

Achilles, shield by Hephaistos, 61, 223n23 Achilles Tatius on grouping of paintings, 172, 242n53 on painting depicting the myth of Philomela, 188. See also Europa translated by Dolce, 172 Acrisius, legendary King of Argos, 151 ad fontes, 101 Adhémar, Jean, 19, 227n90 Adonis Death of Adonis by Piombo, 215n4. See also Venus and Adonis Adriani, Giovanni Battista, 152–153, 169, 170, 174 Adrian VI (pope from 9 January 1522 to 14 September 1523), 44 dispenses with antiquities from Rome, 44 tutor of Charles V, 246n6 Aesop, 197, 200 Agostini, Niccolò degli, 65 Alamanni, Luigi, Favola di Narcisso and Favola di Fetonte, 211, 248n48 Alberti, Leon Battista De pictura, 4 on art practices, 56 on brevitas, 190 on historia, 58-59 on a Meleager relief, 56 on movement, 95 mentions mythological characters, 60 on purpose of art, 144 on sacred and profane painting, 132 on Timanthes' Immolation of Iphigenia, 59-60

on verisimilitude, 94, 98 De re aedificatoria on fabulae, 38 on historiae, 38 on paintings in villas, 38 humanistic painting program of, 38, 59 Aldrovandi, Ulisse, All the Ancient Statues ..., 12 on antique statues of Adonis and Venus, 114 description of Danaë, 127, 128 description of Europa, 91 description of Marsyas, 135-136 description of Proserpina, 106 description of statues compared with Lucius's, 114 on gardens, 153 identification of mythological subjects by, 12 Alexander the Great, 42 armor of, 138 and Roxana. See Sodoma (Giovanni Antonio Bazzi) alla franceze. See Warburg, Aby all'antica accumulated interest in antiquity required for, 2, 131 classical education required for, 23-24, 58 comparison of historical and classical mythology episodes, 132-143 demands attention to artifacts, 6 differentiation in depictions of secular subjects, 131-132 dual purpose of, 143

two versions, Italian and Latin, 223n15

tore information

INDEX

all'antica (cont.) imitative of classical style, 1, 3 imitative of Greco-Roman, 1, 124-125 matching Ovid's style, 98, 143 meaning of, 7 not always adapted by artists, 2 particular manner of, 4, 86 relates to painting of myth as objects, 2 relates to style of paintings, 3 texts as sources for, 89, 92 with use of modern intermediaries, 7, 48. See also Michiel, Marcantonio allegory, mythological, 1, 212, 215n4 Allori, Alessandro, Rape of Proserpina, 164, 240n18 allusion, 62, 63 altarpieces, 161, 162, 163 predelle, 163 Altoviti, Bindo collection of antiquities, 127 relief with Danaë, 127-129 ambience framed by antiquities, 37 imagined, 12, 125, 217n34 impact on mythological subject matter, 37-38, 66 Ames-Lewis, Francis, 30 Andromeda, 133, 144, 169, 171 Antico, L' (Pier Jacopo Alari-Bonacolsi) and Federico Gonzaga, 51 and Isabella d' Este, 44 Antipater of Sidon, on Venus Anadyomene by Apelles, 210 antiquities, trade in, 41, 51 Apelles, 14, 167, 210-211 The Calumny, recommended by Alberti, 4 painting of Venus, 30, 44 and Silvae of Statius, 43 Venus Anadyomene, 44, 165, 210 Vulcan discovering Venus and Mars, 33. See also Boccaccio Apollo, 1 myth of, in Giovio's museum, 29-30 Apollo and Marsyas by ancient painter, 42 described by Philostratus the Younger, 117-120 described painting of, 117, 122 illuminations and woodcut illustrations of, 117 in Ovid, 119 by Raphael. See Raphael (Raffaello Santi)

by Tintoretto, 178 on sarcophagi, 117–119 Apollo and Marsyas with Olympus on ancient gem, 41 by Peruzzi, 42, 120 Apollo and Muses, 30 Apollo Belvedere, 51 in collection of Giuliano della Rovere, 41, 233n78 Apuleius, 114 The Golden Ass, commentary on, 100 Fabula of Cupid and Psyche, 42, 165, 246n16 Lucius's description of the statue, 114 Arachne, tapestry woven by, 61-62, 69, 74, 86, 93, 96, 188 mentioned in Michelangelo's poetry, 32 Arch of Titus, 178 Ariadne. See Bacchus and Ariadne Ariosto, Ludovico Orlando furioso, 155, 195, 237n52, 239n90 on a statue by Phidias, 144 trip to Rome, 144 Aristides, 227n87 Liber Pater, 170 Aristotle, 133, 245n113 Armenini, Giovanni Battista, 38 on frescoed façades, 173-174 on frescoed façades in Venice, 176 on friezes, 176 on knowledge of mythology, 41 on paintings of myths as appropriate for loggias, 41 on sacred and profane painting, 132 on storie and poesie, 176 Armstrong, Lilian, 91, 228n5 artists, education of, 30-31, 34, 35 Asclepius, as iconic model of mature Christ, 8 Augustus (Emperor), era of, 38, 42, 130, 137, 142, 153 bacchic sarcophagi. See sarcophagi Bacchus (Dionysus), 204-205 Diodorus Siculus on. See Diodorus leaping posture

described by Catullus, 82 described by Ovid, 84 Liber, 170–171 Bacchus and Ariadne, 62 in Palazzo del Te, 51 sources of, 81–82, 86–87, 227n80. See also Titian (Tiziano Vecellio) Ballarin, Alessandro, 200, 221n45 Bandello, Matteo, on Leonardo's paintings in a fine bedroom, 225n44 banquets. See feasts; Vasari, Giorgo Barasch, Moshe, 222n7 Barbari, Jacopo de' De la ecelentia de pitura, 110, 232n56 Barkan, Leonard, 16-17, 234n9, 241n40 Barolsky, Paul, 219n27, 240n16, 243n85 Bartolomeo di Giovanni, master of spalliere, 136, 164, 236n37 baths, thermal, 180-182 in ancient Rome (laconicum), 180, 243–244n86 Stufetta of Cardinal Bibbiena, 158 Baths of Titus, 242n76 Baxandall, Michael, 232n58 Bazzi, Giovanni Antonio, See Sodoma Béatrizet, Nicolas print of Michelangelo's Leda, 184 Becchi, Gentile (tutor of Lorenzo de' Medici), 26 beds importance in Renaissance domestic environment, 238n69 nuptial, 42, 149-151 placement of painting on, 68, 76, 82 bedsteads of Federico da Montelfetro, 150 in Rucellai's Oreste, 68, 76 in Sodoma's fresco, 150 bella maniera, 5-6, 44, 129 study of antiquities as the source of, 48 study of Michelangelo and Raphael as the source of, 48 Bellincioni, Bernardo, reads Ovid for pleasure, 21 **5** n7 Bellini, Giovanni, 199 The Feast of the Gods, reworked by Dossi and Titian, 47, 221n51 Belluzzi, Amedeo, 51, 182 Belvedere statue court, 44, 113, 144, 232nn60, 61 Bembo, Pietro codices of Virgil and Terence, 6 library with ancient codices of Virgil and Terence, 6 sought to obtain statue of Venus, 180 statuette collection, 6 Berenson, Bernard, 56-57 Beroaldo, Filippo, the Elder, 100

Beroaldo, Filippo, the Younger epigram on the Rape of Proserpina, dedicated to Urceo, 211 Bersuire, Pierre, 235n22 Betussi, Giuseppe, 12 Bibbiena, Bernardo Dovizi (Cardinal), stufetta, 180-181 choice of subjects to be drawn by Raphael, 180, 243n80 Biondo, Flavio, 100, 126, 136 Bober, Phylis Pray, 16, 17, 42, 90, 167 Boccaccio, Giovanni De mulieribus claris on Io, 149 Genealogie deorum gentilium libri, 12, 41 on myths as poetic creations, 194, 226n77 on the subject of "Venus in the embrace of Mars" as painted by Apelles, 248n56 imitation of prose style by Lorenzo de' Medici, 41 Little Treatise in Praise of Dante, 194 Ninfale in workshop of Lippi, 31 Bodard, Diane H., 186 Bonsignori, Giovanni on Europa, 95 on Leda, 74 Ovidio metamorphoseos vulgare, 10, 95 in library of Leonardo, 74 books, collecting of, 28, 31 Borghini, Raffaello, 164 Borgia, Girolamo, encomium on Villa Farnesina, 43 Boschloo, A. W. A., 216n27, 242n63 Botticelli, Sandro (Alessandro Filipepi), 1-2 Bacchus, 39 Birth of Venus, 11-12, 30, 40, 44 compared with Apelles' Venus Anadyomene, 164, 165, 210 influence of, 233n71 influence on, 210, 229n24 location of, 40, 220113 movement in, 99 recreates intaglio of Vulcan, 11-12 size of, 164-165 Calumny, 224n41 commissioned by Lorenzo de' Medici, 41 compared with Apelles, 30, 247n41 drawings to Dante's Comedy, 30 education of, 30-31 familiarity with antique statue of Venus, 31 frescoes for hunting lodge at Spedaletto, 41

