

Edited by Daniel Unger

Titian's Allegory of Marriage

New Approaches

This book offers nine new approaches toward a single work of art, Titian's *Allegory of Marriage or Allegory of Alfonso d'Avalos*, dated to 1530/5. In earlier references, the painting was named simply *Allegory*, alluding to its enigmatic nature. The work follows in a tradition of such ambiguous Venetian paintings as Giovanni Bellini's *Sacred Allegory* and Giorgione's *Tempest*. Throughout the years, Titian's *Allegory* has engendered a range of diverse interpretations. Art historians such as Hans Tietze, Erwin Panofsky, Walter Friedlaender, and Louis Hourticq, to mention only a few, promoted various explanations. This book offers novel approaches and suggests new meanings toward a further understanding of this somewhat abstruse painting.

BIOGRAPHY

Daniel M. Unger teaches the History of Early Modern Art at Ben-Gurion University, Israel. His research focuses on seventeenth-century Bolognese and Roman painting. His recent book *Redefining Eclecticism in Early Modern Bolognese Painting: Ideology, Practice, and Criticism* was published by Amsterdam University Press in 2019.



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