a nail tied to  
 it with a ribbon. Roman emperors  
 carried a spear -  $\text{E}$  Medal of  
profectio - also of Marcus  
 Aurelius - classical schemes  
 transposed into portraits  
 Rubens portrait of Pl. IV exists  
 in a copy & belongs of ditto  
 both with baton of command

1543-52 Vendramin Family - <sup>Pan Nov. 21</sup> N.G. Fowler

dependent on the votive image  
 of Andrea ~~Ratti~~ <sup>Fulvi</sup> in the open air  
 on steps - here we have worshippers  
 the veneration of a crucifix on an  
 altar which brings to mind the

Disputa - a fragment of the cover  
 was in the Scuola di San Giovanni  
 Evangelista - episode of <sup>1334</sup> +534  
 Andrea Vendramin restored  
 see the fresco Bellini's first  
 Vendramin floats with swanlike  
 dignity. In the Tit. pic. the  
 doner (~~no white~~ <sup>gabriele vendramin</sup> ~~doner~~ white  
 beard, holds the altar -)  
 born 1884 - died at 64 childless  
 next to doner beard her brother  
 Andrea b. 1881 - died 1547 he  
 looks younger than doner. all the  
 others are sons. The only other  
 semiadult is Leonardo b. 1523  
 on other side Federico the youngest  
 with drossie. In 1547 Gabr. the

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donor willed all his <sup>and ordered</sup> property, but the donor died 1547 - one therefore imagines the wife to have been ptd. the pt was ordered by Gabriele to commemorate the death of his brother & his <sup>eldest</sup> nephew. The execution extended into the next decade - we must remember that Tit staid in Augsburg through 1548 of Cross from this bedroom & the one of S. Job. Eleonora's ordered 1547 & executed also very in the ensuing year.

1550 - 60

reception & first flowering of Tit's late style with religious subjects & mythol. Poesie - Tit also revived ideas of his youth -

medieval out of the Baroque style, reappears in the St. Ursula alt which appears in the fresco - The  $\frac{1}{2}$  length the head) Salome (Doria Pamph) etc. all with the elements of his activity. News not known - not to wit, News first in Francis Francis Francis in this phase he reveals mauve rustic tendencies & a sensuous preference for jewel-like colors. Portraiture - noble lancer peah - Job. Francesco d'acqua vite pute of --- he holds a lance - the helmet is carried by a personification of

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Lotte,

Martyr of St. Lawrence <sup>Jesus' first</sup>  
 night picture - the sales this

Tut's second youth

Tut. was delegating much to work

shop such as the children

in Berlinalem

The portraits of this decade are  
 conventional - ~~the~~ portraited

work

Philip II in armor <sup>showing</sup> <sup>the</sup> <sup>assembly</sup> <sup>of</sup>  
 noble attributes of the father &  
 forefathers