INDEX

Botticelli, Sandro (Alessandro Filipepi) (cont.) modeling of Venus on Mary Magdalene, 31 nude figure in works of, 39 Primavera as mythological allegory, 1, 164, 240n14. See also Burckhardt Bredekamp, Horst, 154 brevitas in painting, 190-191 in rhetoric, 190 Brilliant, Richard, 215n5, 231n52 Bronzino, Agnolo Allegory of Love, 1 as painter-poet, mention of Paris and of Orpheus, 32 Brown, Clifford M., 28, 34 Brown Fortini, Patricia, 216–217n27, 230n29, 238n69 Brusantino, Vincenzo, Angelica inamorata, 93 Bull, Malcolm, 17, 18, 216n26 Bulst, Wolger A., 126 Buonarroti, Michelangelo. See Michelangelo Burckhardt, Jacob, 15 on Botticelli's Primavera, 164 on paucity of paintings of myths in 15th-century Italy, 166, 241n30 Burke, Peter, 230n29, 241n43 Byzantine art, mythological imagery in, 20 Byzantine scholars never re-imagined ancient past, 4 teaching of Greek language, 3 Caesar, Julius, armor of, 138

Calvesi, Maurizio, 212 Camille, Michael, 20 Campbell, Stephen J., 16 Caradosso (Cristoforo Foppa), and antique statue of Leda, 67, 70-71 Caraglio, Jacopo, 55 Caro, Annibale, 151-152, 189-190 encouraged Vasari to write Lives, 205 translator of the Aeneid, 151 Cartari, Vincenzo, 115-116 tavola in, 115 cassoni, 54, 79, 101-102, 126-127, 162, 222n3, 235n22 comparison with predelle, 163 rarely authentic, 159, 239n9 Castiglione, Baldassare (Baldesar) on antique painting and sculpture, 35, 48-49, 114 cicerone to Leonbruno in Rome, 48

Greek studies, 115, 128, 232n63 on Raphael's Galatea, 115 Catullus, 82, 84, 86 on bedcover with Bacchus and Ariadne, 82, 186 commentary to, by Antonio Partenio, 82, 86 compares Ariadne to a maenad in a statue, 144 centaurs, and Battle of Lapiths, 166 ceremonial objects, veracity of, 138 Ceres, in a print by Cristofano Robetta, 72 Cesariano, Cesare di Lorenzo, 112 chariot of Apollo, 102 of Bacchus, 148-149 of Ceres, 108 of Pluto, 108, 109 Charles V (Holy Roman Emperor) association with Jove, 49, 244n95 education of, 195, 246n6 and Federico Gonzaga, 30, 185-186 praise of rooms in Palazzo del Te, 50-51 recipient of Correggio's mythologies, 30 and Sack of Rome, 33 visits to Villa of Fassolo and Palazzo del Te, 49, 178 chiaroscuro monocromato, 174 Chigi, Agostino, 4-5, 35 antiquities collection of, 42 hunting expedition and banquet of, 26. See also Serlio, Sebastiano; Villa Farnesina chivalry, 3, 155, 187, 224n34 Christian iconography, 58 billowing-garments motif, 91 frescoes, 160 influenced by mythological imagery, 8. See also Botticelli influence on mythological imagery, 8 monoscenic method in, 191, 245n112 propriety of clothing in, 126 sarcophagi as source for, 125 sculpture in wood, 159-160. See also Asclepius, frescoes, Jupiter, Meleager, nudity/seminudity, sarcophagi, sculpture Christine de Pizan, Épitre d'Othéa, 20-21, 218n43 Chrysoloras, Manuel, 3, 57, 100, 223n13 Cicero eight villas of, 36 influence of, 59, 125, 144 used myths in speeches, 24 Cieri Via, Claudia, 17-18, 221n43, 222n1, 242n55

Cimabue, 153, 158-161 Clark, Kenneth, 74-76 classical, and mythological, 3 classical motifs, familiarity with, 8, 121-122 Clement VII (Pope), 33. See also Medici, Giulio di Giuliano Coffin, David R., 43, 153, 174 Cohen, Charles E., 176, 242n61 coins, 6, 91, 97 Colocci, Angelo collection of antiquities, 79-80 gardens of, 79-80, 153 statue of aquatic nymph, 153 statue of a Nereid, 79 Colonna, Francesco. See Hypnerotomachia Poliphili Colosseum (The Flavian Amphitheater), as source of knowledge about stucco decoration, 45 Column of Trajan, 101, 136, 138, 234n4, 236n42. See also Filarete commemorative Roman reliefs, 101, 132, 139, 141 Company of the Mason's Trowel, 33 Constantine the Great, 138-139 copia, 190-191. See also Erasmus Correggio (Antonio Allegri), 1-2 Allegory of Virtue and Allegory of Vice, 9 Amori di Giove, 30, 51, 185-186 painting of Io, 145 as gift by Federico Gonzaga to Charles V, 30 Giulio Romano as possible source, 145 manufactured products in, 149 woodland backdrop in, 154 praise by Lomazzo, 212 readership of Latin, 154 Correggio, Niccolò da, 25-26, 165 translation of Plautus, 25-26 Cortesi, Paolo, De cardinalatu, 27, 28 Coryciana poems, 247-248n46 cose antiche, ancient statues, 6 cose di Ovidio, le, 27, 28, 201, 246n20 costumes as indicator of perception of mythological character, 126-127, 234n7. See also nudity/seminudity Cupid, 1 by Lysippus, 71-72, 73 in poetry of Ovid, 73 in poetry of Poliziano, 60-61 riding dolphins, 180 stretched out arms on statue of, 71-72

in Titian's Danaë, 185. See also Cupid and Psyche Cupid and Psyche on *cassoni*, 240n24 Loggia in villa of Chigi, 42, 145, 165-166 painting in castle of Ercole d'Este, 45, 165, 240n26 in Palazzo del Te, 51 Dacos, Nicole, 167-168, 177-178, 231n44, 243n70 Daedalus, 32, 64 Danaë in art, 128, 234n12 description by Aldrovandi, 127, 128 as exemplum, 133 Farnese grandsons commissioned painting of, 28, 218n10 Horace on, in prison, 175 and Jove, 128, 133 Ligdonio's confusion of Leda with, 25 in modern marble, 127–129 relief in Altoviti's collection, 127-129 by Terence, 128. See also Correggio; Perino del Vaga; Polidoro da Caravaggio; Primaticcio, Francesco; Titian (Tiziano Vecellio) Dante Alighieri biography by Boccaccio, 194, 245n3 Commedia in Lippi's workshop, 31 Convivio in Lippi's workshop, 31 drawings to Comedy by Botticelli, 30 imitation of poetry style by Lorenzo de' Medici, 41; by Giovanni Santi, 31 Paradisio, 117 on Polyclitus, 31 visible speech, 61, 223n20 Vita Nuova and Lorenzo de' Medici, 41 Daphne, 127, 228n11, 234n8 Da Vinci, Leonardo. See Leonardo De balneis puteolanis by Peter of Eboli, 180, 243n84 Decembrio, Angelo Juvenal quoted by, on value of statues and paintings, 7 on nudity, 145-146 decorated articles, in all'antica depictions, 147-151 in mythological versus historical works, 147-148, 149-151

INDEX

decorum, principle of, 125-126, 129 delizia. See Este, Alfonso d' (camerino); villa (of the Este family) Dempsey, Charles, 16, 229n25 Dente, Marco, 55 described paintings, 89-90 effect of attention to details in, 109-121, 122-123 in Greek texts, 111 in Latin texts, 111 psychological associations in, 112 as sources of knowledge about actual paintings, 4-5, 89, 128, 166 Diana and Actaeon, 29–30, 114 divine huntress in Poliziano, 60-61 and Minerva against Venus in Perugino's painting, 28 and stag in Otranto, 87 statue of in Bembo's collection, 6 didactism, 127, 136, 234n9 dimostrazione, 207 **Diodorus Siculus** on Bacchus. 148 Bibliotheca historica, 97, 148 simulated coin on the frontispiece to, 91 Dionisotti, Carlo, 1, 229n23, 248n51 Dolce, Lodovico Dialogue on Painting, 12, 65, 110, 131, 138, 143, 144 Lettere, 115 on perfection of art in antiquity, 114, 131 on Poliziano as the source for Raphael, 65 on Titian's Venus and Adonis, 147 on Titian's Venus and Adonis as poesia, 195-196 Trasformationi, 12, 65, 195, 217n37. See Achilles Tatius domestic art, 223n14, 239n6. See also furniture Domus Aurea discovery of, 14, 167-168, 179-180, 239n2 evidence of ancient descriptions as related to actual works, 158 location of, speculations on, 168 paintings in, 158, 241n38 source of grotteschi, 180 stucco reliefs, 45 Donatello and antiquity, 5 bronze doors, 61

imitation of ancient manner, 5, 233n2 Lamentation, 90 restoration of antique statue of Marsyas, 41 Doria, Andrea absence of interest in antiquities, 49 and Charles V, 49, 178 and Giovio, Paolo, 50 Perino del Vaga's tapestries for, 188. See also Giovio, Paolo; Perino del Vaga; Villa Fassolo Dossi Dosso Jove Painting Butterflies, 1. See also Bellini, Giovanni drapery of Europa, 228n14, 229n17 in Galatea by Raphael, 116-117, 122 in Nuptials of Alexander the Great and Roxana by Sodoma, 150 Duccio depiction of Roman soldiers, 138, 236n38 education on classics, 23-24, 58, 215n1, 218n7 Eisler, William, 185 ekphrasis descriptions of real paintings, 110 informative on paintings as objects, 110 en grisaille, 173-174 epic style, 130-131 Equicola, Mario accompanies Alfonso d'Este to Rome, 47 as Alfonso d'Este's secretary, 47, 200 author of program for camerino, 82 education of, 46 and fabula/historia classification, 200, 235n28 as secretary to Isabella d'Este, 46, 200 Erasmus, Desiderius (1466-1536), 100, 190 Eros. 72 Este, Alfonso d' appreciation of bella maniera, 44 borrows Philostratus from Isabella, 200 camerino of absence of frescoes in, 37 as a delizia, 37, 45 Federico Gongaza on, 44 large canvases, separated by gilded frames, 47, 160 location of, 45-46, 221n45 Annibale Roncaglia on paintings in, 47 commissioned artists who worked for Chigi, 43 - 44

