



DISCOVERY TRAIL
**WHAT AM I
HOLDING?**

WHAT AM I HOLDING?

HOW TO USE THIS DISCOVERY TRAIL

On each page there is a detail from one of the paintings in the exhibition.

Find each work of art then use this trail to discover more.

The clues are in their hands.



1. MAESTRO DEI CARTELLINI

Saint Peter c 1458

Saint Peter is holding two golden objects in his hands.
Can you see what they are?

In his right hand he holds a set of golden keys.
These are the keys to the gates of heaven.

In his other hand he holds a golden book.
The book represents Saint Peter's writings about Jesus.

Can you see that the book stands out from the surface of the painting? This raised effect (called *pastiglia* in Italian) is created by building up layers of wet paper and glue, before applying the gold paint. When this painting was displayed in a church before electric lighting was invented, the golden items glowed brightly in the candlelight for all to see.



2. Giorgio SCHIAVONE

Saint Jerome c 1458–60

Saint Jerome is holding a red book and a string of beads.

In his other hand he holds a crucifix (an image of Jesus on the Cross). These objects tell us that Jerome was a devoted follower of Jesus.

On the ledge beneath his feet, Saint Jerome's name is written in Latin, which was the language of the time. Saint Jerome translated the Bible into Latin from Hebrew (long before it was translated into English).

Can you see the other things Saint Jerome carries that relate to writing? He has a bag of quills hanging from his belt, a bottle of ink and even a case for his folding spectacles.

Because of his love of learning and books, Saint Jerome is known as the patron saint of translators and librarians.

Can you find the fly near his foot?



3. Carlo CRIVELLI

Madonna and Child c 1482–83

Here is Mary with the baby Jesus. In his hand, he holds something we see everyday, yet here it has special symbolic meaning. What type of fruit is it?

He is holding an apple, and all the other fruits in this painting had special Christian meanings for people in the fifteenth century, when this work was painted. Name as many as you can.

There is also a flower—a red carnation, representing the emotion of love.

Now look into the background on either side. On one side the tree has no leaves. On the other side, behind the baby Jesus, the garden is lush and green. This shows that Jesus is a symbol of rebirth—like the change in the seasons from the bare winter to the new growth of spring.



4. Ambrogio BERGOGNONE

Our Lady nursing c 1485

Mary is feeding the baby Jesus. She is holding him tenderly on her lap. Can you see what the baby is wearing around his neck? It is a coral necklace, which was worn as a protection against illness.

With her hair loose on her shoulders Mary looks at her baby with a caring expression, like any mother. However, the golden halo around her head shows her importance as the mother of Jesus.

She is sitting beside a wall in a garden with a screen behind her. What type of flowers are growing there? Did you know that the rose is a symbol of Mary?

It is an everyday scene with ducks on a pond, chickens pecking, and a dog. Do you think it is the city or the country?



5. Francesco BOTTICINI

Tobias and the Archangel Raphael c 1480–85

Archangels are the highest ranking of all the angels.

In this painting, the winged archangel Raphael is accompanying the young man Tobias on a journey to keep him from harm.

What tells us that Tobias feels safe?

He is holding the archangel's hand. In his other hand, Tobias is carrying a fish tied up with string.

Earlier in his travels, Tobias was almost swallowed by the fish, but Raphael showed him how to catch it. He then gutted the fish, keeping the heart, liver and gall bladder.

The small box Raphael is holding in his right hand contains the gall bladder. This part of the fish was used to cure Tobias's father of his blindness.

Because of this story, the archangel Raphael is known as the patron saint of journeys, healing and the blind.

Look closely. Did Tobias have another companion on his travels?



IOHANNES DE MANSVETIS

6. Giovanni MANSUETI

Saint Jerome praying c 1515–20

This painting is of a time when Saint Jerome lived as a hermit, away from civilisation in a bare and rocky place. He has given up all comforts to concentrate on his Christian faith. He holds a rock in his hand while he shows his devotion to a symbolic image of Jesus on the Cross.

At his feet there is a lion. The lion is friendly because Saint Jerome had bravely removed a thorn from its paw.

For people in the sixteenth century, when this painting was made, the birds and animals shown with Saint Jerome had symbolic meanings. Can you name some of the animals and birds?

Saint Jerome was a great writer and scholar. Here, at the side of the painting, we can see his writing desk. What other objects can you see that he would have used in his work?

After he died, Saint Jerome was made a Cardinal by the Church. Cardinals wear long red robes and big hats. Can you find the Cardinal's red hat?



7. Petro PERUGINO and workshop

Nativity c 1504

At the centre of this painting, the baby Jesus is shown soon after his birth. Can you find the three people in this painting holding their hands in prayer?

In the foreground are Joseph and Mary. Joseph holds his hands up, adoring the newborn baby.

The two people in the middle ground are kneeling in the presence of the baby Jesus. The ox and donkey under the shelter are in the painting to show that Jesus was born in a humble stable.

In the background, we see the landscape in the early morning light, symbolising that Jesus was born to bring light to the world.

Can you find the castle?



8. Paolo CAVAZZOLA

*Saints James the Elder, Anthony of the Caves,
Andrew the Apostle, Dominic, Laurence and
Nicholas c 1510–12*

On the right panel, the elderly and bearded Saint Nicholas is holding three balls made of gold on a book. During his life, he gave these valuable balls to three poor girls. Because of his gift giving he is known as the original Santa Claus.

In the curl of his crozier, or shepherd's staff, there is a lamb holding a cross—this is a symbol of Jesus.

All of the other saints hold objects that tell us who they are and something about their lives.