1553 the portrait was sent to

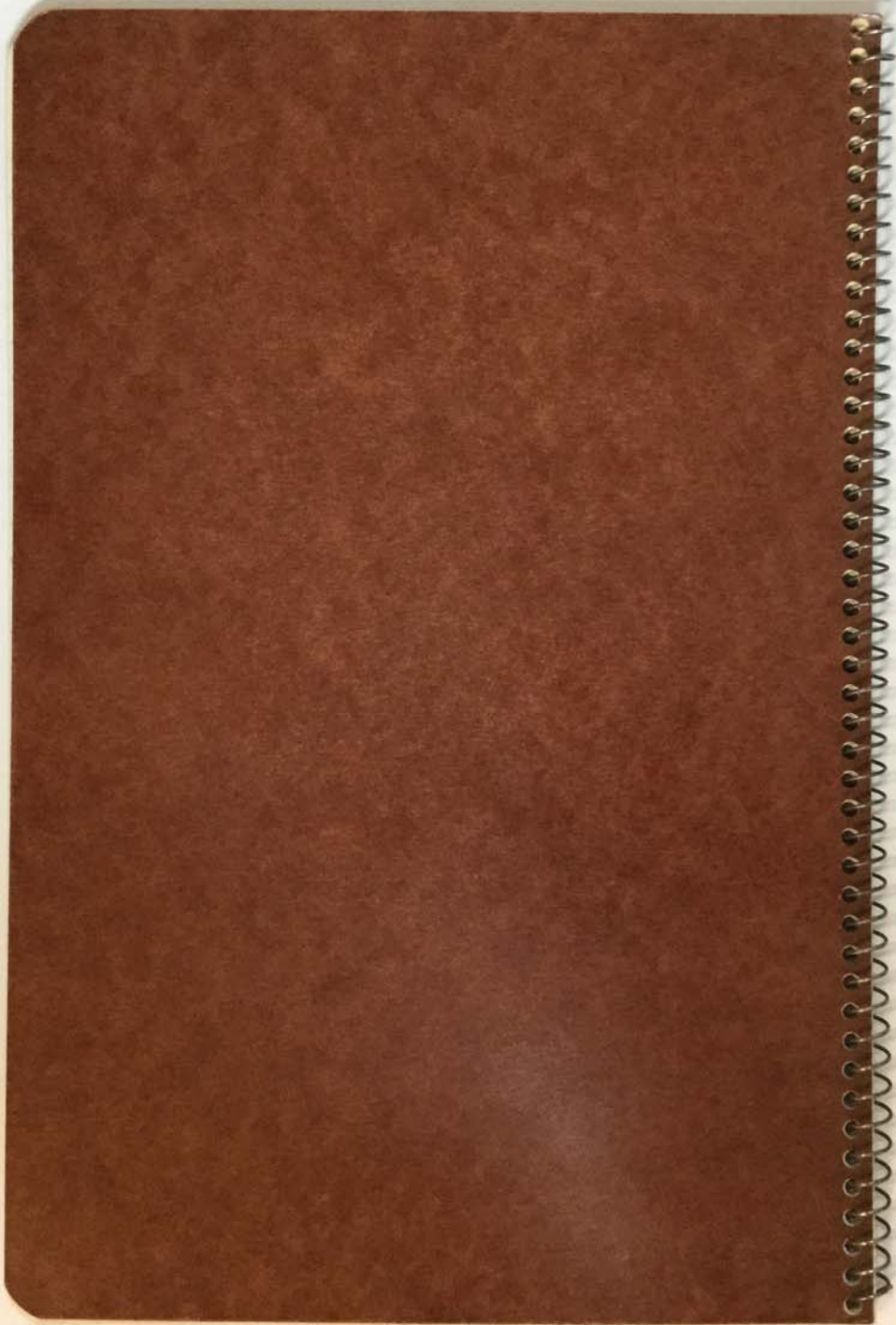
Mary of Hungary

Ph II portrait was a

very elegant - interesting

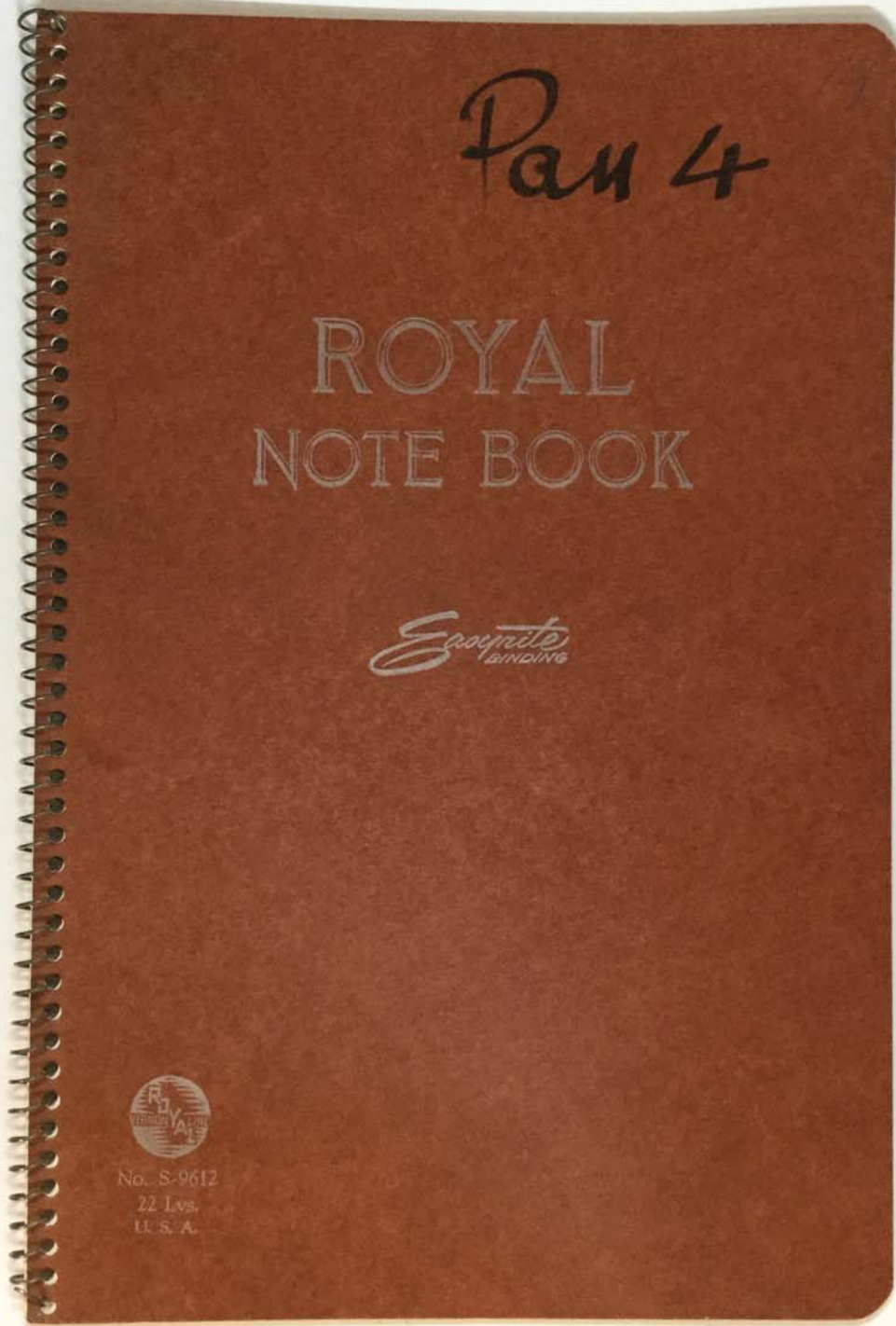
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Part 4