comparison with Lorenzo as antiquities collector, 44 comparison with his sister Isabella as antiquities collector, 44-47 family castle in Ferrara, 37 and frescoes by Michelangelo, 47 interest in vases and statuettes rather than large scale statues, 44-47 as patron to Titian, 82 recreation of paintings of myths, 45, 46 Titian's letter to, 47-48 trips to Rome, 47 Este, Borso d' Borseide, epic poem honoring, 186-187 Palazzo Schifanoia, 45 frescoes of Signs of Zodiac, 45, 187 stucco figures of winged putti, 45, 221n44 Este, Ercole d', castle in Belriguardo, paintings of Psyche and Cupid, 45, 165 Este, Isabella d' collecting of books, 28 education of, 26 fascination with artistic heritage of Rome, 14-15, 217n40 favorite poet of, 25-26 and historia and fabula, 199-200 and L'Antico, 44 and Mantegna, 29 never commissioned paintings of classical myths, 28-29 Ovid in library of, 28 passion for antiquities compared with Poliphilo's bewilderment, 28 and Perugino, 28-29 Plilostratus in library of, 28 Pliny in library of, 28 son of. See Gonzaga, Federico statuette of Leda, 29, 218n14 studiolo of, 28 trip to Rome, 14-15, 29, 217n40, 218n15 tutored by Guarino, 26 Este, Leonello d', 24 euhemeristic interpretation of gods, 233n1 Euridanus. See Herodotus Euripides, Iphigenia in Tauris, 76 Europa, 54, 56, 228n14, 241n37 abduction of, 62 Achilles Tatius on the painting of, 157 billowing-garments motif, 91-92, 93, 94, 96-97, 121-122

draping of garment of, 228n14, 229n17 movement in depictions of, 229n17 sources for coins, 91, 92, 97, 228n6 gems, 92 Ovid, 91, 92, 93-94, 95-97 Poliziano, 91, 95-97 on tapestry woven by Arachne, 93, 96 veil of, 229n26 Eusebius, 138 exempla, 132–133 exempla picta, 127 exemplum virtutis, 141 fabula (favola), 108, 197, 198, 231n49 Alberti on, 38 and historia, 198-200, 201 and storia, 197-201 Vitruvius's use of, 197 "fabula depicta", 82, 86, 227n82 façade painting in Rome, 174-176 in Venice, 176 Falconetto, Giovan Maria, frescoes in Mantua by, 108. See also Rape of Proserpina Farnese family as collectors of antiquities, 129, 234n14 Farnese family, commissions painting of Danaë, 28, 218n10 Farnese, Alessandro (Cardinal) myth in the Chapel, 218n10 Farnese, Ottavio (Prince), 28 Fassolo Villa. See Doria, Andrea; Villa Fassolo favola (fabula). See fabula (favola) favole (subjects of artworks), 14, 41. See also fabula (favola) feasts of confraternities in Florence, 32-35 Harpies and Phineus, 33 imitation of Cena Trimalchionis, 32 with mythological subjects, 32-34, 35 Rape of Proserpina, 33, 34 with staged comedy Filogenia, 33 Tantalus, 33 Vulcan discovering Venus and Mars, 33 Fehl, Philipp P., 226n73, 243n74 Feltre, Morto da, 181, 243n85 Ferrara Palazzo Schifanoia in, 45 Via Coperta in, 48, 200

Ficino, Marsilio, 46

INDEX

and Equicola, 46 and Poliziano, 61 Fiera, Battista, 211-212, 248n51 Filarete (Antonio Averlino) and Leda on St. Peter's door, 68, 74 Treatise on Architecture, The, 17-18, 94, 126 on the Column of Trajan, 126, 234n4 on costumes, 126 on decorum, 126 knowledge of Alberti's De pictura, 94, 228n13 on verisimilitude, 94 Filippini, Cecilia, 127 Förster, Richard, 115, 128, 226n64, 230n40, 238n68 Fontainebleau, Château in Apartement des Baines, 181–182 Leonardo's Leda at, 66-67, 181 Michelangelo's Leda at, 181 program of frescoes of. See Francis I Fra Angelico, prowess as painter compared with ancient artist, 223n22 fragmentary state of statues, 87 Francis I (France), 181-182, 248n48 frescoes ceiling, 165-166, 177-179 chivalrous scenes on wall, 36, 38 Christian iconography, 160 classical myths on wall, 36 del Bufalo *casino*, 174–176, 242n60 described by Sannazaro, 65 on façades, 50, 173-176 by Falconetto, 108 floral motifs only, 36 friezes, 176-177 for hunting lodge at Spedaletto, 41 at loggia at Poggio a Caiano, 41, 166 by Michelangelo, 47 murals in ancient world, 160 by Perino del Vaga, 177, 178-179, 204-205 by Piombo, Sebastiano del, at villa of Chigi, 42 placement of, 79, 80, 226n73 by Polidoro da Caravaggio, 50, 174–176 of Signs of Zodiac, 45, 177 Vasari on Fall of Giants, 178, 182 at Villa Farnesina (synonymous with Villa Chigi), 37, 42, 102-105 at villas of Lorenzo de' Medici, 39, 41, 56-57 Friedländer, Paul, 110

friezes at Castel Sant'Angelo, 177 with myths in Sala delle Prospettive at Villa Farnesina, 42, 152, 176 with myths in studiolo at Villa Farnesina, 42, 176-177 Frommel, Christoph L., 43, 78, 217n34 Fulvio, Andrea Antiquities of the City of Rome, 130 on Michelangelo, 130-131 furniture paintings, 34, 68 nomenclature, 222n3 popular subjects, 127, 203-204, 234n8. See also cassoni, spalliere Furti di Giove (tapestry series), 50, 188 Galatea, 64 glossed by Petrarch, 116 glossed in the Suda, 9 in Palazzo del Te, 51 in Villa Farnesina, 4-5, 80-81 in Villa Madama, 27-28 the world of, described by Ovid, 28 Galli, Jacopo, and Proserpina sarcophagus, 105 gardens, 106, 135-136, 153, 154, 238n81. See also Rome, sculptural gardens Garofalo (Benvenuto Tisi) The Indian Triumph of Bacchus based on Raphael's modello, 47, 221n50 Io and Jupiter, 169, 241n45 gems Apollo and Marsyas, 41 Leda, 41, 69, 73-74, 225n47 reproduced, 41 as source, 92 Germanello, Agnello (Angelo), letter to Federico Gonzaga about antique relief of Proserpina, 34 Ghiberti, Lorenzo bronze doors, 61 on Giotto, 189 Ghirlandaio, Domenico (Domenico Bighordi) commissioned by Lorenzo de' Medici, 41 The Forge of Vulcan, 39, 44 frescoes for hunting lodge at Spedaletto, 41 nude figure in works of, 39 Giants, 50, 178-179 Gigantomachy in Federico's Palazzo del Te, 37 on Tinghi Palazzo in Udine, 176

CAMBRIDGE

in villa of Doria, 37. See also Giulio Romano (Giulio Pippi), Sala dei Giganti Giorgione as a cassone master, 162-189 master of landscapes, 152 Sleeping Venus, 162-163, 189 The Tempest, 247n32 Giotto, 153, 158, 165, 167, 177, 243n67 depiction of Roman soldiers, 138 Giovio, Paolo museum of, 30 villa of, based on villa of Pliny the Younger at Lake Como, 50 villa of, description by Doni, 218n17 villa of, as model for Doria's villa, 50 Giraldi Cintio (Cinzio), Giovanni Battista, Dell'Ercole on Titian, 212-213 Giulio Romano (Giulio Pippi), 1-2 antiquities of, 51 as artist of Federico Gonzaga, 51, 52 collection of antiquities, 51 Orpheus and Eurydice, 182 and Perino del Vaga, 50 as possible source for Correggio's Io, 145 Psyche and Cupid, 165-166 as pupil of Raphael, 49 Sala dei Giganti, 182–183 praised by Matteo da Faenza, 212 praised by Vasari, 182 as scenae frons, 51 Sala di Constantino, praised by Vasari, 138-139 studies of antique artifacts, 182 Giunta, Lucantonio, 55 Gombrich, E. H., 15, 245n113 Gonzaga, Federico and antiquity, 48-49, 222n63 on camerino of Alfonso d'Este, 44 and Charles V, 30, 185-186 collection of antiquities, 51 education of, 26-27 and Giulio Romano, 51, 52 and L'Antico, 51 and restoration of antiquities, 51 study of Ovid, 27. See also Palazzo del Te Gonzaga, Ferrante, 186 Gonzaga, Francesco (Cardinal) casino in Rome, 166 and meanings of historia and fabula, 198 Gonzaga, Isabella d'Este. See Este, Isabella d' Gonzaga, Paola, 29. See also Parmigianino (Francesco Mazzuola); women as patrons

