

S 00321AERTSEN PETER XVI RENAISSANCE HOLLAND He was born around 1507 and died in 1575. His tables show us daily life topics and recreate the painting of interiors, at the same time that he transmits with exceptional skill the volume sensation.

Still Life (1552). Dutch Cook.

01038ALBANI FRANCESCO XVII CLASSICISM ITALY Bologna, 1578 - 1660. In his early years, he acted in his hometown and then moved to Rome with the Carraccis. A sweet evasion atmosphere, translated into graceful images, represents the main characteristic of his most complete compositions.

The Triumph of Diana (around 1622).

00383ALBERTINELLI MARIOTTO XVI RENAISSANCE ITALY He was born in 1474 and died in 1515. Trained at Cosme Roselli's workshops, Albertinelli belongs to the school of classicists of early XVI century who keep on using the pictorial technique of XV century, while adopting new and wider formal statements.

The Visit.

00108ALEOTTI ANTONIO XV RENAISSANCE ITALY Ferrara, end of the XV century - beginning of XVI century.

00198ALLORI ALESSANDRO XVI RENAISSANCE ITALY He was born in 1535 and died in 1607. Sensitive at first to the influence of Michelangelo, Allori then comes increasingly closer to Bronzino. He contributed with his work to the decoration of Francis I study, in the Old Palace in Florence, where one can appreciate the influence Bronzino exercised on his compositions.

The Fishing of the Pearls.

01081ALLORI CRISTOFANO XVII CLASSICISM ITALY Florence, 1577 - 1621.

00296ALTDORFER ALBRECHT XV RENAISSANCE GERMANY Born in 1480, painter and engraver, Albrecht Altdorfer is an authorized exponent of the Danubian school. His most recent biographies suppose he is the son of the painter Ulrico Altdorfer, who left Ratisbona in 1499, and he would have been born in this city. In a yet existing document in the municipal archives one can read that in 1505 he is in Ratisbona and adopts the citizenship of that city. In 1526 he is appointed member of the Council and takes an active role in public life. Definitely anticlassical, Altdorfer transforms the antithesis between what is real and ideal in a continuous passage of fantastically unreal visions to realistic descriptions of things. He dies in 1538.

St. Florian Polyptych.

The Resurrection (1518).

Susan in the Bath (1526).

The Battle of Arbelas (1529).

The Visit.

Birth of the Virgin.

St. George.

00024ALTICHIERO XIV GOTHIC INTERNATIONAL ITALY Zevio, second half of the XIV century. Among the greatest artistic personalities of this century stands out, because of his narrative aptitude, Altichiero de

Verona, curious and untiring observer of the smallest details, and at the same time deeply skillful in the set composition, thus revealing as Giotto's disciple. Decapitation of St. George (around 1385).

00690 AMIGONI JACOPO XVII BAROQUE ITALY Naples, 1682 - Madrid, 1752. In Jacopo Amigoni, the traditional forms of late Venetian and Neapolitan baroque are sweetened and do not completely lose a certain classical measure and composure. From Italy he goes to Germany and England, and then works in Spain, where he dies in 1752.

Solomon Incited to Adore the Idols.

01021 AMOROSI ANTONIO XVII CLASSICISM ITALY Ascoli Piceno, 1660 - around 1736.

00708 ANGELI GIUSEPPE XVIII NEOCLASSICISM ITALY Venice, 1710 - 1798.

00046 ANGELICO FRA XV RENAISSANCE ITALY Vicchio del Mugello, 1387? - 1455. Among the first sensitive painters to the lesson of Masaccio is Fra Giovanni de Fiesole, better known by the name of Fra Angelico. This artist, at least in the first phase of his painting, receives the way of conceiving images and light characteristic of Masaccio, adhering to it outstandingly and consciously. Angelico seems to be withdrawn from the experiences and discoveries of his master, to find his world in a more tenuous and diffuse lyricism, in which sacred images, within its spatial definition, are represented with a more serene and reserved asceticism.

St. Dominic Convent frescoes (1420). Christ in the Orchard (1425-30). The Coronation of the Virgin (1430).

The virgin of the Lineros (1433). The Annunciation (around 1436-42). St. Marco Convent frescoes (1440-47).

Descent (1440). St. Brizio Chapel frescoes (1447). Nicolina Chapel frescoes (1447-48).

Virgin Protective of the Dominicos (1430). St. Nicolo Saves a Vessel from Shipwreck (1437). The Imposition of the Name to the Baptist.

01063ANSALDO GIOVANNI A. XVII CLASSICISM ITALY Voltri,
1584 - Genoa, 1638.

00218ANSELMICHELANGELO XVI RENAISSANCE ITALY Luca,
1491 - Parma, 1554.

01248ANTOLINEZ JOSE XVII CLASSICISM SPAIN Madrid,
1635 - 1675.

00728ASAM COSMAS DAMIAN XVII CLASSICISM GERMANY
Benediktbeuren, 1705 - Heid, near Wessobrunn, 1778.

00362ASPERTINI AMICO XV RENAISSANCE ITALY He was
born in Bologna in 1474 and died in 1552. He reacts before classicism, which
invades it all, with a painting that is influenced by contemporary German art,
known through his engravings. His rebellious position in the face of
traditional canons raises numerous echoes in the Emilian context and in
the new atmosphere he creates are trained several painters, such as
Ludovico Mazzolino.

The Angel Coronates St. Valeriano and St. Cecilia.

01066ASSERETO JOAQUIN XVII CLASSICISM ITALY Genoa,
1600 - 1649. He has been a disciple of Giovanni Ansaldo and one of the
most remarkable figures in the Genoese environment (recently
discovered by critics). To certain excesses of "mannerist" deformation are
associated, in his painting, traces of popular spontaneity, and to the quality
of color, precious and vibrant, that of his Venetian and Flemish models,
it is always elevated.

Agar and the Angel.

01190AVERKAMP HENDRICK XVII CLASSICISM HOLLAND
Amsterdam, 1585 - Kampen, 1634. Hendrick Averkamp accomplishes
landscapes crowded with fully realistic figures.

Winter Landscape.

01192BABUREN DIRCK VAN XVII CLASSICISM HOLLAND
Utrecht, around 1590 - around 1624.

00377BACHIACCA IL XV RENAISSANCE ITALY Francesco
Ubertino, known as Il Bachiacca, was born in 1495 and died in 1557.

01018BACICCIA XVII BAROQUE ITALY Genoa, 1639 -
Rome, 1709. Giovanni Battista Gaulli, known as Baciccio, when he gets to
Rome, he is already acquainted with the style of Rubens, which he studied
in the examples left in Genoa, and also with that of Correggio, observed in
the painted vaults in Parma. Known as an outstanding vaults and ceilings
painter, he was also an excellent portraitist, and as such he has been
appreciated by numerous pontiffs, as it is shown through his talent as an
acute and pervasive interpreter of characters, and through an
extraordinary color sensibility. Compared to the works of Pietro de
Cortona, it is evident that those of Gaulli's present more careful and better
exploited luminous effects; color, applied in long and pasty strokes, helps
in turning images more fluid.

Portrait of Clement IX. Christ and the Samaritan.

The Birth of St. John the Baptist. The Church of Ges frescoes.
00156BACO JACQUEMART XV GOTHIC INTERNATSPAIN
Valence, 1410 - 1461.

Profession of St. Vicent Ferrer.
01002BAGLIONE GIOVANNI XVII CLASSICISM ITALY Rome,
1573-1616.

00215BAGNACAVALLO B. XV RENAISSANCE ITALY
Bagnacavallo, 1485 - Bologna, 1542.

00054BALDOVINETTI ALESSO XV RENAISSANCE ITALY
Florence, 1425-1499. One of the few Florentine artists that can be related to Piero della Francesca. In Baldovinetti, one can find the impalpable and airy luminosity of Veneziano and the space composition of Piero della Francesca; but in the net and subtle contours of the image against the landscape background, one can see the lineal vibration the new Florentine art is inclined to.

Madonna and Child. The Nativity (around 1460).
00297BALDUNG HANS XVI RENAISSANCE GERMANY Hans
Baldung-Grien was born around 1480 and died in 1545. He was trained in Drer's workshop and was influenced by Grnewald's work; to his potent and instinctive naturaltyhe adds a complex symbolism, originated in the contemporary literature and morale, of reformist religious characteristics. The same need of continuous search is present in his sensuous nudes or landscapes. When his fantasy is more exalted and free, everything becomes an overwhelming flow of hallucinating images, superposed and disorderly intertwined.

Rest in the Flight into Egypt. Madonna with the Child.
01117BALESTRA ANTONIO XVII CLASSICISM ITALY Verona,
1666 - 1740.

01268BAMBOCCIO IL XVII CLASSICISM HOLLAND Pieter van
Laer, called Il Bamboccio (the chubby-cheeked), was born in Holland in 1592. When he gets to Rome around 1625, he gives birth, around 1630, to a kind of painting that stems as an extreme derivation of Caravaggio's naturalism. The inspiration for his paintings is based on simple life scenes and aspects or ones of colorful popular charm, represented with a great realistic objectivity. The influence of his art, criticized by the advocates of the "ideal of beauty" as well as by those of the baroque exuberance, but appreciated by the art connoisseurs of his time, was perceived not only in Rome, but also in Holland, where he gained his reputation. He died in 1642.

The Plunder of a Village.
00368BAROCCI FEDERICO XVI RENAISSANCE ITALY He was
born around 1528 and died in 1612. Though Federico Barocci has been influenced by Raphael and the Venetians, he accomplishes his style mainly under Correggio, achieving a soft and luminous colored harmony which is gradually diluted in a delicate chiaroscuro, though with a taste that anticipates the Baroque. After creating outstanding works, his painting

decays in his late years; the pietistic and devotional details of exasperated counter-reformist attitude are premonitory signs of the impending new crisis. Madonna del Popolo (1575-79).

00067BARTOLO DOMENICO DI XV RENAISSANCE ITALY His date and place of birth are unknown; he died in 1447. The author, breaking apart from the Siena school, reveals how he has assimilated the new figurative language of the Italian Renaissance; as it can be appreciated in his painting "Madonna with Child".

Madonna with Child and Angels (1433).

00030BARTOLO TADEO DI XIV GOTHIC INTERNATIONAL ITALY Siena, around 1362 - 1422.

00072BARTOLOMEO LANDI NEROCCIO DI XV RENAISSANCE ITALY Siena, 1447 - 1500. Neroccio di Bartolomeo Landi is the author of languid virgins that look like portraits of aristocratic ladies of his time.

00263BASAITI MARCO XV RENAISSANCE ITALY He was born in 1478 and died around 1530. In his works, Giorgione's suggestions in painting are interpreted in an external and superficial way, and represent a secondary role as compared to the ever present traces of XV century painting.

The Vocation of Zebedeus's Children.

01060BASCHENIS EVARISTO XVII CLASSICISM ITALY Bergamo, 1617 - 1677. Priest Evaristo Bascheris is known as a tavern painter. In his elaborated compositions that so perfectly represent musical instruments, we find the absolute fidelity to objective facts, with an artistic sense through which he makes us feel real objects and things as abstract and ideal. On the brilliant surfaces of his violins and lutes lays an immobile light, and the splendor of varnishes stresses the intimate and hidden vibration cut in by thick shadowy areas which, in his masterpieces, percolates his composition with intensity effects characteristic of Caravaggio's witty luminosity. The light bathes the rounded surfaces of the instruments, giving a volume sensation, and sometimes revealing the presence of the dust that covers them.

Musician Instruments series.

00367BASSANO IL XVI RENAISSANCE ITALY Jacopo Da Ponte, called Il Bassano, was born in Bassano around 1510; introduced by his father to the art of painting, he is brought up in a provincial environment and shows a conception that is partly inspired in "Mannerism" and partly in the pictorial school in the interior of Veneto, which had made of reality its most passionate field of research. From these two components emerges Bassano's art, which is a transposition of daily facts into sweet pathetic fables, wrapped in unreal lights and colors; reality flourishes in the rustic characters that crowd his religious topics, in the still life and landscape details.

The Last Supper.

Adoration of the Shepherds.

The Earthly Paradise.

01097BASSETTI MARCO ANTONIO XVII CLASSICISM ITALY Verona,

1588 - 1630.

00666BATONI POMPEO XVIII NEOCLASSICISM ITALY Luca, 1708 - Rome, 1787. He definitely asserts the neoclassical school, immersed in a rhetoric erudition and supported on XVI century eclectic principles, which give birth to a sterile academic "maniera".

Self-Portrait.

01157BAUGIN A. XVII CLASSICISM FRANCE Active in the XVII century. He works on still life and creates sober and intense compositions whose realism is rooted in an almost magic sense of truth. The Five Senses (1630).

00776BAYEU Y SUBIAS FRANCISCO XVIII NEOCLASSICISM SPAIN Zaragoza, 1734 - Madrid, 1795. His best paintings are his numerous portraits, in which the freshly and accurately outlined figures outstand. He is a loyal follower of the neoclassical ideal that percolated the Spanish environment through Mengs.

Portrait of Feliciano Bayeu.

The Tea Party.

00779BAYEU Y SUBIAS RAMON XVIII NEOCLASSICISM SPAIN Zaragoza, 1746 - 1799.

00650BAZZANI GIUSEPPE XVIII BAROQUE ITALY Mantua, 1690 - 1769. Giuseppe Bazzani reveals himself as a prodigious artist. Midway between Emilia and Venice, he receives in his youth suggestions of both schools, as well as those of Rubens and the Venetian Diziani. From these elements his brilliant, vivacious and luminous painting is developed, both in the frescoes of his youth and in the canvas of maturity, that rendered him famous. His quick stroke, his agile beat, the richness of his chromatic range, all make of him one of the main exponents of Italian Rococo. Sta. Cecilia. Piet.

00640BEAUMONT CLAUDIO FRANCESCO XVII BAROQUE ITALY Turin, 1694 - 1766. Painter of Victor Amadeus II and director of the royal tapestry established by the House of Savoy, he outstands by his light stroke, by the grace with which he conciliates Tiepolo's decorativism with the charming and musical movements of French Rococo. Both in his religious tables and in his tapestry sketches, Beaumont's scenes are always very decorative.

The Bronze Serpent.

00003BEAUNEVEU ANDRE XIV GOTHIC INTERNATIONAL FRANCE He is supposed to have lived between 1360 and 1397. Beauneveu outstood both in painting and sculpture. He sculpted the tomb of Philip the Daring, and he also illustrated for the Duke of Berry a precious Book of Psalms with twenty-four Prophets and Apostles figures. We find there, together with the common rhythmic elegance of his line, a subtle observation of the most delightful aspects of things.

A prophet (1380 - 1385).

00190BECCAFUMI DOMENICO XV RENAISSANCE ITALY He was born in 1486. He obtains his own pictorial language after receiving, through The Sodoma's work, Leonardesque suggestions, and traveling to

Rome, where he gets in contact with Michelangelo and Rafael's works. His artistic vision is essentially based on unreal and suggestivelight effects, a corrosive light that dissolves forms and submerges them in an atmosphere of uneasy tension, while in his compositions, vivid radiances cover the figures set on foreground and the dark background is livened with mysterious and confusing reflexes. Beccafumi must have devoted about five years, between 1525 and 1530, to the frescoes of the Bindi-Sergardi palace in Siena. He died in 1551.

Zeuxis Painting the Most Beautiful Girls (1525-30). St. Michael Archangel (1524-30).

00276BECCARUZZI FRANCESCO XV RENAISSANCE ITALY
Conegliano, 1492 - 1562.

00006BELLECHOSE HENDRICK XIV GOTHIC INTERNATFRANCE
Minden, around 1395 - Hamburg, around 1415.

00076BELLINI GENTILE XV GOTHIC INTERNATITALY Born in Venice in 1429, Gentile Bellini, of a more modest personality than his brother, Giovanni Bellini, is mainly devoted to the execution of large-sized compositions painted on canvases (set on the walls, replacing frescoes), on which he applies the structuration of Andrea Mantegna to ill-assorted scenes, nourished by fabulous Oriental fantasies and observations of reality. However, his qualities are best observed in his incisive and exquisitely made portraits, that remind us of Pisanello and the miniaturist delicacy of the Persian school as well. He dies in 1507.

St. Mark preaching in Alexandria.

00074BELLINI JACOPO XV GOTHIC INTERNATITALY Born in Venice around 1396, Jacopo Bellini, father of Gentile and Giovanni Bellini, is the protagonist of the transition between the late Gothic and the early Renaissance. Through his work, which matured and flourished thanks to the influence of the great painters of Tuscany while in Venice, the extremely ornamented shapes of the late Gothic give way to the new currents in the Adriatic Republic. As an author of soft traditional virgins, his works are an example of the first phase of the transition to more real and human forms. He dies around 1470.

Descent to Limbo.

00077BELLINI GIOVANNI XV RENAISSANCE ITALY A natural child of Jacopo Bellini, Giovanni, called Giambellino, is born in Venice around 1430. Sensitive to paternal teaching, he is open to the most modern Paduan culture, especially because of his relationship with Mantenga. But the artistic harshness of his brother-in-law -in 1453 Mantegna marries his sister- is softened by the luminous sweetness of his lyric colors. The decisive experience in his style formation, which organizes colorful and luminous shapes in space, is obtained after meeting Pietro della Francesca's work, during his trip to Marcas. The coronation of Pesarus, 1474-75, is the masterpiece of that period and the first of his most modern accomplishments. He dies in Venice in 1516.

Virgin Davis.

Transfiguration.

Piet (around 1470). St. Vincent Ferrer Polyptych (1472-74). Portrait of Georg Fugger (1474).

Coronation of the Virgin (Altarpiece) (around 1474-75). Transfiguration (around 1480). The Allegory (1480-90).

St. Job (Altarpiece) (1488). St. Sacharias (Altarpiece) (1505). St. Jerome (Altarpiece) (1513).

00712BELLOTTO BERNARDO XVIII NEOCLASSICISM ITALY Venice, 1720 - Warsaw, 1780. Il Canaletto's nephew, Bernardo Bellotto continues with his uncle's style, accomplishing tables so similar that both painters are sometimes confused. However, the almost Flemish detailed accuracy and the use of preferably cold colors, are enough to define the artistic language originality of Bellotto. Deeply appreciated in the Nordic countries, where he lives most of his life, this artist has depicted unforgettable Lombard landscapes, as well as luminous parks in Vienna and gay streets in Warsaw. The Villa Melzi d'Eril. The Coliseum.

01115BELLUCCI ANTONIO XVII CLASSICISM ITALY Pieve de Soligo, 1654? - 1726.

00672BELVEDERE ANDREA XVII CLASSICISM ITALY Naples, 1642 - 1732.

00408BEMBO BONIFACIO XV GOTHIC INTERNATIONAL ITALY He was born around 1420 and he is known to have lived until 1478. A royal painter in the court of Sforzas, whom he also portrayed, active in Cremona, Vigevano, Milan and, above all, in Pavia, he is one of the main exponents of the XV century Lombard school, strongly bound to the manners and themes of the late Gothic world. He is the author of "tarocchi", or cards used for cartomancy, painted perhaps by assignment of Felipe Maria Visconti, which give an accurate idea of the artistic, aristocratic and popular atmosphere that flourished in the early XV century XV and in every Western courts.

Cards.

00251BEMBO GIOVANNI FRANCESCO XVI RENAISSANCE ITALY Cremona,? - 1526.

00078BENAGLIO FRANCESCO XV RENAISSANCE ITALY Verona, 1432 - 1492.

00689BENCOVICH FREDERIC XVII CLASSICISM ITALY Dalmatia, around 1677. - Gorizia, 1756. He highly influences the formation of Giovanni Batista Tiepolo. As well as Piazzetta, Bencovich achieves a commitment between the aggressive and robust shapes of Bologna painters and the deeply seasoned joviality of the colorful Venetian. This results in a gorgeously decorative style that considerably influences contemporary Austrian painters, because of continuous contacts of Bencovich with Vienna.

00663BENEFIAL MARCO XVII CLASSICISM ITALY Rome, 1684 - 1764.

01212BERCHEM NICOLAES PIETERSZON XVII CLASSICISM HOLLAND Haarlem, 1620 - Amsterdam, 1683. Sensitive to the atmospherical

variations and to the vastness of horizons, his paintings are a true nostalgically classicist interpretation, colored by a tenuous melancholy. Fond of the Roman countryside, from which he takes notes, back in his country he keeps alive the Italian tradition, in opposition to the local trends. Italian Landscape.

01225 BERCKHEYDE GERARD XVII CLASSICISM HOLLAND
Haarlem, 1638 - 1698.

00407 BERMEJO EL XV GOTHIC INTERNAT SPAIN Active
between 1470 and 1498. Bartolome de Cardenas, called Bartolome Bermejo o El Bermejo, is considered the most outstanding personality of XV century Spanish painting, which summarizes the characteristics of the Valencian and Catalan schools. In effect, he seems to be closer to the school of Valence due to a certain quality of his pictorial style, as well as to his taste for gold and heavily embroidered fabrics, though his sense of volume and the accurate perspective of his compositions may be Italian-originated; and Flemish-originated, the conception of the scenes, the spatial relationship between the landscape foregrounds and backgrounds and his preoccupation for details. To all this we can add his original tendency to dramatic, even distressing, interpretation of sacred themes.

00341 BERRUGUETE ALONSO XVI RENAISSANCE SPAIN Born in
1486, near Paredes de Nava, he is the most famous Spanish sculptor of the XVI century. Also active as a painter, from 1506 to 1516, he studies in Florence the strong language of Michelangelo, and there he gets in contact with the "mannerist" atmosphere, particularly experiencing Fiorentino Rosso's suggestion. In Italy he makes some works of strong expressionist realism. He dies in Toledo in 1561.
Salome. Descent of Jesus to Limbo.
The Sacrifice of Isaac.

The Adoration of the Magi.

00162 BERRUGUETE PEDRO XV RENAISSANCE SPAIN Paredes
de Nava, 1450 - Madrid, 1503. From 1472 to 1482, Berruguete lived in Urbino, where he worked together with many other artists in the service of duke Federico de Montefeltro and where he learned the language of the Italian Renaissance, which he takes to his country, thus giving birth to the diffusion in Spain of the artistic humanism spirit.
St. Dominic Presiding at an Auto-da-fe.

00230 EL BERTOJA XVI RENAISSANCE ITALY Jacopo
Zanguidi, called El Bertoja, was born in 1544 and died in 1574. A disciple of Il Parmesano, he elaborates an original language, rich in deeply unreal notations.

Frescoes of the Hall of the Kiss.

00007 BERTRAM MASTER XIV GOTHIC INTERNAT GERMANY
Minden, around 1345 - Hamburg, around 1415. An apparently spontaneous technique, almost vulgar in its simplicity, characterizes the paintings of Master Bertram that adorn the altar of Grabow in which, however, one can perceive effects of delicate modeling and decorative lines.

Altarpiece of Grabow (1379).

01061BESOZZI GIOVANNI A. XVII CLASSICISM ITALY He was born in 1648 and died in 1706.

00035BESOZZO MICHELE DE XIV GOTHIC INTERNATIONALITY News from 1388 to 1442. His paintings are characterized by an ornamental refinement, a certain flexibility in their lines, soft shades and a true poetical spirit.

Mystic Marriage of St. Catherine (around 1420).

00376BEUCKELAER JOAQUIM XVI RENAISSANCE HOLLAND He was born in Amberes around 1530 and died in 1673. He is the nephew of Alexander van Hemessen.

The Cook.

00723BIGARI VICTOR MARIA XVIII NEOCLASSICISM ITALY Bologna, 1692 - 1776.

01080BILIVERT GIOVANNI XVII CLASSICISM ITALY Florence ?, 1576 - Florence, 1644.

00716BISSON GIUSEPPE BERNARDINO XVIII NEOCLASSICISM ITALY Palmanova, 1762 - Milan, 1844.

01146BLANCHARD JACQUES XVII CLASSICISM FRANCE Paris, 1600 - 1638.

00334BLOEMAERT ABRAHAM XVI RENAISSANCE HOLLAND Gorinchem, 1594 - Utrecht, 1651.

00114BOCCACCINO BOCCACCIO XV RENAISSANCE ITALY He was born in 1467 and died in 1524. He belongs to the school of Cremona and conjugates in his altarpieces elements that he takes from the Bellinis with others from the school of Emilia and Ferrara.

Mystic Marriage of St. Catherine of Alexandria.

00255BOCCACCINO CAMILO XVI RENAISSANCE ITALY Cremona, 1501 - 1546.

00122BOCCATI GIOVANNI XV RENAISSANCE ITALY We only know he was born in Camerino and was active from 1435 to 1480.

St. Eustachius Polyptych (1468). Madonna with Child and Saints.

00241BOLTRAFFIO GIOVANNI ANTONIO XV RENAISSANCE ITALY He was born in 1467 and died in 1516. After a first artistic training, mainly oriented to the styles of Foppa and Zenale, Boltraffio gets close, throughout his abundant production, to the painting of Leonardo, of whom he undoubtedly is one of the most sensitive followers. What notably outstands in his work are his portraits, in which the clear profile of the form defines images of a rigorous purity, vivified by the warm and compact quality of the color.

Portrait of a Lady.

01112BOMBELLI SEBASTIAN XVII BAROQUE ITALY Udine, 1635 - 1716. He is receptive of the new trends, especially the baroque characteristics of the school of Pedro de Cortona, to which he adds the style of Mazzone. He is devoted, above all, to the portrait.

00103BONASCIA BARTOLOMEO XV RENAISSANCE ITALY
 Modena, around 1450 - 1527.

00117BONFIGLI BENITO XV GOTHIC INTERNATITALY Perusa,
 around 1420 - 1496.