ROYAL  
NOTE BOOK

*Erasrite*  
BINDING



No. S-9612  
22 Lvs.  
U. S. A.

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notes Babar ~~the~~ Phil II - the  
 is a sketch - wearing no shoes

sandals idea of how a  
 woman was The face looks

The face seems older -

Ph II seated in an armchair

Civilian clothes haphazard

Ph II in armchair <sup>circumstances</sup> consider simplicity

of neither responds to a so  
 Boretti later Papadimitriou 15

The circumstantial foot does look like  
 a sketch in parts. Let's

do respond to crown -

1555 succeeded his father

as -

Mrs. T. - Courant his  
 that - ~~calzoni~~ <sup>thru</sup>

Owned by Francis Rose Lombard  
 he is believed to have

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received

Barbarigo - almost

either there's a <sup>Quarta</sup>on the other side  
He thinks that G. & Cova work

are a gift

The other full scale foot  
files - called T. by  
himself  
function. to seeThe Duke of <sup>perhaps only</sup> ~~Barbarigo~~ behind head -  
letter to son of the Duke <sup>General Comp.</sup>that is - you are a prefect  
of son about 6 - the

amateurish inscription -

the child

Giulia Barone

2<sup>nd</sup> wife  
of feudal lords and theoriginal - good copy Pal. Pitti  
one thinks that the feet  
were companion pieces -Early full length of ch. V  
with the Engl water dogDi Tiziano Singsore amio

at young museum S. Francisco

inequality of eyes - about 10

or 12 yrs later he did work

Man with Flute art list

Let's. Very similar with turned

neck slender pyramid

Foot of unknown person Book  
with elaborate slitted clothesTable clock Prado butcheryMan - not a cross of Malta  
a disfigurement

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1558. Fabrizio Salvaerio <sup>Verona</sup> with clock. Moorish slave looks up to his master. The clock has an overhanging personality - oriental Sash a remote ancestor of Rubens' ancestor in Carol Gallery

Pope Francesco Venier commissioned Titian to do his predecessor Antonio Frumani in Tyssen. Castagnola or Lupano - sailing boat in front of burning city. The Turks invaded some coastal towns in Apulia. He as a youth he might have fought the Turks before Leandro Costa of Ludovico Seccondelli vps.

he was 52 and papal music at Venice beautifully pld but somewhat tired elaboration of Raph's Jubilee

Fiorenzo Aachinto 1554-6 papal legate then archbishop of Milan died 1558 hands more on same level - not all by Tit.

Girolamo Deute or Girolamo di Tit. was Tit's best assistant.

Aachinto with certain transp. Ver. suggested that he felt exiled in Ven. Pallucchini - that it was posthumous. Ripa says rotto per quarant'anni della sua chiesa so maybe the rotto might symbolize a watchful waiting for his see.

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of story of Parrhasius who  
could deceive even Penelope  
Havina f. 1530 married 1555

man called Lasciella

Havina Dresden a fat yg

woman w. jewels & with a fly

whisk made of oyster

<sup>Pseudo Havina</sup>  
Feminine porta Dresd. capito

a flat face like a flap, this  
girlie dressed in white is co-  
quettish.

Francesco Sannelli wrote

Microcosmo della Pittura

Sannelli says it was the

Titian's beloved, the

type less serpentine

Berlin

girl w Fruitdish

half allegorical  
half length - curtain - landscape  
he looks like the pseudo-Havina

The Baker ptg is a longer  $\frac{1}{2}$  length  
she searches the eye of the beholder.