Gorse, George L., 50 Grafton, Anthony, 216n9, 219n28, 223nn16, 10 Greenhalgh, Michael, 19, 237n56 Grendler, Paul F., 217n37 grotesques in Colosseum, 50 in Danaë by Primaticcio, 150 in Domus Aurea, 50, 106 in the Mount Mario Villa, 50 in the Piccolomini Library, 106 grotteschi. See Domus Aurea Guarini, Guarino (Guarino Veronese), 24 Guarino, Battista on Cicero, 24 emendation of Catullus, 82 on Fasti and Metamorphoses of Ovid, 24 A Program of Teaching and Learning, 24 on usefulness of knowledge of myths, 24 Guidiccione, Giovanni, 211 Guillory, John, 190 Gundersheimer, Werner L., 45, 240n25, 246n16 Guthmüller, Bodo, 6, 18, 217n30, 224n34, 243n72 Hall, Marcia B., on "relief-like style", 49 Hercules, 134 by Antonio del Pollaiuolo. See also Pollaiuolo, Antonio del as civic symbol of Florence, 39 in Francesco Gonzaga's casino, 166, 198 in Medieval visual arts, 19 in Salutati, 39 Herodotus, on Eridanus (Po River), 102 Hesiod, 40, 142 Himmelmann, Nikolaus, 19, 237n59 historia (istoria), 138, 197, 198, 223n16 historical/mythological distinction, 124, 131-143, 203-204 and elements of verisimilitude in mythological subjects, 136–138, 139–142 and exempla, 132-133 and historical accuracy, 136–139 presence/absence of architectural structures, 147, 154 Hollanda, Francisco de on decoration of Villa Farnesina, 43 on Ovid as painter, 143 on Pliny, 170 watercolor drawing of Volta Dorata, 168

Homer, 135, 142

101e information

INDEX

Iliad, 142 on Jove, 71 mentioned by Vitruvius, 38 in Trimalchio's house, 24-25 Odyssey mentioned by Vitruvius, 38 in Trimalchio's house, 24-25 as painter of ancient memories, 61, 143, 236n40 on smile of Venus, 74 Hope, Charles, 44 Horace, 130, 142-143, 175 Horne, Herbert P., 210 horoscope, 42, 177-178 humanists ancient texts sought by, 6, 233n3 attentive to descriptive details, 92, 98 on history versus mythology, 134 renewal of ancient times by, 10 study of antiquities by, 3, 20 use of sculpture for understanding texts, 100 Humfrey, Peter, 221n52, 227n85 Hypnerotomachia Poliphili, 10 published by Aldus Manutius, 69 woodcuts of "Europa," 97-98 woodcuts of "Leda," 69 illustrations to Ovidio metamorphoseos vulgare, 10, 54-55, 216n27, 222n4 role in artistic tradition, 3 imagery versus narrative, 4 imitation of ancient domestic spaces, 3, 172 of ancient Greek painting, 58, 158 of ancient sculpture, 4, 5-6. See also all'antica inscriptions of names (tituli) absence in sixteenth-century paintings, 66, 69 presence in miniatures and fifteenth-century paintings, 67, 69, 102-117 on coins. 6 in Sannazaro's Arcadia, 66 intaglios. See Vulcan "invention", 111, 232n58 Io, 94, 145, 169 in ancient painting, 169 Io and Jupiter by Garofalo, 169, 241n45 and Jove, 145, 149, 154, 169 painting by Correggio (Antonio Allegri), 145 as gift by Federico Gonzaga to Charles V, 30

Giulio Romano as possible source for, 145 manufactured products in, 149 woodland backdrop in, 154 panel painting of, 163, 239n10 Pausanias on statue of, 145 Pliny the Elder on portrayal of, 145 spalliera painting of, with eight episodes, 163, 164, 189, 191 Iphigenia, 76 Euripides, 76 Immolation of Iphigenia by Timanthes, 59-60 as exemplum for artists, 59, 60 as exemplum for orators, 59 Isis, Boccaccio on, 149 Jason, 50, 127, 234n8. See also Villa Fassolo John the Baptist, depicted nude, 237n60 Jove (Jupiter) abduction of Europa, 91 Amori di Giove by Correggio, 30, 51, 185-186 Charles V associated with, 49, 244n95 and Danaë, 128, 133 I Furti di Giove, 50 in intaglio by Poliziano, 62, 175-176 and Io, 145, 149, 154, 169 Jove Painting Butterflies by Dossi, 1 and Leda, 25, 67, 69, 70, 71, 74, 76-78, 142 mortal descendants of, 71, 141, 236n47 statuette owned by Bembo, 6 as "the enemy of Chastity", 29 victory over Giants, 37, 49, 50, 51, 178-179, 182-183 Julius II (Pope), 26, 29, 41, 51, 130, 211 Jupiter, as iconic model of mature Christ, 8 Justin Lorenzo studies books of. 26 paraphrase of Universal History, 218n7 Justinian, closing of pagan schools in Athens by, 2 Iuvenal quoted by Decembrio on value of statues and paintings, 7 Satire, 7 Ladendorf, Heinz, 16 La Malfa, Claudia, 177 Lanciani, Rodolfo, 131 Landino, Cristoforo, 195, 224n31, 246n4 landscape, 151-156 in Caro's letter to Vasari, 152

in Correggio's Io, 154

in Leonardo's Leda, 67

in Michiel's Notizia, 207 as setting for paintings, 152-153 as setting for statues, 151-156 in Titian's Bacchus and Ariadne, 155 in Venus and Adonis by Vasari, 152 Laocoön, in the loggia of the Poggio a Caiano villa, 41, 166 Laocoön, 41, 48, 51, 114, 144, 245n111 Leda, 66-68 on ancient gem, 41, 69, 73-74, 225nn47, 56 commissioning of, 224n41 displayed in bath apartments, 181-182 identification of, 69 as goddess, 25, 74 Ligdonio's confusion of Danaë with, 25 as nude, 68, 225n56 as nude versus clothed, 69 by Peruzzi with twins, as the sign of Gemini, 177 recumbent posture, 69-70 on rings of cardinals, 225n47 Ruccelai on, 68, 212, 226n60 use of statues of Venus for representation of, 74. 145 statuette in possession of Isabella d'Este, 29 by Timotheus, or Timothean type, 71 Leonardo da Vinci, 1–2 and antiquity, 68, 75-76, 225n59 books in possession of, 31 on fantasia, 204 innovation in Leda by, 68-69, 71. See also Bonsignori, Giovanni; Leda; Leonardo's Leda Ovid; Pliny the Elder Leonardo's Leda as a framed object, 68, 69 dimensions, 67, 225n43 as portable panel painting, 86 gestures and movements in, 67, 71-72 literary tributes to, 212 loving gaze in, 67 Salisbury version of, 224n42 smile of Venus in his painting, 74 sources for, 86, 225n59 Spiridon version of (identical with Uffizi Gallery version), 67-68, 76, 224n42 standing posture, 70-71, 224n42 statuesque character of Leda, 74, 145 See also Raphael, drawing of; Raphael, Galatea Leonbruno, Lorenzo, trip to Rome, 48-49 Leo X (Pope), 27, 29, 115

217n34 Leucippides, Rape of (confused with Rape of Sabine Women), 101, 230n33 lexicons. 100 Liber (Bacchus), 170-171 Ligorio, Pirro, 143 on Domus Aurea as the Therms of Titus, 243076 on Ovid as a painter, 143. See also Polyphemus on paintings in the Domus Aurea, 168 on statue of Marsyas, 169 on the use of sarcophagi, 102 Lillie, Amanda, 38 Lippi, Filippino books in possession of, 31 commissioned by Lorenzo de' Medici, 41 drawings for marble reliefs by Rustici, 33 drawings of Meleager, 56, 223nn11, 12 frescoes at loggia at Poggio a Caiano, 41 Meleager on His Deathbed, 41, 166 Sacrifice of Laocoön, 41, 166 frescoes for hunting lodge at Spedaletto, 41 Livy as pupil of Botticelli, 31 studied by humanists, 133, 235n26. See also Petrerch veracity in From the Founding of the City, 133, 136-137 in workshop of Lippi, 31 location of paintings of myths, in Renaissance, 40, 128-129, 184-185, 220113 loggias, 113-114, 166, 198, 204, 206 innovation in decorations, 41 Loggia of Apollo in Giovio's villa, 30 Loggia of Cupid and Psyche, 145, 165, 196 Loggia of the Muses in Palazzo del Te, 51, 182 Loggia of Planets in Chigi's villa, 102, 177, 182, 211 in Poggio a Caiano, 41, 56-57, 166 at Villa Farnesina as pinacotheca, 42 vault with Chigi's horoscope, 42, 177-178 Lomazzo, Giovanni Paolo Rime, 212, 248n53 Trattato, 116, 209, 247n36 Lombardo, Antonio, reliefs for camerino of Alfonso, 44 Lord, Carla G., 217n28, 227n92 Lorenzetto (Lorenzo Lotti), 135, 136