00678BONITO GIUSEPPE XVIII NEOCLASSICISM ITALY
 Castellamare de Stabia, 1707 - 1789. His painting is close to the tendency
 marked by Gaspare Traversi, though it lacks, in its genre painting, the
 expressive force and the pictorial high quality typical of Traversi.

01031BONONI CARLO XVII CLASSICISM ITALY Ferrara,
 1569 - 1632. A painter of a brilliant chromatic fantasy.
 The Guardian Angel.

00083BONSIGNORI FRANCESCO XV RENAISSANCE ITALY
 Verona, around 1445. - 1519.

01200BOR PAUL XVII CLASSICISM HOLLAND Amersfort,
 around 1600 - 1669. Akin to Terbrugghen in his stylistic orientation as well
 as in his studied reelaborations of the illumination typical of
 Caravaggio, Paul Bor also lived during a certain time in Rome. Back in his
 homeland, the result of his stylistic search melts more and more intimately
 with the suggestions derived from Rembrandt.
 The Magdalen.

00278BORDONE PARIS XVI RENAISSANCE ITALY Treviso,
 1500 - Venice, 1571.

01003BORGIANNI ORAZIO XVII BAROQUE ITALY Rome,
 1578 - 1616. Although trained in Rome, Orazio Borgianni during a long
 time lives in Spain. Back in Italy, the memories he keeps of Spanish painting,
 mainly that of El Greco, melt with the realism of Caravaggio in tables
 animated by sudden brilliances and shadows and executed with a narrative
 fluency of great spontaneity, though he then begins to gradually temper
 his innate tendency to a certain ornamental exuberance.
 The Sacred Family (around 1610). Piet.

00182BORRASSA LUIS XIV GOTHIC INTERNATSPAIN End of
 XIV century - beginning of XV century, more precisely 1360-1426. The
 originality of his compositions, the deeply fine vivacity of his colors and the
 solid control of technique, turn Luis Borrassa into the greatest Spanish
 representative of the international Gothic style of that century.
 St. Dominic Saves the Shipwrecked.

00406BOSCO EL XIV GOTHIC INTERNATHOLLAND Jerome
 Bosch, known as El Bosco, a name derived from Hertogenbosch (Bois-le-
 Duc), his hometown, signed his works as Jerome van Aken. Little is known
 about his life. The nephew of the painter Jan van Aken, he was probably
 born around 1450. He finally dies in 1516. In his tables, traces are fast and
 incisive, analyzing each and every detail, and the color is always rich and
 suggestive. He represents in large canvases themes inspired in the
 medieval mysteries, proverbs and popular beliefs, elaborating them till they
 become an incredibly brilliant, crazy and surrealist fantasy.
 The Healing of Madness (1475-85). Epiphany (1475-85).

The Temptation of St. Anthony (around 1500). (after 1494). Adoration of the Magi. The Cart of Hay.	The Ship of Fools The Garden of Earthly Delights Triptych. Christ Carrying the Cross. The Coronation of Thorns.
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01210BOTH JAN XVII CLASSICISM HOLLAND Utrecht, around 1618 - 1652. Originally trained in the school of Bloemart, Jan Both completed his artistic education in Rome. There he met Claudio Gelle, Le Lorrain, and began to paint vast landscapes bathed in warm golden lights. He was loyal to this model of large landscape, of classic serenity, till he gave up his activity, which ended in Utrecht. In this city he stably worked since 1640, when he returned after a long stay in the Italic peninsula. Italian Landscape.

00057BOTTICELLI SANDRO XV RENAISSANCE ITALY Florence, 1445-1510. Alessandro Filipepi, called Sandro Botticelli, was a painter of exquisitely lyric vein, creator of a line of pure and melodic rhythms. He outstood for his expressive originality; his beautiful images seem to be isolated from the landscape that surrounds them. The world of Botticelli is born from the discovery and contemplation of beauty. In his mature age, his works are elaborated with a rougher and more impetuous lineal tension, with more contrasting colors and a more defined dramatic modulation, far from the dreamy sweetness of his early works. It is a different phase of his work which, however, presupposes the preceding one and only takes it to extreme consequences, slowly fading away, overwhelmed as it was by a religious crisis.

The Primavera (around 1478). 1486). and Child with St. John (1467-70). The Adoration of the Magi (around 1480). (1481). Mars and Venus (around 1486). Giuliano de Medici. (1496).	Descent (1490-1500). Fortitude (1470). Sistine Chapel frescoes The Madonna of Magnificat (1485). Piet. Drawings for the Divine Comedy Pallas and the Centaur.	The Birth of Venus (around Virgin
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00065BOTTICINI FRANCESCO XV RENAISSANCE ITALY Florence, 1445 - 1497.

00622BOUCHER FRANCOIS XVIII BAROQUE FRANCE Paris, 1703-1770. Born in Paris in 1703, his first master was his father Nicolas. Then he studies with Lemoyne and with the engraver Cars, devoting himself to painting, engraving and drawings. He obtains the first award of the Academy; in 1725 he sets off for Rome together with Charles Van Loo. He returns to Paris in 1731, and in 1734 he is received in the Academy, achieving a great reputation and success thanks to the protection of Madame of Pompadour and of the Marquis of Marigny, who makes it possible for him to succeed Van Loo as first painter of the king, owing to them the assignment to make drawings for tapestries at Beauvais, Sevres and The Gobelins. He dies in Paris in 1770.

The Joys of Rural Life (1737). The Collation (1739).
Diana's Rest after her Bath (1742). Triumph of Venus (1748).
Portrait of the Marquise of Pompadour (1752). Windmill of Charenton
(around 1753). The rape of Europe.

Venus and Vulcano. Naked Young Lady (1752).
The village of Iss. The headdress of Venus.

01140BOULLOGNE VALENTIN DE XVII CLASSICISM FRANCE
Coulommiers, around 1594 - Rome, 1632. He is in Rome since 1613 and
following the style of Caravaggio, he ends up getting enthusiastically
closer to Manfredi's painting and he adopts his rustic environments, his
popular types and his violently realistic narrative animated by strong light
effects.

Soldiers Playing Dice.
01154BOURDON SBASTIEN XVII CLASSICISM FRANCE
Montpellier, 1616 - Paris, 1671. Initially "bamboccist", later he observes
with interest the classicist current, taking elements and particularities
from his countryman Poussin, the Carraccis and Il Domenichino. Back in
his country, Bourdon is inspired in Louis Le Nain to compose regional
scenes characterized by a subtle lyricism that is translated into a range of
limpid and cold colors.

The Beggars (around 1640-50).
00149BOUTS DIRK (DIDERICO) XV GOTHIC INTERNATHOLLAND
Haarlem, 1415 / 20 - Louvain, 1475. He lived most of his life in Louvain,
where he learned his art from Rogier van der Weyden. His poetical taste
and temperament are outstanding, nevertheless, because he reveals a
profound comprehension of landscape, together with a contemplative and
serene vision in the affections, which remains unchanged during more
than thirty years of activity.

The Last Supper (1464-68).
00115BRACCESCO CARLO XV RENAISSANCE ITALY Milan,
second half of the XV century.

00080BRAGADIN DONATO XV RENAISSANCE ITALY Venice,
news from 1440 to 1473.

00409BRAMANTE DONATO XV RENAISSANCE ITALY He was
born in Monte Asdrualdo, near Urbino, in 1444. Trained in the atmosphere
of Urbino, he sets forth his activity in the field of painting, executing the
frescoes of the Palazzo del Podesta facade, in Bergamo, and the Palazzo
Panigarola, in Milan, where he revealed himself as a follower of Melozzo
da Forli. Since 1480 he is completely devoted to architecture. He dies in
Rome in 1514.

Frescoes at the Old Palace of Justice. Christ Tied to the Column.
00239BRAMANTINO IL XV RENAISSANCE ITALY Bartolomeo
Suardi was born in Milan 1455 and died in 1536. His figures, of a plastic
firmness, harmonize in a balanced excellence with the solemn background
architecture.

Noli me Tangere.

00801BRAND HANS CHRISTIAN XVIII NEOCLASSICISM AUSTRIA He was born in 1722 and died in 1795. After an analytical and almost topographic study of his early works, made for the court of Vienna, Brand's best landscapes captivate an atmosphere: light shading in the different hours of the day or tones and colors variation in the various seasons of the year. The emphasis of so many baroque landscapes and the idyllic characterizations of so many views of the XVIII century are left aside before the possibility of a more intimate community with the real nature, plainly presented and, at the same time, transfigured by the emotional attitude of the artist.

Danubian Landscape.

00399BREA LUDOVICO XV RENAISSANCE ITALY Niza, around 1450 - 1523.

01171BREUGHEL DE VELOURS JEAN XVI BAROQUE BELGIUM Brussels, 1568 - Antwerp, 1625. The Flemish tradition of the miniaturist painting, scrupulously alert to the smallest detail, survives in the work of the "flower painters", whose school leader must be considered Jean Breughel of Velours (Velvet), son of the great Pieter Bruegel the Elder (whose name's orthography changes in the XVII century). At the atelier of Rubens, he faithfully reproduces the subtlest variations of the vegetal nature.

Madonna with the Child.

01168BRIL PAUL XVII CLASSICISM BELGIUM Antwerp, 1556 - Rome, 1624. Settled down in 1582 in Rome, where he lived until his death, Paul Bril executed in that city the landscape backgrounds of several frescoes. His close contact with the Carraccis and the best exponents of their prolific school marks many of his compositions, which reflect the ample rhythms of the Lazio countryside. In many of his works the suggestions of Italy can be observed, even from a simple iconographic point, through the constant presence of impressive Roman ruins.

Landscape with Roman Ruins.

00001BROEDERLAM MELCHOR XIV GOTHIC INTERNATFRANCE Second half of XIV century. Broederlam showed a live interest in the problem of space representation. He possessed a refined elegance in the accomplishment of courtly miniature works and a fine taste for the realistic detail. This master of the miniaturist painting, among other things, was the one who painted four tables with episodes of the Life of the Virgin for a triptych sculpted by de Baerze, two of which can be found today in the Museum of Dijon and are truly extraordinary due to the freshness and the capacity of invention they give signs of.

Presentation at the Temple and Flight into Egypt. The Annunciation.

01202BRONHORST JEAN VAN XVII CLASSICISM HOLLAND

Utrecht, 1603 - Amsterdam, 1662.

00358BRONZINO IL XV RENAISSANCE ITALY Agnolo di Cosimo, called Il Bronzino, was born in 1503. A disciple and collaborator of Jacopo da Pontormo (with whom he elaborated the frescoes at Poggio a Cajano), he inherits from his master his qualities of portraitist, his

sensibility and his ability to captivate the psychology of characters. In the young disciple, the exasperated lineal tension of Pontormo is softened, turning into a geometric limpidity, which is heightened by a brilliant and compact color, perfectly adapted to represent the natural aspect of things. Around 1540 he was appointed as the official portraitist of Cosme I de Medicis, great duke of Tuscany, and his works served as a model for all. He died in 1572.

Portrait of Ugolino Martelli.

Portrait of Lucretia Panciatichi.

The Life of Joseph: the Dream of the Twelve Sheaves.

01182BROUWER ADRIAEN XVII CLASSICISM BELGIUM

Audenarde, 1605-06 - Antwerp, 1638. A crude realism, sometimes taken to the extreme of grotesque, characterizes the popular scenes that make up the favorite theme of Adriaen Brouwer. In his sometimes satirical, sometimes kind and passionate observation of the humblest aspects of life, this artist can be related to the typical tradition of the Netherlands that had its best manifestations in the painting of Pieter Bruegel and which has never been left aside.

Peasant Playing Cards in a Tavern.

00326BRUEGEL PIETER XVI RENAISSANCE HOLLAND Pieter

Bruegel's birth place and date are not exactly known, but are estimated around 1525/30 in a village in the province of Brabant. Nothing certain is known about the artistic training of the painter, which perhaps took place in Brussels, at the workshop of the famous Romanist P. Coecke, whose daughter the artist will marry later. The first certain news about Bruegel's life corresponds to 1551, when he appears in the Corporation of Antwerp Painters. In 1552/53 he travels to Italy and in Rome he gets in contact with the miniaturist Julio Clovio, arriving then in Naples and Sicily. In 1555 he returns to his country, where he actively collaborates with J. Cock, making drawings and engravings. Between 1559 and 1569, the richest years for the painter, Bruegel works in Antwerp and then in Brussels. In this last city he dies in 1569.

View of Naples (1553-54).

The Temptation of St. Anthony (1558).

The Fight Between

Carnival and Lent (1559).

The Triumph of Death (1563-64).

Labours of the Months (1565).

Peasant Wedding (1568).

The Parable of the Blind (1568).

The Cripples (1568).

The Misanthrope (1568).

The Tower of Babel.

00295BURGKMAIR HANS XV RENAISSANCE GERMANY He

was born in Augsburg in 1473 and died in 1531. He worked together with Hans Holbein the Elder, painting the series of representations of the Seven Roman Basilicas in the Convent of St. Catherine. The spirit of this work is totally immersed in the scope of traditional Gothic. But in the following years, after making a trip to Italy, Burgkmair gets updated as regards the novelties of Italian painting, moderating his superficially decorative tendency and simplifying the forms till turning them into more severe and balanced masses.

01048BURRINI GIOVANNI A.

XVII CLASSICISM ITALY Bologna,

1656 - 1727. Fiery improviser, his work is colored with almost romantic accents.

00112BUTINONE BERNARDINO XV RENAISSANCE ITALY
Treviglio, around 1445 - Milan, after 1507. He represents in part the orientation, common to certain sculptors, characterized by a roughness of language and a rigorous style originated in Ferrara. He often collaborated with his countryman Bernardo Zenale.

St. Martin Polyptych.

00200BUTTERI J.M. XV RENAISSANCE ITALY Florence,
around 1540 - 1606.

00669CADES GIUSEPPE XVIII NEOCLASSICISM ITALY Rome,
1750 - 1799.

01041CAGNACCI GUIDO XVII CLASSICISM ITALY San
Arcangel de Romagna, 1601 - Vienna, 1681. He was probably formed under Guido Reni, and acted during a long time in his homeland -Romagna- before moving, around 1650, to Venice. He seems to come back to the realism typical of Caravaggio because of the corporeity of his figures, whose flesh and outfits he creates with a great sense of a directly observed truth, but he is not totally successful at it.

Woman Beating Two Dogs.

01056CAIRO FRANCESCO DEL XVII CLASSICISM ITALY Varese,
1598 - Milan, 1674. Francesco del Cairo's works are characterized by representations of violence and hatred, painted with rough bright colors. His saints, Lucretias and Herodias, look languid and exhausted, with wet faces and changing colors, with bodies affected by thrills of fever and death, which reveals the extreme point where he has arrived in his search of the Lombardian "Mannerism".

Allegoric Figure.

00279CAMPAGNOLA DOMENICO XVI RENAISSANCE ITALY
Venice, 1500 - 1581.

00259CAMPI ANTONIO XVI RENAISSANCE ITALY Cremona,
second half of the XVI century.

00245CAMPI GALEAZZO XV RENAISSANCE ITALY Cremona,
1477 - 1536.

00256CAMPI JULIO XVI RENAISSANCE ITALY Cremona,
1522 - 1595.

00366CAMPI VICENZO XVI RENAISSANCE ITALY He was
born in 1536 and died in 1591. An author of religious compositions in which figures are sometimes treated with a rude realistic stroke, Vincenzo Campi is especially linked to the regional genre and is already oriented to the grandiose still-lives typical of the end of the Lombardian XVI century.

The Fruit-Seller.

00699CANALETTO IL XVIII NEOCLASSICISM ITALY Antonio
Canal, by named Il Canaletto, was born in Venice in 1697. He first worked with his father, who was a theatrical scene painter, but soon abandoned this activity and, after a stay in Rome in 1719, he became devoted to landscape

painting. From 1720, when he returns to Venice, his activity is increasingly fertile thanks, above all, to Joseph Smith, an official at the British Council in Venice, who begins to acquire Canaletto's tables, making him popular among English tourists there, and orienting towards England not only Canaletto's production, but the artist himself who, in effect, visits this country in two occasions, from 1746 to 1750 and from 1751 to 1753. During his stays in England, Il Canaletto performs numerous works, painting views of London and several aspects of the British landscape. He dies in Venice in 1768.

The Old Fish Market, in the Dock (before 1727). Receiving the Ambassador Bolagno in the Ducal Palace (1729). Departure of the Bucentaurus for the Nuptials with the Sea. Series of 24 Conferences for the Duke of Bedford (1731). Escorting of Dux in the Campo San Rocco (around 1732). The Thames from the Terrace of the Richmond House (1746). View of the Alnwick Castle. Piazza S. Giovanni y S. Paolo. The Dock of S. Marco. Piazza S. Marco. The Feast of San Rocco.

01261CANO ALONSO XVII CLASSICISM SPAIN Grenada,
1601 - 1667.

01042CANTARINI SIMON XVII CLASSICISM ITALY Pesaro,
1612 - 1648. Simon Cantarini marks the way for an approach to the natural truth. The delicate agreement between the direct observation of natural facts and the classicist position appears in his work, in which is also particularly noticeable the influence of Guido Reni. In fact, the artist from Pesaro was a disciple of the latter and in his oeuvres is always present his pictorial language.

Rest on the Flight into Egypt.

00118CAPORALI BARTOLOMEO XV GOTHIC INTERNATIONALITY He
was born in Perugia in around 1420 and died in around 1505. His serene and balanced painting reminds us clearly of the Tuscan influence.

Madonna with Child and Musician Angels.

00711CAPPELLA FRANCESCO XVIII NEOCLASSICISM ITALY Venice,
1714 - Bergamo, 1784.

01119CARACCILO BATTISTA XVII CLASSICISM ITALY Naples,
1570 - 1637. Initially trained under the "Mannerist" painting typical of the XVI century, he later becomes fond of Caravaggio's style of painting. His master's naturalistic lesson, the merciless violence of that light that reveals bodies in their total and cruel truth, provoke in Caracciolo an immediate and spontaneous adherence that is realized in works of a highly dramatic effort, in which light acts as a protagonist. Unlike his master, he tends to introduce his compositions in a formal set of severe and solid sculptoric plasticity, so that images are delineated in their contours independently from light. This is why his work seems to be more cerebral than that of Caravaggio. After the death of the latter, he devotes himself to frescoes, rendering colors more clear and resuming the classical taste of the XVI century.

Salome.

Flight into Egypt.

The Glory of San Jenaro.

00400CARADOSSO CRISTOFORO XV RENAISSANCE ITALY
Mondonico, around 1452 - around 1527.

00351CARAVAGGIO IL XVI RENAISSANCE ITALY Born in
1573, he was an apprentice in Simon Peterzano's workshop, which allowed him to absorb the most characteristic elements of the painting of Brescia and Bergamo, of an evidently realistic sort. He becomes subversive of all the traditions, the result of an attitude oriented to study reality in all its plainness. He directs his critical interest towards the role that light plays in the characterization of forms and what is important is only what light reveals and exalts. This is why he sets in motion a true revolution. There are some who believe in him and protect him, but there are others who reject his tables, considering them as indecorous and offensive. He dies in a deserted beach in 1610, when he was coming back to Rome, summoned by the Sovereign Pontiff, who exonerated him.

St. John the Baptist and the Lamb.

The Young Bacchus.

The Fortune-Teller (around 1590). Rest on the Flight into
Egypt (around 1590). David (1605-06).
Madonna of Loreto (around 1604). Madonna dei Palafrenieri.
The Death of the Virgin (around 1606). The Deposition of Christ.
The Beheading of St. John the Baptist (1608). Fortune.
The Life of San Mateo (1590-98). The Conversion of St. Paul
and Crucifixion of St. Peter. The Seven Works of Mercy (1607).
The Adoration of the Shepherds (1609).

00271CARIANI IL XV RENAISSANCE ITALY Venice, 1485 -
1547.

00684CARLEVARIS LUCA XVII CLASSICISM ITALY Udine, 1663
- Venice, 1731. The current of those painters of views -urban landscapes-
starts with Luca Carlevaris, whose reputation is more linked to the fact of
having been the master of Antonio Canal, called Il Canaletto, rather to his
modest views of Venice.

00649CARLONE CARLO XVII CLASSICISM ITALY Scaria, 1686
- Como, 1775.

01103CARNEO ANTONIO XVII CLASSICISM ITALY He was
born in 1602.

00338CARON ANTONIO XVI RENAISSANCE FRANCE He was
born around 1520, and died around 1600. Antonio Caron is the best known
painter of the school of Fontainebleau and resumes in his style its most
representative characteristics. His painting -either if it illustrates
strange symbols inspired in the Roman world, or if it darkens the events
of the time, hiding them under mysterious allegories- is always inspired in the
ideals of the most intellectual elegance. He experiences the influence of the
landscape technique of Nicoll dell'Abbate. His experience as a "feasts" and
"victories" decorator makes him develop a scenographic and illusionistic
taste in the representation of deep spaces in which figures appear to be
interpreters of a fantastic ballet.

Augustus and the Sibyl (around 1580).

01006CAROSELLI ANGELO XVII CLASSICISM ITALY Rome,
1585-1652.

00266CAROTO GIOVANNI FRANCESCO XV RENAISSANCE ITALIA
Verona, 1480 - 1555.

00091CARPACCIO VITTORE XV RENAISSANCE ITALY Born in
Venice around 1465, Carpaccio is trained at Gentile Bellini's workshop, but he
especially experiences the influence of Giovanni Bellini and Antonello da
Messina, although he interprets their lesson in a truly original style. In
fact, he achieves a narrative model of subtle precision. His style decays in
the second decade of the XVI century. He dies, perhaps in Capo d'Istria,
around 1526.

Scenes from the Life of Saint Ursula (1490-95). The Miracle of the
Cross (1495). Altarpiece of St. Job (1510).
Prophets (1523). Life of St. George (1502-07).
The Birth of Mary.

00221CARPI JERONIMO DE XVI RENAISSANCE ITALY Ferrara,
1501 - 1556.

01106CARPIONI GIULIO XVII CLASSICISM ITALY Venice, 1611
- Verona, 1674. A man of a peculiar personality, Giulio Carpioni seems
to disdain the Venetian lesson and gets oriented to a severe classicism
derived from the Carraccis, at times animated by motives he takes from the
art of Caravaggio.
Self-Portrait.

00354CARRACCI AGOSTINO XVI RENAISSANCE ITALY He was
born in 1557. He was the least gifted of the Carraccis from an artistical
point of view. He devotes mainly to engraving, leaving very few tables. He
died in 1602.
The Communion of St. Jerome (1592). Madonna with Child and
Saints.

00353CARRACCI ANNIBALE XVI RENAISSANCE ITALY 1560 -
1609. To the already exhausted schemes of the last "Mannerism" of the
time he opposes a painting that attempts to combine the classical ideal
beauty with the respect for the real fact. He is the most versatile and
complete of the Carraccis and presents an incredible variety of motives and
themes: from the realistic tables to the nostalgic evocations of the
classical world where he tries to find an armonious definition of the human
figure and landscape. Together with his brother Agostino and his cousin
Lodovico he founds, in an uncertain date between 1585 and 1590, the
famous Academy of the Incamminati, which had such an important role
to play in the Italian artistic culture of the XVII century. His activity gets to a
peak around 1595, when he is summoned to Rome to paint frescoes in some
rooms of the Farnesio Palace. Madonna with Child
and Saints. Christ and the Samaritan at the Well.
Man Eating Beans. Landscape with Fishing Scenes.
Self-Portrait and Portrait of the Father and Nephew Antonio. Flight into Egypt.
The Martyrdom of St. Stephan. The Baptism of Christ
(1585). St. Francis (1585).
Frescoes at the Sampieri House (1593-94). The Dressing-Room
(1595-97). The Gallery (1597-1604).
Portrait of Gentlemen. Resurrection.
Piet.

01159CARRACCI ANTONIO XVII CLASSICISM ITALY ? - Rome,
1618.

00352CARRACCI LODOVICO XVI RENAISSANCE ITALY He was
born in 1555 in Bologna. Trained under the style of the Venetian painters,
mainly that of Correggio, he devoted principally to sacred themes and is the
executor of large altarpieces in which the feeling of a strong religiousness is
tempered by traces of a warm and human sweetness. He was at the head of
the Academy of the Incamminati in Bologna when his cousins Annibale and
Agostino Carracci moved to Rome. He died in 1619.
The Annunciation (1585). Madonna of the Rosary.

The Vision of St. Anthony of Padua.

01243CARREO DE MIRANDA JUAN XVII CLASSICISM SPAIN Aviles, 1614 - Madrid, 1685. Graduated from Court of Spain when Felipe IV was still alive, Carreo then followed Velazquez as an aulic painter. The influence Velazquez exerted on him is evident mainly in his portraits which, in spite of the numerous religious compositions by the Asturian painter, represent the most remarkable part of his artistic work.

The Duke of Pastrana.

00687CARRIERA ROSALBA XVII CLASSICISM ITALY Born in Venice in 1665, and a disciple of Giovanni Antonio Pellegrini, her brother-in-law, and of Antonio Balestra, she first devotes herself to the miniature and then to pastel. Graduated at the Roman Academy of San Lucca in 1705, she is soon recognized as a refined portraitist, working not only for the Venetian nobility, but for foreign princes and sovereigns. Between 1720 and 1721, she obtains in Paris an overwhelming success and she becomes friend of the most notorious painters of the day. In 1723 she travels to Modena, to the court of the duke Rinaldo d'Este. In 1730 she moves to Vienna to perform, among others, the portraits of Charles III and the poet Metastasio. In 1746 she becomes blind. Her lack of activity will finally alter her psychic balance a few months before her death, in 1757 in Venice.

