



*Animals – Man's best friend  
or feared foe?*

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It's quiz time...

Table quiz: What can you remember from last week?!

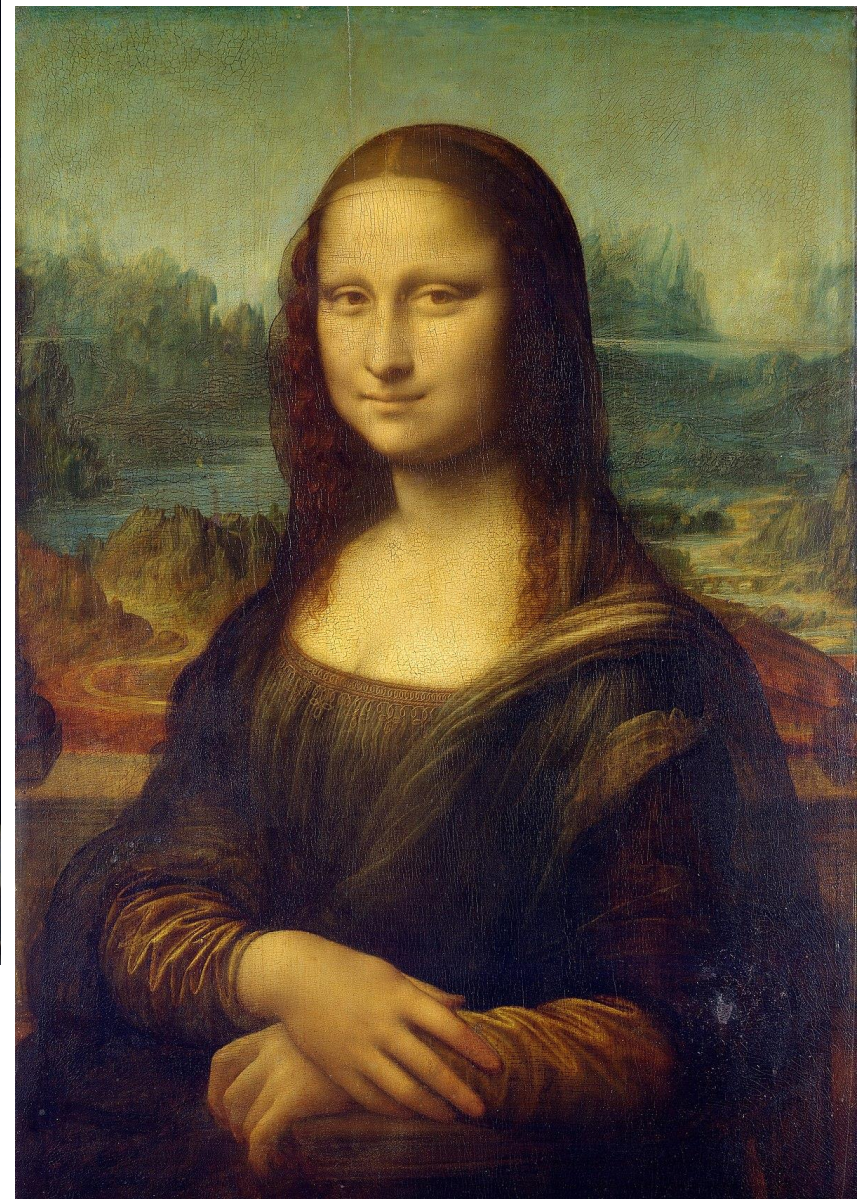
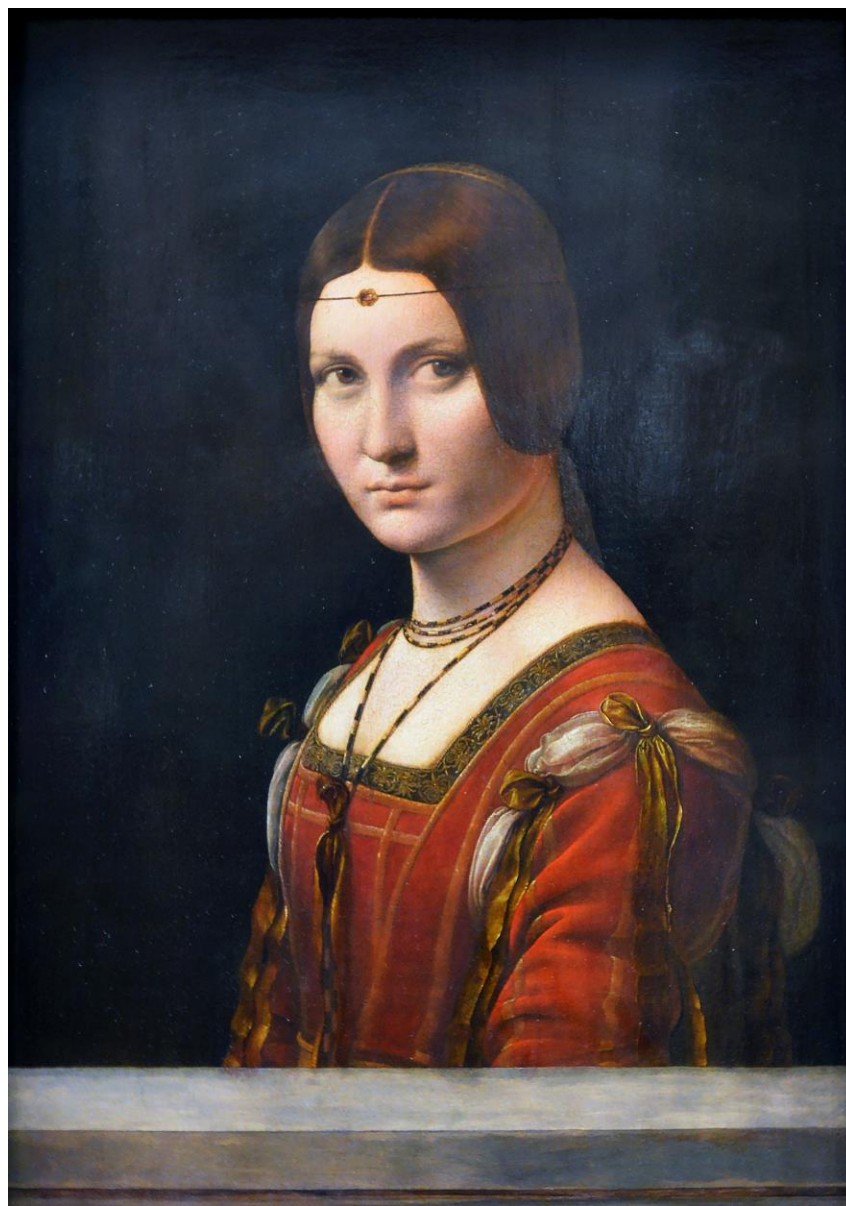
1. Who else is in *Landscape with a Fall*, other than Icarus, and also featured in Ovid's *Metamorphoses*?
2. In what ways are the subsidiary figures shown to be morally in the right?
3. Who was Hannibal being compared to in *Snow Storm*?
4. What is significant about how Hannibal is portrayed?
5. Friedrich was influenced by whose expeditions?
6. Who was the famous critic who derided Impression; *Sunrise*?
7. What does the cypress tree symbolise in *Starry night*?
8. What was Nash struck by, when he returned to Ypres?
9. What was the aim of *Sun Tunnels*?
10. How are *Sun Tunnels* arranged?





Leonardo da Vinci, *Lady with an ermine*,  
1489 - 1491, oil on panel









Leonardo da Vinci, *Lady with an ermine*,  
1489 - 1491, oil on panel, 54 X 39 cm









Leonardo da Vinci, *Allegory of an ermine*





"The ermine out of moderation never eats but once a day, and it would rather let itself be captured by hunters than take refuge in a dirty lair, in order not to stain its purity."

"Moderation curbs all the vices. The ermine prefers to die rather than soil itself."