Beside Saint Nicholas stands Saint Laurence in a blue tunic. He holds a palm frond, which indicates he died for his Christian beliefs. The blackened long forked grill he holds in his other hand is a symbol that he was burned to death for his beliefs—but his faith kept him from feeling the fire.

In one of the panels can you see the colourful bird with a hooked beak?



9. Marco BASAITI

Portrait of a gentleman 1521

What is this man holding in his left hand?

Would you say he was poor or wealthy?

In Renaissance portraits, people were shown holding gloves to indicate that they did not need to work with their hands.

We do not know who this man is, yet his black cap and gown suggest he may have been a scholar.

Can you see how the old stone wall behind him opens to the sky in the top corner?



10. Paolo CAVAZZOLA

Portrait of a lady c 1515–17

Like gentlemen, ladies also held gloves in Renaissance portraits to show that they did not do any work that would spoil their hands. But what is surrounding this elegant lady's head?

Her own hair is covered with a wig braided with ribbons (called a *capigliara* in Italian). This hair accessory was very fashionable in Northern Italy at the time.

Would her magnificent gold and red dress with ruffled sleeves be light or heavy to wear?

See how the pattern and colours of her dress match her hairstyle.

Can you find a gold brooch in an unusual place?



11. Giovan Battista MORONI

Portrait of the noblewoman Pace Rivola Spini c 1573

In this portrait, the woman is holding her gloves in the same hand as she holds something shiny and black. Can you guess what it is?

It is a fan made of black feathers. This accessory adds to the richness of her dress and ruffled white collar.

The woman's portrait is one of a pair of paintings of a husband and wife made to celebrate their marriage. Her name is Pace (pronounced Paa-che), which means peace.

On the grey wall behind her head there is some writing in Latin, which says that she lived to the age of 72—a very long life for a Renaissance woman.

Can you find a strange silver shoe?



12. Gerolamo GIOVENONE

Madonna and Child with saints and donors 1527

One of the saints in this painting, Saint Lucy is holding a flat object in her hands. Can you see what rests on it?

On the plate are two eyeballs! Saint Lucy is the patron saint of people who are blind. People also pray to her to cure diseases of the eye.

In her other hand is a palm frond to show she gave her life to Jesus.

In the centre of the painting, Mary holds the baby Jesus, who is wriggling to be released from his mother's hands.

Kneeling in prayer in the bottom corners of the painting are the donors—the man and woman who paid for this painting to be made.

Which people do you think might be most important in this painting?

Look into the background behind Mary and Jesus. Where do you think they are? What kind of building is it?



MAESTRO DEI CARTELLINI
Saint Peter c 1458
 tempera and gold on wood panel
 (left panel)
 158,6 x 47,8 cm
 Accademia Carrara, Bergamo,
 bequest of Giacomo Carrara, 1796



Giorgio SCHIAVONE
 c 1436–1504
Saint Jerome c 1458–60
 tempera on wood panel (left panel)
 118,7 x 40,4 cm
 Accademia Carrara, Bergamo,
 legacy of Guglielmo Lochis, 1866



Carlo CRIVELLI
 1430/1435–c1495
Madonna and Child c 1482–83
 tempera and gold on wood panel
 45,9 x 33,6 cm
 Accademia Carrara, Bergamo,
 legacy of Guglielmo Lochis, 1866



Ambrogio BERGONONE
 c 1453–1523
Madonna lactans c 1485
 oil and gold on wood panel
 61,6 x 44,6 cm
 Accademia Carrara, Bergamo,
 legacy of Guglielmo Lochis, 1866



Francesco BOTTICINI
 1446–1498
Tobias and the Archangel Raphael
 c 1480–85
 tempera on wood panel
 51,8 x 38,6 cm
 Accademia Carrara, Bergamo,
 bequest of Giovanni Morelli, 1891



Giovanni MANSUETI
 1485–1526/1527
Saint Jerome praying c 1515–20
 oil on canvas
 68 x 89,5 cm
 Accademia Carrara, Bergamo, acquired from
 Salvatore Orsetti, 1804



**Pietro PERUGINO
 and workshop c 1450–1523**
Nativity c 1504
 oil on wood panel
 34,5 x 45,1 cm
 Accademia Carrara, Bergamo,
 legacy of Guglielmo Lochis, 1866



Paolo CAVAZZOLA
 1486–1522
*Saints James the Elder, Anthony of the
 Caves, Andrew the Apostle, Dominic,
 Laurence and Nicholas* c 1510–12
 oil on wood panel
 130 x 45,6 cm, 130 x 62 cm,
 133,5 x 46,2 cm
 Accademia Carrara, Bergamo,
 legacy of Guglielmo Lochis, 1866



Marco BASAITI
 c 1470–1530
Portrait of a gentleman 1521
 oil on wood panel
 84 x 66,8 cm
 Accademia Carrara, Bergamo,
 bequest of Giovanni Morelli, 1891



PAOLO CAVAZZOLA
 1486–1522
Portrait of a lady c 1515–17
 oil on canvas
 96,4 x 74,2 cm
 Accademia Carrara, Bergamo,
 bequest of Giovanni Morelli, 1891



Giovan Battista MORONI
 1520/1524–1578
*Portrait of the noblewoman
 Pace Rivola Spini* c 1573
 oil and gold on canvas 197 x 98 cm
 Accademia Carrara, Bergamo, acquired from
 Countess Ippolita Martiniengo Spini, 1852



Gerolamo GIOVENONE
 1487/1490–1555
*Madonna and Child with saints
 and donors* 1527
 oil on three wood panels
 centre panel 147 x 65 cm,
 sides 97 x 47 cm
 Accademia Carrara, Bergamo,
 legacy of Guglielmo Lochis, 1866

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