

Travels

Danae with Cupid, one of several renderings of the mythic beauty painted by the 16th-century Venetian master Titian, has endured a life on the run. In 1798, as Napoleon approached the city of Naples, the painting was hurried for safekeeping through a secret passageway to a British ship captained by Lord Horatio Nelson, who took it to Palermo. It was secreted to an abbey 145 years later to hide it from approaching Nazis.

Now safely back in Naples, *Danae with Cupid* is one of 300 paintings whose stories are told on the interactive website Mapping Titian (www.mappingtitian.org), the product of a three-year effort by Jodi Cranston, a College of Arts & Sciences professor of Renaissance art, and a team of students from the CAS history of art and architecture department.

Many of the tales of Titian's work seem ready-made for Hollywood, but Cranston's

purpose is bigger than entertainment. The art historian says she hopes to help people "visualize one of the most fundamental concerns of the discipline of art history: the interrelationship between an artwork and its changing historical context."

Created with support from the Kress Foundation and BU's Rafik B. Hariri Institute for Computing and Computational Science & Engineering, Mapping Titian allows users to customize collections of

paintings and maps that show the movement of the pictures over time. It includes a glossary with short biographies of patrons and collectors of Titian's pictures and references with a selected bibliography of relevant scholarship.

Putting the website in historic perspective, Cranston sees a prototype that could be applied to artists throughout all history—a Google-sized undertaking with a profound and lasting reward.

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— fig. ① —



An art historian and her students create an interactive guide to the work of the master painter / BY ART JAHNKE

Titian

— fig. ② —



— fig. ③ —



— fig. ④ —



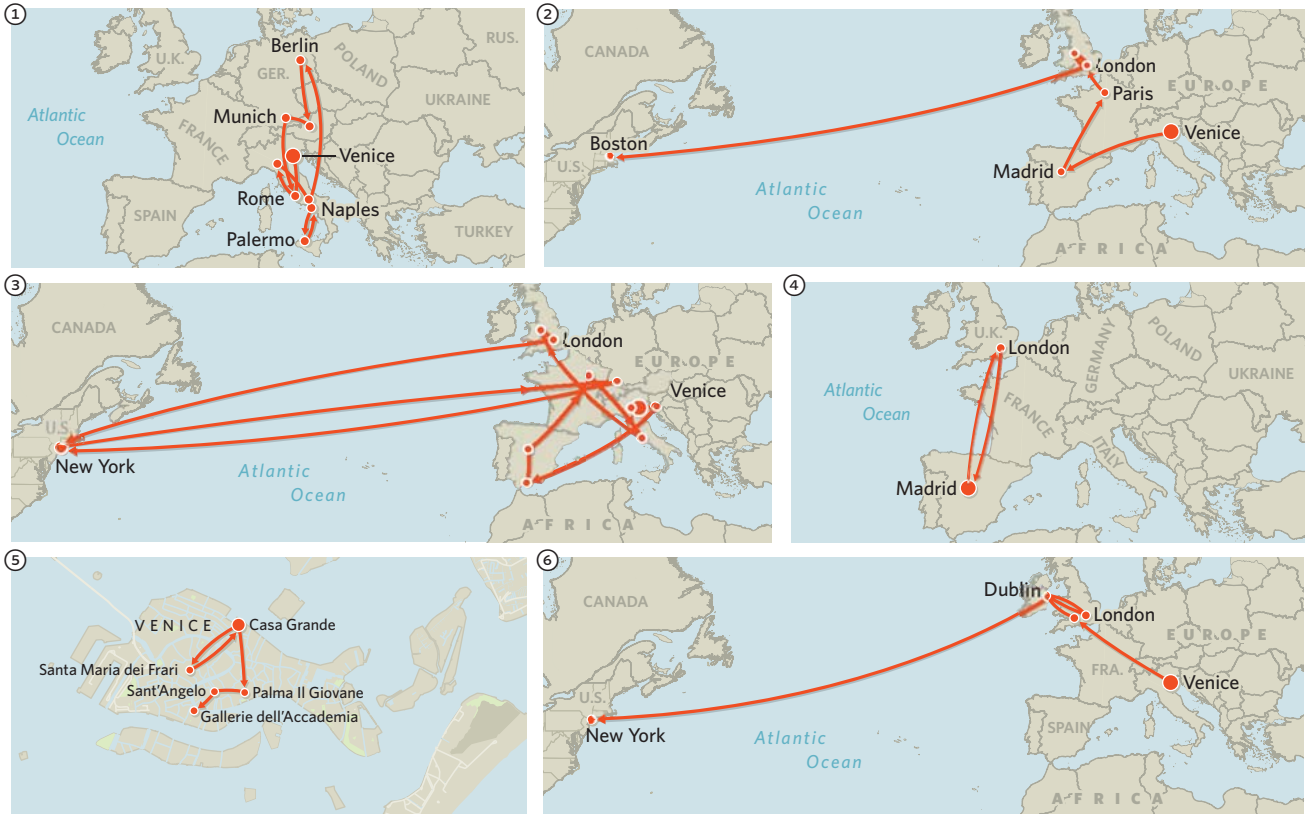
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TRACKING THE MASTERPIECES