A BELLE FERONNIERE

EDMOND D'AMY





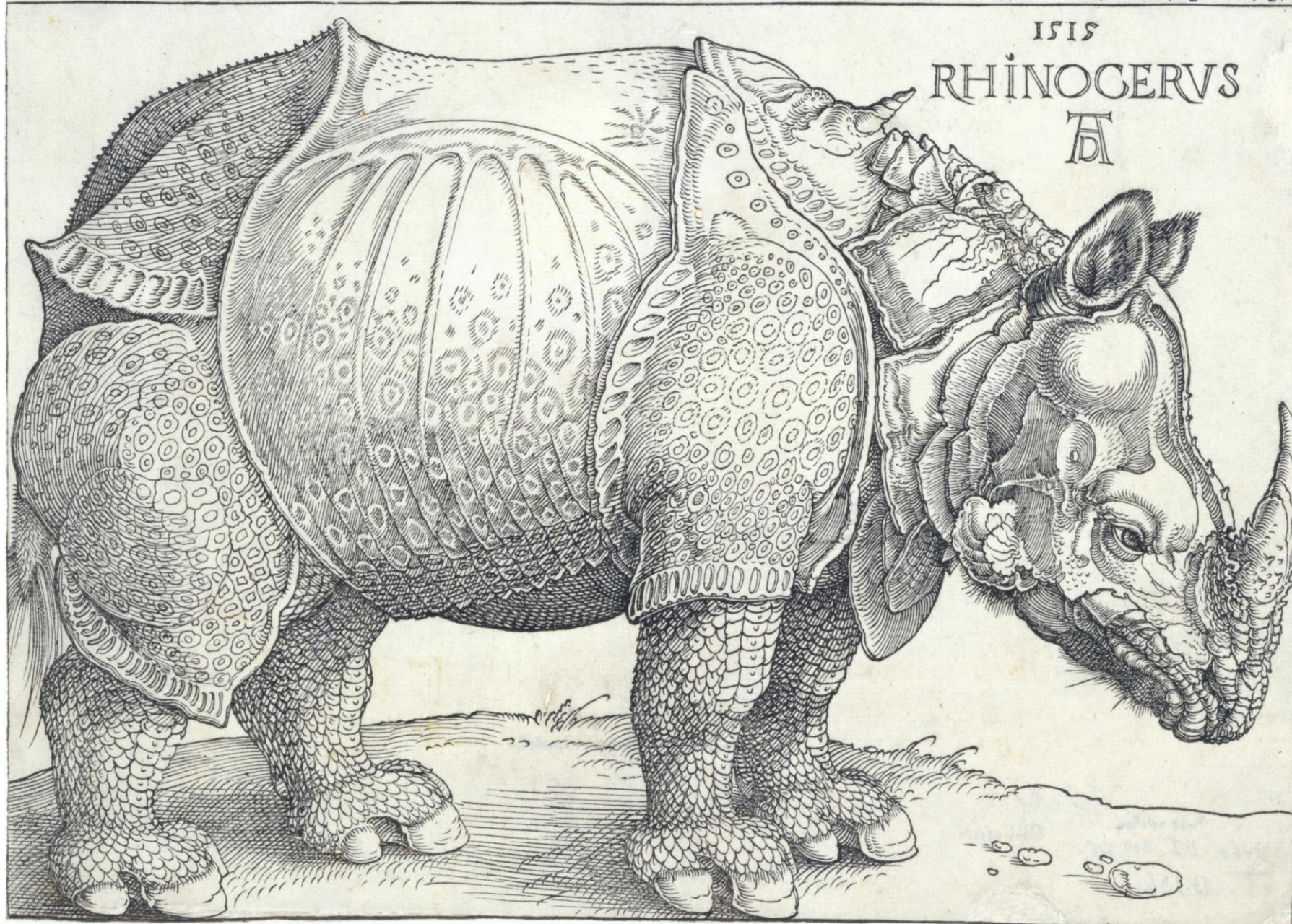


# Key points for *Lady with an Ermine*

- Subject is Cecilia Gallerani, a mistress of Ludovico Sforza, Duke of Milan
  - reputedly the Duke's favourite mistress, who gave birth to his child in the same year that he married Beatrice d'Este.
- The duke, who was da Vinci's patron and champion for 18 years, was nicknamed "the white ermine".
  - Duke was decorated with the Neapolitan Order of the Ermine in 1488 by Ferdinand I, King of Naples
  - Furthermore, the ermine could be a pun on Cecilia's surname
- white winter fur, the ermine was also a traditional symbol of purity.



Nach Christus gepurt. 1513. Jar. 2di. j. May. Hat man dem großmechtigen Kunig von Portugall Emanuel gen Lysabona pracht auß India/ein sollich lebendig Thier. Das nennen si Rhinocerus. Das ist hie mit aller seiner gestalt Abcondertset. Es hat ein farb wie ein gesprenckter Schildkrot. Vnd ist vñ dicken Schalen vberlegt fast fest. Vnd ist in der größ als der Hellsand aber nydertrechtiger von paynen/vnd fast wehafftig. Es hat ein scharff starck Horn vorn auff der nasen/Das begyndt es albeg zu werzen wo es bey staynen ist. Das dofig Thier ist des Hellsand tode feyndt. Der Hellsand fürcht es fast vñel/dann wo es In ankumbt/so laufft Im das Thier mit dem kopff zwischen dye sordern payn/vnd reyst den Hellsand vñden am pauch auß In erwürgt In/des mag er sich nit eruern. Dann das Thier ist also gewapent/das Im der Hellsand nichts kan thün. Sie sagen auch das der Rhinocerus Schnell/Graydig vñ Listig sey



Albrecht Dürer,  
*Rhinoceros*, 1515,  
woodcut



1500  
A  
D

Albrecht Dürer Noricus  
ipsum me proprijs fecit illu-  
gibam coloribus quatis.  
anno M<sup>o</sup> CC<sup>o</sup> XVIII.

Albrecht Dürer



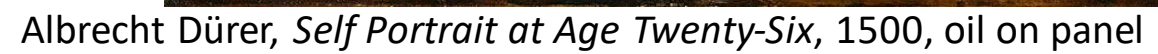


Albrecht Dürer, 4. The Four Horsemen, from the *Apocalypse with Pictures*, 1498, woodcut



Albrecht Dürer, 12. *St Michael Fighting the Dragon* from the *Apocalypse with Pictures*, 1498, woodcut



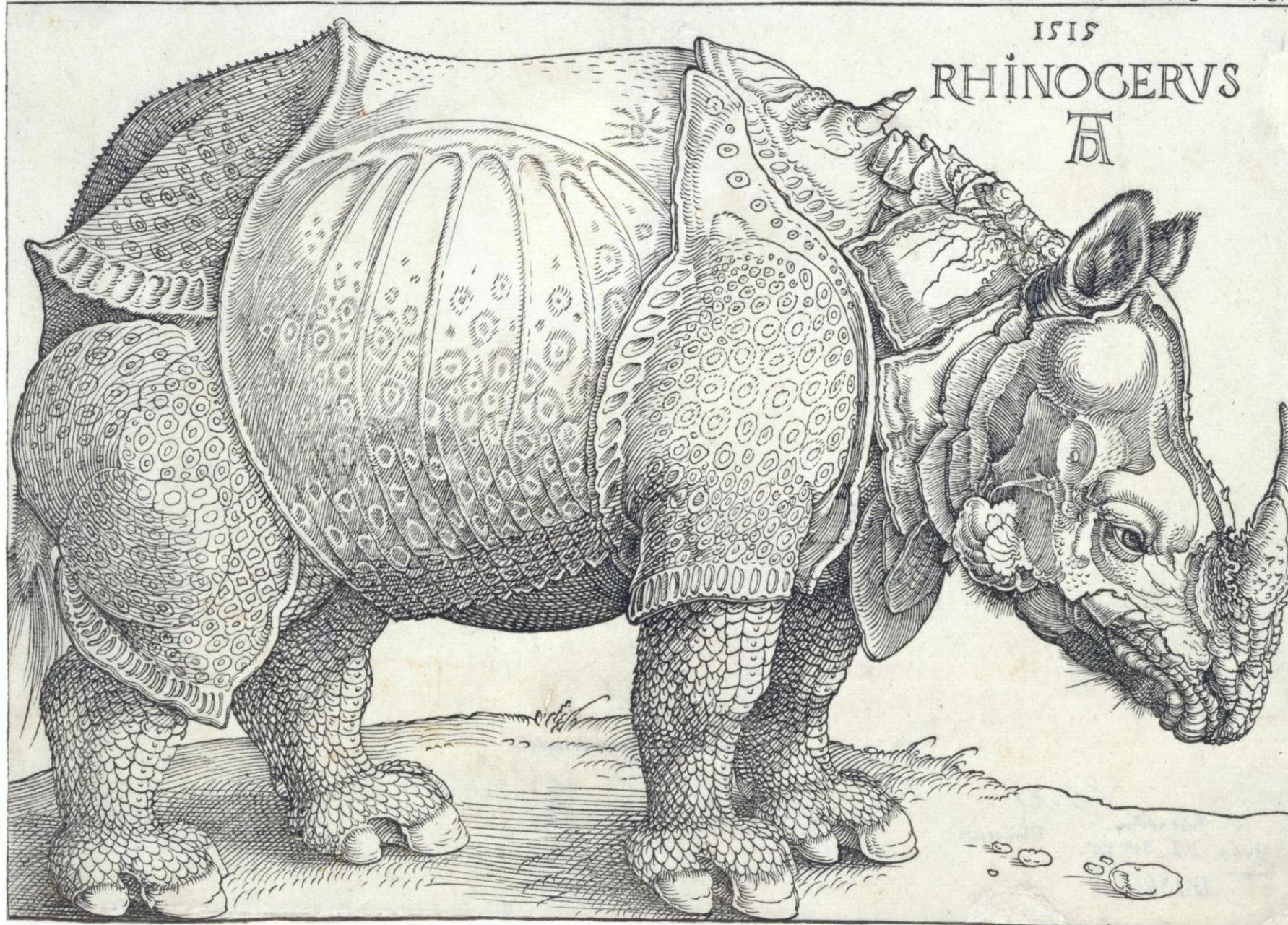








Nach Christus gepurt. 1513. Jar. 2di. j. May. Hat man dem großmechtigen König von Portugall Emanuel gen Lysabona pracht auß India/ein sollich lebendig Thier. Das nennen si Rhinocerus. Das ist hie mit aller seiner gestalt Abcondertset. Es hat ein farb wie ein gesprenckter Schildkrot. Vnd ist vñ dicken Schalen vberlegt fast fest. Vnd ist in der größ als der Hellsand aber nydertrechtiger von paynen/vnd fast wehafftig. Es hat ein scharff starck Horn vom auff der nasen/Das begyndt es albeg zu werzen wo es bey staynen ist. Das dofig Thier ist des Hellsand tode feyndt. Der Hellsand fürcht es fast vñel/dann wo es In ankumbt/so laufft Im das Thier mit dem kopff zwischen dye sordern payn/vnd reyst den Hellsand vñden am pauch auß In erwürgt In/des mag er sich nit erwehren. Dann das Thier ist also gewapent/das Im der Hellsand nichts kan thün. Sie sagen auch das der Rhinocerus Schnell/ Fraydig vnd Listig sey