Tit offered a Pomona to his friend

Jacobo de Strada

Salome Prado some copies, woman

seen from back this is Oratio

(son of Tit.) plus Tit. P

Heads & 2 Cupids. M. 9. wash <sup>Pau Dec. 6</sup>  
with a mirror & 2 cupids -

this is a  $\frac{3}{4}$  compos. that he  
did & often, c.f. the woman dring  
her hair in the couvre - Queen of

all beauty crowned by Eros  
& mirror up held by Anteros -  
these subjects were ptd in pairs

No one and the man in the background

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- Dance
- 1 Pair: 1553-54 Adonis Venus & Adonis
  - 2 Pair: Diana & Actaeon. Paris
  - 3 Pair: Boston Europa  
Wallace Coll. Perseus & Andromeda

Sent to Ph. II - so that the Comenius  
may be more delectable

1554 the Pers. & Andromeda were  
already in the works

Dance in Madrid later version  
Prado Dance, de-michelangelized  
in comparison to the earlier one  
in Naples - the back of the freely  
old woman is brown mottled/  
with violet - Prado pic. full  
of dark borchodino - says  
the Prado Dance couple nude  
very sensual, gesture of Venus  
pudica,

Dance - (don't know when) in the clouds  
the head of Jupiter himself  
old woman holding up basin  
to catch coin Prado  
Venus and Adonis (delivered in  
London, badly folded replica)  
H.G. London - Palazzo Barberini  
class B - same subject H.G. wash  
& in Met. smaller & more  
horizontal cupid flies from  
the scene  
Dogs are used as pointers as  
in adoration of shepherds  
the dogs in the Prado look  
up to the celestial affection  
(not true) the figure seen from  
the back come from antiquity

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this figure came from Raph.'s  
 Hebe — Tit's Venus →  
 both desperate & seductive —  
 & like Ovid — Adonis loves  
 big game — She has transformed  
 Hippomenes & Atalanta →  
 turned into bears or lions?  
 136 stanza Shakesp Venus  
 & Adonis — Pau thinks that  
 Shakesp may have known of  
 Tit's compos<sup>n</sup> through the  
 engraving of Caranto —  
Jupiter & Antiope Rouvre  
 it used to be in the Parado  
 Palace offered by Ph. II  
 to Charles I. After his

execution it passed from coll<sup>n</sup>  
 to coll<sup>n</sup> till it became Louis XIV  
 the long horizontal was at  
 a other side. The picture was  
 to be recarved in 1810.  
 the draping seems reminds one  
 of the Dresden Venus — Tit's Venus  
 to mind the pictures of the  
 1535's. The nude has heavy  
 jaw sharp — there more of  
 the Madras pose — Tit  
 becomes less & less interest  
 in standard female beauty  
 Ph II wd buy any nude in  
 sight.

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I passed the sleeping beauty  
 from the Hypneros - to Tit,  
 Poussin - seems approached by  
 a Satyr if Jupiter Antioch  
 there is no source but and  
 so then misinterpreted  
 back to the 18th c. Tit  
 called it the mule w. L'empereur  
 & Saturne Pomarzo described  
 as Venus & satyr & grape-  
 eating cupids - in distance  
 was Adonis who is concerned  
 with the chase - Adonis  
 The Satyr who turns his  
 head - a woman figure  
 conversing -

Nota activa

Nota voluptu

man with back - Nota antepictura

2 Satyr's The drawing might  
 reflect the beginning of the Paris  
 picture

next pair 1559

5.7 X 6 ft. they are to satyr

Some counterparts they were  
 selected because of the many  
 mules - the tragedy befalls  
 its victims unexpectedly  
 red blue red - a dust glow  
 (see Elbe's watercolor)

Matthew 131 --- and ff

actaeon breaks in on Diana

Ruben in 1628 borrowed  
 the subject and once but twice

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they anticipate not on Rubens  
but Poussin, Cézanne —  
Complex concatenation —  
Nymph xenophon had taken  
from Parmigianino, engraving  
by Antonio Fantuzzi  
Aetæon, inspired by Pedago  
one of the Mithrids — see  
Costaquo — David on shelves  
in Wash.

There were cup boards by Giorgione  
with Diana, Aetæon, & Panos  
woodcut ~~also~~ by B Salomon  
1557 where Aetæon is already  
transformed into a stag. The water  
of the sacred spring is caught in a  
horn there is a rusticated  
hier on wh is a stag's

skull. Ovid says there was a  
grotto with a natural arch —  
rustication a feline vault  
with a rustication seems Tit  
motion of how to render  
Diana & Callisto — Jupiter  
assumes the appearance of  
Diana herself — Callisto  
is transformed into the great Bear  
who is always above the horizon  
without the purification of the sea —  
The nose of Diana has classical  
Antecedents — violent scene  
of unteasing Callisto  
Sienna Diana, Callisto figures  
Very elongated the underpainting  
had been largely identical  
to the Edinburgh one — it was

