

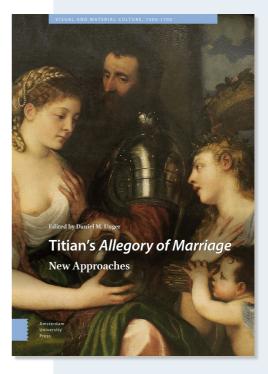
Edited by Daniel Unger Titian's Allegory of Marriage

New Approaches

This book offers nine new approaches toward a single work of art, Titian's <cite>Allegory of Marriage or Allegory of Alfonso d'Avalos</cite>, 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 <cite>Sacred Allegory</cite> and Giorgione's <cite>Tempest</cite>. 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.



Visual and Material Culture,
1300-1700 June 2022
266 pages, 68 Illustrations, black &
white, 8 Illustrations, colour
Hardback
170.0 x 240.0 mm
€115.00 / £106.00 / \$137.00
€114.99 / £105.99 / \$136.99
ISBN 978 94 6372 953 6
e-ISBN 978 90 485 5216 0
BISAC ART009000 / ART015080 /
HIS037020
BIC ACND / HBLH

KEYWORDS

Titian, Allegory, Marriage, Alfonso d'Avalos



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