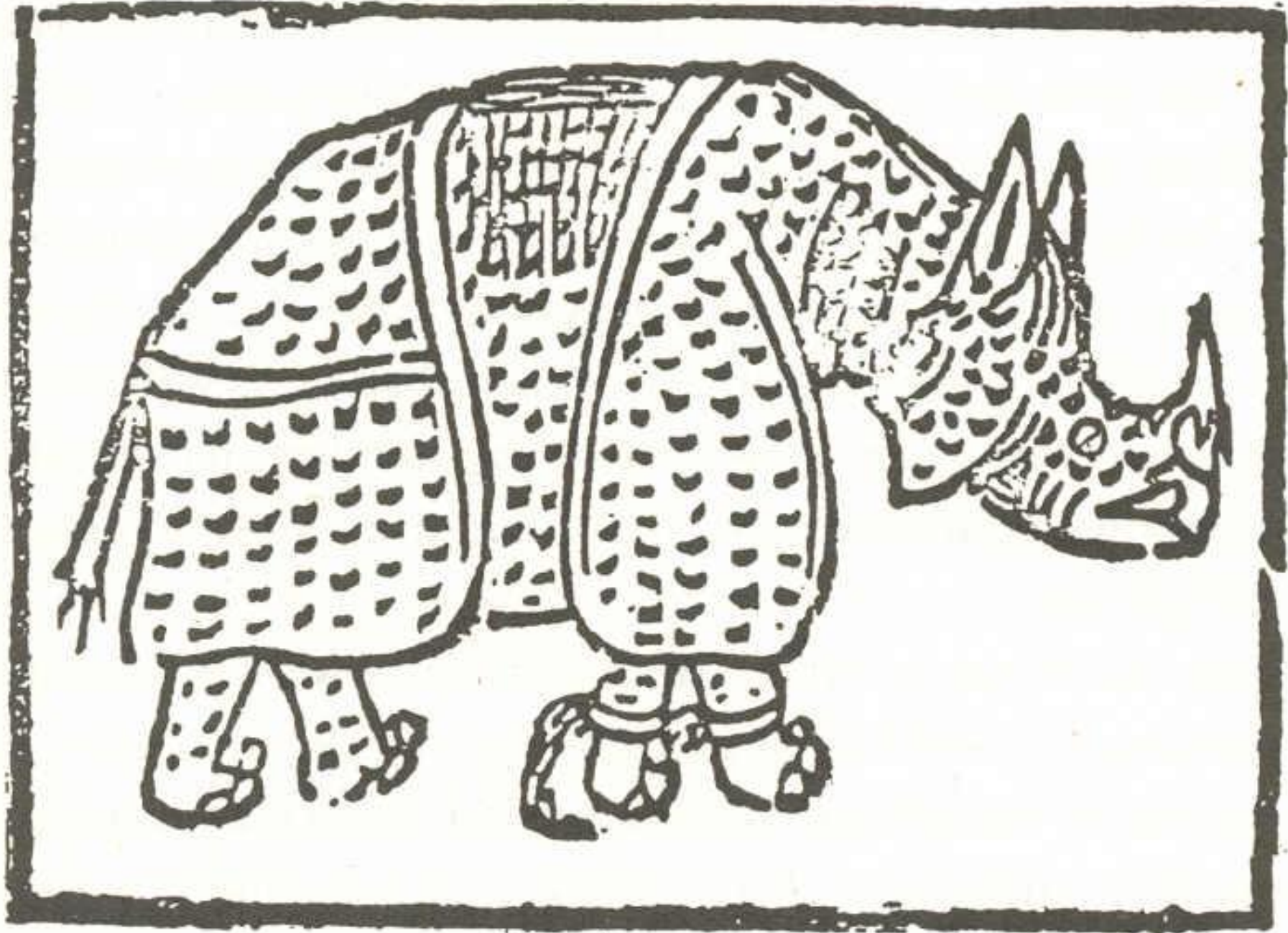


Albrecht Dürer,  
*Rhinoceros*, 1515,  
engraving



- The image is based on a **written description** and brief sketch by an unknown artist of an Indian rhinoceros that had arrived in Lisbon in 1515.

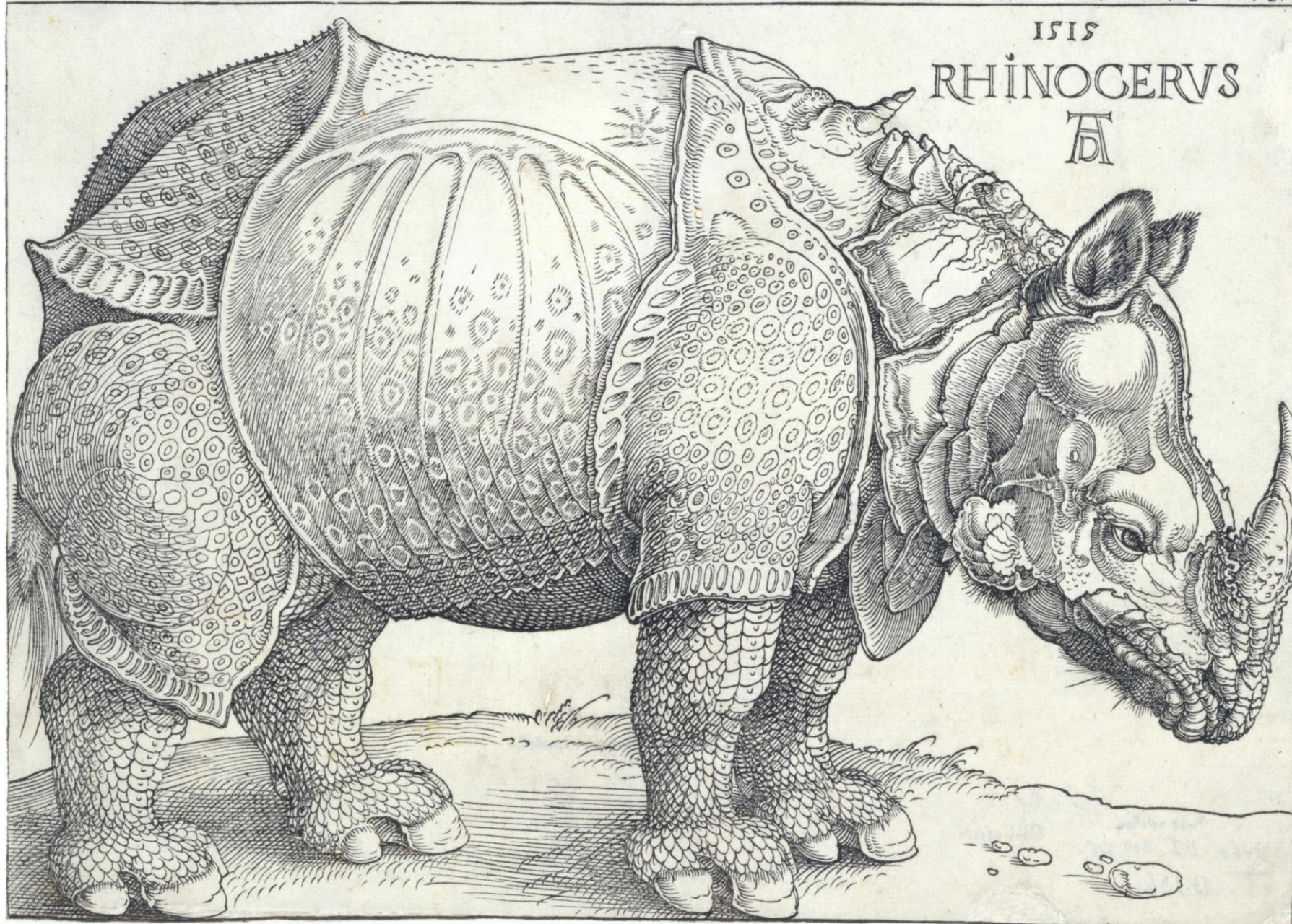
***'On 1 May 1513 [this should read 1515] was brought from India to the great and powerful king Emanuel of Portugal at Lisbon a live animal called a rhinoceros. His form is here represented. It has the colour of a speckled tortoise and it is covered with thick scales. It is like an elephant in size, but lower on its legs and almost invulnerable. It has a strong sharp horn on its nose which it sharpens on stones. The stupid animal is the elephant's deadly enemy. The elephant is very frightened of it as, when they meet, it runs with its head down between its front legs and gores the stomach of the elephant and throttles it, and the elephant cannot fend it off. Because the animal is so well armed, there is nothing that the elephant can do to it. It is also said that the rhinoceros is fast, lively and cunning.'***



The first known print of the rhinoceros is a rather primitive woodcut which illustrates a poem by Giovanni Giacomo Penni published in Rome in July 1515. (Biblioteca Colombina, Seville).



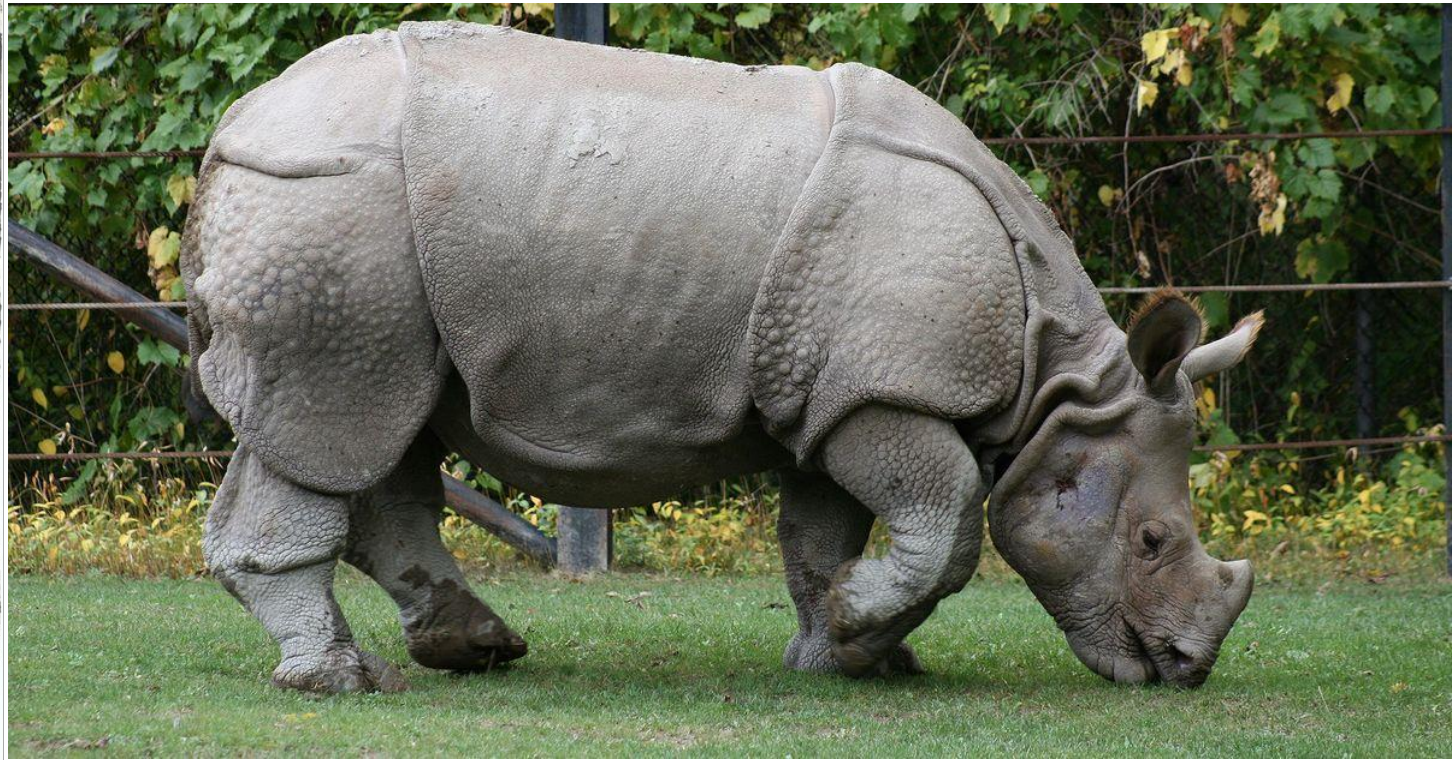
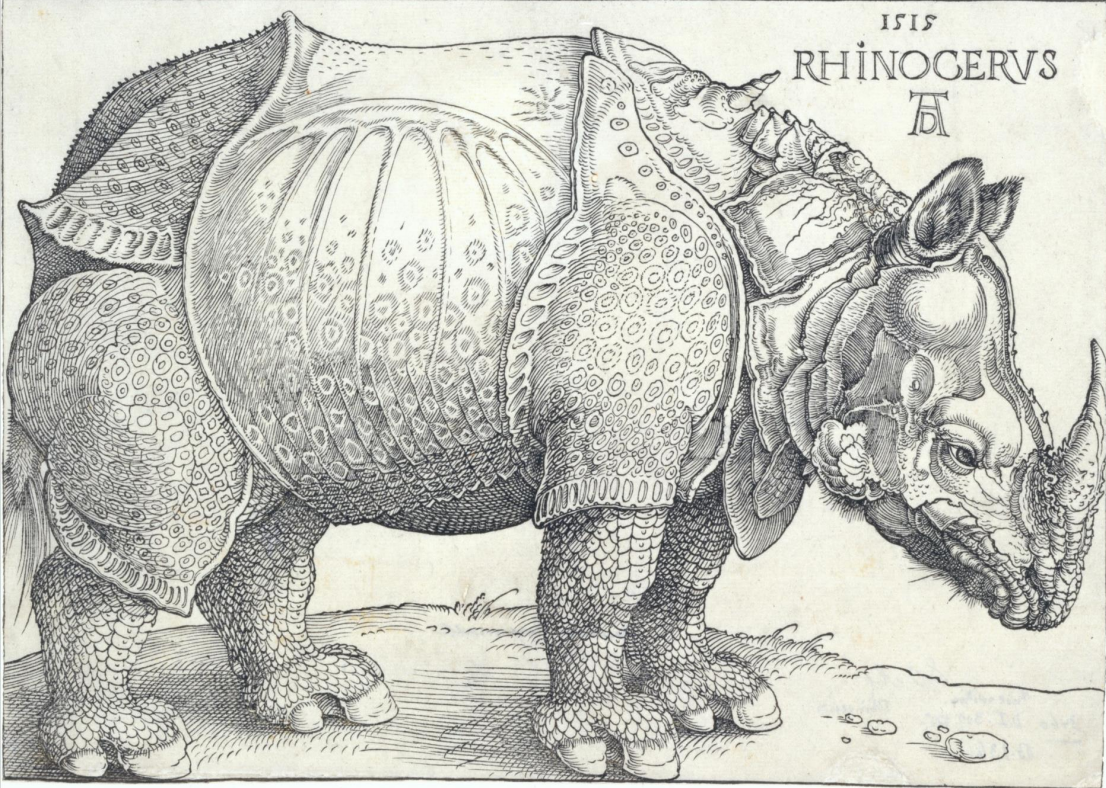
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Albrecht Dürer,  
*Rhinoceros*, 1515,  
engraving