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a replica then changed on the surface by Tit. This was offered to Maximilian <sup>S. envoy</sup> by Jacopo de Strada, in 1568 with others  
 Tit. says that he had begun an Actaeon inspired by his dog  
 Herwood picture beautiful composition like Pergamon frieze  
Europa Mrs Gardner sent to Shan April 26 - 186-1562 metamorph 2, 611 x ff lifted her foot to avoid getting them wet  
 M. Habon composition & copies by Sizer has cupid riding dolphin a bore of ungameness that only bear can sanction

there is fear but also abandon, lower zone of light - her glances divided heaven words the 2 arm casts a shadow emphasizes white of eye thinks left hand on horn becomes an embryo  
 completed after 1560  
Perseus & Andromeda <sup>Wallace Lab</sup> <sub>Musica</sub>  
 is a good counterpart seascape contrasting diagonals -  
 the Xray shows a first slab the box is very different much like a flying papine - so the composition of 1554-5 - of Cellini - relief of the Perseus in base Loggia dei Lanzi the woodcuts <sup>by Bernard Falson</sup> illustrating  
 601d 1557

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minute but most influential edition

S-shaped curve with — last Pantheon

after the Parthenon his interest in the antique diminished

1564-68 Town Hall Brescia — destroyed by fire — in an etching

Forge of Vulcan and also some copy by Rubens

Nymphs & Satyrs Minerva and at either side coloristic abstraction maximum

of tone & minimum of color after the model of a frieze by Campagna

Campagna engraving of Reclining nude the pg. deeper has 3 arms Titian didn't have time to rectify — The sadness — a gloomy idyll — perhaps a par.

Demone & Pandarus Paris — loved by Paris when a shepherd — then he preferred Helen — then when he was wounded he refused to help him & he died.

perhaps Paris & Demone still united but with a promotion

Marsyas Kremul Chefoslovatia hard to

reconcile with Titian — Satyr & nymph up the blood of the flayed M., in a pail. Apollo appears twice

once playing the other playing a violin. who else ed have pld — perhaps Palma Giovane,

the flayed child with the dog should be connected with Boy & Dog in the Boyman here in

Rottad. it is a fragment Rope of Lucrece academy Vienna

pld in a broad way — of some subject Fitzwilliam counter sent to Ph II around 1571

both are authentic but the Vienna one is a later revised version

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this is the end of my thesis. <sup>e</sup> just  
Portraits

lost: Mary Queen of + Romans  
sister of Ph II Tit ~~see~~ carved  
to represent the great concentration  
on friends.

Berlin Self portrait 1562

Peter. pic of Man

Self portrait in profile Prado nearly

ready for a medal

Jacopo de Strada <sup>(1519)</sup> Niemea + contour  
added in 17th & cut at left  
de Strada antiquarian and dealer  
architect engineer humanist  
first, got to be friends in  
1557 - a critic said  
that he + Titian sold print

to the Peruvians - The portrait  
shows replica of Venus  
preliminary, also wearing ~~head~~  
with a wreath - Compos has  
something of Petrarchus - Holbein  
in enclosed space, he uses  
both hands to show a statuette - <sup>(Roman days date to a little boy)</sup> Stele  
discovered in the Museo Lombrini  
Venus when first sculpt more  
common than Roman

Relief. Pix

The Europa was sent to Spain  
with the master Dalozosa

Melime Tanager fragment executed  
for Ph II sister Mary of Hungary  
now just head of X but copied  
by Alonso Sanchez Coello,  
it may be vivacity and  
X dressed as a gardener that

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caused the idiotic clipping,  
 { gloria Prado  
 } Copy M. G. London  
 started for Ch V m' 1551  
 10 x 7 1/2 feet is one that  
 Ch. look it with him to St  
 Justine at the bottom is the  
 assassination of S. Peter martyr  
 The Trinity is adorned by old  
 Testament persons except  
 for King & St. J. B  
 Imperial Family with Ch. V, Ph II etc  
 all in grey shades in shrouds  
 colors are blue & golden yellow  
 up above a lovely fold have  
 Dürer Langhauer altarpiece  
 centered around the Trinity

Mirambeg was just 80 miles from  
 Augsburg.