Portrait of Felipe Warton (before 1720).

Portrait of Count Nils

Bielke (1729).

Portrait of Cardinal de Polignac (1732).

Portrait of the Noble Lady Catalina Barbarigo.

Portrait of Faustina

Bordoni.

Portrait of A.M. Zanetti.

The

Virgin.

Self-Portrait.

00783CARVALHO PEDRO ALEJANDRINO DE XVIII NEOCLASSICISM PORTUGAL Lisbon, around 1730 - 1810.

00049CASTAGNO ANDREA DEL XV RENAISSANCE ITALY San Martin en Corella, 1423 - Florence, 1457. Del Castagno extracted from the lessons imparted by Donatello and Mesaccio a strong plastic sense which he used for the exaltation of a physically active humanity. A solid and consistent perspective, a rough and energetic line, an intense and strong plastic sense, are the main characteristics of his painting. His figures are framed in spatial perspective, which he creates through a careful geometrical partition of the abstract motives background.

The Last Supper (around 1445-1450).

The Sibyl of Cumas

(around 1450).

Frescoes of St. Zachariah Church (around

1442).

Crucifixion (around 1445).

Farinata Degli

Uberti.

Queen Esther.

01069CASTELLO VALERIO XVII CLASSICISM ITALY Genoa, 1625 - 1659.

00777CASTILLO JOSE DEL XVIII NEOCLASSICISM SPAIN Madrid, 1737 - 1793.

XVIII NEOCLASSICISM SPAIN

Madrid,

00365CATENA VICENZO XV RENAISSANCE ITALY

Active

close to Giorgione, he belongs to the group of modest painters who tried to get in tune with the novelties introduced by Giorgione and Titian,

without accomplishing it because they were too linked to tradition. He was born in Venice in 1470 and died in 1531.

01131CAVALLINO BERNARDO XVII CLASSICISM ITALY Naples, 1629 - 1656. Bernardo Cavallino is the most sensitive among the Napolitan interpreters of Caravaggio and introduces the master's luminous values with delicate tones and truly exceptional shades. His figures have fine lines and an undeniable elegance. Even if in his early works we can perceive the solidity of volumes, in his mid-life oeuvres the predominant element is the chromatic values, in a range of clear and light shades. The Assumption. Sta. Cecilia and the Angel.

The Singer.

01036CAVEDONI GIACOMO XVII CLASSICISM ITALY Sassuolo, 1577 - Bologna, 1660. He departs from the style of the Carraccis and from the observation of the Venetian art to perform an agile and contrasted painting, rich in brilliant impastos.

01113CELESTI ANDREA XVII BAROQUE ITALY Venice, 1637 - Tuscolano, around 1712. He is a portraitist where we can observe the traces of Pietro da Cortona's tendency together with that of Mazzoni.

01055CERANO IL XVII CLASSICISM ITALY Cerano, around 1575 - Milan, 1633. After receiving "Mannerist" stimuli through his contact with Pelegrino Tibaldi, who was active in Milan at the end of the XVI century, Giovanni Battista Crespi, by named Il Cerano, is more clearly inclined to that artistic language as a result of a trip to Rome when he was young. Back in Milan, he becomes the most faithful interpreter of the severe religiousness spirit imparted by Cardinal Borromeo and expresses his feelings in religious compositions in which seem to revive scenes of psalmodic pilgrimages. His canvases, full of figures which outstand from the background thanks to a definitely plastic effort, are invaded by a sudden brightness of a huge expressive violence, which is a testimony of his change in sensitivity.

The Madonna of the Rosary.

The Martyrdom of SS.

Rufina and Segunda.

St. Michael Fights Against the Evil Spirits.

01059CERESA CARLO XVII CLASSICISM ITALY Bergamo,? 1609 - 1679. Thanks to Carlo Ceresa, and to painters as Il Moretto and Moroni, the portrait tradition, flourishing in Lombardy since the XVI century, revives in the XVII century. The themes the artist represents the most -grey-haired and thoughtful gentlemen, richly dressed ladies and tender images of children- are translated into the canvas after a careful analysis which leaves nothing in the hands of fantasy or improvisation and which does not permit the Baroque emphasis in the formation of the image, but which remains loyal to the natural reality, accepting it willingly and with a sense of concreteness, where becomes evident the lesson imparted to him by Daniel Crespi. In his portraits, the most outstanding characteristic is the absolute immobility of the models, as if it were a still-life, patiently analyzed. Portrait of Jacopo Tiraboschi.

01249CEREZO MATEO XVII CLASSICISM SPAIN Burgos,

around 1635 - Madrid, 1685.

The Magdalen.

01011CERQUOZZI MICHELANGELO XVII CLASSICISM ITALY Rome, 1602 - 1660. A follower of the school of Il Bamboccio, his painting rapidly and synthetically achieves accents of singular expressiveness, especially in the tumultuous and animated scenes, where there are players at the taverns, dancing parties and feasts. The humbleness of these themes favors a meticulous study of objects, presented frankly and vividly.

The Revolt of Masaniello (around 1650). In the Drinking Trough.

00787CERUTI JACOPO XVIII NEOCLASSICISM ITALY Brescia, news between 1720 and 1740. Most part of his life remains a mystery.

Ceruti, also known as Il Pitocchetto (the little beggar), chooses without any hesitation the path of realism, searching in reality the humblest and more debased aspects, obtaining his inspiration in the miserable humanity.

There is in him, in his voluntary and rigorous election, a highly moral sense, a desire to reaffirm, in the rags of his beggars and the dark daily effort of his sewing ladies and peasants, the never-ending and invincible value of human personality.

Beggars.

The Laundrywomen.

Mother with Child.

01026CESI BARTOLOMEO XVII CLASSICISM ITALY Bologna, 1556 - 1619.

01149CHAMPAIGNE PHILIPPE DE XVII CLASSICISM FRANCE

Brussels, 1602 - Paris, 1674. Arrived in France at the age of 18, where he will stay all his life, Philippe de Champaigne, a man of a deep faith, is one of the founders of the Port-Royal movement. His religious attitude, inspired in a severe ethics, is the predominant motor of all his painting, so that both his compositions as his incisive and intense portraits reveal a new spirituality.

The exceptional purity of his artistic language, the elimination of the sheer documental fact in the search of an absolute truth, make of him a classical painter in the most genuine sense of the word. Thus, his painting is like a transition between realistic and classicist tendencies. Nobles and the Court of Louis XIII compete to have him as their painter.

Portrait of a Man.

Cardinal Richelieu.

00619CHARDIN JEAN-BAPTISTE-SIMEON XVIII NEOCLASSICISM FRANCE

Paris, 1699-1779. The son of a modest woodworker, born in Paris in 1699, he starts to study P.J. Cazes and N.N. Coypel's painting. While he works with J.B. van Loo he begins to paint still-lives thanks to which, in 1728, he is appointed a member of the Academy. Once his tables are exposed at the Salon in 1737, success begins to flirt with him, which fosters him to execute several versions of his works. Important foreign collectors acquire his tables, while engravers such as Chochin, Surugue and Lepicpe divulge publicly his work. By 1770 he finds it difficult to perform oil painting due to sight problems, so he begins to make pastels. He dies in Paris in 1779.

Lady Sealing a Letter (1773).

Boy Blowing Bubbles (1734).

The Girl of the Wheel (1737).

Mother Working (1738).

Child with Top (1738).
Phaisan and Game Bag (1760).
The Smoker Coffe.
Self-Portrait (1775).

The Provider (1738).
The Attributes of Music.
A Vase of Flowers.

00164CHARONTON ENGUERRAND XV GOTHIC INTERNATFRANCE
Enguerrand Charonton is born at the diocese Laon around 1410. In 1444 he is in Aix and in 1446 in Arles, where he paints an altarpiece for Sta. Maria's Church. In 1447 he settles down in Avignon, where five years later he is summoned to paint the Virgin of Mercy altarpiece. In 1453 hereaches an agreement with abbot Jean de Montagnac for the realization of an oeuvre, the Coronation of the Virgin, for the Church of the Carthusians in Villeneuve-les-Avignon. The contract of this work, found by abbot Requin, shows thatthe painter had to faithfully follow the instructions imparted by the committee. His death takes place around 1466.
The Virgin of Mercy (1452). The Coronation of the Virgin (1453-54).

00659CHIARI GIUSEPPE XVII CLASSICISM ITALY He was born in 1654 and died in 1727. He acts in Rome and isone of the heirs of the classicism of late XVII century.
Bacchus Meets Ariadna.

00733CHODOWIECKI DANIEL XVIII NEOCLASSICISM GERMANY
Danzig, 1726 - Berlin, 1801. He is originally active in Berlin as a miniaturist and then as an engraver and drawer. Later he will get specialized in landscape painting.

00148CHRISTUS PETRUS XV GOTHIC INTERNATHOLLAND
Baerle, around 1410 - Bruges, 1473. Christus Petrus possesses a style of painting loyal to that of van Eyck andhis work attempts to divulge the resources imposed by him. Christus gets to the threshold of poetry, especially throughthe accent of serene coolness, his most personal characteristic.
Young Lady (around 1460).

00648CIFRONDI ANTONIO XVII CLASSICISM ITALY Clusone, 1657 - Brescia, 1730.

00717CIGNANI CARLO XVII CLASSICISM ITALY Bologna, 1628 - Forli, 1719. Fostered by the work of Guido Reni and Il Guercino of the last days, the Emilian paintingwas increasingly oriented towards the academization of the style inaugurated by the Carraccis. The most outstanding personality in this tendency is that of Carlo Cignani, an earnest classicist who in his best works achieves peaks of lyrical harmony.
Flora (around 1681).

00704CIGNAROLI GIAMBETTINO XVIII NEOCLASSICISM ITALY
Verona, 1706 - around 1770.

00644CIGNAROLI VITTORE AMADEO XVIII NEOCLASSICISM ITALY
Turin, 1747 - 1833.

01077CIGOLI IL XVII CLASSICISM ITALY Florence, 1559 - 1613. In a concrete and profound innovativeattempt, Ludovico da Cardi, bynamed Il Cigoli, through the study of Baroque painters, goes back to Correggio and the great Venetian masters and gives importance once again, in aTuscan atmosphere, to the classical measure that is typical of the best

tradition of the XVI century, apart from the "Mannerist" currents.
Ecce Homo (1607).

00388CIMA DE CONEGLIANO GIOVANNI B.XV RENAISSANCE ITALY He was born around 1459 and died in Venice around 1517. At first a disciple of Mantegna y then a fervent follower of Antonello, Giovanni Battista Cima ends up by creating his own pictorial world, in which a classical pureness of forms merges with the magnificence of color and the Virgilian backgrounds, lit by a warm and diffuse light.

St. Sebastian.

Sacre Conversazioni (1507).

St. Helen.

00015CIONE NARDO DI XIV GOTHIC INTERNATIONAL ITALY Florence; died in 1366. The Florentine painters of the second half of the XIV century walk ahead through different alternatives down that path inaugurated by Giotto and his direct disciples. Among the greatest representatives of the time are the brothers Di Cione: Jacopo, Nardo (Bernardo) and Andrea. All of them sometimes worked collaboratively and sometimes on their own. Nardo's exclusive oeuvre are the frescoes of the Strozzi Chapel, among which is famous that of the theory of the Paradise saints.

Paradise.

00653CIPPER GIACOMO FRANCESCO XVIII NEOCLASSICISM ITALY

Todeschini. Active in the first half of the XVIII century.

01198CLAESZ PIETER XVII CLASSICISM HOLLAND Burg Steinfurt, 1597 - Haarlem, 1661.

00371CLEVE CORNEILLE VAN XVI RENAISSANCE HOLLAND His activity as a portraitist darkened by his rival Antonio Moro, he showed gifts as an acute and subtle psychologist in numerous portraits of gentlemen and ladies of his day.

00372CLEVE JOOS VAN XVI RENAISSANCE HOLLAND He was born around 1485 and died in 1540. Joos van Cleve revealed himself as a sensitive man to the German artistic tradition and he had relations with the city of Cologne and its school. A rather versatile artist, he knows how to express himself brilliantly, both in portraiture and in landscape or religious paintings, achieving a moving poetical truth, above all in his smaller tables with few figures.

Virgin with Child.

00337CLOUET FRANCOIS XVI RENAISSANCE FRANCE He was born around 1510 and died in 1572. When his father Jean Clouet died, his position as an aulic painter was transferred to him. Francois Clouet imitates the examples of Bronzino and the juvenile works of Holbein, fusing lines of a precise realistic definition with a certain idealization of the character. Some of his female portraits are of an excellent quality and an exquisite elegance, although a little cold in their crystalline perfection. Many of Clouet's drawings have been preserved, which are amazing portraits slightly sketched. In general in his works the suggestions of the Flemish contemporary painting are combined with a refined stylization of forms.
Portrait of Elizabeth of Austria (1571).

00335CLOUET JEAN XVI RENAISSANCE FRANCE Jean Clouet, probably from the Netherlands, died in 1540 and is famous for the portraits he has made of the most remarkable people of the XVI century French court. In his works the elements taken from the Renaissance portraiture and the tradition of French painting merge in an original vision which achieves its best results through a fast and incisive stroke and a representation of the preciousness of his canvases. His line, nitid and incisive as that of a miniaturist, defines the features of the character as well as his psychological characteristics.

Francis the Dolphin.

Portrait of Francis I.

01083COCCAPANI SEGISMUNDO

XVII CLASSICISM ITALY

Florence, 1583? - 1642.

01265CODAZZI VIVIANO

XVII CLASSICISM ITALY

Bergamo,

1603 / 4 - Rome, 1670. Akin to the "bamboccist" current, Viviano Codazzi initiates in painting a new type of landscape which, instead of being imaginary or inspired in the old ruins, faithfully represents architectures and nature.

Outdoor Feast.

01246COELLO CLAUDIO

XVII BAROQUE

SPAIN

Madrid,

1624 - 1693. He accomplished compositions inspired in Pietro da Cortona, preparing the official consent to the Baroque decorative style in Spain.

St. Louis, King of France, Worships Jesus.

00135COLANTONIO

XIV GOTHIC INTERNATIONAL

Naples,

around 1352 - 1442. More than because of his effective qualities as a painter, which are nonetheless remarkable, Colantonio is known as the head of the school which later became famous because it was there where his great disciple Antonello da Messina emerged from.

St. Jerome and the Lion.

01237COLLANTES FRANCISCO

XVII CLASSICISM

SPAIN

Madrid,

1599 - 1656.

00675CONCA SEBASTIANO

XVIII NEOCLASSICISM

ITALY

Gaeta,

around 1680 - Naples, 1764. A disciple of Solimena, his painting is cold and crystalline and already serves as a prelude for the neoclassical patterns.

01167CONINXLOO GILLIS VAN

XVII CLASSICISM

BELGIUM

1544 -

1607.

00197TELLS JACOBO DEL

XV RENAISSANCE

ITALY

He was

born in Florence in 1510 and died in Rome in 1598.

01252COOPER SAMUEL

XVII CLASSICISM

ENGLAND

London,

1609 - 1672. An author of miniatures of an exquisitely elegant line, he wins an immediate success in every European country.

Portrait of Charles II.

00216CORREGGIO IL

XV RENAISSANCE

ITALY

Born in

Correggio in 1498, Antonio Allegri owes his formation to his being in

contact with the Bologna, Ferrara and Mantua environs. It is precisely in

Mantua, in the church of S. Andrea, where he leaves the testimonies of his

early talent in the first decade of the XVI century. He updates his

approaches, studying the Italian painting from Raphael to Michelangelo during his trip to Rome in 1518, whose reflexes are present in the frescoes of the Abbess Chamber at Convent of St. Paul and in the decoration of St. John the Evangelist's vault in Parma. It is in this city where he remains active until death takes him by surprise in 1534.

Vault of the Abbess Chamber (1519). Christ's Ascent (1520-23).

Martyrdom of SS. Placid and Flavia. The Assumption of the Virgin (1525-30).
Madonna of St. Jerome (1527-28). Cycle of Jupiter's Loves (1530-31).

Madonna of St. George.

01007CORTONA PIETRO DA XVII BAROQUE ITALY Cortona,

1596 - Rome, 1669. He is considered the initiator of the Baroque painting.

Mainly active in Rome, he also left notable testimonies of his art in

Florence. The light effects of the painters from Il Caravaggio's school, the

serene forms of the Carraccis, the magical and pompous colors of the

Venetians, all are the elements that contribute to the elaboration of his

style. Heraldic badges, wreaths of flowers, cupids and amourettes, animate

with a picturesque and fastuous exuberance the representation of an ideal

world. An attentive and rigorous composition rules the dimensions of the

several types of figures, whose plastic reality is underlined by a soft and

warm color. He also works as an architect in the Church of St. Mary of the

Peace in Florence and in the Church of Sta. Maria de la Via Lata in Rome.

Frescoes at the Doria-Pamphili Palace.

Ceilings at the Barberini Palace.

Frescoes at the Pitti Palace.

Aeneas and Venus. The Triumph of Bacchus

(1625). 00668CORVI DOMENICO XVIII NEOCLASSICISM ITALY Viterbo,

1721 - Rome, 1803.

00063COSIMO PIERO DI XIV RENAISSANCE ITALY Florence,

1462 - 1521. A passionate interpreter of mythological themes, which he

evokes with a typical and almost romantic sensitiveness, he is also fond of

contrasts. Some of his portraits, of an extraordinary psychological

acuteness, are of an excellent quality, sometimes animated by an

ambiguous spirituality which takes us closer to the art encouraged by

Leonardo da Vinci. He can be considered as the last painter of the Florentine

XV century. One can perceive in him, both in the choice of themes and in

their execution, the preview of that attitude, a little cultivated and literary,

which preludes the "Mannerism" so much in vogue during the following

XVI century.

Perseus and Andromeda.

Prometheus.

00102COSSA FRANCESCO DEL XV RENAISSANCE ITALY Born in

Ferrara in 1436, Francesco del Cossa is trained in the Paduan environment

(he lived in Padua during his young years) and follows the lesson imparted by

Tura. In 1469, in Ferrara, he is summoned to decorate a large part of the

Salon of the Months in the Schiafanoia Palace. But in 1474, due to the lack of

respect from Duke Borso d'Este, he goes to Bologna, where he dies in 1478

after performing several works. Cossa evokes the life of the court world, as did the late Gothic painting. Nevertheless, the narration and proposals of scenes follow different criteria: the narrative is lively, the broken lines of contours are originated in Tura's painting, while the characters are set up in space with a volume sensation inspired in Piero della Francesca. To the influence of the latter he also owes the spatial composition and the atmosphere luminosity.

Virgin and Angels. Sta. Justina (1462-67).
Window (1467). Frescoes representing March,

April and May. (around 1470). Annunciation (1474).

Altarpiece of the Merchants (1474-78). Polyptych painted for
the Griffoni Altar (1475).

00360 COSTA LORENZO XV RENAISSANCE ITALY He was born in Ferrara in 1460 and died in 1535. In Bologna he develops his main activity, trained in contact with CosmTura and De Roberti. The sweetness of Venetian colors, above all those typical of Bellini, moderates in him the severe plasticism of the Ferrara masters. There, the artist gets in touch with Francesco Raibollini, called Francia, whose moderate and graceful style leaves its trace in Costa's last works.

The Adoration of the Magi.

00140 COSTANZO MARCO XV RENAISSANCE ITALY Siracusa, 1468 - 1500.

00318 COXIE MICHEL XVI RENAISSANCE HOLLAND Malines, 1499 - 1592.

00616 COYPEL CHARLES ANTOINE XVIII NEOCLASSICISM FRANCE Paris, 1694-1752.

01195 CRABETH P. XVII CLASSICISM HOLLAND Gonda, around 1593 - 1644.

00294 CRANACH LUCAS XVI RENAISSANCE GERMANY Born in Cranach in 1472, he is initially trained under his father, Hans Mller. At the beginning of the XVI century, he meets Altdorfer's work, whose echoes can be perceived in the intensely dramatic language which characterizes his Crucifixion (1503). During a stay in the Netherlands, he gets in contact with Metsys and de Mabuse's painting. In Wittemberg, where he settles down in 1505, he sets up a large painting workshop in which work his sons and numerous disciples. An estimated and wealthy citizen, in his last years he devotes himself more to the public life in the city and less to painting, trusting his assignments to his collaborators in the workshop. He dies in 1553.

Crucifixion (1503).

The Cuspinian Couple (1502-09).

Christiane Euleman.

Venus (1531).

The Nymph of Spring.

Hercules and Onfalia (1537).

Albrecht of Brandenburg Before the Crucified (1520-25).

00062 CREDI LORENZO DE XIV RENAISSANCE ITALY Florence, 1456 - 1537. Still active in the first decades of the XVI century, he is a neat and careful imitator of others' techniques, a little hesitant between the pastose smoothness of Il Perugino and the chiaroscuro of the young

Leonardo da Vinci. Even within the generic characteristics of his creations, which do not seem to offer anything really new, he outstands among the painter of the end of the XV century because of his delicate and graceful style and his deeply soft shades.

Portrait of a Lady.

01057 CRESPI DANIEL XVII CLASSICISM ITALY Busto Arsizio, around 1598 - Milan, 1630. Remaining inside a pictorial conception of moderate objectivity, he keeps in contact with the "Mannerist" current which can be perceived in some of his works; although others seem to be defined by a more serene religious feeling and a greater adjustment to the natural reality, in which the sensuous traces typical of Procaccini melt in a more severe artistic vision, though not less intense than that of the local contemporary painters. The bare simplicity of certain interiors as well as the intense asceticism of his religious compositions (which are numerous, in spite of his activity being very short) show the possible existing relations between his work and the coetaneous Spanish painting.

Piet.

00720 CRESPI GIUSEPPE MARIA XVIII NEOCLASSICISM ITALY Called The Spaniard, a painter and engraver born in Bologna in 1665, he studies with Canuti, Cignani and J.A. Burrini. After visiting Parma, Urbino and Venice during his studying years, he settles down in Bologna, where he opens a school frequented by Piazzetta in the beginning of the XVIII century and which, for that reason, will be rich in consequences for the development of the Venetian art. From 1702 to 1708, Crespi acts in Florence as a court painter. Then he returns to Bologna, where he stays until his death in 1747, two years after he became blind. Crespi inaugurates a new pictorial conception, either naturalist, deeply anecdotal or frankly human, but always lacking in conventionalisms and academicisms. In all his works the language of the painter is always effectively plastic and color, always warm and bright.

Ceilings and Frescoes at Pepoli Palace (1691-92). The Massacre of the Innocent (finished in 1706). Fair of Poggio a Caiano (1709). Series of the Seven Sacraments (1710-20). Moses Saved in the Water (1721-27). S. Giovanni Nepomuceno Confessing to the Queen of Bohemia. The Family of the Painter.

00721 CRETÌ DONATO XVII BAROQUE ITALY Cremona, 1671 - Bologna, 1749. Allegoric figures and idyllic scenes, set in wide woody landscapes, or mythological episodes are the themes that more frequently appear in the work of Donato Creti, an Emilian painter trained in the school of Pasinelli. A desire for classical purity, expressed in the balanced construction of scenes and in the clear definition of images, characterizes his compositions, which often are attached to a palette of clear, almost cold shades.

Achilles Submerged in the Estigia Lagoon.

00079 CRIVELLI CARLO XV RENAISSANCE ITALY He was born in Venice around 1435. Carlo Crivelli had attended as a child the

school of Squarcione, who he was a disciple of. Crivelli offers in his work an interesting synthesis of stylistic peculiarities of different origin: his painting is at first a curious and strangely balanced mixture of Tuscan, Paduan and Venetian motives. Later, it is defined as a lucid and stylized interpretation of those same motives, but transfigured by a sumptuousness of color derived from the Byzantine and by a golden brilliance and precious surfaces, heightened by a clear and incisive line taken from Andrea Mantegna. He dies in Ascoli, around 1500.

Virgin with Child.

The Coronation of the Virgin.

Virgin with a Small Candle.

00693CROSATO GIOVANNI BATTISTA XVII CLASSICISM ITALY

Venice, around 1685 - 1758.

00021CRUCIFIXES SIMON OF THE XIV GOTHIC INTERNATIONAL ITALY

Bologna, news from 1355 to 1399.

01213CUYP AELBERT XVII CLASSICISM HOLLAND Dordrecht, 1620 - 1691. In the landscape painting by Aelbert Cuyp, herds and shepherds are absorbed by the countryfield which is wrapped by a warm sun radiation, granting it a special tone of poetical representation.

Herdsmen with Cows by a River.

00401D'ALBA MACRINO XV RENAISSANCE ITALY End of the XV century - beginning of the XVI century. He was trained in Tuscany and Rome and is considered the head of the Piemonte school. Open to multiple influences, his painting reveals a perceivable eclecticism.

St. Francis Receiving the Stigmata.

00139D'ANTONELLO JACOPO XV RENAISSANCE ITALY Mesina, second half of the XV century.

01185D'ARTHOIS JACQUES XVII BAROQUE BELGIUM Brussels, 1613 - 1686. The most faithful translator of Rubens's spirit in landscape, he is endowed with a wide style, dense in color, with which he achieves formidable descriptions of the Soignes jungle.

00242D'OGGIONO MARCO XV RENAISSANCE ITALY Oggiono, 1475? - 1530.

01047DAL SOLE GIOVANNI GIUSEPPE XVII CLASSICISM ITALY Bologna, 1654 - 1719.