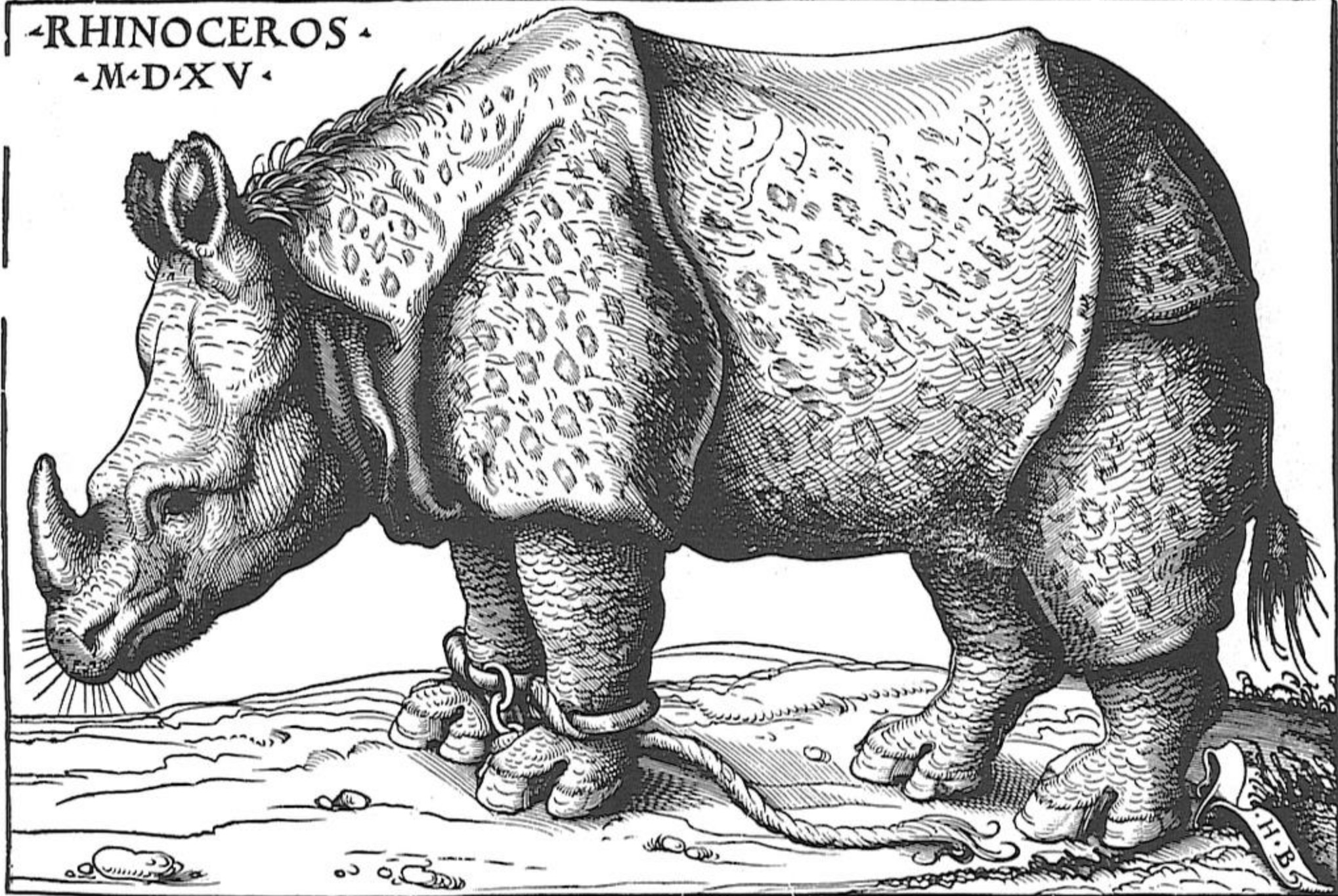


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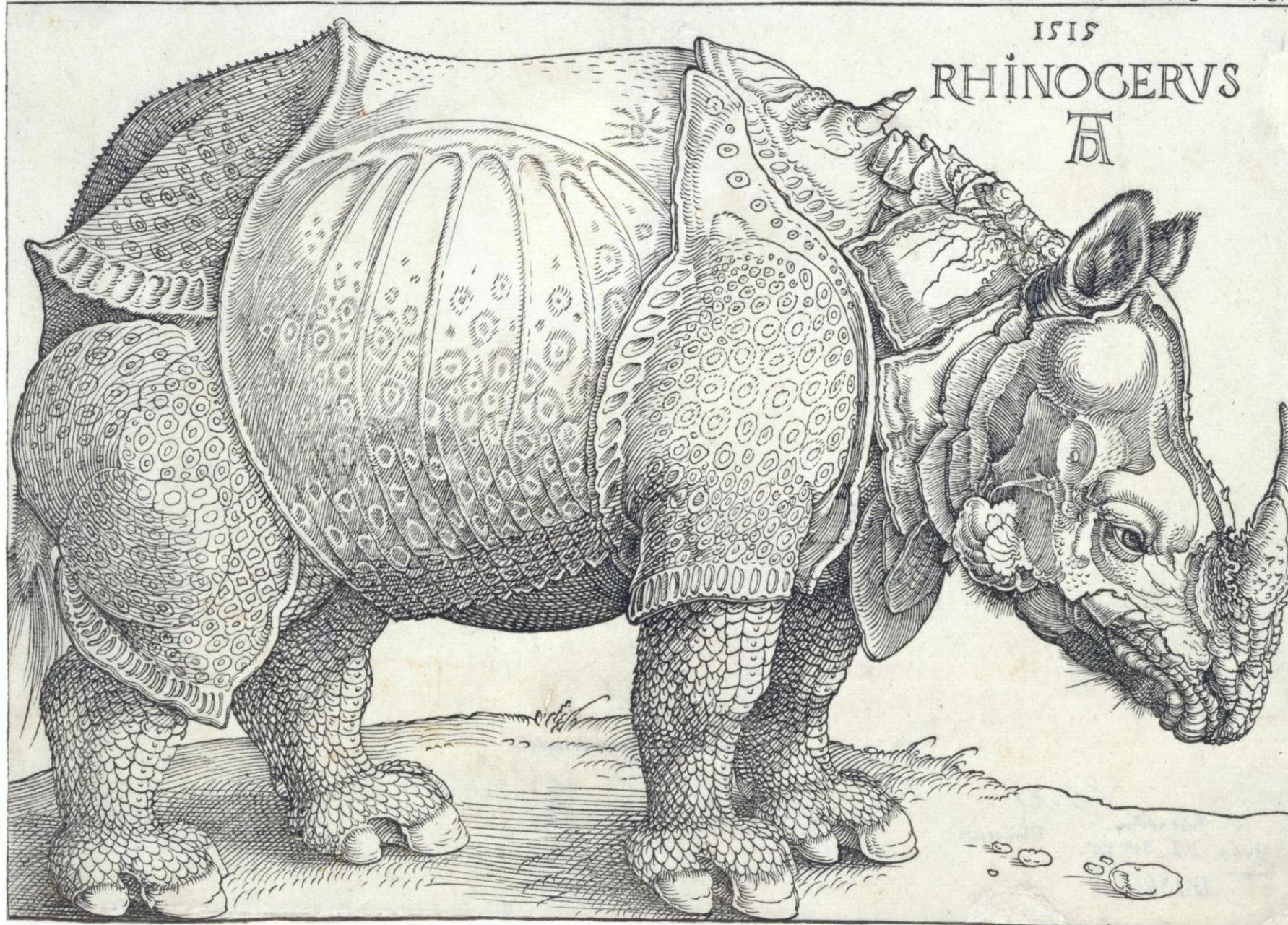
·RHINOCEROS·  
·M·D·X·V·