**DANAE WITH CUPID**

[Fig. 1] In 1798, as Napoleon approached the city of Naples, this painting was hurried for safekeeping to a ship captained by Lord Horatio Nelson and bound for Palermo. Returned to Naples in 1815, *Danae with Cupid* enjoyed more than a century of peace, until 1943, when it was moved to the abbey at Monte Cassino in an ultimately unsuccessful attempt to hide it from Nazi officers. Transported to Berlin, the reclining nude was considered as a likely adornment for the hunting lodge of Luftwaffe commander Hermann Göring, who instead relegated the painting to his bunker at Kurfürst. In 1945 it was liberated by Allied troops, and in 1947 it was returned to Naples.

EUROPA

[Fig. 2] King Philip V of Spain gave this painting as a gift to Antoine, Duc de Gramont (French ambassador to Spain), who then gave it to the Duc d'Orleans in Paris. It was bought by a group of British noblemen known as the Bridge-water Syndicate and sold again, eventually to Bernard Berenson, a Renaissance art authority and an advisor to the American art collector Isabella Stewart Gardner. It now hangs in the Isabella Stewart Gardner Museum in Boston, Mass.

MADONNA AND CHILD WITH SAINTS LUKE AND CATHERINE OF ALEXANDRIA

[Fig. 3] This painting was owned by Sir Richard Worsley, a British ambas-

sador to Venice, who in 1797 was forced to flee to Fiume (now Rijeka, Croatia) and sent his artworks on a ship to London. The ship carrying the painting was commandeered by French pirates and Lucien Bonaparte, then the Napoleonic ambassador to Madrid. Bonaparte had the picture delivered to Malaga. Bonaparte eventually moved to Rome and then England. In 1814, bankruptcy forced the sale of the picture at auction in London, where it was purchased by the governor of the Bank of England. It was eventually bought by Charles Pascoe Grenfell, who passed it on to his son, William Grenfell. It hung in the Grenfell estate, Taplow Court, in England, where it was admired by visitors Edward VII (then Prince of Wales), H. G. Wells, Edith Wharton, and Oscar Wilde. It

is now in a private collection in an unknown location.

CHARLES V WITH A HOUND

[Fig. 4] This painting was given to Charles I by the Spanish king as an inspirational picture for the British monarch's rule. Charles I was beheaded and the painting was reacquired by the Spanish, who wanted the portrait back in the family. It currently hangs in the Prado Museum in Madrid.

PIETÀ

[Fig. 5] Titian painted this picture to hang in his tomb; he delivered it to Santa Maria dei Frari but took it back to his studio after a short period of time, presumably because of a disagreement with the church. When Titian died,

it was bought by another painter, Palma il Giovane, who owned it until he died, and it went to another church in Venice, Sant'Angelo.

PORTRAIT OF A MAN IN A RED CAP

[Fig. 6] This picture was bought by Pittsburgh industrialist and art collector Henry Clay Frick, who displayed it in his house (now a museum) in New York City. Frick didn't covet the painting, but he bought it at a steeply discounted price after its previous owner, Hugh Lane of Dublin, died in the RMS *Lusitania* sinking following a meeting with Frick in New York. ■

🔗 **WEBEXTRA** Explore the interactive site Mapping Titian at bu.edu/bostonia.