00155DALMAU LUIS XV GOTHIC INTERNATIONAL SPAIN Catalonia. He died in 1460. It is believed that Luis Dalmau performed in Jan van Eyck's workshop when he was summoned to Flanders by Alfonso V, King of Aragon. Back in Spain he makes for the Cathedral of Barcelona the "Altarpiece of the Virgin of the Concelleres". The place he gives to figures and their typological characteristics link this altarpiece with the Flemish way of painting and, in particular, with Jan van Eyck's works.

Virgin of the Concelleres (1443).

00154DAVID GERARD XV RENAISSANCE HOLLAND

Ouderwater, around 1460 - Bruges, 1523. After the death of Hans Memling, he became the principal exponent of the pictorial environment in Bruges, since until then his work had been overshadowed by his famous colleague.

David ignores the enchanted atmospheres and the sentimental subtleties which characterize the art of Memlinc, so the stylistic affinity between them is just apparent. It is evident in his works that he tends towards an essential purity of forms, free from useless stylistic complacencies. And the Italian environment, with which he got in contact at the beginning of the XVI century after making a trip probably to Genoa, reveals him a similar perspective that confirms him in that tendency towards an almost archaic monumentality.

Baptism of Christ (first decade of the XVI century). Rest on the Flight into Egypt.

00637 DAVID JACQUES-LOUIS XVIII NEOCLASSICISM FRANCE Paris, 1748 - Brussels, 1825. Born in Paris in 1748, David, who will become the top exponent of neoclassicism, starts studying with Boucher. A disciple of de Vien as from 1769, when his master is appointed director of the French Academy in Rome, he follows him to this city where he studies the old art. The success of the "Belisarius", exposed in Paris in 1781, signals the beginning of his fame which, consolidated in 1783, thanks to the admission of the painter to the Academy, allows him to create a school. When the Revolution bursts out, he gives up painting for some time and takes an active role in the political vicissitudes of his day, developing his most efficient action as a guide to arts. Retired from public life, he gains an immense prestige as the first painter to paint Napoleon. He dies in Brussels in 1825.

Belisarius (1781).

Oath of the Horatii (1785).

The Dead Marat (1793).

Jose Bara (1794).

Napoleon Crossing the Alps

(1800).

Portrait of General Bonaparte (1797).

Portrait of Madame Recamier (1800).

Coronation (1805-1807).

Napoleon distributing the Eagles (1810).

Love and Psyche

(1817).

01205 DAVIDSZ DE HEEM JAN XVII CLASSICISM HOLLAND

Utrecht, 1606 - Antwerp, 1674. Oriented to the detailed representation which is loyal to the animal and vegetable world, typical of the Flemish, he prefers solemn compositions of luxury or commonly used objects, but always meticulously grouped and selected by their value or curiosity.

Together with flowers and fruits he paints crystals, silverware and china, in a set which becomes a sample for the study of the arts of the time.

Fruit and China on a Table.

01215 DE CAPPELLE JAN VAN XVII CLASSICISM HOLLAND

Amsterdam, 1624 - 1679. He is a marine painter whose tables reflect his homeland landscapes, describing the unexpected groundswells and the movement of sails, transforming the natural spectacle in a fantastic vision. Calm Sea.

01266 DE VELDE ADRIAEN VAN XVII CLASSICISM HOLLAND

Amsterdam, 1636 - 1672. In the animalistic painting, the common particularities of rustic houses, pastures, herds, can be interpreted in different and new ways. In his tables, Adriaen van De Velde places herds and

shepherds absorbed by the countryside, wrapped in a cold luminosity.
The Hut.

01221 DE' VELDE WILLEM VAN XVII CLASSICISM HOLLAND
Leyden, 1633 - Greenwich, 1707. An author of marine paintings of his
homeland.

Calm Sea.

00289 DE' BARBARI JACOPO XVI RENAISSANCE ITALY Little is
known about this artist, except that he was active in the beginning of the XVI
century in Venice. The very same name by which he is known speaks about
his contacts with foreign places. In his portraits, as well as in his still life
tables, he reveals a complex style which allows the Venetian art to get
closer to the German and the Flemish ones.

Still Life.

00027 DE' BAVOSI JACOPO XIV GOTHIC INTERNATIONAL ITALY Second
half of the XIV century. He was a painter from Bologna, of dramatic
characteristics in his paintings and independence in his brush.

S. Nabor (around 1360-1380).

01164 DE' FERRARI GREGORIO XVII BAROQUE ITALY Gregorio
De'Ferrari was a disciple and collaborator of Domenico Piola and he was
active together with him in the execution of the frescoes of the Red Palace
in Genoa. His frescoes are painted with limpid and clear tones, which
anticipate in his harmonious rhythms the spirit of the XVIII century painting.
Frescoes of the Red Palace's Vault.

00028 DE' GRASSI GIOVANNI XIV GOTHIC INTERNATIONAL ITALY Como? -
died in 1398. Artists more sensitive to foreign suggestions inaugurated in
Italy a form of worldly and refined art. In Milan, De'Grassi gives birth, with
his work as a miniaturist and painter, to that atmosphere of elegance and
imaginative observation of the world - a combination of dreamy realism and
adhesion to the truth of things - which can be found in the basis of the
international Gothic.

The Creation of Water.

00016 DE' MENABUOI JUSTO XIV GOTHIC INTERNATIONAL ITALY
Florence, second half of the XIV century. His frescoes are distinguished by
the search of a representation of atmosphere and a soft, light and
shaded coloring.

Annunciation (1376).

00273 DE' PITATI BONIFACIO XV RENAISSANCE ITALY Verona,
1487 - Venice, 1523.

00109 DE' GLI ERRI AGNOLO & BARTOLOMEO XV RENAISSANCE ITALY
Modena, second half of the XV century.

00225 DE' L'ABBATE NICOLO XVI RENAISSANCE ITALY He was
born approximately in 1509 and died in 1571. Sensitive above all to Il
Parmesano, Il Correggio and Il Primaticcio's painting, he also reminds us -
especially in his delicate and dense definition of atmosphere - of Dosso
Dossi's style. He arrives in 1542 in Fontainebleau evoking his enchanted
landscapes and his festive gatherings. Nicol dell'Abbate reveals himself as a

magificent landscape master, a genre which seems to have been connatural to him and in which he was outstanding.

The Man of the Parrot.

The Threshers.

00384DELLA PORTA FRA BARTOLOMEO XV RENAISSANCE ITALY He was born in 1475 and died in 1517. Because of his rhythmic classicism and the volume of images, Fra Bartolomeo's work reminds us of the technique of the XV century painting. But a new touch is the very perceivable "sfumato" between the foreground figures and the backgrounds where they emerge from.

Descent (around 1516).

01104DELLA VECCHIA PIETRO XVII CLASSICISM ITALY Venice, 1603 - 1678. Very skillful to imitate the great XVI century Venetian painters, Pietro della Vecchia has left numerous portraits of warriors and anonymous characters, probably painted without any references to a real model, but following a compelled scheme, faithful to that one determined by XVI century portraiture. Nevertheless, it cannot be said that he is a simple and academic imitator, since in the corporeity of his pictorial impastos, as well as in his dense brush enlivened by incidental touches of light, he shows an inspiration typical of the XVII century. His real name was Pietro Muttoni and in his works stand out gay and bright colors which he uses in the curious outfits of his characters.

Portrait of a Warrior.

00727DENNER B. XVII CLASSICISM GERMANY Hamburg, 1685 - Rostock, 1749.

00153DER GOES HUGO VAN XV RENAISSANCE HOLLAND Hugo van der Goes, probably born in Gent around 1420, is artistically trained side by side to Justo de Gante. He participates in the decoration for the celebration of Charles the Bold's third wedding. His main work, the only one documented by texts, is the Altarpiece of the Adoration of the Shepherds, executed around 1476 for Tomasso Portinari, ambassador of the Medicis in Bruges. In the last years of his life, van der Goes, mentally sick, settles down in a convent near Brussels, where he dies in 1482. His originality consists in the intensely pathetic inspiration, in the richness of colors and in a lineal tension of contours which gets him closer to Pollaiuolo. His sensitivity for colors, which suggests volumes without giving them a rigorous geometrical definition, is an anticipation of the XVI century taste.

Nativity (around 1478).

Portinari Triptych (around 1476).

Diptych.

Death of the Virgin (around 1480).

01223DER HEYDE JAN VAN XVII CLASSICISM HOLLAND

Gorinchem, 1637 - Amsterdam, 1712. The numerous trips Jan van Der Heyde made through the Netherlands, Germany and England provided him with themes to paint several canvases -in general of small dimensions- which illustrate the most characteristic corners of each city. Serene and uniform colors are dominated by pale greens and browns; the details the painter usually analyzes meticulously are absorbed by the tones of the

ensemble and the representation of atmospheric values.

The Old Palace of the Residence, in Brussels. The Castle of Nyenrode.

01203 DER NEER AERT VAN XVII CLASSICISM HOLLAND
Amsterdam, around 1603 - 1677.

00147 DER WEYDEN ROGIER VAN XV RENAISSANCE HOLLAND In the mid-XIX century, an archivist from Brussels and numerous academics found tracks of the existence of painter Roger de la Pasture. According to the records of that town, he was born in Tournai around 1400 and was acknowledged as a master in 1426, while according to the Guild of St. Luke he would have been granted such recognition in 1434. The archives in Brussels point out, besides, that Rogier van der Weyden (Flemish translation of Roger de la Pasture) established in Brussels in 1435 and was appointed official painter of that city. However, he maintained relations with his hometown and, in several occasions, he executed works for customers in Tournai. In 1450, van der Weyden left for Rome and, when he came back, he settled down in the court of Lionel d'Este, in Ferrara. He died in Brussels in 1464 and was buried in the Collegiata de Sta. Gudula.

Annunciation (1435). Descent (1435).

Altarpiece of the Last Judgement (1443-46). Portrait of Francesco

d'Este (around 1450). Seven Sacraments Triptych (1452-55).

Descent. The Adoration of the Magi.

00794 DESMAREES GEORGES XVIII BAROQUE GERMANY

Georges Desmarees gets to Munich in 1730, after to living in several Italian and German cities. With him is spread in Bavaria the pictorial portrait in its most erudite and international version. Rococo-style portraits, refined and pleasing, are those which he accomplishes encouraging this trend in fashion. Self-Portrait of the Painter with his Daughter.

00604 DESPORTES ALEXANDRE-FRANCOIS XVIII BAROQUE FRANCE

Champigneilles, 1661 - Paris, 1743. Sincere and nitid, happily achieved with a sobriety of means, are the still life tables of this painter, related to the Nordic tradition.

Flowers, Fruits and Animals (1717).

00298 DEUTSCH MANUEL XV RENAISSANCE SWITZERLAND He

was born in 1484 and died in 1530. A polemicist and politician, Niklas Manuel Deutsch also takes to his painting the anxiety of his own life. His works, as well as those of all the Swiss painters of the time, are intimately linked to the great German contemporary painting. Gifted with the talent of an agile and capricious narrator, he also possesses a particular richness of fantasy which places him in an atmosphere akin to "Mannerism".

Pyramus and Tisbe.

00246 DI BETTO BERNARDINO XV RENAISSANCE ITALY

Bernardino di Betto, called Il Pinturicchio, was born in Perusa around 1454 and died in Siena in 1513. A disciple of Il Perugino, he breaks apart from the artistic world of his master. In his cycles of stories which abound in festive crowds, we can appreciate, above all, the sumptuous richness of color and the

acute and picturesque narrative vein, gifts which, through the years, are repeated till turning his paintings in examples of an exhausted mannerism of a style.

Frescoes of the Life of S. Bernardino.

00199DI TITO SANTO XV RENAISSANCE ITALY Borgo San Sepolcro, 1536 - Florence, 1603.

00695DIZIANI GASPARE XVIII NEOCLASSICISM ITALY Belluno, 1689 - Venice, 1767.

01253DOBSON WILLIAM XVII CLASSICISM ENGLAND London, 1610 - 1646. A collaborator and loyal follower of van Dyck, he becomes his legitimate successor when the former dies. However, in Dobson we can also perceive an approximation to Venetian painting, which he had the occasion of studying in the real collection.

01092DOLCI CARLO XVII BAROQUE ITALY Florence, 1616 - 1686. Carlo Dolci is successful in imitating a deep stylistic vigor in his grave and careful portraits, some of which were made at a very young age, which reveal a strong capacity of observation and a quite vivacious psychological interpretation. Less important are the numerous Virgins of his later production, some of which sometimes are characterized by a touch which renders them superficial.

Portrait of Arnolfo de Bardi (1632).

01163DOMENICHINO IL XVII CLASSICISM ITALY Born in Bologna in 1581, Domenico Zampieri, called Il Domenichino is a pioneering disciple of Calvaert and later of Ludovico Carracci; but he completes his training in Rome under Annibale who calls him in 1602, together with Albani, to finish the decoration of the Farnesio gallery. Between 1617 and 1620, the painter returns to Bologna. After a year, he comes back to Rome where he executes numerous works among which is "The Hunt of Diana". By the end of his career, he goes to Naples and decorates the Chapel of the Treasure of S. Jenaro. His paintings possess a purity of style and, at the same time, are a faithful transcription of the truth of things: both in his vast landscapes, which evoke the wide Roman countryside, and in his figures in which the heroic idealization of the type is accompanied by the natural definition of forms in space. He dies in Naples in 1641. Virgin with Unicorn (1602). Flagellation of St. Andrew (1608).

Frescoes (1609).

Legend of S. Nilo (1609-10).

The Life of Sta. Cesilia (1615-17).

The Hunt of Diana (1617).

Frescoes of the Tufts (1624-28).

Frescoes of S. Silvestre in

the Quirinale (1628-30). Chapel of the Treasure.

Martyrdom of San Pietro de Verona.

Self-Portrait.

Hercules and Aqueloo.

00210DOSSI BATTISTA XVI RENAISSANCE ITALY He works with his brother Dosso Dossi. In spite of not achieving the happy results of his brother, he reveals his artistic dignity in very classicist works.

00211DOSSI DOSSO XV RENAISSANCE ITALY He was born in 1489 or 1490 and died in 1542. He is the most outstanding personality of

Ferrara, of a complex formation which is open to many suggestions, and in whose work are combined the atmospheric vibrations of Giorgione, the magic coloring of the early works of Titian and the agitation of Aspertini's tables and the Tuscan "Mannerists". But the result of this miscellany is a very personal pictorial language, made up of vibrating forms of life, covered by warm and bright tones. With this language Giovanni Luteri, called Dosso Dossi, narrates mythological stories in amazing and luminous tables in which color bursts out in incidental brightness.

The Sorceress Circe.

S. Giovanni Battista.

01207DOU GERRIT XVII CLASSICISM HOLLAND Leyden,
1613 - 1675. Gerrit Dou (or Dow) possesses a rather exterior narrative
gracefulness.

Portrait of the Painter.

00632DROU AIS FRANOIS-HUBERT XVIII NEOCLASSICISM FRANCE

Paris, 1727-1775.

00330DUBOIS A. XVI RENAISSANCE HOLLAND Antwerp,
1543 - Fontainebleau, 1614.

00339DUBREUIL TOUSSAINT XVI RENAISSANCE FRANCE Paris,
1561 - 1602.

01016DUGHET GASPARE XVII CLASSICISM ITALY Rome,
1615 - 1675.

01214DUJARDIN KAREL XVII CLASSICISM HOLLAND

Amsterdam, 1622 - Venice, 1678. He outstands for his interpretation of
atmospheric variations and for the suggestion of the vast horizons of his
tables, colored by a soft melancholy. Studious of the Roman countryside, of
which he takes notes and sketches, he then creates in his study Italian
views with a nostalgically classicist interpretation.

The Young Shepherd.

00293DRER ALBRECHT XV RENAISSANCE GERMANY He was
born in Nuremberg in 1471. He was a painter and engraver, and since
1489 he worked with Wolgemut, and after 1490, with Schongauer. After a trip
to Venice about 1495 he began his first and gorgeous series of xylographies.
Back in Nuremberg, he became a friend of Jacopo de Barbari, who lived in
the city from 1500 to 1504. He acquired from him his interest for the
theoretical problems of painting. In 1505, he was back in Venice, absorbed
by the study of the local painting, some echoes of which can be perceived
in his religious tables. His interest for the humanistic culture and for the
Italian art were deepened during his stay in Bologna. Afterwards were born
his most beautiful engravings, but with painting finished, in the years after
1520, his deeply fertile artistic activity.

Self-Portrait (1484).

The Apocalypse (1496-98).

Self-Portrait (1498).

The Life of the Virgin (1502-

1505).

The Altarpiece of the Rosary (1506).

Adam and Eve (1507).

The Passion (1507-12).

St. Jerome (1521).

The Four Apostles (1526).

Drummer and Piper.

Adoration of the Trinity (1511).

Self-Portrait with Palma Christi (1493). Portrait of the Father of the Painter (1490). Portrait of O. Krel (1499).

01181DYCK SIR ANTHONY VAN XVII BAROQUE BELGIUM He is born in Antwerp in 1599 and, still very young, he studies in painter Hendrik van Balen's workshop. In 1618 he is registered in the Guild of St. Luke, but in 1617 he becomes part of the group of painters who work with Rubens. Many are the works of this first period in Antwerp, interrupted by a trip to England and by a long stay in Italy. In 1627 he comes back to Antwerp, where he is the artist in vogue. In 1630, he is a painter to the court and he goes to England, where Charles I appoints him the principal painter to His Majesty. With the exception of a short stay in his homeland in 1634, he always stays in the English court and executes portraits of all the members of the royal family, officials, famous ladies and characters of the kingdom. Tired and sick, after a short stay in Antwerp, he dies in London in 1641.

Self-Portrait (1622).

Portrait of an Old Man (1615).

Crucifix (1623).

S. Francisco Saverio (1622).

Tobias (1623-24).

The Marquiss Brignole-Sale (1621-25).

Rest on the Flight into

Egypt (1627-30).

Enriqueta Maria of England (1635).

The Royal Family of England (1632).

Prince Thomas of Savoy

(1635).

The Coronation of Thorns.

Jan

de Wael and his Wife (1627-32).

Sir Endymion Porter and the

Painter.

William II.

00745EDLINGER JOSEF

XVIII NEOCLASSICISM GERMANY

Gratz,

1741 - Munich, 1819.

01226ELSHEIMER ADAM

XVII CLASSICISM GERMANY

Francfort-del-Meno, 1578 - Rome, 1610. Elsheimer is trained in the Italian environment. In effect, he gets to Rome after an initial experience in Venice, and there he becomes one of the painters of Caravaggio's school, getting interested especially in the "tenebrous" effects, which he develops in his suggestive nocturnes.

Jupiter and Mercury in the House of Phylemon and Baucis.

01076EMPOLI IL

XVII CLASSICISM ITALY

Empoli, around

1554 - Florence, 1640. Jacopo Chimenti, called Il Empoli due to his

hometown, after inspiring during a long time in the purest Florentine

tradition, which possesses a regressive tendency which attempts to

repeat the lesson of the great XVI century masters, he gets closer in his

maturity -although superficially- to the Baroque sensibility and develops a type

of painting of great contrasts and of dense shades, also devoting himself

to the still life genre.

01247ESCALANTE DE FRIAS JUAN

XVII CLASSICISM SPAIN

Cordoba, 1630 - Madrid, 1670.

00282ESCLAVON THE

XV RENAISSANCE ITALY

George

Chiulinovich, called The Esclavon, was born in Scardona, Croacia,

between 1436 and 1437. Though the influence of the Renaissance

movement is already noticeable, The Esclavon provides his virgins with

sightly Gothic reminiscence, in Renaissance architectonic frameworks, among wreaths of flowers and fruits and amourettes of Donatellesque inspiration. He died between 1504 and 1505.

The Virgin of Fossombrone.

00106ESTE BALDASSARE DE XV RENAISSANCE ITALY Ferrara, second half of the XV century.

00144EYCK HUYBRECHT VAN XIV GOTHIC INTERNATHOLLAND Maeseeyck, around 1370 - Gent, 1426.

00145EYCK JAN VAN XV RENAISSANCE HOLLAND The first news about Jan van Eyck is related to his stay in Holland, where he works, from 1422 until 1424, in the decoration of the Palace of The Hague. After the death of his protector, John of Bavaria, he is appointed painter for Philip the Good, Duke of Burgundy, for whom he accomplishes a series of official missions, moving, between 1427 and 1429, to Spain and Portugal. Around 1430, he definitely settles down in Bruges where, yet at the service of the duke, he also works for the town hall. In 1435 he is summoned to cover with gold leaf six statues for the Municipal Palace facade. He dies in Bruges in 1441. He is not only extremely skillful in his compositions and drawings, or in his recognition of perspective and anatomy, but also in his infinite expressive possibilities which give birth to the merging of light and color. Madonna with Chancellor Rolin (around 1425). Annunciation (1426-27).

Portrait of a Man (1432).

Triptych (1432-34).

Portrait of Arnolfini and his wife (1434).

Madonna with Canon van der Paele (1434-36).

Portrait of Cardinal Albergati (around 1434).

Madonna at the Fountain (1439).

(1433).

A man in a Turban

Portrait of Margaretha van Eyck.

00116FABRIANO ANTONIO DE XV GOTHIC INTERNATITALY First half of the XV century.

00032FABRIANO GENTILE DA XIV GOTHIC INTERNATITALY Born in Fabriano about 1370, Gentile is probably trained in Lombardy, where he stays during his early youth. But the painter reaches maturity and fame in the first decade of the XV century. In these years, he executed the frescoes painted in the Ducal Palace in Venice and those executed in the Broletto of Brescia, both lost. Settled down in Florence, in 1423 he paints there The Adoration of the Magi, his main work, preserved in the Uffizi. After working in Siena and Orvieto, he devotes himself in Rome to frescoes -also lost- for S. Giovanni de Letran. He dies in Rome in 1427.

Polyptych of Romita Valley (around 1400). Angels.

Virgin with Child and

The Adoration of the Magi (1423).

Quaratesi Polyptych (1425).

01030FACCINI PIETRO XVII CLASSICISM ITALY Bologna, 1562? - 1602.

01123FALCONE ANIELLO XVII CLASSICISM ITALY Naples, 1607 - 1656. A follower of Caravaggio's style, but in a more modest scale

and in direct relationship with the current of the Roman Bamboccians, Aniello Falcone is the initiator of an artistic genre destined to have a great success in the XVII century Napolitan painting: tables of battle representations. He becomes the head of a school of numerous painters who interpret the same battle theme through an extremely rich variety of artistic solutions. In the vivid dramaticity of Falcone's battles, the outstanding episodes and characters are heightened by a sudden and incidental brightness, disposed according to the most rigid principles of the Napolitan "Caravaggism" of about 1630.

Battle.

00287FELTRE MORTO DE XV RENAISSANCE ITALY Fifteenth and sixteenth centuries.

00107FERRARA BONO DE XV RENAISSANCE ITALY Ferrara, second half of the XV century.

00243FERRARI GAUDENCIO XV RENAISSANCE ITALY Born in Valduggia about 1475-80, he is trained in the Milan atmosphere of Bramante and Foppa. A trip to Rome around 1500 gets him acquainted with the High Renaissance. The stages of his art are marked by the great frescoes executed for the Monte Santo de Varallo and for the Sanctuary of Saronno. In 1539, he paints in Milan the frescoes for the Church of St. Mary of the Peace. He dies in Milan in 1546.

Polyptych of Arona (1511).

Frescoes of St. Mary of the

Peace (1513).

Frescoes of Monte Santo (1517).

Frescoes of S. Cristoforo (1529-32).

Frescoes of the Sanctuary

(1534-37).

01065FERRARI GIOVANNI ANDREA DE XVII CLASSICISM ITALY Genoa, 1598 - 1669.

00681FERRETTI GIOVANNI DOMENICO XVIII BAROQUE ITALY Florence, 1692 - 1766. Ferretti elaborates his own style in touch with his contemporary artists from Venice and Bologna. A sensitive and refined decorator, he develops his narrations with an ample and calm rhythm, sometimes heightened by a graceful touch.

The Rape of Europe.

01099FETTI DOMENICO XVII CLASSICISM ITALY Rome, 1589 - Venice, 1623. He settles down in Venice in 1622, after being a disciple of Il Cigoli in Florence, getting acquainted in Rome with the school of Caravaggio and being in contact, in Mantua after 1613, with Rubens's painting as well as with that of the Venetian masters. These multiple experiences are freely animated in his work, turning into elements of a poetical vision with a meditative and subtly melancholic character. Fetti prefers reduced compositions and introduces in them a high quality coloring which turns forms precious, an airy lightness of stroke, a tender atmospheric luminosity and an intimacy of exquisitely lyrical feelings.

Melancholia.

Series of Parables.

Hero and Leandro.

Banquet without Guests.

01064FIASELLA DOMENICO XVII CLASSICISM ITALY Sarzana,

1589 - Genoa, 1669.

01175FINSONIUS LOUIS XVII CLASSICISM BELGIUM Bruges, around 1580 - around 1617. Active in Italy from 1600 to 1612, he was a convinced supporter of the tenebrous style that represents one of the first aspects taken by Caravaggio's in the interpretation of his disciples.

00033FIORE JACOPO DEL XIV GOTHIC INTERNAT ITALY Venice, around 1370 - 1439. He follows Gentile da Fabriano's lessons, though he expresses his special interest for the rhythmic cadences and the decorative sumptuosities.

00064FIORENTINO PIETRO FRANCESCO XV RENAISSANCE ITALY Florence, news from 1444 until 1497.

00234FIORI FEDERICO XVI RENAISSANCE ITALY Urbino, 1528? - 1612. He was called Il Baroccio.

01255FLATMAN THOMAS XVII CLASSICISM ENGLAND He was born in 1635 and died in 1688. An author of miniature portraits, what outstands in his oeuvre is the smoothness of his line and the attractive delicacy of colors.