Hans Burgkmair, copy  
of the *Rhinoceros*, 1515



Nach Christus gepurt. 1513. Jar. 2di. j. May. Hat man dem großmechtigen König von Portugall Emanuel gen Lysabona pracht auß India/ein sollich lebendig Thier. Das nennen si Rhinocerus. Das ist hie mit aller seiner gestalt Abcondertset. Es hat ein farb wie ein gesprenckter Schildkrot. Vnd ist vñ dicken Schalen vberlegt fast fest. Vnd ist in der größ als der Hellsand aber nydertrechtiger von paynen/vnd fast wehafftig. Es hat ein scharff starck Horn vom auff der nasen/Das begyndt es albeg zu werzen wo es bey staynen ist. Das dofig Thier ist des Hellsand tode feyndt. Der Hellsand fürcht es fast vñel/dann wo es In ankumbt/so laufft Im das Thier mit dem kopff zwischen dye sordern payn/vnd reyst den Hellsand vñden am pauch auß In erwürgt In/des mag er sich nit erwehren. Dann das Thier ist also gewapent/das Im der Hellsand nichts kan thün. Sie sagen auch das der Rhinocerus Schnell/Graydig vnd Listig sey



Albrecht Dürer,  
*Rhinoceros*, 1515,  
engraving



# Key points for *Rhinoceros*

- Rhino based on a written description and brief sketch by an unknown artist of an Indian rhinoceros that had arrived in Lisbon in 1515
- Dürer never saw the actual rhinoceros
- In late 1515, the King of Portugal, Manuel I, sent the animal as a gift for Pope Leo X,
  - but it died in a shipwreck off the coast of Italy in early 1516.
- depicts an animal with hard plates that cover its body like sheets of armour,
  - gorget at the throat,
  - a solid-looking breastplate, and rivets along the seams



Giambologna, *Turkey*, 1567, 62cm x 50cm, bronze





**E**st autem animal quod dicitur panthera uariū  
quidē colorem habens & speciosissimū nimis  
& mansuētū. Philosophus de eo dicit quī solum draco-  
nem habet inimicū. Cum ē cōmēdit & sauciātum  
fuerit recondit se in spelunca sua & dormit. Post-  
triduiū uero exurgit a sompno et emittit magnū  
rugitū & ab ore eius odor suauissimū erit uelut  
omniū aromatum. Cum enim audierint eius



**Cellini, *Nymph at Fontainbleu*, 1542-44**





Giambologna, *Allegory of Francesco I de' Medici* (1560-1)