Leto, Pomponio, on forms of narrative, 133,

INDEX

Lucian Calumny. A The Hall, 171-172, 178-179 Herodotus or Aëtion, 150–151 Zeuxis or Antiochus, 171, 208 Lucretia, statue of, 101, 230n31 Luini, Bernardino, 242n54 Lust zu fabulieren, 232n62 Luzio, Alessandro, 26, 27, 51 Lysippus, Eros by, 71-72, 73 maecenas, 12, 42, 117 maenads. 48 Maffei, Francesco, 198 Maffei, Mario, 201 majolica ware, 11, 237n61 Mansion, Colard, 55 Mantegna, Andrea avoided doing small-scale paintings, 162 and the Column of Trajan, 138 Parnassus as mythological allegory, 1, 29, 212 poem by Domizio Falcone praising, 212 Triumphs of Caesar, 116, 138, 236n40 imitated by Raphael and Giulio, 138 Mantua native city of Virgil, 182, 244n87 Palazzo del Te (See Palazzo del Te) manuscript miniatures, 10, 55, 87, 227n92 Manutius, Aldus publication of the Hypnerotomachia Poliphili, 98 publication of Ovid's Metamorphoses, 10 publication of Poliziano's opera omnia, 97-98 publication of Sannazaro's Arcadia, 65 Marani, Pietro C., 74 marine sarcophagi, 63, 145, 146 Marongiu, Marcella, 101 Mars, 1, 74, 211 Marsyas, 120, 135, 136 bound, 169 poem by Alcaeus of Messene on, 209-210. See also Apollo and Marsyas Martial. See Perotti, Niccolò martial objects, veracity of, 138-139 Martines, Lauro, 15 Mary the Magdalene, link to Venus, 31 Matteo da Faenza, De gigantibus a Iulio restitutis, 212 Medici, Cosimo de' (Duke), 40, 205 Medici, Giulio di Giuliano de' (Cardinal) cose di Ovidio (le), 28, 201, 246n20

and fabula/historia classification, 201 Villa Madama on Mount Mario, The, 27–28, 201 Medici, Lorenzo de', 11 as an amateur architect, 38, 220n6 collection of antiquities, 44 edition of Alberti's De re aedificatoria for, 38 education of, 26 imitation of poetry style of Dante and Petrarch, 41 imitation of prose style of Boccaccio, 41 innovation in loggia decorations, 41 inventory of householdings, 202-204 Marsyas statues owned by, 220117 mythological subjects in poetry of, 204 revival of paintings of myths, 11 search for Apollo statue to complement Marsyas statue, 41 study of Ovid, 26 thwarted purchase of Apollo Belvedere, 41 Medici, Lucrezia Tornabuoni, patron of Pulci's Morgante, 64 Medieval period Hercules in visual arts, 19 migration of pagan subjects into Christian subjects, 8, 228n3 role of Greco-Roman myths during, 2, 87 secular arts during, 20-21, 87, 227n91 Medusa, 32, 175 megalographia style, 135 Meiss, Millard, 116, 217n42 Meleager, 56-57 as model for Christ, 56, 90, 161 in the loggia of the Poggio a Caiano villa, 41, 166 Mercury, 1, 6, 29 metallurgy, 148-149 Meun, Jean de, 20-21 Michelangelo, 90 Alfonso d'Este and frescoes by, 47 Bacchus, 48 Battle of Lapiths and Centaurs, 113 cartoon of Venus, 147 Fulvio on, 130–131 influence of ignudi on Titian, 48 perished in France, 184 portability of, 184 Leda for Alfonso d'Este, 46, 184, 221n48 perished in France, 184, 244n91 seen next to Leonardo's Leda, 181. See also Béatrizet; Titian, Danae

mention of myths in poetry of, 219n25. See also Arachne as model for other artists, 7 as poet, 32, 211, 219n25 on Torso Belvedere as Hercules, 48 use of sarcophagi, 90 Varchi on Venus by, 147 Michiel, Marcantonio Notizia d'opere del disegno, 207, 247n31 on style of codex in library of Bembo, 6 on The Tempest by Giorgione, 247n32 use of term alantica, 6 Middle Ages. See Medieval period military costume, veracity of, 138-139 military events, veracity of, 139 Minerva, 69, 188 miniaturists, 162 Mithras, reliefs of, confused with reliefs of Europa, 228n7 Mombrizio, Bonino (translator of Hesiod's Theogony), 40 monochrome, 176, 177-178 Monocromada, 174 monoscenic method, 245n112 monuments of Rome, as indicators of istoria, 36, 101, 137-140 Moschos, Demetrios, or Demetrius Moscus (translator of Philostratus), 3, 46, 221n53 Müller, Karl Ottfried, 111, 232n57 Muses, the, 1, 29, 30 musical instruments aulos. 118 cymbals, 148-149 horns, 148 lyra, 118, 120 syrinx, 78-79, 113, 226nn68, 76 mythological painting as category, 8 choice of subjects as indicator of fascination with classical antiquity, 9 classical style of, 9, 131 classification, 8-9 division into sub-groups, 8-9 imagery versus narrative, 4 as new category of secular art, 9-10, 58, 159, 191 myths depiction by painters and sculptors in antiquity, 4-5 in antiquity and Renaissance, 25 in educational program, 23, 24-30

incongruity as characteristic of, 93, 152 knowledge of as marker of social status, 24-25 not only creation by poets, 4-5, 89, 111 Napoleone, Caterina, study of The Villa Madama, 27-28 Narcissus, 60, 203, 240n17 narrative imagery versus, 4 kinds of, 8-9 nature, 46, 93, 144, 148. See also gardens; landscape Naxos, 82, 144, 148 Nelson, Jonathan Katz, 56-57, 223n11 Nemesis, Leda as, 67, 224n42 Neptune, 226n74 nereids, 79, 116-117, 145 Nereus, 9, 79 Nero (Emperor), 160, 168 Domus Aurea of (See Domus Aurea) new tradition in art, 87, 124 mythological subjects in landscape settings, 188–190, 191–192. See also poesia Nicias, 169, 172 Io, 145, 169 Nicomachus, 170-171 Rape of Proserpina, 170 nuda, 146 recumbent, 127-128 nudity/seminudity appeal of, 145-146 in Bibbiena stufetta, 180 Caro on, 189-190 in Christian art, 146, 163, 237n60 in mythological versus historical, 139 justification for using, 146 of lifesize figures, 188 in paintings, 146 on sarcophagi, 146 in statues, 146-147 nymphs, 241n37 Octavian. See Augustus (Emperor), era of oils technique, 160-161 Olivieri, Achille, 134 On the Ibis (attributed to Ovid), studied by Federico Gonzaga, 27 Oppian, on Halieutica's influence on Galatea by Raphael, 4-5

familiar and obscure, 23

familiar versus obscure, 23

INDEX

Orestes, 227n86 Orpheus and Eurydice in Bronzino's poetry, 32 by Giulio Romano, 182 in Palazzo del Te, 51, 182 otium cum dignitate (dignified leisure), 35, 215n5 Ovid, 1, 2 books in Renaissance libraries, 228n9 description of Andromeda, 144 description of Bacchus, 84 Amores on Cupid, 73 Ars Amatoria on paintings in Roman houses, 237n50 on postures of Bacchus and Ariadne, 8τ Fasti in educational program of Guarino, 24 Heroides in workshop of Verrocchio, 31 and natural settings, 154 as painter, 142-143 Tristia, 93, 237n50 Ovid, Metamorphoses, 10, 12, 27-28, 41, TIT Arachnes's weaving of Europa in, 93 billowing-garments motif in, 91-94 characterization of, 93, 142, 151, 236n48 in educational program of Guarino, 24 as epos, 142, 236n48 as favole, 197 Italian version written as chivalric romance. 65 myth and history in, 142 poems imitating, with mythological subjects, 25, 211 translation by Dolce, 195 Ovidio metamorphoseos vulgare, 10, 95, 102 lack of billowing-garments motif in woodcuts of, 95 in library of Leonardo, 31, 74, 218n19 paese and poesia, 204, 205 paganism, 191 painting all'antica, 183–186 novelty of, 2, 9, 54, 55, 58, 87, 89-102, 113, 188, 189, 193 canvas large, 82, 138, 160, 164-165 as material, 160, 239n4

portability of, 128-129, 184 as quadri, 225n44 commissioned, 23, 34 conservative restraint in, 159-161 easel, 11, 161, 173 easel as poesia, 206-207 as a framed object, 2, 3, 14, 66, 86 fresco ceiling, 165-166, 177-179 on façades, 173–176 friezes, 176-177 wall: chivalrous scenes, 36, 38; classical myths, 36; floral motifs only, 36 mural, 11, 134–135, 173–179 all'antica, 80, 179-183 antique, 167 earliest representations, 81, 86 panels on cassoni and bedsteads, 126-127, 162-164 large-scale, 67-68, 164 size of figures on, 163-164 taken out of context, 239n1 Palazzo del Te, 37, 49, 50-52 camera di Ovidio, 51 mentioned by Jacopo Strada, 51 shows Palazzo del Te in construction, 51 Loggia of the Muses, myth of Orpheus and Eurydice, 51, 182 Sala dei Giganti, 51 Sala di Psiche, 50-51 praised by Charles V, 50-51 villa of Chigi as influence on, 37 Palazzo Schifanoia. See Este, Borso d'; Ferrara Palladio, Blosio studies of Greek, 115 Suburbanum Augustini Chisii, 115, 142–143, 210-211 Panofsky, Erwin, 3, 19, 125, 216n9, 227n92, 228n8, 233n2 Parmigianino (Francesco Mazzuola) Diana and Actaeon, commissioned by Galeazzo Sanvitale or Paola Gonzaga, 29-30 Pathosformeln (emotive formulas), 16, 55, 222n7 patrons choice of myths-social standing correlation, 30 paintings of classical myths as never commissioned by women, 28-30 Paul III (Pope), 128, 177 Pausanias, Description of Greece, 135, 145