Portrait of a Young Lady.

00192FIORENTINO ROSSO XV RENAISSANCE ITALY Giovanni Battista di Jacopo, called Rosso Fiorentino, was born in 1495. His formation is influenced by di Cosimo, della Porta, del Sarto and Michelangelo, as well as by German painting. But it is his closeness to da Pontormo which makes him persevere in his attempt to subvert the traditional canons, those rules that imposed rigid schemes onto compositions, to substitute them by a freer conception. Rosso takes up to exasperation da Pontormo's lineal contortions, the devilish and desperate aspects of his characters. His human figures are represented by him in incredible interweavings, subject to a spasmodic muscular tension and the most unusual and difficult poses that the mind of an artist has ever thought of. Imaginary and antinatural is his conception of color, which animates forms with striking contrasts and strange and incidental shades. Portrait of a Young Boy.

Moses Defending the Daughters of Jetro (around 1520). Descent.

00324FLORIS FRANCISCO XVI RENAISSANCE HOLLAND He was born between 1518 and 1519 and died in 1570. His painting is audaciously realistic. In his works, the Italian-originated conceptions prevail in the wide distribution of masses in the composition, which is extraordinarily enriched by the color luminosity. In "The Fall of the Rebel Angels", the plastically defined forms are resolved in an enraged whirlwind which reminds us of the agitated compositions of Italian "Mannerists".

The Fall of the Rebel Angels.

The Falconer.

00706FONTEBASSO FRANCESCO XVIII NEOCLASSICISM ITALY Venice, 1709 - 1769.

00110FOPPA VICENZO XV RENAISSANCE ITALY Born in Brescia in 1427, Vincenzo Foppa is the major exponent of the XV century Lombard school. After a first stay in Pavia, he is summoned by Francesco

Sforza to Milan, where, in 1468, he paints a fresco of St. Peter the Martyr in the Church of S. Eustorgio. From 1465 to 1473, his activity takes place in the Carthusian Convent in Pavia, a church in Monza and St. Mary Magdalene of Brescia. From 1473 to 1477, he works in the great altarpiece for the Chapel of the Sforza Castle and in the frescoes of the Giacomo Church, in Pavia. After successive stays in Liguria, he comes back to his hometown, where he dies in 1515. After a first period in which he had to follow the pictorial uses of the late Gothic, he discovers Bramante's technique and pours it on more attempted compositions, while he delineates figures with greater firmness and plastic sense.

Frescoes of the Portinari Chapel (1468).

Three Crosses (1456).

Altarpiece Bottigella.

The Martyrdom of St. Sebastian.

01105 FORABOSCO JERONIMO XVII CLASSICISM ITALY Padua, 1604 / 05 - 1679. An alert observer of the characters of his day, who he revives in his portraits, he reveals a sensitiveness much closer to the XVII century realism than to the aulic transfiguration of models, typical of the Titianesque style.

00123 FORLI MELOZZO DA XV RENAISSANCE ITALY Born in Forli in 1438, Melozzo follows the example of Piero della Francesca, working first in Guido Montefeltro's study, together with Justo de Gante and Pedro Berruguete. In 1469 he is in Rome, where he paints at S. Marco Basilica, the Vatican Library and the SS. Apostoli Basilica. Back in his hometown, he executes his last works assisted by Marco Palmezzano. He dies in Forli in 1494. Melozzo da Forli transforms the solemn though severe spatial composition of Piero della Francesca into a vision of scenographic eloquence and sumptuous grandiosity: rich architectural Renaissance backgrounds surround his impressive characters.

Frescoes of Pope Sixtus IV (around 1477).

Frescoes of the SS.

Apostoli (around 1480).

Chapel of the Treasure.

Feo Chapel (around 1493).

00113 FOSSANO AMBROSIO DE XV RENAISSANCE ITALY Unfortunately, there is very little information related to the life of Ambrosio de Fossano, called Il Bergognone. Trained in Foppa's atmosphere, he worked in the Carthusian Convent in Pavia from 1488 to 1494, in S. Satiro, Milan, in 1495, and back in Pavia in 1512. In 1522, he painted an Assumption for the Olivetan priests. This is the last confirmed information about his life. He was different from Foppa in his devout tone, his lyrical sense of color and his way of humanizing painting with memories of daily life. Natural and urban backgrounds, perspectives of sun-lit "patios" and quiet streets, drowsy in the evening light, infuse poetry to his work.

Virgin with Child and Angels.

Christ Carrying the Cross and

Carthusian Monks.

Descent.

The

Virgin with the Child.

The Life of S. Benito.

Miracle of St. Peter the Martyr (1468).

00167 FOUQUET JEAN XV RENAISSANCE FRANCE Jean Fouquet was born in 1415 in the city of Tours. Around 1445 he is in Rome,

where he meets Il Filarete and stays there for some years more. Later, he goes to Florence and then to Naples. Back in his homeland, in 1448, he is entrusted with numerous works by Charles VII and it seems that from then on he never leaves Tours again, the favourite residence of the king and the court. In 1461, when Louis XI gets to the throne, he enjoys an even greater prestige and exercises almost an artistic dictatorship, making projects of monuments and sketches for feasts and ceremonies. His merit is consecrated in 1475 when he is granted the title of painter to the court. He dies around 1480.

The Hours of Stephane Chevalier (1450-60). Diptych of Melun
 (around 1451). Portrait of Charles VII (1461).
 Judaic Antiquities (around 1470). Stephane Chevalier and S.
 Stephane. Miniature of the French Translation of "De Casibus
 Virorum Illustrium" by Boccaccio (1458). Great Chronicles
 of France.

01126FRACANZANO FRANCESCO XVII CLASSICISM ITALY
 Monopoli, 1612 - France, 1657. A follower of the style of Jose de Ribera, in a subsequent stage he is affected by the more compound and serene style of Stanzione, to which is associated the influence of Artemisia Gentileschi.
 00633FRAGONARD JEAN HONORE XVIII BAROQUE FRANCE
 Grasse, 1732 - Paris, 1806. Born in Grasse in 1732, he is in Paris from 1746 as a disciple of Boucher, Chardin and Van Loo. In 1756, he leaves for Rome, where he attends the French Academy and where he meets Hubert Robert and the abbot of Saint-Non. In 1765, two years after his return to Paris, he presents with a great success his table "Coressus and Callirhoe" at the Academy. But he soon abandons the classical themes for the gallant scenes, which will grant him fortune. During a second trip to Italy, in 1773, he illustrates the works of Fontaine and Ariosto. In 1790, he goes back to Grasse to escape from the Revolution. Back in Paris, he is appointed curator of the Louvre Museum. He dies in 1806.

The Laundrywomen (1756-1757). The Laundrywomen
 (Rouen, Fine Arts Museum). The Bathers (1756).
 The Swing (1766). Portrait of Lord de la Breteche
 (1769). The Puppets (1770). The Game
 of the Blindman's Buff. The Study (1771-72).
 The Date (1771-72). The Coronated Lover (1771-
 72). The Abandonment (1771-72).
 Saint-Cloud's Feast (1775). Girl with Dog, the
 "Gimblette".

00051FRANCESCA PIERO DELLA XV RENAISSANCE ITALY Borgo
 San Sepolcro, around 1420 - 1492. Aristocratic and erudite, but in a level of artistic sublimity, Piero della Francesca in 1451 worked as a fresco painter at the Tempio Malatestiano. He was the major protagonist of the second period of the Florentine Renaissance. His painting, which has the corporeity of Masaccio and the luminosity of Veneziano, reveals an atmosphere of solemn calmness and eternal feelings. Intellectual though inspired painter,

01046FRANCESCHINI MARCO ANTONIO XVII CLASSICISM ITALY
Bologna, 1648 - 1729.

00361FRANCIA XV RENAISSANCE ITALY Francesco
Raibolini, called Francia, was born in 1460 and died in 1517. Trained under
Mantegna, he is considered as one of the leading and main representatives
of the Bologna school between the end of the XV century and the beginning
of the XVI century. Francia abandons the path marked by the artists from
Ferrara to circumscribe his sacred themes to a a formule of a rather exterior
classicism, in which we can perceive the echo of the Umbrian painting. The
soft gradation of his tender and vaguely melancholic landscapes, and
the thoughtful sweetness of his characters often remind us of Il Perugino's
work.

Assumption.

00357FRANCIABIGIO IL XV RENAISSANCE ITALY Francesco
de Cristofano, bynamed Il Franciabigio, was born in 1482. A disciple of
Albertinelli and in touch with Andreadel Sarto, he eclectically merges the
suggestions of the painting by his coetaneous artists in a mature and
sensitivesynthesis. In some of his works we can perceive
reminiscences of the Leonardesque "sfumato", received through del
Sarto, and enriched through the study of Raphael's painting. He died in
1525.

Portrait of a Young Man.

00009FRANCKE MEISTER XV GOTHIC INTERNATGERMANY
Active in Hamburg, first half of the XV century.

00340FREMINET MARTIN XVI RENAISSANCE FRANCE
Sixteenth and seventeenth centuries.

00168FROMENT NICOLAS XV RENAISSANCE FRANCE Uzes,
around 1425 - 1483. A painter of great reputation among his
contemporaneous, he was brought up in the court ofking Renato de Anjou,
who had taken to France an echo of hisstay in Naples. Froment could meet
the artists called to Provenza by that monarch, among who was the
miniaturist who had illustrated the famous novel of the king, "Livre du
Coeur d'amour pris". Froment's culture, then, talks about several currents
which he translates in a direct and deeply expressive language, not lacking
in rich connotations ofclearly popular roots.

Resurrection of Lazarus (1461).

01114FUMIANI GIOVANNI ANTONIO XVII CLASSICISM ITALY Venice,
1643 - 1710.

00073FUNGAI BERNARDINO XV RENAISSANCE ITALY Siena,
around 1460 - 1516.

01087FURINI FRANCESCO XVII CLASSICISM ITALY Florence,
1603 - 1646. Francesco Furini's reputation, in spite of his activity as a
fresco painter, is bonded, above all, to his easel works in which he preferably
reproduces extremely beautiful female nudes. A delicate and deeply
personal chiaroscuro tenderly wraps his juvenile graceful figures, which a

clear and bluish light renders outstanding against the dark background. In this painter, thus, can be perceived vestiges of Il Caravaggio's style. He was Il Passignano and Roselli's disciple and he acted in several occasions as a close collaborator of Giovanni de SanGiovanni.

Hilas and the Nymphs.

01184FYT JAN XVII BAROQUE BELGIUM Antwerp, 1611 - 1661.

Still Life with Dog and Cat.

00017GADDI AGNELLO XIV GOTHIC INTERNATITALY Florence, second half of the XIV century. His paintings reflected the noble "Giottesque" tradition.

00756GAINSBOROUGH THOMAS XVIII NEOCLASSICISM ENGLAND Born in 1727 in Sudbury, in the county of Suffolk, he goes to London in 1741 to study with the French engraver Gravelot, and then with portraitist Francis Hayman. In 1746, he returns to Sudbury where he marries Margaret Burr, whose economic resources allow him to freely follow his artistic impulse. About 1752, he moves to Ipswich, and in 1759 to Bath, where he gets acquainted with the Baroque masters, especially with the works of Rubens and Van Dyck. He becomes the painter in vogue in the elegant thermal station. When the Royal Academy is founded in 1768, he is chosen one of its members. In 1774, he moves to London, where he dies in 1788. In his tables outstands the artist's sensibility to captivate, without any conventionalisms, the melancholic gracefulness of faces and the romantic aspects of landscape, where triumphs his authenticity.

The Market Cart (1786).

Sarah Siddons (1785).

Cornard Wood (1752?).

Mary Robertson "Perdita".

The Blue Boy (1779?).

Mrs. Graham.

Landscape with the Village of Cornard Suffolk.

Mary and Margaret,

Daughters of the Artist.

Conversation in the Park.

The Morning Walk (1785).

00639GALEOTTI SEBASTIANO XVII CLASSICISM ITALY Florence, 1676 - Vico, 1746.

00160GALLEGO FERNANDO XV GOTHIC INTERNAT SPAIN

Active between 1467 and 1507.

00791GALLI DA BIBIENA FERDINANDO XVII CLASSICISM ITALY Bologna, 1657 - 1743. Known together with his brother Francesco as Family Bibiena, for the town they were born in, he wins a great reputation as a "quadraturist" of "perspectivist" painter, whose task consists of making in the vaults of palaces and churches scenographic perspectives, a faithful imitation of Andrea Pozzo's Baroque language. Studios of perspective and architecture, he works in Italy and in other countries, giving birth to a certain tradition.

00792GALLI DA BIBIENA FRANCESCO XVII CLASSICISM ITALY

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00641 GALLIARI BERNARDINO XVIII NEOCLASSICISM ITALY
Andorno, 1707 - 1794.

00789 GAMBERINI GIUSEPPE XVIII NEOCLASSICISM ITALY
Bologna, 1680 - 1725. A follower of Giuseppe Maria Crespi's painting.

00724 GANDOLFI CAYETANO XVIII BAROQUE ITALY San Mateo della Decima, 1734 - Bologna, 1802. He is devoted in Emilia, together with his brother, to decorative scenographic painting, a tendency which turns out to be successful throughout the century. His painting, of a Baroque reminiscence, is already submerged in the XVIII century taste for the symphony of pink and luminous tinges.

Diana.

00152 GANTE JUSTO DE XV GOTHIC INTERNATIONAL HOLLAND News from 1460 until 1475. Justo de Gante is known, above all, for his stay in the court of Montefeltro, suddenly interrupted in 1476 by his mysterious disappearance. However, he also enjoyed a great reputation in his homeland where, among others, he was entrusted with the "Triptych of the Crucifixion" for the church of S. Bavon, in Gent. To the pictorial qualities typical of the Flemish painting, this artist adds a taste for the solemn and monumental effects which he obtains through his friendship and his frequent contacts with Hugo van der Goes.

Moses with the Tables of the Law (around 1476). Triptych of the Crucifixion.

00213 GAROFALO IL XV RENAISSANCE ITALY Ferrara, 1481 - 1559.

00058 GATTA BARTOLOMEO DELLA XV RENAISSANCE ITALY
Florence, 1448 - Arezzo, 1502. Bartolomeo della Gatta is a direct interpreter of Piero della Francesca. He has a strong and capricious character, inherited from his master, as well as the capacity to wrap his paintings in a luminous and rarefied atmosphere.

00134 GENTILE FRANCESCO DI XV RENAISSANCE ITALY
Fabriano, second half of the XV century.

01008 GENTILESCHI ARTEMISIA XVII BAROQUE ITALY Rome, 1597 - Naples, around 1652. She works together with his father, Orazio Gentileschi, and thanks to her laborious activity, she opens the way to the school of Il Caravaggio in the Neapolitan atmosphere.
Judith (1620-30).

01001 GENTILESCHI ORAZIO XVII BAROQUE ITALY Pisa, 1565 - London, 1647. Formed in Florence, he is sensitive to the luminous transparencies typical of the tables of Caravaggio's first period, but the intense dramaticity, so characteristic of this artist, is totally strange to him. He offers a more convincing style in his last works, mostly executed in

England, where he was a painter to the court. In his paintings, a delicate gradation of lights gives origin to subtle vibrations in his rich chromatic material, while themes acquire an aristocratic and intimate character.

David. Holy Martyrs Valeriano, Tiburcio and Cecilia. The Crucifixion.

01020GHEZZI PIER LEONE XVII CLASSICISM ITALY Rome, 1674 - 1755.

00059GHIRLANDAIO DOMENICO XV RENAISSANCE ITALY Florence, 1449-1494. Ghirlandaio was the chronicler of the life and customs of his day, which he represented in cycles of Lives of Saints, whose religious themes was a pretext to portray characters and environments of the Florentine XV century. His compositions outstand for their spatial monumentality and the vivacious aspects of every day life which animate scenes, where we can find echoes of the Flemish painting.

The Apparition of S. Gregorio to Sta. Fina (around 1475).

00188GHIRLANDAIO RIDOLFO DEL XV RENAISSANCE ITALY He was born in Florence in 1483 and died in 1561.

00647GHISLANDI VITTORE XVII CLASSICISM ITALY The son of a humble painter called Domenico, he is born in 1655 in Bergamo and is also known as Fra Galgario. Promptly oriented to painting, he finishes his education in Venice, where he studies and works from 1675 to 1688. After entering the Order of the Monks of S. Francesco de Padua, he executes works in the convent of Galgario, Bergamo, where he gains his nickname. During a certain time, he lives in Milan, devoting himself to the study of the local pictorial school. In 1717, he is appointed member of the Clementine Academy of Bologna. Back in his hometown, he stays there until his death in 1743.

The search of "effects", typical of Baroque portraiture, gives way to a poignant critical analysis which gathers the features of characters with a vigorous stroke, a bright color and an amazing freedom of language.

Count Suardi and his Servant.

Portrait of a Gentleman.

Portrait of Count Valetti.

Badge of the Barber Oletta.

00041GIAMBONO MICHELE XV GOTHIC INTERNATIONAL ITALY News of his activity from 1420 until 1462. The details of Giambono's painting relate him to the current of "Gothicist" painters, born in Venice after Gentile da Fabriano's stay in this city. From this artist, Giambono has taken the taste for the composition, though he improves his art by always seeking the most subtle and refined formal perfection, as well as the maximum preciousness of color and decorative elements.

S. Crisogono.

00249GIAMPIETRINO IL XVI RENAISSANCE ITALY First half of the XVI century.

00670GIANI FELIX XVIII NEOCLASSICISM ITALY San Sebastian Monferrato, 1758 - Rome, 1823.

00677GIAQUINTO CONRADO XVIII BAROQUE ITALY Molfetta, 1699 - Naples, 1765. He develops his activity in his hometown, in Rome, in Turin and in Madrid. In this last city, he is appointed director of the Academy

of San Fernando. An intelligent epigone of the great Napoitan school, his airy images, dynamically agitated in space and stemming from backgrounds of ample cycles and a complex architecture, dominate Giaquino's oeuvres. He is among the most remarkable personalities of his environment.

The Death of Adonis.

00605 GILLOT CLAUDE XVII CLASSICISM FRANCE Langres,
1673 - Paris, 1722.

00763 GILLRAY JAMES XVIII NEOCLASSICISM ENGLAND Chelsea,
1757 - London, 1815.

01270 GIORDANO LUCA XVII BAROQUE ITALY Naples,
1634 - 1705. Luca Giordano, or Lucas Jordan as he was called in Spain, outstands for his absolutely Baroque style and is one of the major figures of his time, and certainly the most significant for the importance he will have in the development of the XVIII century painting. Gifted with an exceptional ability to paint, he is trained interpreting and re-elaborating the themes of the greatest masters of the XVI century. He studies with an equal commitment Drer, Il Greco and Velazquez's works, but, above all, he meditates on the great lesson of Venetian painters. They, together with the Roman Baroque painters, are his true masters, and his starting point for a style which symbolizes a complete fantasy and luminous merging of colors. He works in Spain and takes to the Iberian land a wide and deeply decorative style. Herodes's Banquet.

Frescoes of the Chapel of St. Martin.

00071 GIORGIO MARTINI FRANCESCO DI XV RENAISSANCE ITALY
Siena, 1439 - 1502.

00262 GIORGIONE XV RENAISSANCE ITALY Born in
Castelfranco, Veneto, around 1477, he is trained in contact with Bellini and Carpaccio, but soon renews the Venetian tradition with an original sensitiveness as regards color and nature. Little is known about his life. He probably had a workshop, together with Vincenzo Catena, according to the inscription behind the "Laura" in Vienna. But most probably he acted independently, devoting himself to music and to painting at the same time, free of any bond to tradition. He died still young, in 1510, leaving some unfinished works, which were completed by Titian.

Altarpiece of Castelfranco.

Pastoral Concert.

Laura (1506).

The Tempest.

The Three Philosophers.

Venus.

Madonna with Child.

00654 GIOTTO XIV GOTHIC INTERNATIONAL ITALY Possibly born
in 1267 in Colle to a peasant family. His first work is dated around 1290 in Assisi.

Morning before Christ Dead.

Jesus's Apparition to the

Magdalen.

S. Esteban.

The

Crucifixion.

The Expulsion of the Devils of Arezzo.

The Last Judgement.

00026GIOVANNETTI MATEO XIV GOTHIC INTERNATITALY
Viterbo, news from 1342 to 1367. In this time, the Siena school is still active, and among its members outstands Giovannetti, who acted above all in the pontifical court of Avignon. There he reproduces, in wide frescoes, Simone Martini's cordial and aristocratic images, granting them with a mundane and courteous tone, and contributing to the new orientation taken by the French culture.

Job and Solomon (1353).

00068GIOVANNI STEFANO DI XV RENAISSANCE ITALY He was born in Siena in 1392 and died around 1450. Stefano di Giovanni, called Il Sassetta, possesses an outstanding artistic personality, since he exceeds through his knowledge of Florentine painters, especially Fra Angelico and Il Veneziano, the purely Gothic position. In fact, his fresh and naive Franciscan stories are treated with natural foreshortenings of an amazing veracity and color.

The Charity of St. Martin.

00129GIOVANNI JERONIMO DI XV GOTHIC INTERNATITALY
Camerino, 1450 - 1473.

00070GIOVANNI MATEO DI XV RENAISSANCE ITALY Borgo San Sepolcro, around 1430 - Siena, around 1495. Versatile and always ready to assimilate and reelaborate stylistic experiences of different origins, Mateo di Giovanni closes with dignity the framework of the XV century Siena painting. Though at first sensitive to the influence of the Umbrian painting, and then to that of his coetaneous Domenico de Bartolo and Sano de Pietro, in his late productions he reveals the suggestions of Pollaiuolo's style, who has served as a source for Mateo di Giovanni's vibrating and incisive lineal tension.

The Massacre of the Innocent (1482).

00301GOLTZIUS HUBERT XVI RENAISSANCE GERMANY
Wurzburg, 1526 - Bruges, 1583.

00159GONCALVES NUNO XV GOTHIC INTERNATPORTUGAL
Portugal, he died in 1471. His reputation has remained intact over the years, in spite of being associated to only one great work: the two triptychs of St. Vincent painted for the Lisbon Cathedral. And that is only due to the fact that it is thanks to his work that Portuguese painting can be differentiated from contemporary Spanish painting. In both triptychs, the saint is surrounded by the royal family, religious authorities, civil and military officials, and an heterogeneous crowd of citizens. In the archaic solemnity of composition, in which there is only space for the human figure, lies the fascination of this work. If the general conception of the scene is inspired in the Flemish art, what is totally outstanding and personal is the solid definition of volumes and the energetic tension of the stroke, which heightened the typological characteristics.

Polyptych of St. Vicent.

00774GONZALEZ VELAZQUEZ ANTONIO XVII NEOCLASSICISM SPAIN
Madrid, 1723 - 1793.

00370GOSSAERT JAN XVI RENAISSANCE HOLLAND He was

born around 1480 and died about 1534. Jan Gossaert, called Mabuse, is the one artist who deeply assimilates the Renaissance cultural elements, either following a natural inclination or because having had the opportunity of visiting Rome, in Philip of Burgundy's entourage. In his Italianizing tendency can be appreciated his acquaintance with Jacopo de'Barbari, from whom he probably learns the theory of body proportions. A testimony of that is offered to us by "Neptune and Amphitrite", where the plastic structure of strong figures and the anatomic definition of nudes are exemplary. His late works show, more and more frequently, architectural backgrounds of a clear Renaissance taste, as well as in the figures is increasingly evident the idealization of forms, undoubtedly classicist.

Neptune and Amphitrite.

Danae.

00781GOYA Y LUCIENTES FRANCISCO DE XVIII NEOCLASSICISM SPAIN

Born in Fundetodos in 1746. Initiated in the study of painting by Jose Luzan, in Zaragoza, he then goes to Madrid, where he becomes a disciple of Francisco Bayeu, whose daughter he marries in 1772. He makes a trip to Rome in 1770. Later, he is entrusted by the court to make a series of tapestry cartoons for the Real Manufactura. His fortunate career as an official painter gets to an end under Carlos IV's ruling. After 1800, he executes a remarkable series of paintings, to which increasingly numerous drawings and engravings can be added. In 1793, he becomes deaf and, affected by the sad conditions of his country and investigated in 1815 by the Court of the Inquisition, he settles down, embittered and disappointed, in a house located by the Manzanares. In 1824, he goes out of Spain to take refuge in Bordeaux, city in which he dies in 1828.

Tapestry Cartoons (1776-91).

Manuel Osorio de Zuiga (1784).

The Duchess of Alba

(1795).

Los Caprichos (1796-99).

Frescoes of the Church of San Antonio de la Florida (1798). The Family of Carlos IV (1800).

The Clothed Maja and the Naked Maja.

The 3rd of May Execution (1814).

Paintings at the Quinta del

Sordo (1819).

The Milkmaid of Burdeaux (1827).

The Sun Umbrella (1777).

Self-Portrait (1783).

The Miracle of the Saint (1797).

The Family of Carlos IV

(1800).

01197GOYEN JAN VAN

XVII CLASSICISM

HOLLAND

Leyden,

1596 - The Hague, 1656. Reminding of the Dutch real landscapes is Jan van Goyen's serene and extended painting, in whose deserted countrysides and cloudy skies, over which outstand the contorted branches of trees defined by a subtle and almost graphic-design stroke, he seems willing to express, above all, the sentimental participation of the natural spectacle.

Landscape with two oaks.

00052GOZZOLI BENOZZO

XV RENAISSANCE

ITALY

Florence,

1420 - Pistoia, 1498. A skillful and assured narrator, although linked to an anecdotal reality and a rather superficial exhibition of elegance, Gozzoli seems to return to the world of "international" painters, taking from them his themes and stylistic patterns. That sense of mundane fable, however,

which had constantly animated Gentile da Fabriano's works, evolves towards a more prosaic kind of painting.