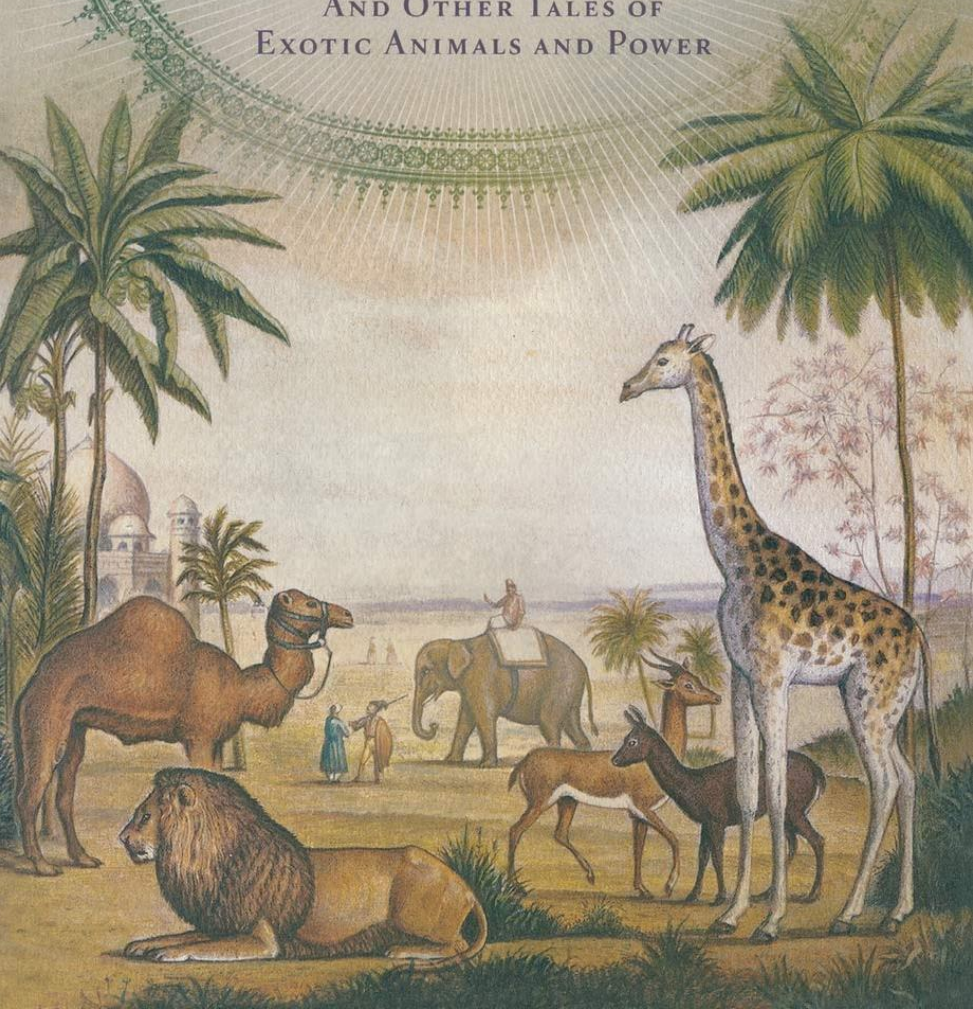




MARINA BELOZERSKAYA

THE  
MEDICI GIRAFFE

AND OTHER TALES OF  
EXOTIC ANIMALS AND POWER







Giambologna, *Turkey*, 1567, 62cm x 50cm, bronze

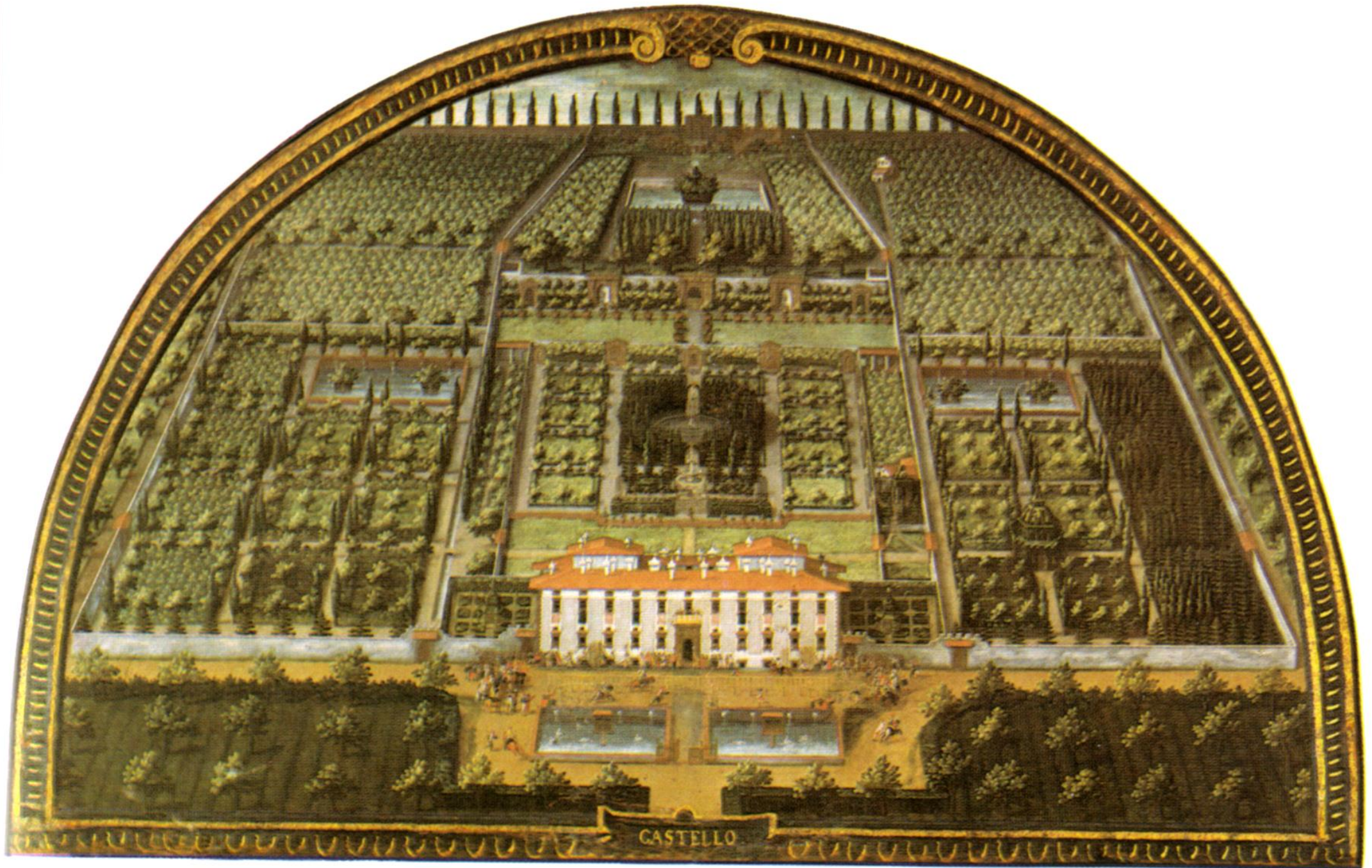




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Giambologna, *Owl*, c.1567





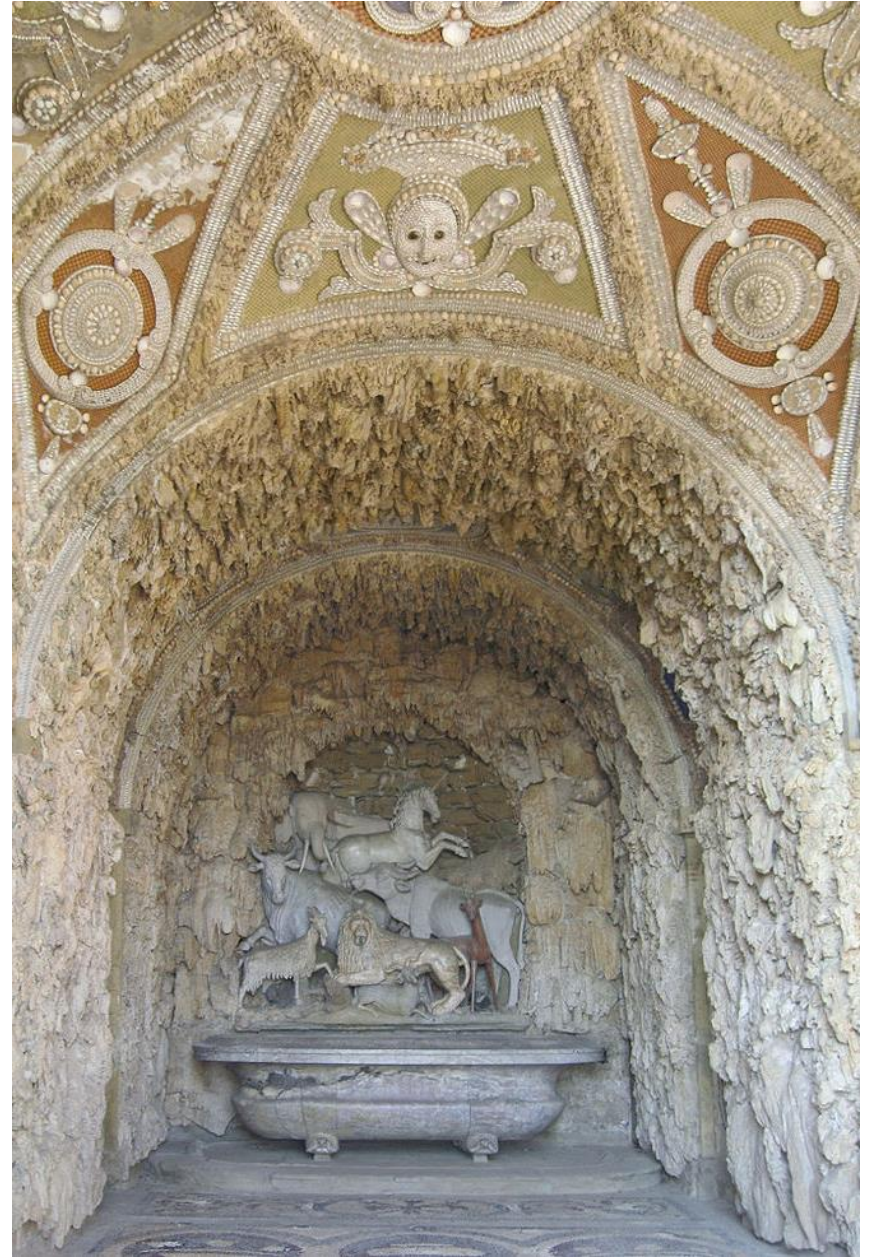
Lunette of Villa di Castello as it appeared in 1599, painted by Giusto Utens





The entrance to the grotto, against the back wall of the garden.





Images inside the grotto



Giambologna, *Abduction of a Sabine Woman*, completed 1583

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Giambologna, *Turkey*, 1567, 62cm x 50cm, bronze













Giambologna, *Turkey*, 1567, 62cm x 50cm, bronze







# Key points for *Turkey*

- Giambologna had already sculpted animals as secondary decorative or narrative elements in larger works
- The Medici's interest in animals and birds was an essential part of their public life and image as European nobility.
  - kept a menagerie of wild, exotic beasts including lions, wolves, eagles, tigers, bears and leopards - displayed the court's wealth and status
- This was one of a series of life-size bronze birds
  - formed the artificial vault at the grotto of Francesco I de' Medici's villa at Castello.





George Stubbs, *Whistlejacket*,  
c.1762, oil on canvas, National  
Gallery, 292 x 246





George Stubbs





George Stubbs, *The Milbanke and Melbourne Families*, c.1769



The illustration features three anatomical studies of a horse. At the top is a complete skeleton of a horse, shown in profile facing right. Below it is a detailed anatomical dissection of a horse's body, also in profile facing right, showing internal organs. At the bottom is a study of a horse's digestive tract, including the esophagus, stomach, and intestines, shown in profile facing right. The entire illustration is rendered in a dark, textured style on a light tan background.

# THE ANATOMY OF THE HORSE

36 Full-Page Plates

GEORGE STUBBS





George Stubbs, *A Gentleman Driving a Lady in a Phaeton*, 1787, oil on canvas





George Stubbs, *Whistlejacket*,  
c.1762, oil on canvas, National  
Gallery



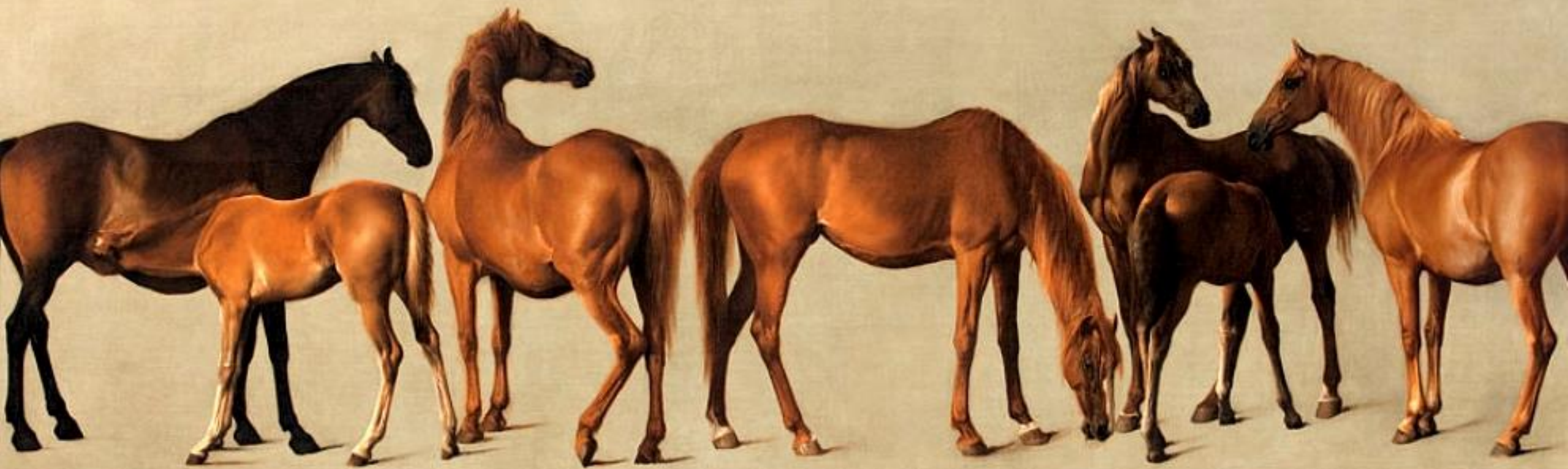


Sir Joshua Reynolds, *Charles Watson- Wentworth, 2<sup>nd</sup> Marquess of Rockingham*, 1768, oil on canvas









George Stubbs, *Brood Mares and Foals*, 1762,





Diego Velázquez, *Equestrian portrait of Philip IV*, 1762,



George Stubbs, *A Lion Attacking a Horse*, also painted in 1762







George Stubbs, *Whistlejacket*,  
c.1762, oil on canvas, National  
Gallery



# Key points for *Whistlejacket*

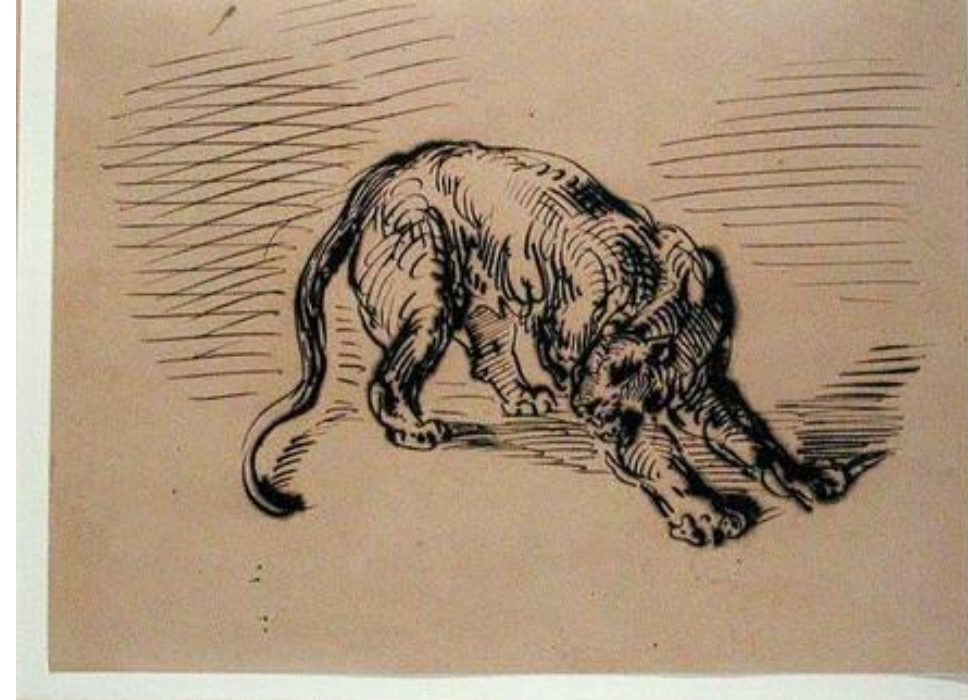
- George Stubbs was classified in his lifetime as a sporting painter
  - Stubbs's pictures of horses are among the most accurate ever painted
- suspended the cadavers with block and tackle to better able sketch them in different positions.
- The Arabian chestnut stallion had won a famous victory at York races in 1759, but by 1762 had been retired from racing.
- He belonged to the 2nd Marquess of Rockingham
  - He commissioned Stubbs to paint a commemorative life-size portrait of his prize horse on a scale that was more appropriate for a group portrait or historical painting.
- Minute blemishes, veins, and the muscles flexing just below the surface of the skin are all visible and reproduced with great care and realism.