also of the iconography of the Court  
celestis or city of God,

Tal. called the fig. Tal's fig  
 was also called Trinity  
 or Last Judgment

Pentecost St. M. della Salute

related to the gloria. Communion  
 Divine rapture

the architecture caused to be

Totian  
 Maria Madratrix Medole, region

It needs help to be reconnected

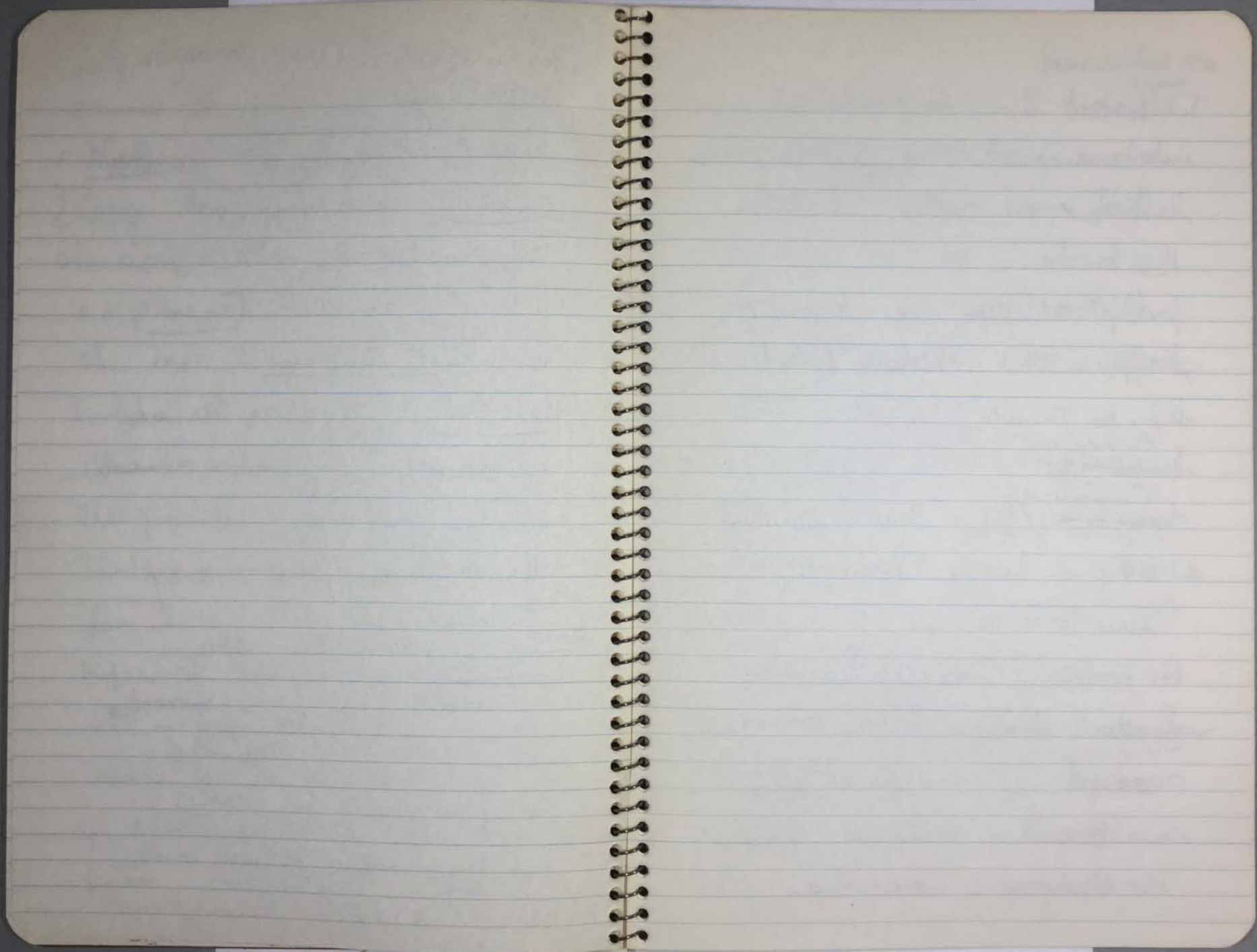
X, generally called

X appearing to his mother

but this scene occurs in the  
 clouds after her assumption

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The picture shows the baptism  
intercession of the V. for sinners  
behind X is adam holding  
the +  
proleptically - i.e. before it  
happens. Ch. V. appears "proleptically"

before the Trinity,  
St Margaret

~~Magdalena~~

St Margaret

~~Magdalena~~ / later Paolo showing  
city in background, has to be  
seen to be believed.

the picture is like the Bacchus  
London derived from Orestes  
sarcoph. St. Margaret was  
swallowed & released from  
the dragon - Martha

was le Tarasque - <sup>brandished the</sup> S. marthe <sup>cross</sup>  
sprinkled it with holy water  
& leand it <sup>on her belt</sup> like a tame god  
imitative to her us - shows a  
tarasque the cross, while  
the Tarasque regurgitates

St Margaret

~~St. Sebastian~~ <sup>hermitage</sup> (low. 1570) of

the St Sebastian early. The  
face expressive - ugly. 5 arrows  
abandonment of the beautiful  
in favor of the sublime  
S. M. della Salute. Question  
amerciation S. Salvatore  
angel puffy, thick  
lips permit maximum

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of expressiveness - cf.

late antiquity by MA

transmitted by Venusti

above is a blinding light

Tit. focused on the supernatural

the personal

London Madonna } late 15th c.

3 " } Raphael

Adoration of Mary Escondido

outlandish types & costumes

hoarseplay horses here

from Roman carmen

Fall of Man Prado

heavily restored sent

to Spain in 1593 Pallucchini

thinks it was designed

20 yrs after completed

Julio Romano Fall of Man

horse & posture of Eve

from Dürer Temptation

of Adam & Eve

Tit's eye has a fox whereas

Dürer's eye has a Cat.