Adoration of the Magi (1459).

00735 GRAFF A.

XVIII NEOCLASSICISM GERMANY

Winterthur, 1736 - Dresde, 1813. He acts in Dresde, becoming one of the favorite painters with the maximum honors as a portraitist. He is deeply skillful in matching realistic characteristics taken from the model's psychology with ideal and perfective elements.

00740 GRAN DANIEL

XVIII BAROQUE

AUSTRIA

Vienna,

around 1694 - Polten, 1757. After an intense experience in Italy, Gran

acts in Vienna as one of the greatest exponents of Austrian fresco

painting. In effect, after studying in Venice under Sebastiano Ricci and

in Naples with Solimena, he takes to Vienna the best elements of the

peninsular decorative tradition, working in Schwarzenberg Palace and

in the Court Library, among other buildings.

Presentation of Diana at the Olympus.

00186 GRANACCI FRANCESCO

XV RENAISSANCE ITALY

He was

born in Villamagna in 1469 and died in 1517.

00691 GRASSI NICOLO

XVII CLASSICISM ITALY

Formeaso,

1682 - Carnia, 1748. A follower of Sebastiano Ricci's style, though rather

heavy in his most important compositions, he gives his best in his portraits.

01068 GRECHETTO IL

XVII BAROQUE ITALY

Genoa, 1610 -

Mantua, 1665. Giovanni Benedetto Castiglione, called Il Grechetto, possesses

a rather complex formation. What outstands in him are his motives of an

unfrequent realism, as in the Flemish art, inserted in his vast

compositions. Deeply skillful in the usage of light, this artist works with its

effects both in nocturnal scenes and in his still life paintings and, sometimes

making use of limpid shades, he serves as a prelude to the most clamorous

Baroque manifestations. Equally essential in Il Grechetto's formation was his

knowledge of Rubens and van Dyck. More than in his airy decorations of a

Baroque taste, he gives his best in his naturalist compositions, in his

paintings of animals and in his regional scenes.

Diogenes Searches for the Man.

Crucifixion.

00346 GRECO EL

XVI RENAISSANCE SPAIN

The son of

Greek parents who lived in Crete, he was born in 1541 destined to become

the greatest painter of the Spanish XVI century. Domenikos Theotokopoulos,

by named El Greco, lives during his childhood and early youth in the island

where he was born, training in painting in this atmosphere, still animated by

the Byzantine art which finds its most typical expression in the activity of

virgin painters. Since 1565 he studies in Venice, getting interested above all

in Il Tintoretto and Bassano's luminism. A later stay in Rome allows him to

improve his "Mannerist" culture. Thus trained, in 1577 he gets to Toledo and

begins his series of masterpieces. In his painting merge Byzantine,

Venetian and "Mannerist" traces, becoming the most genuine

interpretation of the Spanish spirit and of its exasperated mysticism in the

Counter-Reformation years. He dies in Toledo in 1614. Altarpiece (1565-70).

Christ Expelling the Traders from the Temple (1580). Adoration of the
Shepherds (1603). View of Toledo (1606-08).
Laocoonte (1610-14). Burial of the Count of Orgaz.
St. Andrew and St. Francis. Portrait of an Unknown
Person. St. Martin and the Poor.
Mount Sinai (1565-70). Coronation of the Virgin.
The Spoliation. Agony in the Orchard (1590-95).
Portrait of Cardinal of Guevara (1600).

00631GREUZE JEAN BAPTISTE XVIII NEOCLASSICISM FRANCE
Tournai, 1725 - Paris, 1805. Manifestly faithful to moralizing and educational intentions is Jean Battiste Greuze, an author of pathetic scenes where outstand the noble feelings exalted by the literature of the time. This artificial moralizing exhibitionism affects in a negativeway Greuze's work which, however, outstands for its not at all mediocre pictorial qualities. His delicate colors and his limpid and graceful trace make us regret that his captivating portraits had been influenced by the fashion of his day. Greuze died in Paris in 1805, after having been in jail under the Terror and of having been miraculously saved from the guillotine.

Young Girl Lifting a Box.

00291GRNEWALD MATTHIAS XVI RENAISSANCE GERMANY Little is known about his life. W.K. Zulch's investigations (1938) have permitted to discover that Wrzburg was Grnewald's hometown and reveal his real surname, Nithard, to which Grnewald himself added another surname, Gothard. The artist signed his works with the initials M.G.N. (Matthias Gothard Nithard). Neither confirmed is his birth date: Zulch places it about 1450, others in around 1480. Grnewald always acted in Wrzburg, where since 1514 he worked for Cardinal Albrecht of Mainz. After converting to Lutheranism, he flees to Francfort (1526) where he works as an hydraulic engineer, and then to Halle, where he dies in 1528.

Altar of Isenheim (1512-13).

Rise to the Calvary and

Crucifixion (1523-24).

The Temptation of St. Anthony.

Christ Scoffed.

00709GUARDI FRANCESCO XVIII NEOCLASSICISM ITALY Born in Venice in 1712, Francesco Guardi, son and brother of painters, starts working in the workshop of his eldest brother, Giovanni Antonio. At first, his activity is closely linked to that of his brother, making it difficult to define the participation he had in the workshop's production. His vocation of landscaper, already evident between 1750 and 1760, could be freely manifested after Giovanni Antonio's death, in 1760, and the subsequent disparition of the workshop they had in common. From then on, Guardi asserts himself as a landscape painter and the Venetian Academy consecrates his activity as a "painter of perspectives" in 1784. He dies in Venice in 1793. Guardi imparts his works a vibrating luminosity reflected by buildings and objects, conferring the table a sort of suggestive and romantic crepuscular atmosphere.

Reception of the

Dux in the Senate Hall.

Bucentaurus in S. Nicolo del Lido.

The Great Canal and the Ca'Pesaro.

View of the Lagoon.

Pio I Receiving the Dux in the Hearing Hall (1782).

Piazza S. Marco.

View of the Cannaregio.

The Isle of St. George.

A Caprice.

00701GUARDI GIOVANNI ANTONIO XVIII BAROQUE ITALY Vienna, 1699 - Venice, 1760. He is undoubtedly one of the greatest decorators of

the century. Unfortunate for having been outshadowed by his younger brother Francesco, he is first active copying ancient tables and then devoting himself to paint numerous religious compositions. His was the last great brush of the Venetian Rococo. It seems that, under his brushstrokes, matter itself is fragmented, dissolving in the light into a thousand of gold and silver straws. Certain dark blues have lapis lazuli's crystalline quality, while the subtle transparency of outfits heightens the delicate graphy of his drawing. There are in his pictorial language Nordic characteristics, due to his origin and the Viennese education he received from his father: light and color wrap it all until forms are diluted in the luminosity of the environment.

The Fishing of Young Tobias (1750-53).
 Young Tobias and his Wife Praying (1750-53).
 The Rosary Sellers (1750).
 The Locutory.
 Aurora.
 Diana.

The Death of Joseph.

01125 GUARINO FRANCESCO XVII CLASSICISM ITALY Solofra,
 1611 - 1654. A follower of the style of Jose de Ribera, later he is influenced by Stanzione's, more compound and serene, and that of Artemisia Gentileschi.

01040 GUERCINO IL XVII CLASSICISM ITALY Born in 1591 in Cento, near Ferrara, Giovanni Francesco Barbieri, called Il Guercino, is trained adding to the first suggestions absorbed in his hometown the teaching of the Carraccis, particularly Ludovico, who preferred him among his disciples. After staying in Venice (1618), where he studied Titian and de Palma's painting, he worked in Rome from 1621 to 1623, leaving, among others, the famous "Aurora at the Casino Ludovisi". Far from the capital after the death of Gregory XV, he came back to his hometown and later, in 1642, he moved to Bologna. In this city, he worked during the last twenty years of activity, always getting closer to Reni's ways and he died there in 1666.

Virgin and Saints (1616).
 St. Francis in Extasy (1617).
 The Martyrdom of St. Peter (1620).
 St. William of Aquitania (1620).
 Sta. Petronilla (1621).
 Aurora (1621).
 The Magdalen (1622).
 SS. Benito and Francesco.
 Susan and the Old Men (1615-20).
 The Virgin of the Swallow.

Portrait of Cardinal Bernardino Spada (1631).
 Cleopatra.
 The Prodigal Son.

00667 GUGLIELMI GREGORIO XVIII NEOCLASSICISM ITALY Rome,
 1714 - St. Petersburg, 1773.

01072 GUIDO BONO BARTOLOMEO XVII CLASSICISM ITALY
 Savona, 1654 - Turin, 1709.

Lot Inebriated by his Daughters.

00729 GUNTHER MATTHIAS XVIII BAROQUE GERMANY
 Unterpeissenberg, 1705 - Heid, near Wessobrunn, 1778. He paints in Bavaria following the current of the pompous decorativism.

The Legend of Eneas.

00333HAARLEM CORNEILLE VAN XVI RENAISSANCE HOLLAND He was born in Haarlem in 1562 and died in 1638. Corneille Cornelisz, active in the Academy of Haarlem, and an important personality not only in the field of the art but also in that of culture, contributed effectively to the spreading of the international "Mannerism".

01189HALS FRANCIS XVII CLASSICISM HOLLAND Little is known about Frans Hals's life: of a Flemish origin (he had been born in Malines or maybe in Antwerp, in 1580 or 1581), he studies in Haarlem with Charles van Mander and, may be, also in the school of Goltzius. In Haarlem he acts throughout his life devoting himself exclusively to portraiture. He dies in 1666. Fast and violent strokes define picturesque and not in the least conventional figures, spontaneous in their intense expressive strength. But through the years, Hals's language evolves, without abandoning portraiture, introducing new features of a psychological interpretation of characters and a subtler pictorial sensibility in canvases which seem to be brilliant variations in black and white.

Banquet of Officers (1616). The Company of S. Adriano
(1624-25). Hille Bobbe. Portrait
of William Croes (around 1658). Governors of the Old Men's
Home (1664). Heythuisen.

00751HAYMAN FRANCIS XVIII NEOCLASSICISM ENGLAND
Exeter, 1708 - 1776.

01196STINKS WILLEM CLAESZ(OON) XVII CLASSICISM HOLLAND
Haarlem, 1594-1682. Still-life painting appeared in the Dutch painting in the XVI century, but only in this century it will become an independent genre; flowers, fruit and china stand out in all their concrete evidence on white cloths that cover tables; the painted objects are rich and unusual, the organization of the table complex and the chromatic range bright.
Table with Breakfast.

00317HEEMSKERCK MAERTEN VAN XVI RENAISSANCE HOLLAND
He was born in Heemskerck in 1498 and died in Haarlem in 1574. Totally conquered by the artistic conception of Michelangelo, he paints tormented figures with rough and metallic shapes.

00329HEERE LUCAS VAN XVI RENAISSANCE HOLLAND Gent,
1534 - Paris, 1584.

00369HEINZ JOSEF XVI RENAISSANCE GERMANY Born in
Basel in 1564, he had been trained in Rome, where his presence is attested from 1583 until 1587, and in that city he met Hans von Aachen, who also stayed by him later, during his permanence in the imperial court. In fact, he was called to Prague in 1591 to work with a numerous group of painters, in the court of Rudolf II, where he stayed until his death in 1609. Akin to that of Spranger - who he sometimes remembers with a deep sensitiveness - and that of Hans von Aachen, his painting, which not always is exempt of certain academicism, is characterized by the fluid elegance of lines and, above all, by the fine tones of his palette.

Diana and Actaeon.

00375HEMESSEN ALEXANDER VAN XVI RENAISSANCE HOLLAND
From his work derives the popular and grotesque realism of Peter Aertsen and Joaquim Beuckelaer. His tables about rustic themes show us every day life and "still life" becomes a protagonist.

00319HEMESSEN HANS VAN XVI RENAISSANCE HOLLAND
Hemessen, 1500 - Haarlem, 1575.

01233HERRERA FRANCISCO DE XVII CLASSICISM SPAIN Seville,
around 1576 - Madrid, around 1657.

00002HESDIN JACQUEMART DE XIV GOTHIC INTERNATFRANCE
Second half of the XIV century. The history of French art, at the end of the XIV century, is dominated by the extraordinary presence of the Duke of Berry. The most famous architects, sculptors and painters enjoyed his protection and his numerous castles held matchless art collections. Among the miniaturists who worked under his patronage stand out Jacquemart de Hesdin, whose illustrations are remarkable both for the sfumato and for the elegant attitude of figures and the richness of imagination in margins, where amid the delicately intertwined stem appear beautiful birds.

Madonna of the Supplication (1404 - 1409).

00748HIGHMORE JOSEPH XVIII NEOCLASSICISM ENGLAND
London, 1692 - Canterbury, 1780.

00305HILLIARD NICHOLAS XVI RENAISSANCE ENGLAND
Exeter, 1548 - London, 1619.

01224HOBBEEMA MEINDERT XVII CLASSICISM HOLLAND
Amsterdam, 1638 - 1709. Inspired in Jacob van Ruysdael and in the nostalgic lyricism of Seghers's landscapes, Hobbema's painting offers a cordial and meticulously real tone. In him appears the taste for the detail, for the anecdote, for the narrative specified in its smallest details. More than the naturalistic interpretation of a feeling, his landscapes are the objective reproduction of his land's atmosphere.

The Watermill.

00749HOGARTH WILLIAM XVIII NEOCLASSICISM ENGLAND
Engraver, portraitist, creator - in painting and engraving - of the illustrative and moralizing satire, William Hogarth, born in London in 1697, begins his activity near the silversmith Ellis Gamble, and, at the same time, he frequents the workshops of James Thornhill, Cheron and Vanderbank. From 1718, he devotes himself to engraving, and towards 1725 he starts to make oil paintings - numerous portraits and scenes depicting the bourgeois life. In 1731, he begins his famous series of regional tables and engravings. In 1748, during a short trip to France, he has the opportunity of getting acquainted with Chardin's painting, some echoes of which can be perceived in his later production. He dies in London in 1764. An attentive observer of the life of his day, he is always ready to captivate the fatuous expression of a face and the meanness of a soul. Series of the Career of a Libertine (around 1731). The Graham Children (1742).

Marriage la Mode (1745). The Shrimps Girl (around 1759).
 Wollaston Family. The Artist's Servants. The Assembly of Wanstead House.
 The Life of a Courtier. Four Ages of Cruelty.
 The Door of Calais.

00300HOLBEIN HANS, THE YOUNGER XVI RENAISSANCE GERMANY
 Born in Augsburg in 1498, Hans Holbein the Younger, is an outstanding painter and engraver. In 1514, he goes to Basel, where he executes some xylographies; but his reputation is linked, above all, to portraiture, genre in which also his father, Hans Holbein the Elder, outstood. His interest for the Italian Renaissance, some traces of which are shown in his first tables, is fueled by a short stay in Lombardy, between 1518 and 1519. When religious fights burst out, he flees to London, where he stays from 1526 to 1528. This is the period of his best portraits, and in England he will devote himself again to this genre from 1533 to 1543. He dies in London this same year.

Dead Christ (1512). Erasmus of Rotterdam (1522-25).
 Denmark (1538). The Family of the Painter. Christ of
 Portrait of Bonifacius Amerbach (1519). Portrait of Merchant Gisze (1532).
 the Wedigh Family (1533). Portrait of a Member of
 Self-Portrait (1534). Portrait of Jakob Meyer (1516).

00292HOLBEIN HANS, THE ELDER XV RENAISSANCE ITALY He
 was born in Augsburg in 1470 and died in Isenheim in 1524. Hans Holbein reveals himself in Augsburg at the end of the XV century. He worked in collaboration with Hans Burgkmair, painting by assignment of the sisters of the Convent of St. Catherine, the series of representations of the Seven Basilicas of Rome. The spirit of this work, fabulous and naive, both in the general conception and in the particularities of its pictorial language, is yet totally immersed in the orbit of the traditional Gothic. However, his last works offer a more modern and mature conception, as is shown in the beautiful drawings of his last period, realistic portraits of intensive characterization and of a great plastic vigor.

00793HOLZER HANS EVANGELIST XVIII BAROQUE GERMANY He
 was born in 1709 and died in 1740. He works in Augsburg, until 1740, date in which he dies, and is considered as one of the more inspirational German decorators. His pictorial language is based on an impassioned fantasy, on a festive and vivacious color and on a stylistic maturity which allow him to deal with magnificent compositions.
 Martyrdom of S. Felicitas and her Children.

01194HONTHORST GERRIT VAN XVII CLASSICISM HOLLAND
 Utrecht, 1590-1656. Continuing the style of Caravaggio, with a marked predilection for the nocturnal effects -reason why in Italy he was by named "Gerrit of the Night"- in his country he breaks apart from his juvenile style, devoting himself from then onwards to the art of portraits.

Goodwill.

01219HOOCH PIETER DE XVII CLASSICISM HOLLAND
Rotterdam, 1629 - Amsterdam, around 1684. Pieter de Hooch is very close to the style of Jan Vermeer, the difference between them relying on Hooch's simpler drawing. Even substantially far from the equilibrium of Vermeer's works, de Hooch equally expresses a lyrical spirit, sensitive to the feelings and family affects of his countrymen.

Women and Children (1670). Interior of a Dutch House.

00764HOPPNER JOHN XVIII NEOCLASSICISM ENGLAND

London, 1758 - 1810. Conventional portraitist.

00214HORTELANO IL XVI RENAISSANCE ITALY Ferrara, first half of the XVI century.

01258HOSKINS JAN XVII CLASSICISM ENGLAND He died in 1664. Formed under Hilliard's model, he finally is inspired in the art of van Dyck.

Lady Catherine Howard (1650).

00750HUDSON THOMAS XVIII NEOCLASSICISM ENGLAND

Devon, 1701 - Twickenham, 1779.

00157HUGUET JAIME XV GOTHIC INTERNAT SPAIN

Barcelona, second half of the XV century. Considered the head of the Catalan school, and a heir of Martorell, he tends to reject the Flemish influence and is characterized by his lengthened figures of delicate faces. St. George and the Princess.

00219IMOLA INOCENCIO DE XVI RENAISSANCE ITALY Imola, around 1494 - Bologna, around 1550.

00314ISENBRANDT ADRIAEN XVI RENAISSANCE HOLLAND He was born around 1495 and died in 1551. He was a disciple of Gerard David and in his works carefully converge Italianizing forms and the idyllic and enchanted landscapes of his master; he once again propose naturalism in the painting of polished and nostalgic transcriptions, introducing delicate and thoughtful figures who are rather immersed in meditation and lost in time.

Virgin with Child.

00178ISENMAN GASPAR XV GOTHIC INTERNAT GERMANY

Active in Cosmar in the second half of the XV century. Belonging to the Colmar school, he adds to the sharpness of colors learned from Van der Weyden a lively narrative taste, which sometimes tends to burlesque.

01177JANSSENS JAN XVII CLASSICISM BELGIUM Gent, 1590? - around 1650. Following the steps of Gentileschi and the Dutch Terbrugghen, Janssens's language is clear and luminous and imitates in a serene and mature way the style of Caravaggio.

00040JAQUENO JACOPO XV GOTHIC INTERNAT ITALY He died in Turin in 1457.

01251JOHNSON CORNELIUS XVII CLASSICISM ENGLAND

London, 1593 - Utrecht, 1661.

01178JORDAENS JACOB XVII BAROQUE BELGIUM Antwerp,

1593 - 1678. At first he superposes to his primitive late "Mannerist" training elements typical of Caravaggio. But soon Rubens attracts him to his orbit, encouraging him to the creation of a luxuriant and colorful painting, whose topics are mainly evangelical and mythological. More sensuous and popular than Rubens, he is more linked to the characteristics typical of the Flemish tradition. Even though the aesthetical quality of his works is irregular, it is constant in him an expressive realism, and in his plebeian figures he introduces accents of an epic vigor.

Meleager and Atalanta.
(around 1618).

Satyr with Peasant Family

01156JOUVENET JEAN XVII BAROQUE FRANCE Rouen, 1644 - Paris, 1717. He announces the Baroque style; with his works, which sometimes are not devoid of expressive force -extraordinary is, for example, the portrait of Raymond Finot-, he announces the gorgeous production of the XVIII century French art.

Portrait of Raymond Finot.

01165PALMA JACOPO PALMA XVII CLASSICISM ITALY Venice, 1544 - 1628.

00345JUANES JUAN DE XVI RENAISSANCE SPAIN He was born in Valence in 1523 and died around 1579. In his works we can perceive the influence of Italian painting, especially that of Raphael.

Grave of St. Stephan.

01187KESSEL JAN VAN XVII CLASSICISM BELGIUM Antwerp, 1626 - 1679.

00760KETTLE TILLY XVIII NEOCLASSICISM ENGLAND He was born in 1735 and died in 1786.

00746KNELLER SIR GODFREY XVII CLASSICISM ENGLAND Lubeck, 1646 - London, 1723. He settled down in London during the XVII century, and there, in the first years of the new century, he gathered Van Dyck's legacy, becoming the favorite painter of the high society. Though talented and gifted with an expressive vigor, he does not break apart from the XVII century tradition.

00732KNOLLER MAERTEN XVIII NEOCLASSICISM GERMANY Steinach, 1725 - Milan, 1804.

00737KOBELL F. XVIII NEOCLASSICISM GERMANY Mannheim, 1740 - Munich, 1799. From his study of Dutch painters, he acquires an interest for the genuine aspect of reality, and after creating numerous pastoral scenes, he moves towards a lyrical interpretation of nature, with a character we could call pre-Romantic.

01211KONINCK PHILIPS XVII CLASSICISM HOLLAND Amsterdam, 1619 - 1688. Vast spaces, low horizons and dominant gray tones shaded with the pale greens of plains and the clear transparencies of waters, make the objective transcription of landscapes become animated in Koninck with an intimate lyrical vibration. Outstanding as a portraitist, Koninck was mainly a painter of landscapes, a greatly accepted genre in Holland.

Landscape series.

00796KUPETZKY H. XVII BAROQUE GERMANY Bosing,
1667 - Nuremberg, 1740. He works in Vienna and in his portraits he reveals
his Italian training.

Portrait of a Man.

01150LA HYRE LORENZO DE XVII CLASSICISM FRANCE Paris,
1606 - 1656.

01144LA TOUR GEORGES DE XVII CLASSICISM FRANCE Born in
Vic, Lorraine, in 1593, Georges de la Tour visits Italy around 1610, country
in which he stays approximately until 1618, getting in contact with the most
outstanding Caravaggesque painters, both Italian and foreign, who by
then acted in Rome. A later trip to the Netherlands -probably from 1639
to 1642- reaffirms him in his searches, in which Caravaggism is resolved in a
personal way. In 1639, he is appointed official painter to Louis XIII, a position
which he keeps under Louis XIV, although he continues working in
Luneville, far from Versailles environ, in which he had been born and in which
he died in 1652. The tenebrousrealism he knew in Rome in his early years is
present in his tables, of unusual and suggestive luminous effects, which
stem from sails and torches, heightening volumes and stylizing shapes.

The Magdalen (1625-33).

St. Sebastian Crying for St.

Irene (1640-50).

Nativity.

St. John

and the Angel.

St. Jerome in the Cell.

St. Jerome.

Magdalen Repented.

Goodwill.

00671LABRUZZI PIETRO XVIII NEOCLASSICISM ITALY Rome,
1765 - Perusa, 1818.

00615LANCRET NICOLAS XVIII BAROQUE FRANCE Paris,
1690-1745 A disciple of Guillot and then active in Watteau's workshop,
Nicolas Lancret incorporates his style so faithfully that his works were many
times attributed to the master himself. Among the successors of the great
artist he is the most sensitive, translating into saturated visions of subtle
sentimentality common topics of the painters of his day. The motive of
seasons has already become a pretext for naturalistic observations, but it
helps to introduce social scenes and to create the atmosphere of a frivolous
and gay life, in spite of these pleasures being ephemeral.

Series of Seasons.

01039LANFRANCO GIOVANNI XVII BAROQUE ITALY Parma,
1582 - Rome, 1647. A disciple of the Carraccis, he seems to be a prelude of
the most clamorous Baroque manifestations, decorating the ceilings of
the Roman churches with airy frescoes which already introduce
scenographic effects.

The Release of St. Peter.

The Assumption of Mary

Magdalen.

01109LANGETTI GIOVANNI BATTISTA XVII CLASSICISM ITALY Genoa,
1625 - Venice, 1676.

00609LARGILLIERRE NICOLAS DE XVII BAROQUE FRANCE Paris,

1656-1746. Humane, subtle and poignant is the portraiture of Nicolas de Largillierre, that reminds us of the highest and freest Baroque tradition. He has left beautiful portraits in which fresh and luminous colors are associated with a drawing that is full of fantasy. With these characteristics he appeared as the first great representative artist of that new intellectual generation, mostly bourgeois, that stems in the large European capitals.

Self-Portrait of Artist with his Family.
(1701).

Isabel de Beauharnais

01230 LAS ROELAS JUAN DE XVII CLASSICISM SPAIN Seville,
around 1560 - 1625.

00766 LAWRENCE SIR THOMAS XVIII BAROQUE ENGLAND
Bristol, 1769 - London, 1830. With him concludes the British portraiture school of the XVIII century, which continues its activity until the first years of the XIX century. Fine draftsman of aristocratic female profiles, skillful in conferring a lordly dignity to his gentlemen in uniform, Lawrence gathers flattering success, not only in his homeland, but in all the European courts. His portraits have a rather superficial seal of elegance, expressed in the rhythm of the folds of the gowns and the farfetched grace of the bearing of his figures.