Henri Rousseau, *Tiger in a Tropical Storm (Surprised!)*, 1891, oil on canvas









Henri Rousseau, *Tiger in a Tropical Storm (Surprised!)*, 1891, oil on canvas



Emmanuel Frémiet`







Henri Rousseau, *Tiger in a Tropical Storm (Surprised!)*, 1891, oil on canvas







# Key points for *Surprised!*

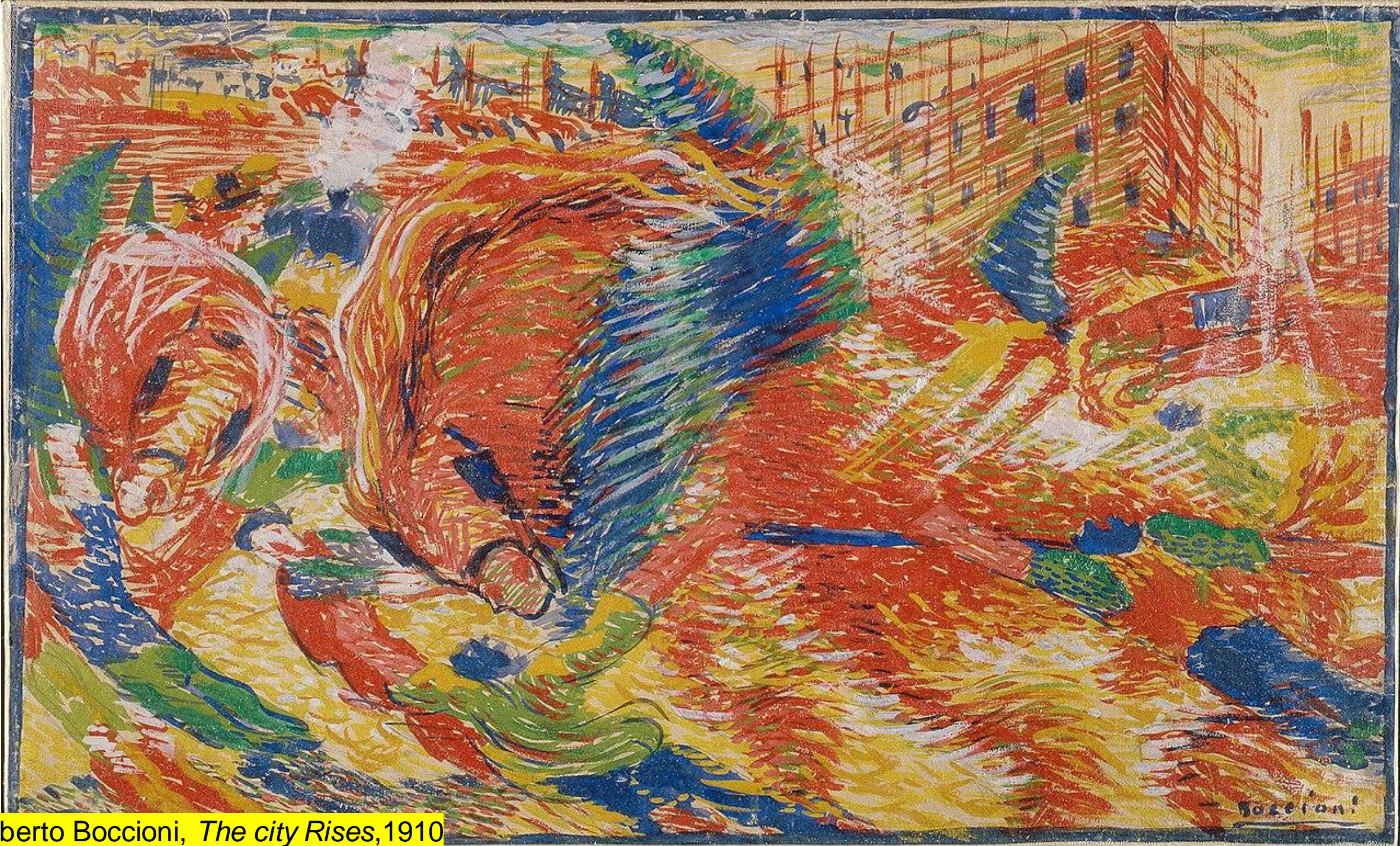
- It shows a tiger, illuminated by a flash of lightning, preparing to pounce on its prey in the midst of a raging gale.
  - Painting not accepted by the jury of the Académie de peinture et de sculpture, (Salon)
  - Rousseau exhibited Tiger in a Tropical Storm in 1891 under the title *Surpris!*, at the Salon des Indépendants
- Tiger is derived from a motif found in the drawings and paintings of Eugène Delacroix.
- The tiger's prey is beyond the edge of the canvas
  - is left to the imagination of the viewer to decide what the outcome will be
  - although Rousseau's original title *Surprised!* suggests the tiger has the upper hand.





Giacomo Balla,  
*Dynamism of a Dog  
on a Leash*, 1912





Umberto Boccioni, *The city Rises*, 1910





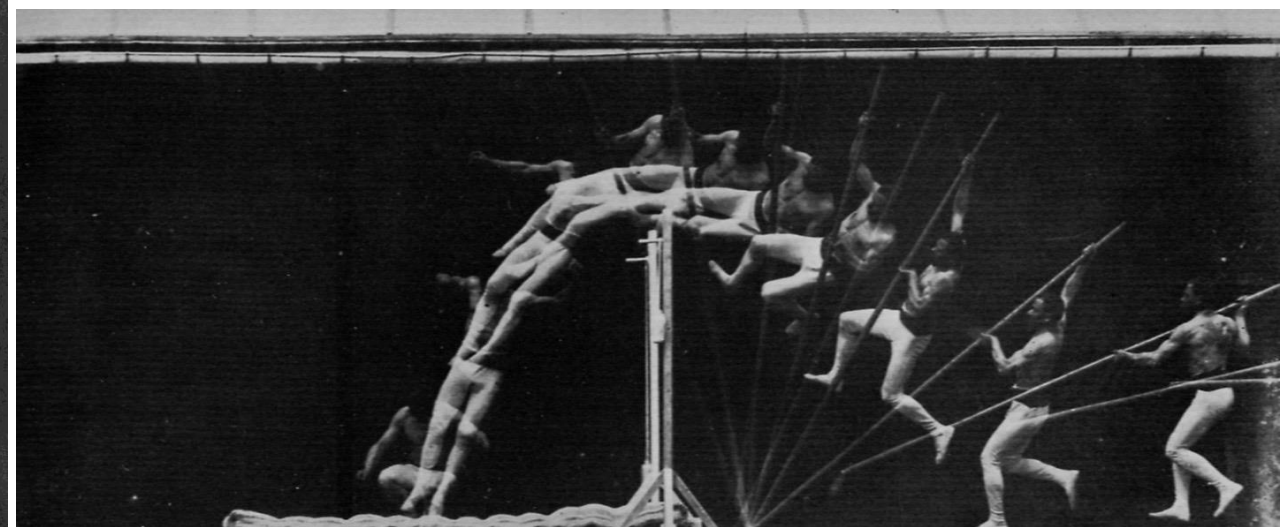
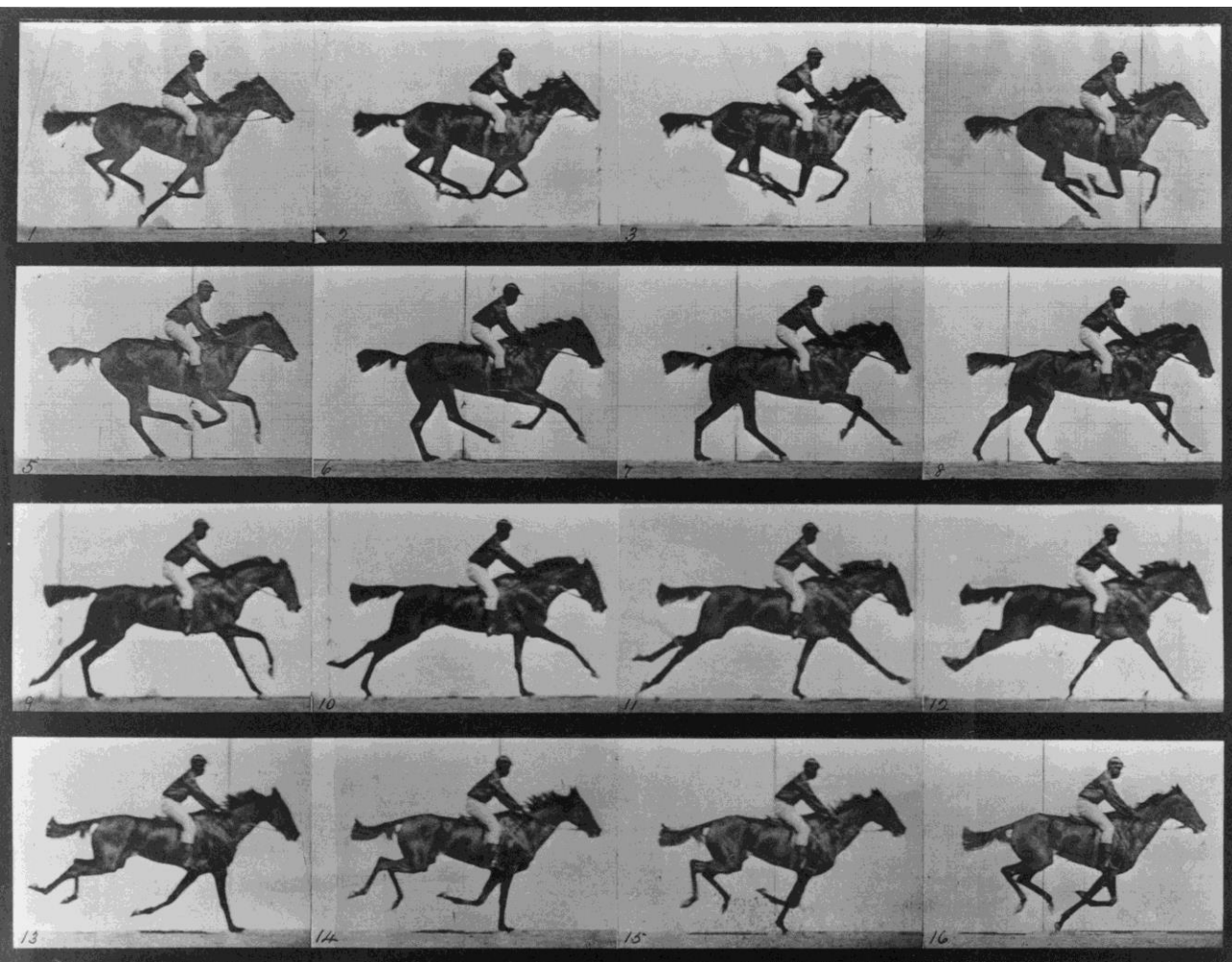
Joseph Stella, *Battle of Lights*, 1913-14