Ave is a reversal of Eve

Perhaps Titian included the

Parrot or else it was taken out

by the restorer

Last Supper Escondido 1558-1564

inseparably one has to think of Leonardo

sadly mutilated - a copy

in Brera shows the upper part

Tit. decentralized the attention

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statues of Adam & Eve in the niches  
 Love of holy spirit is visible  
 above X under the arch

Transfiguration, St. Salvatore Ven.  
 not well preserved sublime

mention of Tit's pen is -

He knew Raph's Transf  
 in St. Pietro in - -

X etherealized more than

Moses & Elias immense

arm <sup>of St. James</sup> in foreground no local

color - it X pose is

supported by from the ap. Belved.

theistine machine for

pose of feet meaningly

weightless no,

Entombment Prado sent 1559

of to the one of 1525 de ceultra

tion & obliquity - the Virgin

supports the arm of St. John

great Magdalen

Second Entombment Prado

St. Joseph <sup>or Symon</sup> ~~the~~ elder <sup>was</sup> pelto

deco very number - this

seems to be a halo around

Crucifixion Ancona retina

maniera - fatta di macchio

Crucifixion Eszris

eclipse on the 9. of X flash

of light in up it is a nocturn

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## Pau Lost

Lorenzo Ghiberti

Prudentius. *Passio S. Laurentii* - Acta Sancto

Lorenzo Ghiberti

1548-1559

Martyrdom of St. Lawrence - Jesuit's Ven. ordered

by Lorenzo Ghiberti - leans with Italian

- classical allusions - see *Maecenas*and people from *Ruffus's* entombment

Borgh. Torches - Campo - fire under

St. Lawrence. The high column from

Temple of Mars bet. Vltor - Rome

Statue in front of wh. the martyrdom

occurred (250-263 A.D.) often

a martyrdom occurs in front

of a pagan image. Mrs. Kennedy

had thought this female image

to be *Sea Roma*. Prudentius says

us that where S. Lawrence

was martyred it w.

The statue is *Victoria* & the Victory

she carries which means that

the transition from Paganism

to Xtn.

Hort's  
Empire & after Tit by a *Ph* Goltzius?Vesta - her statue of Victory reaches  
her hands to save the angel - to

Commemorate battle of S. Quintin

1557 after wh Ph II decided

to build Escorial ded to St. Lau

rence on a full-plan

Escorial St. Lawrence, *baroque*

more grandiose - arch instead of

Colonnade - the soldiers see

contents of their clothes - know under

the arch among clouds

1562) Agony in Garden - *superior* *baroque*of the angel in upper left - *baroque**baroque**baroque* - *baroque* to an art*baroque*?

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Prado, another &amp; Sculpted Agony

Uccello's work

The ultimate solution  
was as possible forCompleted by Palma Vecchio  
in 1528

houses &amp; the Palazzo Vecchio

Pieta about green about greyCrispian etc. The source of  
light is concealed mysterious

formative

1560 late phase. he turned for

a revival of allegorical compositions

Fede Ducal Peal, ordered by  
Francesco Venier

Antonio

Primati lost the point of  
hepanto clashed into favour  
by his own son & later  
elected PopeThe picture was finished by  
one of the younger Bellini  
Primati works here as she  
holds the cross & chainThe head of Tit can be seen  
in the Primati & his retinue1571  
Naval history of the Venetians  
Naval Battle Piece 19thshows how much T. Uccello  
shows of Ph II the class  
how serious  
subject

— the picture is a classic

La religion or Faith  
coming to the rescue of?The picture has been  
Givoli For

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1566-68 he turned it to Phil:  
 Isabella's military estate he nephew  
 transferred it to her

Flora fall from a Plum

there

mini sketch

Secular pgs. Cat

Lesson

Result of an

except life Fortune "h"  
 Second 1/2 of 6 examples  
 on 1

fast asleep

Educational of Cupid fall. Boards

of woman erows listens to a Cupid  
 who has had a shower. Through window  
mountains - 2 women come in from  
 right the second looks like Flora  
 has a bow. Hellenistic relief Isabella  
Spade Cupid - Paris - another  
Cupid to at her knees she was  
tying his eyes. The blinded  
handcuffed Cupid pray white - black

capable of carrying their owner.  
 the handcuffed cupid has small wings  
 of bright color - Eros - cupid &  
 Anteros - Counter-cupid, seated  
 figure is Venus mother of both  
 alciati Emblem no 110 - engraved  
 by Guido Reni - Anteros Carpe  
 wings - & Eros's small  
 perhaps intended as a marriage  
 picture - Venus stops blinding  
 Eros on the advice of Anteros  
 awarded to his Frangentes  
 3 Venus medals - Castitas, Pudicitia,  
Aura or Voluptas and these 3  
 are contained within the idea  
 of Venus - he thinks it is the most  
 beautiful Titian known  
Prudence  
Emblematic picture from meaning  
 of the visual arts. Exquisite

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instructed by the past - present - future  
 associated with 3 ages of man  
 ethereal treatment of the 2 profiles  
 only the present is real

School of Antonia Bonellino <sup>Pandora</sup> / 3 ages

London -

figure for Persephone polymorphous  
 egyptified features, lion's head =  
 present - wolf - past because  
 things are ~~altered~~ away = dog the future

~~This~~ This image of masculinity  
 was resurrected by Petronch.