Elizabeth Farren.

00682 LAZZARINI GREGORIO XVII CLASSICISM ITALY Venice,
1665 - Villabona Veronesa, 1730.

01155 LE BRUN CHARLES XVII CLASSICISM FRANCE Paris,
1619 - 1690. He studied under Vouet and works in the court atmosphere, becoming the undiscussed arbiter of the Parisian artistic world during the ruling of Louis XIV. Painter of broad decorative cycles he becomes the director of the French Academy, The Gobelins and the entrusted works at Versailles. With his advises, projects and designs, he percolates the different fields of art to the point of organizing luxuriant parties held at the Court. His style is flooded with an academizing classicism both cold and sumptuous. Among his most important paintings, many a time seconded by disciples and assistants, stand his participation in the vault frescoes of the Mirror Gallery at Versailles.

Chancellor Seguier (1660).

00628 LE LORRAIN LOUIS JOSEPH XVIII NEOCLASSICISM FRANCE
Paris, 1715 - Saint Petersburg, 1759.

01141 LE NAIN LOUIS XVII CLASSICISM FRANCE Born in Lan,
he was first apprentice to his brother Antoine. In 1629-30, he goes to Rome where he probably meets Velazquez, who was also living in the Italian capital at the same time, and attentively studies the works of Caravaggio, del Guercino, Reni and Van Laer, called Il Bamboccio. At the end of 1630, he settles down in Paris and works with his brothers Antoine and Mateo. He swiftly wins a reputation and is looked upon by the painters of his school, French as well as Flemish ones, who are performing in Paris at the time. In 1648, he founds together with another eleven French painters, the

celebrated French Academy of Painting. He dies in Paris that very year. Serious faces and bitter gestures characterize Le Nain's figures, depicting crude domestic scenes of peasant life. He becomes emotionally involved in its harshness and grief.

The wagon (1641).

A blacksmith with his forge.

Peasant Meal.

The disciples of Emaus.

Family of peasants (1643).

The guardian corps.

01153LE SUEUR EUSTACHE XVII CLASSICISM FRANCE Paris, 1616 / 17 - 1655. A subtle poetry characterizes his work and he is pleased at evoking with nostalgia the purest Raphaellesque forms.

The Mass of St. Martin (1654).

01254LELY SIR PETER XVII CLASSICISM ENGLAND Soest, 1610 - London, 1680. Born in Holland and brought up in Haarlem, he arrives in England in 1643. His prolific work ranges from historical themes to portraits, with which he tends to achieve the primacy among the English court painters after van Dyck's death, who was the late painter to the king, taking advantage of the forceful influence that Holbein, Moro and van Dyck had imposed over the English schools.

Portrait of a Woman.

01145LEMAIRE JEAN XVII CLASSICISM FRANCE Dammartin, 1598 - Gaillon, 1659.

00613LEMOYNE FRANCOIS XVIII NEOCLASSICISM FRANCE Paris, 1688-1737.

00635LEPICIE NICOLAS BERNARD XVIII NEOCLASSICISM FRANCE Paris, 1735-1784.

00299LEU HANS, THE YOUNG XVI RENAISSANCE GERMANY He was born in 1490 and died in 1531. Born to a humble Zurich painter, Jean Leu is formed under Drer and Baldung-Grien and gives the best of his art to his landscapes, in which happily merge a detailed observation of reality and a fantastic transcription.

Cephalus and Procris.

00315LEYDEN LUCAS VAN XVI RENAISSANCE HOLLAND He was born in Leiden, Holland, in 1495 and died in 1533. We can find in him a trend towards regional painting of a strong satirical vein; sureness in the use of artistic values and a sheer and realistic definition of images converge with capricious connotations of fantasy. His relationship with Drer, who he frequented in Antwerp in 1521, contributed to shed maturity on his pictorial vision. To shape his world, he makes use of engraving, considered more adequate to illustrate morals. Sometimes he reveals in some of his paintings Italian influences such as in one of his last oeuvres, The Last Judgement, in which he amazes us with a precious definition of space and the almost sculptural treatment of nudes, an element so characteristic of the Italian art as it is unusual in the Netherlands painting.

Card Players.

Worship of the Golden Calf.

The Last Judgement.

00121LIBERATORE NICOLO DE XV RENAISSANCE ITALY Foligno,

around 1430 - 1502.

01108LIBERI PIETRO XVII CLASSICISM ITALY Padua, 1614 - Venice, 1687. After roaming about the Mediterranean for years he returns to Venice, where he elaborates a neo-Titianesque style, though not insensitive to the influences of more modern schools.

00274LICINIO BERNARDINO XVI RENAISSANCE ITALY Poscante, 1489 - Venice, around 1565.

01075LIGOZZI JACOPO XVII CLASSICISM ITALY Verona, 1547 - Florence, 1626.

00004LIMBURG BROTHERS XIV GOTHIC INTERNATFRANCE End of the XIV century - beginning of XV century. The Limburg brothers were the most famous of all Gothic illuminators. They painted the fabulous pages of the Book of the Hours, designed for the duke of Berry. They tried to capture and reproduce the misty atmosphere and intimate vibration which light sheds on objects, with such a subtlety of line and minute rendering of detail, that from those pages we can learn more about life in those days than from many historical documents.

The Month of June (around 1416).
(around 1416).

The Month of April

01147LINARD JACQUES XVII CLASSICISM FRANCE ?, around 1600 - Paris, 1645.

00621LIOTARD JEAN ETIENNE XVIII NEOCLASSICISM FRANCE Geneva, 1702-1789. Outlined with a sheer hand and wrapped in a cold clear light, Liotard's figures emerge from a bare background atmosphere with a mesmerizing suggestion. There are girls devoted to housework, thinking ladies or concentrated on their reading, grave gentlemen clad in Oriental outfits (the latter, memories of his stay in Constantinople). The merry freshness, the carefree lightness of so many works of the XVIII century, give way to Liotard's oeuvres and to a new bourgeois reality that seems akin to the one that so often inspired the Dutch painters of the XVII century. Some of Liotard's tables remind us of the compositions of the Dutch painter Vermeer.

Portrait of the Countess of Coventry in Oriental Outfit. The Beautiful Chocolate Seller (around 1743).

00047LIPPI FRA FILIPPO XV RENAISSANCE ITALY Florence, 1406 - Spoleto, 1469. The influence of Masaccio's teaching is also essential on Lippi's work. But the definition of volumes and perspective study are fused with a subtle search of his sureness of line. During his mid-life work, he is evidently influenced by Fra Angelico, but his latest frescoes, painted for the choir in the Prato Cathedral between 1452 y 1464, perform a sensitive adaptation of the Donatellesque forms. In his last years he concluded his work with the famous frescoes at the Spoleto Church, depicting Virgin Mary's life in "Annunciation", "Coronation", "Nativity" and "The Death of Mary", together with Fra Diamante's assistance.

Madonna and Child (1437).

00061LIPPI FILIPPINO XV RENAISSANCE ITALY Prato, around

1457 - Florence, 1504. Filippino Lippi, Filippo's son, can be defined as a restless and capricious painter, bearer of a fertile and excited imagination. Thus, his paintings, whose frequent reference to ancient cultures verges on a literary erudition, already foresee the spiritual attitude of the "Mannerism". This painter wanders through Botticelli's painting environs, but his lines tend more tense and vibrating, his forms more highly strung, his articulations more vivid and his compositions more meditated and complex.

The Death of Lucretia.

Virgin with a Child (around 1486).

01089 LIPPI LORENZO XVII CLASSICISM ITALY Florence, 1606 - 1665. Lorenzo Lippi, a cultivated man of letters, he wins a discrete reputation as a portraitist and he is summoned to the Innsbruck Court as a royal painter.

01101 LISS HANS XVII CLASSICISM ITALY Oldenburg, around 1595 - Venice, 1629 / 30. Born in Germany and brought up under a late international "Mannerism", he takes to Venice, where he arrives around 1620-21, the experience he acquired while painting in Holland: his taste for domestic scenes and his choice of rich and vivid colors. He enriches and completes his training in Italy through his meeting Caravaggio school's artists, his studying of XVI century Venetian painters and the precious suggestions that his colleagues working in Venice furnished him. From these so happy experiences stem merry compositions. His language, fed by a witty and brilliant imagination, turns more and more vivid and less rigid, changing from every day-life scenes to extremely melancholic themes.

The Game of the Mora.

The Mourning of Abel.

00350 LLANOS FERNANDO DE XVI RENAISSANCE SPAIN Sixteenth century.

00665 LOCATELLI ANDREA XVIII NEOCLASSICISM ITALY Rome, around 1693 - 1741.

00172 LOCHNER STEFAN XV GOTHIC INTERNATIONAL GERMANY Meersburg, 1410? - 1451. In spite of his mastering the late Gothic style, his interpretation can be described as "weicher styl" (soft style), characterized by the softness of images, the agile rhythm of the line and richness of color. The paramount importance of his creation places him among the most important German artists of all times. His art, a lyrical and pure evocation of sacred themes, gathers the best of all the Gothic painting tradition, backed by a modern and humane sensitiveness. He breaks away from the Gothic forms in his late paintings, shifting to more realistic compositions.

Madonna of the Rose Bower.

St. Mary Magdalen.

The Last Judgement (1435-40).

00257 LOMAZZO GIOVANNI PAOLO XVI RENAISSANCE ITALY Milan, 1538 - 1600.

00320 LOMBARD LAMBERT XVI RENAISSANCE HOLLAND Lige, 1506 - 1566.

00651 LONDONIO FRANCESCO XVIII NEOCLASSICISM ITALY Milan,

1723 - 1783.

00713LONGHI ALESSANDRO XVIII NEOCLASSICISM ITALY Venice, 1733 - 1813. He becomes the most famous portraitist in Venice after the death of Rosalba Carriera. His activity is displayed during the last decades of the XVIII century, interpreting the last pomp and gradual dusk which, at the end of this century, puts an end to the existence of the independent Republic of Venice. The characters of this pompous yet decaying world are portrayed by Alessandro, first solemnly, then warmly: his early grandiloquent style becomes more sober and modest, well aware of the social crisis that Europe is going through.

Portrait of Contarni da Mula.

00224LONGHI L. XVI RENAISSANCE ITALY Ravenna, 1507 - 1580.

00703LONGHI PIETRO XVIII NEOCLASSICISM ITALY Born in Venice in 1702, Pietro Falca, bynamed Longhi, studies first under Antonio Balestra. Around 1732 he comes back to Venice where, after starting with his monumental style painting, he follows a rustic and peasantry style, creating every day-life scenes and depicting moments of the Venetian way of life of his time. He is appointed member of the Academy of Painting and teaches regularly, years on and off, from 1758 to 1780. He dies in Venice in 1785. Using dazzling colors and detailed drawing, he performs a precious painting full of faithful observation of the customs and atmosphere of Venice. As time goes by, the narrative efficiency of his line becomes acute and his color more delicate.

The Toilet of the Venetian Lady.

The Dancing of the Master.

The Dentist.

The Fortune-Teller (1732).

Family portrait.

Series of seven paintings:

Hunting in the Valley (1762). Portrait of Matilde Querini (1772).

The Sagredo Family (around 1752).

Portrait of Francesco

Guardi.

The Porridge.

The

Swindler.

00624LOO CHARLES VAN XVIII NEOCLASSICISM FRANCE Nice, 1705-1765.

00625LOO LOUIS MICHEL VAN XVIII NEOCLASSICISM FRANCE

Toulon, 1707 - Paris, 1771. Son to Jean B. van Loo, also a teacher, and nephew to another famous artist of his time, Charles van Loo, Louis Michel devoted himself mainly to portraits. Precisely as a portraitist, he was appointed member of the Academy of Painting in 1736, and he won such a reputation that he was summoned for Felipe V of Spain. His figures, sheer and well-composed, lack idealization and ostentation. Thus, warm and friendly portraits are born, loyal to the features of the model and, at the same time, of synthetic composition.

Portrait of Denis Diderot (1767).

01166LORRAIN LE

XVII BAROQUE

FRANCE

Nicknamed

"Le Lorrain", for the region where he had been born in 1600. He studies at

12 in Fribourg under his brother who initiates him in drawing. No later than 1620, he arrives in Rome where he becomes acquainted with Agostino Tassi, painter of landscapes and architectonic decorations. He leaves Italy for a short trip to Nancy where he remains for some time with the landscape painter Claude Drouet. In 1627, Claude Gelle (Le Lorrain) returns to Rome where he lives until his death in 1682. He is mainly a landscape painter, choosing dramatic and tempestuous scenes where a vivid and grand rhythm and a luxuriant vegetation reveal a baroque taste. He is concerned with achieving the effect that light sheds on trees and water or depicting the atmospheric changes that the different moments of a day bring about.

Rest on the Flight into Egypt (1637). Seaport with the Villa Medici (1637). Seaport and mist (1646). Pastoral landscape (1645). Seaport: The Embarkation of the Queen of Sheba (1648). Marine with Galatea. Etchings. Landscape with Cephalus and Procris (1664). Landscape with a Country Dance (1649-50). Landscape with Figures.

00125 LORENZO FLORENCIO DI XV RENAISSANCE ITALY Perusa, around 1445 - 1525.

01111 LOTH HANS K. XVII CLASSICISM ITALY Munich, 1632 - Venice, 1698.

00267 LOTTO LORENZO XV RENAISSANCE ITALY Probably born in Venice in 1480, Lotto revives, from a naturalistic perspective, the provincial Venetian experiences of Antonello da Messina's school, although he soon shifts to research the clash of light against shape. After painting in Marca, he lives in Rome between 1508 and 1512; he then goes to Lombardy, again to Veneto and back to Marca, finally dying in Loreto in 1556. It is here where he paints his masterpieces of such dramatic and intense style that are not matched throughout the painting of that century.

Portrait of Cardinal Bernardo de' Rossi (1505). Polyptych (1508). S. Bernardino Altarpiece (1521). Portrait of a Young Man in his Study (1523-24). The lives of SS. Barbara and Clara (1524).

Annunciation. Crucifixion (1531). Madonna of the Rosary (1539). Gentleman with Gloves. Presentation in the Temple (1555-56). The Adoration of the Shepherds.

00248 LUINI BERNARDINO XV RENAISSANCE ITALY He was born around 1480/90 and died in 1532. In the cycles of frescoes he left in Saronno, Lugano and Milan and, moreover, in his numerous woodplated paintings, Luini Bernardino is known as to have spread Leonardo's lesson, softened by a diffuse color and the tender expression of his rostrums.

Notwithstanding, together with Leonardo's influence lays in his work much of the intimate naturalism of XV century Lombard painters.

The Madonna of the Rose Bower.

00662 LUTI BENITO XVII CLASSICISM ITALY Florence, 1666

- Rome, 1724.

00771LUZAN Y MARTINEZ JOSE XVIII NEOCLASSICISM SPAIN

Zaragoza, 1710 - 1785.

00336LYON CORNEILLE XVI RENAISSANCE FRANCE He was born in around 1500 and died in 1572. Akin to the northern tradition, he is gifted with a notorious taste for the detail, especially of features.

Portrait of Charles d'Orleans.

00349MACHUCA PEDRO XVI RENAISSANCE SPAIN His birth date and place are unknown. Little is also known about his life. Prolific as a sculptor, but above all as a painter and architect, he lives in Italy, probably in the second decade of the XVI century. The Palace of Carlos V in Grenada, which is his architectonic masterpiece, is finished in 1529. What we last know about his work is the imperial fountain at the Alhambra, performed together with Nicolo de Corte.

Virgin and Souls in Purgatory (1517).

00778MAELLA MARIANO SALVADOR DE XVIII NEOCLASSICISM SPAIN

Valence, 1739 - Madrid, 1819.

01102MAFFEI FRANCESCO XVII CLASSICISM ITALY Venice, around 1600 - Padua, 1660. Of a complex personality, Francesco Maffei is formed in Venice, tracing Fetti and Strozzi's steps, welcoming together with the warm thickness of Rubens's style his discovery of the Venetian school of the XVI century. His pleasant coloring is sometimes marred by the heavy use of paint.

The Adoration of the Shepherds.

00710MAGGIOTTO DOMENICO XVIII NEOCLASSICISM ITALY

Venice, 1713 - 1793.

00656MAGNASCO ALESSANDRO XVIII BAROQUE ITALY Alessandro Magnasco, by named Il Lissandrino, was born in Genoa in 1667. He is apprentice to his father, modest disciple of Valerio Castello. After his father's death, he travels to Milan, completing his training in Filippo Abbiati's workshop. He leaves Milan between 1723 and 1727 to work for the Medicis, returning there in 1735 and definitely back to Genoa, where he dies in 1749.

Friars in the Cemetery.

The Refectory (1730-40).

Landscape.

S. Carlo Borromeo Receives the

Oblates (1725-35).

Emaus' Supper.

Gypsies.

Feast in a Garden of Albaro (after

1735).

Landscape with Monks.

The

Riverside.

00253MAGNI CESARE XVI RENAISSANCE ITALY Milan, XVI century.

00258MALOSSO IL XVI RENAISSANCE ITALY Cremona, 1555 - Parma, 1619.

00005MALQUEL J. XIV GOTHIC INTERNATIONAL FRANCE End of the XIV century - beginning of the XV century.

00290MANCINI DOMENICO XVI RENAISSANCE ITALY First half of the XVI century.

00332MANDER CHARLES VAN XVI RENAISSANCE HOLLAND Meulebeke, 1548 - Amsterdam, 1606.

01079MANETTI RUTILIO XVII CLASSICISM ITALY Siena, 1571 - 1639.

01004MANFREDI BARTOLOMEO XVII CLASSICISM ITALY Ostiano, around 1580 - Rome, around 1620. In his production we can witness the most typical themes of Caravaggio, such as rustic life scenes and religious themes, treated with a criterium deprived of all idealization which is later transmitted to a fertile pictorial Flemish school. More than a passionate study of the natural reality of things, Manfredi's painting constitutes a detailed analysis of Caravaggio's style. Manfredi calls our attention not so much for the value of his work per se but for acting as a mediator between his master and the numerous active Dutch and Flemish artists in Rome in the first decades of the XVII century.

The Concert.

00286MANSUETI GIOVANNI XV RENAISSANCE ITALY Fifteenth and sixteenth centuries.

00095MANTEGNA ANDREA XV RENAISSANCE ITALY Andrea Mantegna is born in 1431 in Isoda di Carturo, between Padua and Vicenza. When he was only six, he is admitted in the workshop of Squarcione, who adopts him. In 1448 he breaks away from Squarcione's tutorship and sets up by himself. He paints the altarpiece at Santa Sofia's Church and starts the frescoes at the Ermitani Church, both in Padua. He marries Nicolasa, daughter of Jacopo Bellini and works in Venice from 1454 to 1456. Some years later, he is summoned by Ludovico Gonzaga and is appointed official painter in Mantua, where he settles down. He travels to Florence and to Rome, invited this time by Pope Innocent VIII. He dies in Mantua in 1506.

Altarpiece of the Santa Sofia's Church (1448). Ovetari Chapel fresco (1448-57). Altarpiece of San Zenon (1459).

Fresco of the Duncal Palace (finished in 1474). St. Jorge.

Death of the Virgin. Triumph of Ceasar (1480-92).

St. Sebastian (1480-92). Decoration of the Chapel of

the Baptist (1488-90). Madonna de la Vittoria (1496).

The Dead Christ (around 1506). Parnassus (1497).

The Virgin with Sleeping Child. The Ascension (1827).

01017MARATTA CARLO XVII CLASSICISM ITALY Camerano, 1625 - Rome, 1713. Disciple of Andrea Sacchi, and a famous painter of his time, Maratta can be identified with the classical values attributable to Sacchi's peculiar style. He is inspired by Raphael's oeuvre and studies with extreme detail the works of the Bologna school and those of Correggio. Art critics admire today more than his monumental religious compositions for numerous Roman churches, his so many portraits of incumbents and prelates of his time.

The Cardinal Cibo. The Sacred Family.
00697MARIESCHI MICHELE XVIII NEOCLASSICISM ITALY Venice,
around 1694 - 1743. He studies under Canaletto. He paints views of the
Venetian lagoon as well as ideal landscapes where all bridges, all
building ruins, rocks and vessels are displayed in a capricious way.
Landscape with a Bridge.
00169MARMION SIMON XV GOTHIC INTERNATIONAL FRANCE
Valenciennes, second half of the XV century.
01071MARTINI SIMONE XIV GOTHIC INTERNATIONAL ITALY He was
born in 1284 and died in 1344.
00044MASACCIO XV RENAISSANCE ITALY Born in San
Giovanni del Valle del Arno in 1401, Tommaso di Giovanni, commonly
bynamed Masaccio, sets up professionally in Florence around 1420 together
with Masolino. In 1425, always with Masolino, he goes to Rome to paint a
fresco cycle at S. Clemente Church. Next year he travels to Pisa, where he
is entrusted with Santa Maria del Carmine polyptych, at present split in
different museums. Back in Florence, he works on the Brancacci Chapel
frescoes, first as Masolino's assistant, later on his own. He dies in Rome in
1428.
Madonna with Child and St. Ann (1420-1421). San Clemente
frescoes (1424-1428). Santa Maria del Carmine Polyptych
(1426). Brancacci Chapel frescoes (1426-1428). The
Trinity - Frescoes of Santa Maria la Nuova Church (1427)
00045MASOLINO XV RENAISSANCE ITALY San Giovanni
del Valle del Arno, 1383 - Florence, 1441. He reveals himself as an elegant
artist in the frescoes at Santa Maria del Carmine Church. His figures,
controlled and somewhat cold, are the result of a decorative taste wholly
lacking of any manifestation of interior life. Instead of improving when
contacting the innovative mind of Masaccio, he finds further refuge in the
canons of tradition. And meanwhile his Roman cycle of San Clemente's
Church with the frescoes at the Chapel of St. Catherine remind us of the
Siena school painting, the frescoes of Castiglione Olona return with an
unreal and fantastic atmosphere to the pure elements of the international
Gothic.
Pope Liberio Found the Basilica of Santa Maria Maggiore, in Rome.
The Banquet of Herodes (around 1435). Fall of Adam and Eve.
Virgin and Child.
01032MASSARI LUCIO XVII CLASSICISM ITALY Bologna,
1569 - 1633.
01034MASTELLETTA IL XVII CLASSICISM ITALY Bologna,
1575 - 1655. Giovanni Andrea Donducci, bynamed Il Mastelletta, studying
the Venetian and Emilian schools, especially that of Niccolò dell'Abbate,
learns the secret of warm "impasto", which he employs with inspired fantasy.
The Crossing of the Red Sea.
00013MATES JUAN XV GOTHIC INTERNATIONAL SPAIN Barcelona,
active from 1392 to 1431.

00743MAULPERTSCH FRANCIS A. XVIII BAROQUE AUSTRIA Born in Langenargen, by Lake Constanza, in 1724. After a short apprenticeship to his father he goes to Vienna where, in 1739, he becomes a disciple of Van Roy, and in 1741, of Van Shuppen. He becomes a member of the Academy in 1759 and is appointed professor in 1770. By named by some people "The Austrian Tiepolo", he displays in his frescoes, on which we can see Rembrandt and the Venetian school's influences, the wittiest Rococo style, not only for his colors but for his dynamic and aerial compositions. He settles down in Italy and is entrusted with many works for Tirol, Moravia, Sajonia, Hungary and Boheme. He dies in Vienna in 1796.

The Victory of Giacomo Apostle (1762-64).

The Sacred Family.

San Juan Nepomuceno.

The Betrothals of Maria.

01262MAZO JUAN BAUTISTA DEL XVII CLASSICISM SPAIN Betera, around 1614 - Madrid, 1667. He traces down Silva y Velazquez but adding elements taken from van Dyck and Rubens.

The Chase of the Armadillo, in Aranjuez.

00363MAZZOLINO LUDOVICO XV RENAISSANCE ITALY He was born around 1480 and died around 1530. The suggestions of the Ferrara school of the XV century, and the influence of the new experiences from Raibolini (Francia) and Costa, are merged in Mazzolino's work, shedding an electric result not deprived of a vigorous intimacy. But his most outstanding feature is, nevertheless, his enlightened and capricious imagination that many a time conveys anticlassicist results.

The Massacre of the Innocents.

01107MAZZONI SEBASTIANO XVII BAROQUE ITALY Florence, 1611 - Venice, 1678. Born in Florence but Venetian by choice, Sebastiano Mazzoni is the richest and most original personality of the XVII century Venetian art. His style belongs to the Tuscan school, combined with the different elements provided by that of Venice. On his canvases, a scurry light dilutes the shapes reflecting itself on precious and oddly tinged planes which sparkingly immaterialize images and introduces us to the conquest of the XVIII century painting. Equally bold is his composition that cannot be paired to any traditional scheme, dividing space according to yet unknown trends. Quite unpredictably, Mazzoni easily shifts from dramatic to grotesque themes.

The Death of Cleopatra.

The Daughters of Lot.

00769MELENDEZ FRANCISCO ANTONIO XVII CLASSICISM SPAIN Oviedo, 1682 - Madrid, 1752.

00772MELENDEZ LUIS EDIGIO XVIII NEOCLASSICISM SPAIN Naples, 1716 - Madrid, 1780. His creation of amazing still-life tables, completely uninfluenced by any other school, shows precisely defined objects with vigorously expressed volumes.

Still-Life.

00250MELONE ALTOBELLO XVI RENAISSANCE ITALY

Belonging to the anticlassical school, set up in Emilia, he delights us with a capricious and exasperated deformation of figures, prone to imitate the

contemporary stylistic solution of the German school of painters.
00252MELZI FRANCESCO XVI RENAISSANCE ITALY Milan,
around 1493 - Vaprio d'Adda, around 1570.