Peace between the Romans and the Sabines, The, 136-137 Pegasus, 29, 175 Perdix, 230n40 Perino del Vaga, 2 as artist of Doria, 51, 205-206 cartoon for Jupiter and Danaë, 50, 188 frescoes by, 204-205 fresco for private quarters of Pope Paul III, 177 fresco of Fall of Giants, 50, 178-179 and Giulio Romano, 50-51 praise by Lomazzo, 212 as pupil of Raphael, 49, 50 tapestries for Doria, I Furti di Giove, 50, 188 Perotti, Niccolò Commentary to Martial's epigrams, 100, 241n48 Rudimenta grammatices, in Rosso Fiorentino's workshop, 32, 219n23 Perseus, 64, 134, 151, 174-175 and Andromeda, as historical event, 133, 144 birth of, as mythical event, 133 Personifications of Virtues. See Virtues. See also Perugino (Pietro Vannucci) perspective, 159, 167, 241n34 and landscapes, 237n64 presence in historical paintings, 147-148 Perugino (Pietro Vannucci) Combat of Chastity and Lust, The, 28-29 commissioned by Lorenzo de' Medici, 41 frescoes for hunting lodge at Spedaletto, 41 and Isabella d'Este, 28-29 Peruzzi, Baldassare, 2, 42, 120 Apollo and Marsyas with Olympus, 42, 120, 233n77 as architect and painter of Chigi's villa, 42, 174, 176-178 drawing of Mars and Venus, 174, 242n58 façade frescoes in Rome, 174, 242n57 Petrarch (Francesco Petrarca), 2 admiration of antiquity, 236n36 Canzoniere in workshop of Lippi, 31 distinction between pre-Christian and Christian Rome, 136 on Galatea. 116 on Homer, 61, 143, 223n24 imitation of classics begun with, 131 imitation of poetry style by Lorenzo de' Medici, 41 and Livy, 235n26

Rerum familiarium libri, 136, 181 on thermal baths of Baia, 181 Trionfi, 116, 133 Trionfi, in workshop of Verrocchio, 31 Petronius (Gauius Petronius Arbiter; alleged author of Satyricon) on series of murals, 172-173 Trimalchio's banquet, 32 Trimalchio's ignorance of myths, 24-25 Pfeiffer, Rudolf, 216n10, 217n36, 229n27 Phaëthon, 54, 56, 64 in art, 230n34 on cassone, 102, 230n35 on sarcophagus, 101-105, 230n37, 38, 39 on woodcut, 102. See Piombo Phidias, 14, 61 and Ariosto's Orlando furioso, 144 and Silvae of Statius, 43 Philip II (Spain), and Titian, 194, 195-196, 203 philology-art collaboration, 100, 110 Philomela, tapestry woven by, 188 rarely represented in classical art, 89, 228n1 Philostratus "Andrians" and "Cupids", 4, 47 "Cyclops", 113 on gestures and expressions of Apollo and Marsyas, 119-120 on gestures and movements of Galatea, 115-116 Imagines, 110, 111, 209 in Florence, 226n66 influence on Titian, 47 myth of Apollo and Marsyas, 120, 121 myth of Bacchus and Ariadne, 86-87 myth of Galatea and Polyphemus, 78, 115-116 myth of Gigantomachy, 176 on pinacotheca, 9 as source for Alfonso d' Este, 45, 46, 82-86, 160 as source for Pordenone, 176 as source for Raphael, 114-117, 121 "Marsyas", 118 paintings in villa on Bay of Naples as pinacotheca, 45 Polyphemus and Galatea, in a described painting, 86 Philostratus the Elder, confused with Philostratus the Younger, 113

ore information

INDEX

Piccolomini, Alessandro L'Amor costante, 25 Ligdonio's confusion of Danaë with Leda, 25 Piccolomini, Francesco Todeschini, 108, 231n50 Piccolomini Library. See Pintoricchio Piero di Cosimo, 165 The Finding of Vulcan on Lemnos, 165 pili, 136. See also sarcophagi, use as water basins. pinacotheca, 9, 41, 42, 45 pinakes, 220n19 Pino, Paolo Dialogo di pittura, 190 on Titian as landscape painter, 239n89 Pintoricchio or Pinturicchio (Bernardino di Betto) and Domus Aurea, 106, 177 The Rape of Proserpina, 106 and Rome, 108, 177 vault of the Piccolomini Library, 106-108, 177 Pio da Carpi, Rodolfo (Cardinal), garden of antiquities, 106, 238n84 Piombo, Sebastiano del (Sebastiano Luciani), 2 Death of Adonis, 215n4 frescoes at villa of Chigi, 42 Phaëthon, 102, 104-105, 230n40 Polyphemus, 42, 78, 79, 86 Pisa Cathedral Doors, 61 Pisan Camposanto bacchic reliefs, 63, 224n28 marine reliefs, 63, 224n30 Pisanello (Antonio di Puccio), 55, 222n8 Pisano, Nicola, 90 use of reliefs from the Camposanto, 224n28 Pius II (Pope), 108 Pizan, Christine de, 20-21, 218n43 planets, 102, 165, 177 Plato, on myths, 142 Plautus Menaechmi, translated by Niccolò da Correggio, 25-26 staging of comedies in Mantua, 25 Pliny the Elder in Leonardo's library, 31 in medieval period, 167, 241n32 in Santi's Cronaca, 32 as source for paintings, 168-169, 171 Pliny the Elder, Natural History, 112-113 on ancient artists, 167 on landscapes, 152-153

on pinacotheca, 9 on placement of paintings, 170 on portrayal of Io, 145 on Rape of Proserpina, 170-171 on Timanthes, 59 on triumphal processions, 148 use of historia, 58-59, 197, 223n16 on Venus of Praxiteles, 146-147 Pliny the Younger, villas of, 36 Plutarch, 144, 198, 236n32 Pluto, and Proserpina, 33-34, 211, 231n44 poems, on paintings, 208-213 poesia derivation of, 201 painting of Ovidian myth and as a framed object, 193 program of Caro, 206-208 use in Lives of Vasari, 202, 204-206 use in Medici inventory, 202-204 use in Renaissance, 201-202 poesie use of term, 14, 193-196 use of term, singular versus plural form, 196 poetry, link with mythology, 81, 194-195 interest in, 58 Polidoro da Caravaggio, 2 Danaë, simulation of bronze reliefs, 175-176 facades frescoes of, 50, 174-176 simulations of marble reliefs, 175-176 in Rome with Maturino, 177-178 monochrome frescoes on façades, 174-176 Poliphilo admiration of antiquities, 28. See also Este, Isabella d'; Hypnerotomachia Poliphili Poliziano, Angelo, 6, 60-65, 223n19 as a young Homer, 61 depiction of Polyphemus, 78, 224n29 emotion in works of, 209, 214 epigram on Venus Anadyomene by Apelles, 210 Greek studies, 209, 247n48 and Hypnerotomachia Poliphili, 97-98 influence of, 65, 82, 97, 223n25, 229n23 intaglios by, 11-12, 60, 61, 62, 78, 82-86, 98, 113, 117 Abduction of Europa, 82, 229n20 Bacchus and Ariadne, 63-64 Galatea and Polyphemus, 63, 113 Rape of Proserpina, 62

CAMBRIDGE

publications of, 60 rapport with antiquity, 9, 64-65, 229n21 Stanze per la Giostra, 11-12, 60-62, 64-65, 80, 95-97 translator of Homer, 61 trip to Pisa, 63, 224n28 Pollaiuolo, Antonio del Labors of Hercules, 203 dating of, 220n9 features nude Hercules, 39 Polyclitus, and statue of Venus, 31 Polyphemus on cassoni, 79 and Galatea, 62, 112 antique antecedents, 78, 226nn65, 71 literary antecedents, 78 in one painting, ancient, 232n68 placement of frescoes, 79, 80, 226n73 print from workshop of Marcantonio Raimondi, 79 sources for, 86 in two separate frescoes at Villa Farnesina, 78-79, 80-81, 113 Ligorio on statue of, and Acis, 143 in Palazzo del Te, 51, 226n70 in the Villa Madama, 27-28 Pompeii and Herculaneum, not recorded in the Renaissance, 169, 182 Pontano, Giovanni, 6 Academia Pontaniana, 46, 65, 226n67 Pordenone, Giovanni Antonio façades, 176 Giants, 176 Tinghi Palazzo in Udine, 176 Vasari on, 205 Poussin, Nicolas, 54, 222n1 Pozzo, Cassiano dal, on Leonardo's Leda, 66-67 Praxiteles, Venus by, 74, 146-147 Primaticcio, Francesco, Danaë by, 140, 149-150, 151 prints, 55 antique sculpture/statues, 10-11, 145 Michelangelo's Leda, 10-11; see Béatrizet Nicolas of Raphael's works as source for artists, 52 Raphael's Galatea, 10-11, 117 reproductions of paintings, 181 of tapestries, 50. See also Raimondi, Marcantonio; woodcut illustrations