Giacomo Balla,  
*Dynamism of a Dog  
on a Leash*, 1912



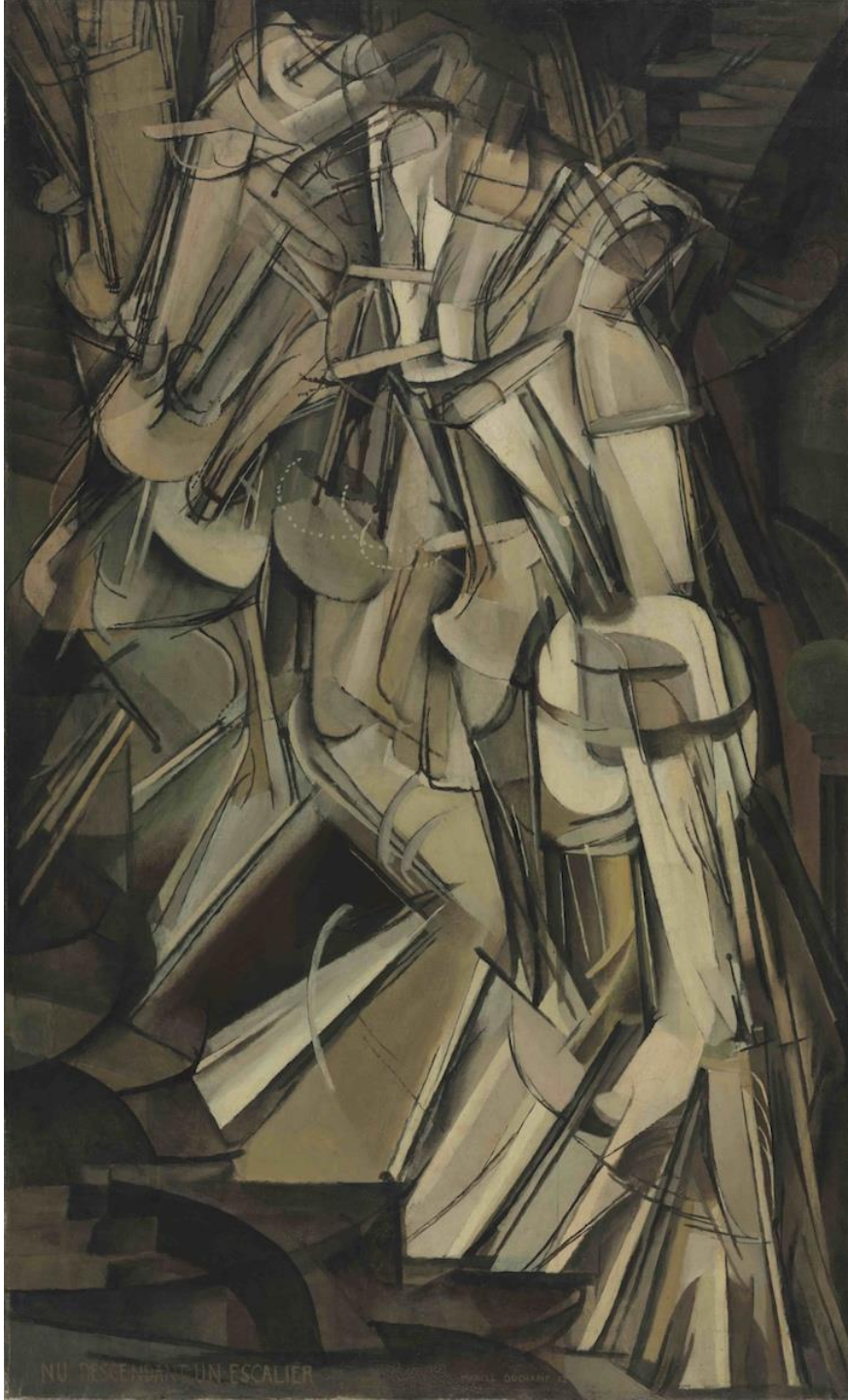






Giacomo Balla,  
*Dynamism of a Dog  
on a Leash*, 1912





Marcel Duchamp, *Nude descending the staircase No 2*, 1912





Pablo Picasso, *Girl with a Mandolin (Fanny Tellier)*, 1910





**“probably the most elegant and accurate works ever painted in the Futurist tradition...moving status into kinesis, stillness into motion, and thus giving life to culture.”** critic Robert C. Morgan

Giacomo Balla,  
*Dynamism of a Dog  
on a Leash*, 1912



# Key points for *Dog on a leash*

- Balla was a member of the Italian Futurists
  - artists obsessed with the increasing speed and industrialization of the modern world.
- exploring a new field of technology—chronophotography.
  - a photographic technique where multiple photographs are taken in rapid succession to capture the movement of a subject.
- Balla takes the kind of subject that Impressionism had specialised in, a street scene with bourgeois promenaders,
  - but he picks out only a single detail, an almost randomly chosen clip, and makes it the focus of the whole picture.





Barry Flanagan, *leaping hare*,  
*embellished*, 2/3 jan '80, 1980









Barry Flanagan, *Sand Muslin 2*, 1966





Barry Flanagan, *Hare on Bell on Portland Stone Piers*, 1983





Barry Flanagan, *Thinker on the rock*, 1997







Barry Flanagan, *leaping hare*,  
*embellished*, 2/3 jan '80, 1980



“The quick arcs and agitated surfaces introduced in the latest lovely piece, *Leaping Hare*...Already there is something heroic and poignant” Curator Catherine Lampert

















# Key points for *Leaping Hare*

- He began producing hares in the early 1980s
- Leaping Hare depicts an outstretched hare that has been modelled in gesso and then gilded
  - positioned on top of a plinth formed from a lattice of red-painted wood.
- The use of the animal seemingly appropriate for Flanagan, who was a believer in fate and all things mystical
  - The long-eared mammal crops up in the legends, folklore and superstitions of many divergent cultures





Louise Bourgeois, *Maman*, 1999, steel and marble, 927 x 891 x 1023 cm









Bourgoise, /  
Do, /  
Undo and /  
Redo,









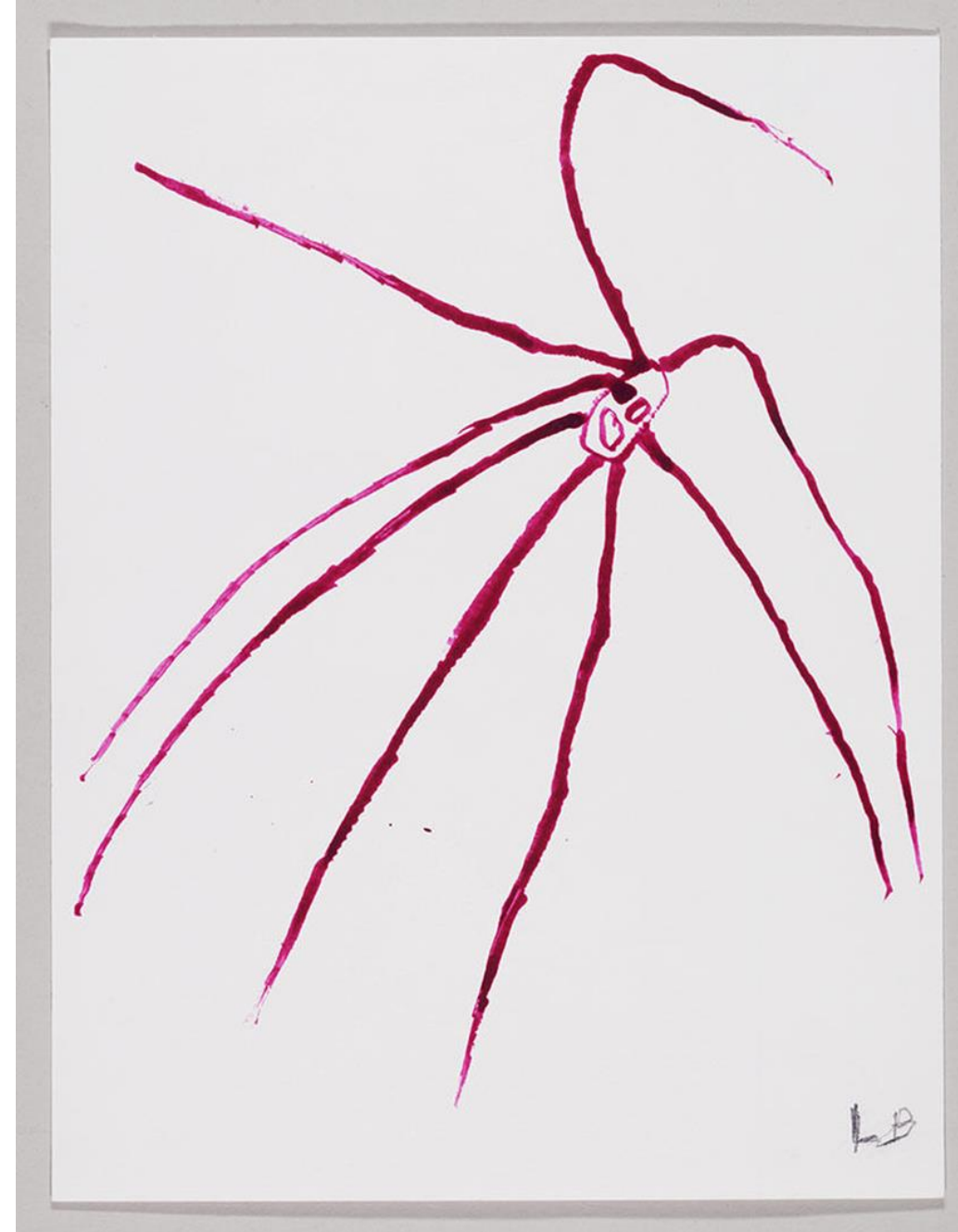








Louise Bourgeois, *Spider (Cell)*, 1997, bronze and mixed materials



Louise Bourgeois, *Spider*, 2007, gouache on paper









- Quote by Bourgeois:

*“The friend (the spider – why the spider?) because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider. She could also defend herself, and me, by refusing to answer ‘stupid’, inquisitive, embarrassing, personal questions.”*



# Key points for *Maman*

- Louise Bourgeois born into a family of weavers
- Viewer very much interacts with it
  - Looks up to it, like a child
  - Almost cathedral-like
- Egg sac – 17 white and grey marble eggs
  - Can see nipples bulges
  - Grid like pattern suggestion of yonic symbolism
- She felt art is a way fighting fears of abandonment after her mother died when she was 21





Next week: Politics and Plants  
– Artwork in the age of Green

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