Ripe's allegory of wise animal

Palace on town hall Amsterdam

the bear = north. Head of the north  
 3 headed monster

but numbers are here 3 human  
 heads with those of 3 animals

the old man is Titian. The central man  
 Orazio & the yg man Tit's favorite  
 nephew was ~~the~~ & Vecellio -

when Tit was over 80 he tried to  
 assure the future of his nobility

he transferred his own senseria  
 for a Orazio?

He thinks that this is a  
 sort of dedication like that of  
 a great king - face of Tit  
 obscured by the shadow of  
 death

The allegory of Pandora show  
 that he was not intellectual  
 also a signal of Tit

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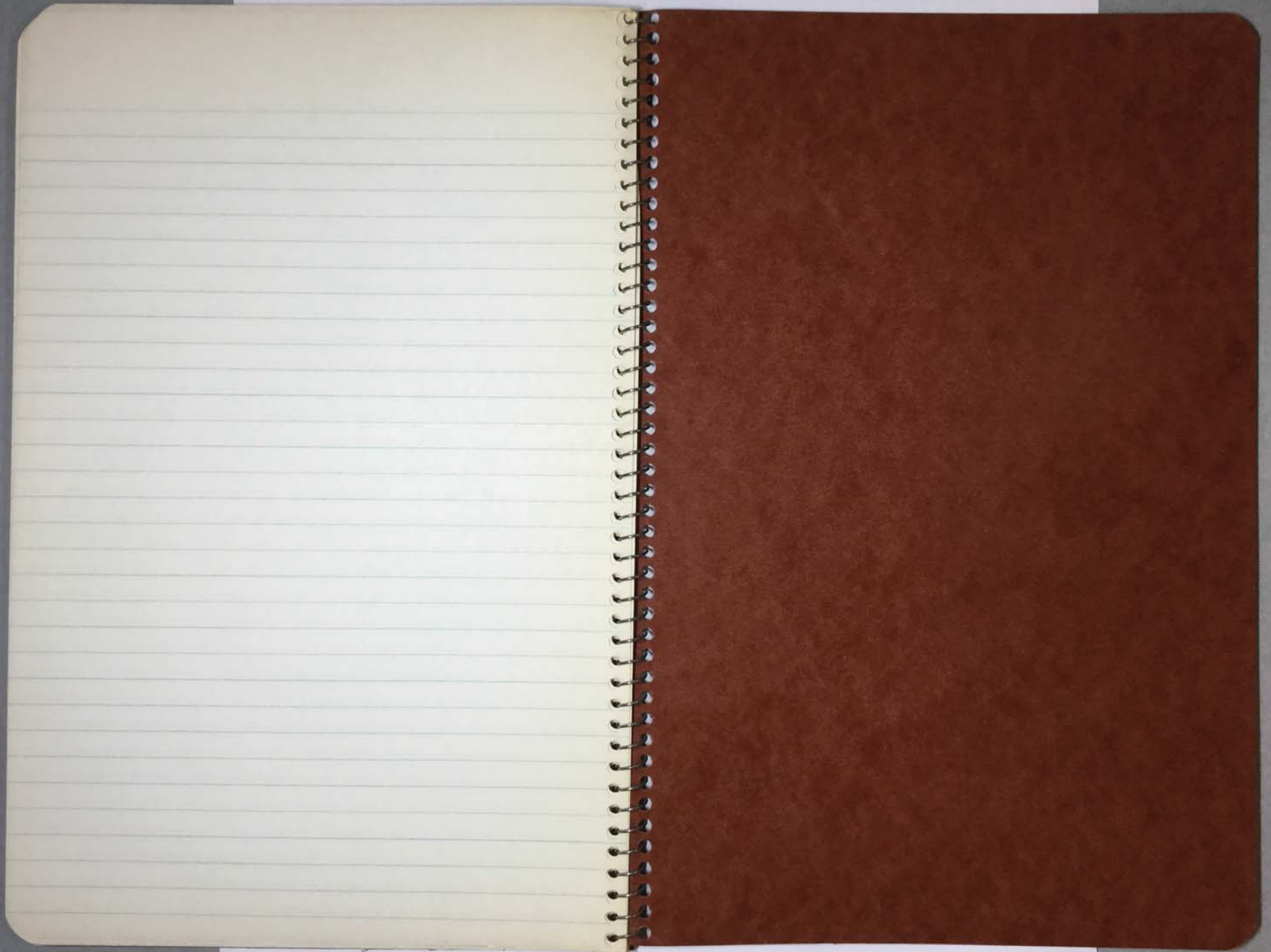
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