Propertius, 237n50 propriety, concept of, 126 Proserpina, 33-34, 54, 56, 64, 230n41. See also Rape of Proserpina Psyche. See Cupid and Psyche Pulci, Luigi, Morgante, 64, 187 Luciana compared with Athena, 64 mythological characters in, 64 woven picture of the Rape of Proserpina, 64 purple, as status color, 115, 116, 233n70 quadro, 47, 63, 113, 206, 225n44, 244n98 Quint, David, translations by, 9, 62, 64, 95, 97 Quintilian, 59, 125, 133, 144, 190 Quirinal Hill, 153, 168 quotations, 81, 227n81 Raimondi, Marcantonio, 55, 79, 117 Rambaldi d'Imola, Benvenuto, on Venus, 31 Rand, E. K., 216n25, 234n15 rape versus abduction, 219n30 as raptus, 219n30 Rape of Proserpina, 62, 105-106 by Allori, 164 by Falconetto, 108-109 feasts with mythological subjects, 33, 34 new representation of, 106 by Pintoricchio, frescoed on ceiling, 106, 177 Pliny the Elder on, 170–171 in Pulci's Morgante, 64 sarcophagi, 34, 105-106, 231nn44, 45 sculpted reliefs of, 33-34, 105-106 on the seal of Nero, 170 on a spalliera, 62-63 as subject of mythological feast, 33, 34 by Titian, 186, 190-191 "Rape of the Leucippides", 101 "Rape of the Sabines", 230n33 Raphael (Raffaello Santi), 1-2 Apollo and Marsyas, 117–121 attributed to, 233n75 influence of ancient statues on, 120, 132 influence of Philostratus on, 131-132 simulation of mosaic, 120 and Castiglione, 115 as commissario dell'antichità, 44-47, 131 on the Domus Aurea, 168 drawing of Leda, 76-78

More information

INDEX

Raphael (Raffaello Santi) (cont.) education of, 31 Galatea, 4-5, 10-11, 42, 78, 79, 86, 226n73 collaboration of humanists and artists, 5 fresco of, compared with painting from villa on Bay of Naples, 115-118 gaze of, 90, 125, 163 as goddess, 116 influence of Leonardo's Leda, 78, 226n63 influence of Philostratus on, 116-117 influence of Poliziano on, 74 as mental image seen by Polyphemus, 89 praised by Lomazzo, 116 print by Raimondi, 116 purple cloak in, 115, 128 triumphal character of, 79, 80, 116, 232n66 use of ancient techniques, 43, 220n32 use of statues of Venus for representation of, 145 yellow veil in, 115, 128 his poetry, 30, 219n20 imitation of antiquities, 43 influence of female nudes on Titian, 48 Marsyas, Philostratus the Younger influence on, 117–120 as model for other artists, 7 modello of The Indian Triumph of Bacchus for Alfonso d'Este, 47. See also Garofalo readership of Petrarch and Vitruvius, 31 so-called letter to Castiglione, 115 Stufetta of Cardinal Bibbiena designs of frescoes of, 180 influence of the Domus Aurea on, 180 resembles the Pompeian style, 180 reading, 2, 3, 10, 23, 31, 215n7 Reggio, Raffaello, 10 reliefs antique influence on Titian, 85, 227n86 of Proserpina, 34 for camerino of Alfonso, 44 commemorative Roman, 90, 101 with Danaë, 127–129 drawings of marble, 33, 129, 235n16 of Mithras confused with reliefs of Europa, 228n7 on sarcophagi, 34, 105-106 sculpted of Europa based on drawings by Lippi, 33 of Leda based on drawings by Lippi, 33

of Rape of Proserpina, 33-34 simulation of bronze and marble, 175–176 stucco, in Domus Aurea, 45 religious subjects, illustrated with mythological imagery, 94 Renaissance, 2-3 perception of Greco-Roman myths, 2, 89 re-creation of ancient ambience, 12, 217n34 reform during, 245n114 use of described paintings, 4-5, 89-90, 102, 115, 121. See described paintings restoration of antiquities, 41, 51 revival, of paintings of myths, 11, 15 Ridolfi, Carlo, 162, 239n7 Ripanda, Jacopo, 101, 116, 174, 230n30, 232n60 Robert, Carl, 14, 191 Roberti, Ercole de', 165, 199 Roman de la Rose, 20, 217n42 Romano, Giulio. See Giulio Romano Rome, guidebook to, 12 grandeur of, 14-15, 130-131, 137, 142 sculpture gardens of, 153 Romulus, 101, 133, 136-137 Rosand, David, 16, 227n79, 229n26, 239n89 Rossi, Gabriele de' collection of antiquities, 79, 226n72 Head of Polyphemus, 79, 80 Rosso Fiorentino study of Latin, 32. See also Perotti, Niccolò Rowland, Ingrid D., 15, 21, 54, 220n29, 232n68 Rubens, Peter Paul, 54, 222n1 Rucellai, Giovanni (1403–1481) patron of Alberti, 40-41 sale of ruined house to Lorenzo, 40-41 Rucellai, Giovanni (1475–1525) on Leda, 212 Oreste, 68, 76 ruins, 14-15, 28, 167 rulers See individual ruler Rusconi, Giovanni Antonio woodcuts for Trasformationi of Dolce, 55 Rustici, Giovanni Francesco Leda and Europa by, based on Lippi's drawings, 33 mythological feasts of, 32-33, 218n29 as pupil of Leonardo, 33. See also Vasari, Giorgo

Sack of Rome, 33 sacrosancta vetustas, 125–144 Salis, Arnold, 16, 230n40, 232n68, 238n68 Salutati, Coluccio and Hercules, 39 on Ovid, 39 Sannazaro, Jacopo, Arcadia Apollo at the service of Admetus, 66 Endymion, 66 frescoes in, 65 Mercury and Argus, 66 Paris and Oenone, 66 Santi, Giovanni Cronaca rimata, 31-32, 219n22 on Mantegna as exemplary artist, 31-32 mention of artists of antiquity, 31-32 mention of "La Poesia e la Istoria", 32 mention of Pliny and Vitruvius, 32 Santi, Raffaello. See Raphael Sanvitale, Galeazzo. See Parmigianino sarcophagi, 5, 6 accessibility of, 56, 57, 109 avenging Orestes on, 84-85 bacchic, 48, 63, 82, 85, 86 The Indian Triumph of Bacchus; drawings, of, 47; knowledge of in Renaissance, 148 as Christian art source, 125 Christian iconography as source for, 125 compositional arrangements on, 101, 120 identification of subjects on, 6, 90, 231n52 influence on composition of key mythological scenes, 101-109, 122 marine, 63, 145, 146 placement of as panels placed on walls, 57-64, 135-136, 162 - 189reclining Leda on Roman, 69-70, 127, 225n48 reuse of as tombs for moderns, 102-105, 135 as water basins, 135. See also pili sculpted reliefs of Rape of Proserpina on, 34, 105-106 satyrs, 48, 62, 63, 148-149, 155 Savonarola, Girolamo, and bonfire of vanity objects, 234n9, 240n13 Saxl, Fritz, 15, 19, 220n27, 227n92, 228n3, 247n42 scenae frons, Sala dei Giganti as, 51 Schifanoia Palazzo. See Palazzo Schifanoia Schlosser, Julius, 20, 216n22 Schubring, Paul, 102, 247n23 Schulz, Juergen, 178

Scipio Africanus, 133, 202 Scopas, 144, 237n50 Bacchante, 144 sculpture, 57-58, 143-147 ancient artists' marble sculptures, 159 antique as source about antique paintings, 113-114 Christian, in wood, 159-160 marble panels used for wall display, 223n14 myths as subjects, 113 preference for over paintings, 161-162 as source for Renaissance paintings, 144-147 as source of history, 100 Sebastiano del Piombo. See Piombo, Sebastiano del Seneca, 181 Senecan bee, as metaphor of imitation, 129, 235n17 Serlio, Sebastiano, 219n31, 221n33 Settis, Salvatore, 15-16, 128, 217n32 Seznec, Jean, 15, 227n92 Sforza, Ludovico, and Leda, 67, 212 Shearman, John, 16, 47, 115, 130, 220114 Shield of Achilles. See Achilles Siculus, Diodorus. See Diodorus Siculus Signorelli, Luca, nude deities in works of, 39, 206 Silenus, 85 Simonides of Ceos, 144 Siveri, Siverio, and fabula and historia, 199 Sodoma (Giovanni Antonio Bazzi) collection of antiquities, 238n68 commissioned by Alfonso d'Este, 43-44 Nuptials of Alexander the Great and Roxana, 42, 140-151 soffitti (flat wooden ceilings), 178 spalliere, 54, 62-63, 126-127, 136-137, 163-164, 176–177, 189, 222n3 comparison with all'antica paintings, 176-177, 178-191, 214 Statius, Silvae, 43 statues (ancient), 5 arrangement and display, 153-154 identification of, 145 intentional imitation, 6-7, 144-147, 164 interpretation of statues, 7 often damaged, 5-6 storia, 196 and fabula, classification of, 197-201 Strozzi, Tito Vespasiano, 186-187 Struever, Nancy S., 135

More information

INDEX

stucco reliefs simulation in painting, 50 studiolo, 28, 42, 176-177 Studius/Ludius, 152-153 Suda (Suidae Lexicon), 9, 223n19 Suetonius on artistic tastes of Roman emperors, 159 on the Domus Aurea, 168 on the seal of Nero, 170 Syrinx, 79 Tacitus, on the Domus Aurea, 168 tapestries. 11 all'antica, 186–188 of Arachne, 61-62, 69, 74, 86, 188 for the Este family, 187, 244n102 in Medici inventory, classification as storia/favola, 202-203 by Philomela, 188 in poetry of Pulci, 64 for villa of Doria, 50, 173, 188 Tasso, Bernardo, L'Amadigi, 93 Te, Palazzo del. See Palazzo del Te tempera technique, 160-161, 239n5 Terence, 25 The Eunuch, 128, 234n13, 245n114 text and image relationship in antiquity, 228n10 in the Hypnerotomachia Poliphili, 64, 66 in the Renaissance, 56, 92-93, 100, 109, 112 Theocritus, 78 thermal baths, 180-182 Theseus, 81-82, 134, 144, 148, 166, 198 Timanthes, Immolation of Iphigenia, 59-60 as exemplum for artists, 59, 60 as exemplum for orators, 59 Tintoretto, Jacopo, 178, 243n73 and Aretino, Pietro, 178, 243n74 Titian (Tiziano Vecellio), 1-2 Abduction of Europa versus istoria of Agony in the Garden, 203 as poesia, 194 aspires to be compared with ancient artists, 48 Bacchus and Ariadne, 48 dating, question of, 47, 221n52 as earliest large-scale canvas, 86 as earliest painting to convey dramatic moment, 81, 82 gestures and postures, 81, 84-85

mutual gaze as reflective of response, 81, 2271170 natural setting in, 154-156 Bacchus and Ariadne, influences on antique reliefs, 85, 227n86 antique sculptures, 81, 83 antiquities, 47-48, 148-149 Aristides, 227n87 bacchic "Orestes", 83-85, 227n86 Catullus, 82 Laocoön, 48, 83, 227n84 Michelangelo, 48, 221n54 Ovid, 81 Poliziano, 82 Raphael, 48, 221n54 Torso Belvedere, 48 Danaë identity of commissioner as uncertain, 28, 218ng location of, 128-129, 184-185 similarities to Michelangelo's Leda, 184-185 imitation of antiquities in Rome, 128 poesia, 194, 195-196 Rape of Proserpina, 186, 190–191 compared with Nicomachus's, 186 prints of, 186, 244n99 reworks Feast of the Gods by Bellini, 47 Venus and Adonis as poesia, 195-196 praised by Giraldi Cinzio (Cintio), 212-213, 248n55 Vasari on, 196 visit to Rome, 128, 184 declines invitations, 227n85 Tivoli, Villa of Hadrian in, 150 Tornabuoni Medici, Lucrezia patron of Pulci's Morgante, 64 Torso Belvedere, 48, 118. See also Michelangelo; Titian, Bacchus and Ariadne touch, sense of, 44, 147 Trajan's Column. See Column of Trajan triumphal processions, 47, 69, 98, 116, 148-149 Triumph of Julius Caesar. See Mantegna, Andrea Turner, A. Richard, 237n64 Udine, Giovanni da

Odine, Giovanni da Chigi's villa, 165–166, 167 *grotteschi*, 50, 167 in The Villa Madama, 42, 50, 218n10 Ulysses in Petronius, 25 and Polyphemus, 79 Urceo, Antonio, 133-134 and Homer, 210 and Poliziano, 165, 175, 210 ut pictura poesis, 142, 201-204. See also Horace Vaga, Perino del. See Perino del Vaga Valerius Maximus, 27 Valle, Andrea della (Cardinal) Apollo and Marsyas (two statues), 120, 135, 136 collection of antiquities, 169, 236n35 Varchi, Benedetto, on Michelangelo's Venus, 147 Varro On Agriculture, on pinacotheca, 9 influence of, 59 Vasari, Giorgo on antiquities of Giulio Romano, 51 and The Birth of Venus, 40 and commission for Caro, 189-190, 206-208 on depictions of nude deities, 39 discussion of paintings in villas, 39 on Donatello, 5 on Falconetto, 108 on feasts, 32-33, 34 on feasts of Rustici, 32-33 on frescoes of Fall of Giants, 178, 182 on Galatea by Raphael, 78, 117 list of statues in bella maniera, 5 Lives of the Most Excellent Italian ..., 12, 32–33, 35, 152-153, 159-161, 162, 174, 181, 185, 188, 196 as poet-painter, 207 use of poesie/poesia, 196, 204-206 use of poesie/storie, 204-205. See also Caro; Venus and Adonis veils, 97, 116-117, 229n26 Veneziano, Domenico, 163, 237n60 Venus, 1 Bembo sought to obtain statue of, 180 cartoon of Venus by Michelangelo, 147 epigram by Poliziano, 210 as model for Galatea, 145 as model for Leda, 74, 145 painting by Apelles, 30, 210 painting by Botticelli, 31, 165, 210 Perugino on (See Perugino) of Praxiteles, 74, 146-147 Rambaldi d'Imola on, 31 Sleeping Venus by Giorgione, 162-163

smile of, 74 statue by Polyclitus, 31 Varchi on Michelangelo's, 147 Venus Anadyomene, 44, 165, 210 Venus Felix, 74 Venus pudica (Cnidian), 31, 146-147, 210. See also Botticelli, Sandro (Alessandro Filipepi), Birth of Venus Venus and Adonis Aldrovandi on antique statues of, 114 Caro on, 151, 152, 207-208 in Palazzo del Te, 51 by Peruzzi, 152 by Vasari, 245n106. See also Titian (Tiziano Vecellio) Verheyen, Egon, 244n95 verisimilitude in Abduction of Europa, 93, 94 in depictions of myths, 98 in historia, 99 in Vitruvius, 135, 236n33 Veronese, Guarino. See Guarino, Guarini. Verrocchio, Andrea del books in workshop of, 31 restoration of antique statue of Marsyas, 41 terracotta reliefs, classical adaptations, 90. See also Ovid, Heroides; Petrarch vessels and vases, as indicators of urban civilization, 149 Vida, Marco Girolamo, 130 Vigilio, Francesco (tutor of Federico Gonzaga), 26-27 villa of Agostino Chigi (See Villa Farnesina) of Andrea Doria (See Villa Fassolo) of Cicero (See Cicero) of the Este family, known as delizie, 45 of Federico Gonzaga (See Palazzo del Te) of Lorenzo de' Medici in Poggio a Caiano, 38-39, 40-41 in Poggio a Caiano, frescoes in loggia, 41, 56-57 in Poggio a Caiano, impressed Agostino Chigi, 42, 220n23 in Spedaletto, 38-39 in Spedaletto, frescoes in, 39, 41 in Spedaletto, pinacotheca, 41 of Lorenzo di Pierfrancesco de' Medici at Castello, near Castello La Rocca, 40 of Paolo Giovio, 50, 218n17

INDEX

Villa di Castello, as location of Birth of Venus by Botticelli, 40 Villa Farnesina, 42-43 all'antica built and frescoed, 37 bedroom ceiling frescoes, 177 bedroom design by Peruzzi, 177-178 bedroom frescoes by Sodoma, 42 decorations compared with ancient artists, 43 encomia about, 43, 210–211, 220131. See also Borgia, Girolamo; Palladio, Blosio fishpond at, 4-5 frescoed by Peruzzi, 42 frescoed by Sebastiano in Loggia of Planets, 102. 105 frieze with myths in studiolo, 42, 176-177 location of, 42 loggia, vault with Chigi's horoscope, 42, 177-178 loggia as pinacotheca, 42 Raphael's Galatea at, 78, 182 statues in, 42, 166, 240n27 Villa Fassolo, 49-50 façade decorations with the myth of Jason, 50 influences on, 37 paucity of antiquities at, 49 paucity of mythological murals at, 49 Virgil, Aeneid, 142 Virgil, 6, 65; See Mantua Eclogues, recited by Federico Gonzaga, 26 Virtue. 1 Virtues, personified as mythological characters, I Vitruvius, 38, 115 complained on, by Raphael, 115 in the medieval period, 167, 241n32 in Santi's Cronaca, 32 Vitruvius, Ten Books of Architecture, The on history versus mythology, 134-135 on landscapes, 153 on pinacotheca, 9 use of fabulae, 197

Vulcan, 1 as artist, 62–63, 65 doors of palace of Venus, 60, 61, 78, 82-86, 98 forge of Vulcan, 39, 44, 49 intaglios, 11-12, 60, 61, 62, 63-64, 78, 82-86, 98, 113, 117 nudity of, 39 Wackernagel, Martin, 239n1 Waddington, Raymond B., 243n74 wall painting, on classical myths canvas paintings, 160 interior murals, 161-162 paucity in fifteenth-century houses, 36 textual sources, 135, 157, 171-172 visual sources, 157, 173, 181 Warburg, Aby "äusserlich bewegtes Beiwerk", 95 on costume, 95 on Pathosformeln (emotive formulas), 16, 55, 222n7 on significance of antique culture, 15-16 Weil-Garris Posner, Kathleen, 74, 76, 218n8 Weiss, Roberto, 16 Weitzmann, Kurt, 20, 191 women as patrons, 28-30. See also Este, Isabella d', Gonzaga, Paola woodcut illustrations of Apollo and Marsyas, 117 in Hypnerotomachia Poliphili, 69, 97–98 influence on compositions of paintings, 10 influence on paintings, 10, 98 lack of billowing-garments motif in Ovidio metamorphoseos vulgare, 95 for Trasformationi of Dolce, 55 Woodford, Susan, 19 Zeus. See Jupiter

Zeuxis, 171, 209, 210–211 avoided painting gods and heroes, 171 *Marsyas religatus*, 169 zodiac, 42, 108–109, 177