00150MEMLINC HANS XV RENAISSANCE HOLLAND
Mainlingen, around 1435 - Bruges, 1494. When young he traveled to
Bruges where he sets up a flourishing painting workshop in 1465. He is
entrusted with works by the most influential families of the city. His
historical records show him as one of the most notorious exponents of the
local bourgeoisie, and his affluent undisturbed position through 30 years as a
painter are reflected on his paintings, which display a tranquil and
contemplative vision of a world where men and things seem to live absorbed in
thought. He summarizes in his work the characteristics of the masters, but
the language he interprets them with has such a delicate lyricism that he
has been highly admired and esteemed, even more than any other Flemish
painter of the XV century.

Flight into Egypt.

Portinari Triptych..

Descent.

The Virgin and Child.

00788MENGS ANTON RAPHAEL XVIII NEOCLASSICISM ITALY He
was born in Germany in 1728 and died in 1779. In Rome he leaves in the
"Parnassus" at the Villa Albani a true testimony of this different aesthetic
interpretation. His portraits bring him notice, such as that of Domenico
Anniballi, of precise drawing and carefully graded colors.

Portrait of Domenico Anniballi.

SDelf-Portrait.

00614MERCIER PHILLIPS XVIII NEOCLASSICISM FRANCE

Berlin? , 1689 - London 1760.

00136MESSINA ANTONELLO DA XV RENAISSANCE ITALY Born in
Messina around 1430, Antonello starts working in Naples at Colantonio's
workshop. In 1456 he returns to Messina, and alternates his activities
between his birthplace and Calabria. After probably traveling to Rome
in 1475, he meets Giovanni Bellini in Venice -encounter which enriches both
painters-, where he performs his most outstanding canvases. After a short
visit to Milan, he comes back to Messina where he dies in 1479. He forges the
preciousness of gold and Catalonian brocades with a detailed and attentive
observation of reality -so characteristic of Flemish painters- and the solid
sense of volume of the French school. But then he introduces a new
element derived from Piero della Francesca; the awareness of space and the
framing according to the laws of perspective. Later he enriches his palette
with Bellini's colors.

Crucifixion (around 1450-60).

St. Jerome in his Study (around 1450-60).

Jesus Christ (around

1450-60).

Polyptych of S. Gregorio (1473).

Annunciation (1474).

Portrait of Unknown (1475).

Altarpiece of S. Casiano (1475-76).

St. Sebastian (around

1475).

Crucifixion (around 1475).

Piet (around 1475).

Portrait of Trivulzio (1476).

Crucifixion (1477).

Portrait (1475).

00309METSYS QUINTIN (OR MASSYS) XV RENAISSANCE HOLLAND

Little is known about his life. Born in Louvain in 1446 and son to a humble blacksmith from Antwerp, unexperienced and young, he travels to his father's birthplace. In 1493, he is admitted in the Guild of Painters in Antwerp, where he practically stays all his life, working for the local guilds, entrusted with works from Louvain and even from Lisbon (where his work bring him great notice). In Antwerp he gets acquainted with illustrious men such as Erasmus from Rotterdam and Thomas Moore. He also dies there in 1530. With an exquisite elegance, this artist can amalgamate the typical elements of his national culture with those originated in Italy, above all the Leonardesque ones from which he acquires the gracefulness of shapes and a dim chiaroscuro.

Triptych of the Burial of Christ (1508-11). Triptych of the Santa Ana Sisterhood (1509). The Money Changer and his Wife (1514).
Virgin Rattier (1529).

00800 MEYNTENS MARTIN VAN XVII NEOCLASSICISM SWEDEN
Swedish by birth, he leaves a highly appreciated series of miniatures and portraits in Vienna. A traveled artist, he stays in every country in Europe, thus maturing an international style.

01152 MIGNARD PIERRE XVII CLASSICISM FRANCE Troyes, 1612 - Paris, 1695. Skillful in the art of portraiture, he binds his performance to the atmosphere of the classicist school. He tries to oppose the current taste for Le Brun, seeking a freer coloring and technique and tracing Rubens's steps.

The Young Countess of Blois Blowing Bubbles.

00385 MICHELANGELO XV RENAISSANCE ITALY Born in Florence in 1475, Michelangelo Buonarroti is apprenticed to Ghirlandaio, but it is crucial for his further training his assiduous assistance to the Florentine Medicean Academy. From the very beginning, his work shows a preference for the artistic expression, both in sureness and depth of performance: he felt above all sculptor. In 1505 he started Pope Julius II Tomb, which he could not finish. He designs buildings in Florence and Rome, cities where he displays most of his activity under the Papacy and the Medicis.

Tondo Doni or the Sacred Family. Frescoes in the Sistine Chapel (1508-12). The Last Judgement (1536-41).

The Sibyl of Delphus (Sistine Chapel). The Sibyl of Cumas (Sistine Chapel). The Conversion of St. Paul.

00020 MILAN JUAN DE XIV GOTHIC INTERNATIONALITY News from 1350 to 1369. This artist covers the serious Giottoesque forms with soft strokes of light. He is able to practically capture with a refined perfection and emotionally describe the atmosphere, the people and the costumes of his time. He is believed to be the most important Lombard painter of the XV century. In his work we can find broad formal pictorial statements and a forceful plasticity in his figures. He uses to create precious color "sfumato", a refined elegance of line and has a certain tendency to the unreal in his images. He makes notorious concessions to the taste of

the international Gothic, especially in everything related to certain decoration themes.

San Joaquin Driven out of the Temple (1365). The Virgin with the Child and Saints (1360-1365). SS. Esteban and Lorenzo.

01067MIRADORI LUIGI XVII CLASSICISM ITALY Genoa, around 1600 - Cremona, around 1657. Luigi Miradori, called the Genoese, blends the warm naturalism of his first school with notorious influences from Caravaggio, outstanding out for his many portraits where he creates a contrast of gracefulness and horror, which is typical in most of the XVII century painting. This painter from Genoa ends his activity in Cremona where he lives the last 15 years of his prolific existence.

The Lute Player.

00322CHIVETA IL XVI RENAISSANCE HOLLAND Enricus Blessius, bynamed Il Chiveta, was born in around 1515 and he is believed to have died in 1554. He introduces a fantastic search for the new in his wide landscapes where the figures are lost in the gradation of warm tinges which percolate the foregrounds, changing towards the backgrounds in distant blues. He owes his nickname to the presence of these little birds in most of his pictures.

The Copper Mines.

00019MODENA BERNABE DE XIV GOTHIC INTERNATITALY
Second half of the XIV century.

00184MODENA GIOVANNI DE XV GOTHIC INTERNATITALY He appears in the first half of the XV century. Around 1420, in Bologna, he returns to the Gothic fable re-animated by a genuine popular spirit of the Emilian tradition in the Bolognini Chapel's frescoes at S. Petronio Church, depicting "The Last Judgement" and "The Adoration of the Magi". Frescoes of S. Petronio Church (1420).

00018MODENA TOMASSO DE XIV GOTHIC INTERNATITALY
Second half of the XIV century. He mainly acted in Treviso, where he painted the frescoes of St. Catherine Church, prolonging in a cordially humane way the echoes of the flourishing and vivid pictorial tradition of the Rimini and Bologna schools. The colors of his paintings were vibrating, intense, possessing as well an extraordinary luminosity. Sta. Ursula Farewell (1352).

01015MOLAR PIETRO FRANCESCO XVII CLASSICISM ITALY
Coldrerio, 1612 - Rome, 1666. He starts painting according to the style shown by the classicists like Guercino y Albani. Later he improves his palette in Venice and, back in Rome, he shifts in his last period to the pompous decorativism of the Baroque style.

S. Giovanni in the Desert.

00642MOLINARI GIOVANNI DOMENICO XVIII NEOCLASSICISM ITALY
Caresana, 1721 - Turin, 1793.

01170MOMPER JOOS DE XVII CLASSICISM BELGIUM Antwerp, 1564 - 1635. An author of landscapes with a XVI century style like those of Patinir, and as in his paintings, warm tinges of foregrounds degrade

themselves toward the bluish greys glimmering in the background.
Mountain Landscape with a Bridge. Winter Landscape
(1624).

00031MONACO LORENZO XIV GOTHIC INTERNATIONALITY Siena,
around 1370 - 1425? His pictorial style showed rhythmically arched and
winding lines, reviving the fabulous magic of the Siena school with the purest
poetical effect.

Annunciation.

01050MONCALVO EL XVII CLASSICISM ITALY Montabone,
1568 - 1625.

00086MONTAGNA BARTOLOMEO XV RENAISSANCE ITALY Born
in Orzinuovi around 1450. He outstands in Vicenza, having performed for a
long time in Venice where he met Antonello's work. He then sweetens his
solidly built masses with the many-hued color suggested by Bellini. He dies
in Vicenza in 1523.

The Virgin.

00397MONTAGNANA JACOPO DE XV RENAISSANCE ITALY News
from 1440 to 1499.

00343MORALES LUIS DE XVI RENAISSANCE SPAIN He was
born in 1509 and died in 1586. An intimate and close religiousness -far from
the ghastly sternness of the counter-reform and a mysticism bathed in
melancholy- percolates the work of Luis Morales, the most spontaneous
of this group of Spanish painters. The adherence of Italian ways is shown in
the Leonardesque chiaroscuro that wraps his images.

The Virgin and the Child (around 1570).

00201MORANDINI FRANCESCO XV RENAISSANCE ITALY Poppi,
1544 - Florence, 1597. He was dubbed Il Poppi.

01053MORAZZONE IL XVII CLASSICISM ITALY Morazzone,
around 1571 - Plasencia, 1626. Pietro Francesco Mazzucchelli, called Il
Morazzone, possesses a style difficult to define due to a continuous
shifting from the clear tinges of a devote painting to the dark shadows of a
"Mannerist" sense. To the flying cupids, to the jagged blue skies, he opposes
the violence tinged with sensuousness of his bloody compositions.

Martyrdom of SS. Rufina y Segunda.

S. Francesco.

Pentecostes.

St. Charles Taken to the Glory by

the Angels.

Martyrdom of Sta. Agueda.

Prayer

in the Orchard.

00636MOREAU LOUIS GABRIEL XVIII NEOCLASSICISM FRANCE
Paris, 1740-1806.

00277MORETTO IL XVI RENAISSANCE ITALY Born around
1498 in Brescia, Lombardy. There he painted most of his work. Titian and
Giorgione's suggestions are solved by Alessandro Bonvicino, by named Il
Moretto, according to the concepts of the Lombard naturalism. Of a
melancholic mood and an exquisite narrator of religious themes depicted
with modest simplicity, an uncertain light gradually wraps the people and
objects in his canvases. He dies in 1554.

Portrait of a Man.
Passion.

Jesus with the Symbols of

00765MORLAND GEORGE XVIII NEOCLASSICISM ENGLAND
London, 1763 - Clerkenwell, 1804. His outstanding characteristic is how this artist deals with light and color in his work. An author of every day-life peasant scenes, studies interiors, villages in their rustic rooms, animals and shepherds, repeated and widely spread through his numerous engravings.

The End of the Chase.

Summit of Cader Idris.

00325MORE SIR ANTHONY XVI RENAISSANCE HOLLAND Sir Anthony More (Moro), born in Utrecht in 1519, bearer of a vast and complex knowledge, used to travel to Italy, Portugal, Spain and England. He won reputation for his portraits where the Northern realistic tradition is merged with the idealistic taste of the Renaissance sculpture. Thus, he could achieve an aulic and noble effect that brought him notice among his peers, especially in England where the artist spent his last years. The psychological of the characters is bound with a detailed examination of human features. He died in 1575.

Self-Portrait.

00081MORONE DOMENICO XV RENAISSANCE ITALY Verona, around 1442 - 1517.

00092MORONE FRANCESCO XV RENAISSANCE ITALY Verona, around 1471 - 1520.

00284MORONI GIOVANNI BATTISTA XVI RENAISSANCE ITALY Born in Bergamo between 1529 and 1530, disciple of Moretto from Brescia, he left most of his works in Lombardy. He was especially gifted for the portraiture art. This genre of painting enabled him to freely represent the simple and friendly people of the Lombard provinces, captured in the every day life concrete reality of a certain time and place. Excellently painted, his portraits are among the best produced by any other Italian school. He died in Brescia in 1578.

Portrait of a Gentleman.

Count Pietro Secco-Suardi.

00173MOSER LUCAS XV RENAISSANCE GERMANY Active in the first half of the XV century. He constitutes one of the first examples of a new figurative conception that will gradually mature when in contact with the Flemish painting at first and afterwards with that of the Italian one. Lucas Moser paints in 1431 the "Altarpiece of Tiefenbronn" with effects of perspective, which in spite of being empiric, reveal a different way of seeing and understanding nature. His sense of reality is really far from the kind of curiosity of the Gothic artists and leads him to wholly new artistic forms in the German painting.

Altarpiece of Tiefenbronn (1431).

00404MASTER OF FLEMALLE XIV GOTHIC INTERNATHOLLAND
1375 / 80 - 1444. Of his remaining work we can clearly comprehend that he was formed in close contact with the great architectural schools, having the opportunity to know and assimilate the techniques of the Burgundy-born

sculptor Claus (Nicolas) Sluter. From him he obtains the forceful classicism of his paintings, a still open expressionist vein of Medieval characteristics and his tendency to place figures in the foreground not connected with the background scene. In his last works, this master shows to have experimented the influence of van Eyck, at that time young and already famous, sweetening the contours with a softer and dimmer luminosity creating an atmosphere of tender vibrations.

The Adoration of the Shepherds (around 1425). Santa Barbara (1438).

00392M. OF THE ANNUNCIATION OF AIX XV RENAISSANCE FRANCE Middle of XV century. He was an extraordinary skilled painter with a complex formation ranging from the knowledge of Flemish painting to the Burgundy- originated sculpture as well as the German schools. In his "Annunciation", executed around 1442-1449, this master ushers us into a Gothic cathedral of great vaults which are lost in a suggestive perspective flight. The careful analysis of details and the sureness of distributing the volumes (of Italian reminiscence), the luminous transparency of the atmosphere and the soft modelling of the virgin and archangels' faces, all of it contributes to create the deep suggestion of his work, submerged in an almost magical stillness. The style of this ignored author is certainly rich and complex.

Annunciation (1442-49). The Prophet Jeremias (1442-49).

00414MASTER OF THE LIFE OF MARIA XV GOTHIC INTERNAT GERMANY Cologne, second half of the XV century. Slim silhouettes, outlined with gracious purity and covered with gaudy colors, which stand out from gilded backgrounds, crowd the tables painted by this master, who was active in Cologne between 1460 and 1490. He was named Master of the Life of Mary for the themes he painted.

The Visit.

00391MASTER OF THE HOURS OF ROHAN XV GOTHIC INTERNAT FRANCE Beginning of the XV century. Illustrator of a Book of Hours, he produces in full pages of vivid color, ornamented drawings, animated by a movement that shifts from human figures to objects and natural elements as if they were permanently tied to an impetuous gust of wind. Typical of this master is a sense of majestic grandeur which curiously contrasts with the reduced dimensions of his miniatures.

Illustrations of "The Book of Hours of the Duke of Rohan".

00390MASTER OF BARBERINI'S TABLES XV RENAISSANCE ITALY His work is only known from mid-XV century onwards. Due to the scarce number of the works attributed to him, and to the difficulty in his placing into a cultural defined environment, the so called master of the Barberini's tables is, notwithstanding, a rather interesting personality who exemplifies the pictorial resources of mid-Italy schools during the onset of Renaissance. In the crossing, not only geographical, of tendencies and stylistic suggestions of different origins, the Umbrian painting of the

beginning of the XV century did not have a word of its own. The lesson of the most mature Tuscan conceptions is formed in this master with suggestions derived from Venetian and Paduan painting.

Presentation in the Temple.

00415M. OF THE LEGEND OF STA. URSULA XV GOTHIC INTERNAT GERMANY
End of the XV century. He owes his name of Master of The Legend of Sta. Ursula to the 18 panels about this legend which he painted for S. Severino in Cologne. The drawing of the figures and a sensitive treatment of light and color convey in the artist a deep adequation to the way and pictorial taste of Flemish painters.

Virgin with Child.

The Apparition of the Angel to

Sta. Ursula.

00405 MASTER OF MONDSEE XV GOTHIC INTERNAT GERMANY
End of the XV century - beginning of XVI century. This master stands out among the scarce painters rendered by the Austrian region. His efficient plastic translation of images is less of a burden for the artist than his subtle elegance of line, adding to all this a fabulous Gothic touch.

Flight into Egypt.

00413 MASTER OF MOULINS XV RENAISSANCE FRANCE Active
between 1480 and 1500. He is one of the great anonymous masters in the south of France. Because he lived and painted during many years in Moulins, he is called Master of Moulins. The sparkling Flemish influence had a deep effect on his work. Such an influence is reflected in the quiet luminosity of faces, which bear an ivory candor, in the precious finishing of details and in the sober composition of scenes: all of this reminds us of van Eyck. We can also find a farther search of definitions in details, which makes his characters appear truly concrete, especially women.

Virgin with Child and Angels.

Sta. Maria Magdalena and a

Donor.

00411 MASTER OF PIETA OF VILLENEUVE XV RENAISSANCE FRANCE
Mid-XV century. In Avignon comes to light around 1460 a masterpiece that represents another of the thrilling enigmas of the French XV century painting. Indeed, his author is unknown. This work is a Piet. The solemn archaic tone that provides its golden background, against which an imaginary holy city stands out, is immediately blurred by a drama, harshly and truly stressed, that wraps every figure, even a donor who for the first time appears as a protagonist, not just as an onlooker. His figures are still, petrified by pain, and the light tunes the different expressions of their faces, bathing Christ and the virgin's faces with a waxen paleness, giving instead a dim tinge of pink to the Magdalen and St. John's cheeks.

Piet (1460-70).

00412 MASTER OF SAN GIL XV RENAISSANCE FRANCE Second
half of the XV century. The Master of San Gil, so called because he painted tables about the life of this saint, is an agile and narrative painter. He was probably active in Paris, as his accurate representations of the French capital buildings would seem to show. Nothing is known about his life, nor

where he was born. His formation is mainly miniaturistic and Flemish, as we can see in the table to which he owes his name, making a detailed and attentive description of the landscape and turning the religious theme into a fresh and lively narration.

San Gil and the Deer.

00676MURA FRANCESCO DE XVIII NEOCLASSICISM ITALY Called Il Franceschiello, he was born in Naples in 1696. He becomes, together with Francesco de Solimena, the great decorator of Naples during the Borbons' ruling. An author of frescoes and altarpieces, he takes to Piemonte the influence of the late Italian Baroque in 1730, especially in the decoration of some of the rooms at the Turin royal palace. He dies in his birthtown in 1782. Although completely diluted in color, which becomes brilliant and radiant and seems to have Venetian reminiscence, the images of Francesco de Mura keep a vigorous corporality, bearing his forceful artistic seal. His compositions are unique, bold and far from any superfluous academic complacency.

Chapel of S. Bertario (1731). Frescoes of the Church of the Nunziatella (1732 and 1751). Frescoes of the Church of SS. Severino and Sossio (1738/46) Jesus among the Doctors (after 1730). The Visit (after 1730). The Virgin with SS. Louis of France and Luis Gonzaga. Terror Scene.

00087MURANO QUIRICO Y ANDRES DE XV RENAISSANCE ITALY Second half of the XV century.

01244MURILLO BARTOLOME ESTEBAN XVII CLASSICISM SPAIN Seville, 1618 - 1682. He is trained in Seville, to be then successful in Madrid. To the Italian influence, he adds the Flemish school. During this period, having used up his more frankly naturalistic trend, his virgins start to bring him notice, as well as his idealized religious scenes wrapped up in a soft chiaroscuro and enlivened by gay colors. The Italian tradition from Raphael to Il Correggio merges with the pictorial Flemish lesson in his work, bringing forth results that, if sometimes conventional, are often ornamented by authentic grace. In his most realistic oriented compositions, Murillo captures figures and objects with complacency and is able to transmit them with a clear and pleasant style.

The Divine Shepherd. Boys Eating Grapes and Melon (1650-60). The Young Fruit Seller. The Adoration of the Shepherds (1645-60). Boys Playing Dice. The Healing of the Paralytic.

01051MUSSO NICOLO XVII CLASSICISM ITALY Casale Monferrato, ? - around 1630.

00770MUOZ EVARISTO XVIII NEOCLASSICISM SPAIN Valence, 1684 - 1737.

00620NATOIRE CHARLES JOSEPH XVIII NEOCLASSICISM FRANCE Nimes, 1700 - Castelgandolfo, 1777.

00611NATTIER JEAN MARCS XVIII BAROQUE FRANCE Paris 1685-1766. We can find an echo of Watteau's pictorial language in the

gallant portraiture of Jean Marcs Nattier, painter to the king, who knows how to blend the vivacity of Rococo with the grandeur of the Franco-Flemish tradition. According to the taste of those days, the portraits happen to be disguised with mythological characters, nymphs and shepherds, heroes and Greco-Roman divinities, which is the case of one of the portraits of Mme. Henriette, Louis XV's daughter, who appears to be clad as Diana. Portrait of Mme. Henriette. The Marquise of Antin.

00700NOGARI GIUSEPPE XVIII NEOCLASSICISM ITALY Venice, 1699 - 1763.

01122NOVELLI PIETRO XVII CLASSICISM ITALY Monreale, 1603 - Palermo, 1674.

01058NUVOLONI CARLO FRANCESCO XVII BAROQUE ITALY Cremona, 1608 - Milan, 1660. To the first training received under his father in his birthplace, Cremona, Francesco Nuvoloni's painting is overlapped by the influence of Procaccini and, to a certain extent, by Reni's. All this is translated into a loose and graceful rhythm with sheer colors. Nuvoloni prefers to resolve his poetic world in representations of delicate lyricism, gazing reality through a conventional optimistic lens while anticipating the graceful cadence of the early Baroque that will reach its zenith in the XVIII century.

The Family of the Painter.

01263NUEZ DE VILLAVICENCIO PEDRO XVII CLASSICISM SPAIN Seville, 1644 - 1700. Deeply influenced by the Flemish art, he is one of Murillo's best disciples.

Children Games.

00306OLIVER ISAAC XVI RENAISSANCE ENGLAND Rouen, 1551 / 65 - London, 1617.

00661ORIZZONTE IL XVII CLASSICISM ITALY Antwerp, 1662 - Rome, 1749. Hans Van Bloemen, bynamed Il Orizzonte.

00313ORLEY BERNARD VAN XV RENAISSANCE HOLLAND He was born in 1488 and died in 1541. With Italianized characteristics, Orley has a first class performance as royal painter to Marguerite of Austria and to Mary of Hungary. Although he frequently turns to stylistic details belonging to Raphael and Michelangelo in his monumental compositions, he is closer, especially in the dynamism of scenes and his archeological taste for the ornamental repertoire, to the Tuscan pre-mannerists of late XV century, particularly to Filippo Lippi. On the other hand, the art of tapestry and stained glass windows brings him notice. He devotedly renovates both techniques with typically Renaissance patterns, such as the tapestry he is entrusted with by Carlos V and the cartoons for Sta. Gudula's stained glass windows.

Portrait of a Doctor.

01234ORRENTE PEDRO XVII CLASSICISM SPAIN Valence, around 1580 - Toledo, 1644.

00226ORSI LELIO XVI RENAISSANCE ITALY He was born in 1511 and died in 1587. In spite of having been trained under Correggio's

style, Orsi achieves a pictoric language totally opposed to the former painter. His line, restless and wiry, the exasperation of his movement, his taste for the grotesque and his deformation of reality, convey in this capricious painter of Novellara a deep influence from the German engravers.

St. George.

01206 OSTADE ADRIAEN VAN XVII CLASSICISM HOLLAND
Haarlem, 1610 - 1685. He prefers the interiors of rustic eating-houses, creating an anecdotic and narrative painting, which is continuously nourishing from a subtle observation of reality, somehow humoresque, somehow slightly tinged by an intimate pathos.

Carousing Peasants in an Interior (1641).

01094 OTTINO PASCUALE XVII CLASSICISM ITALY Verona,
1580 - 1630.

00612 OUDRY JEAN BAPTISTE XVIII NEOCLASSICISM FRANCE Paris,
1686 - Beauvais, 1755.

01269 PACECCO DE ROSA XVII CLASSICISM ITALY ?, 1607 -
1656.

01232 PACHECO FRANCESCO XVII CLASSICISM SPAIN Sanlucar
de Barrameda, 1564 - Seville, around 1654.

00177 PACHER MICHAEL XV GOTHIC INTERNATIONAL GERMANY News
from 1467 to 1498. He is known to have been active between 1467 and 1498. A great personality of the German painting he is originally from Pustertal, an artistically poor region, but in contact with the northern countries as well as with Italy. In Pacher's art -he is also a sculptor-, the Nordic and Italian artistic conceptions meet and forge in a pictorial vision full of intensive expression. The accuracy of his perspective, the complex architectonic framings, and the erudite emphasis directly relate him with Mantegna's art.

San Wolfgang Altarpiece.
(1483).

Altarpiece of Church Fathers

01098 PADUANINO IL XVII CLASSICISM ITALY Padua, 1588 -
1648.

00142 PADUANO ALESSANDRO XV RENAISSANCE ITALY End of
the XV century.

00285 PALMA JACOPO, PALMA XVI RENAISSANCE ITALY Venece,
1544 - 1628

00264 PALMA JACOPO, PALMA VECCHIO XVI RENAISSANCE ITALY
Born in 1480 in the province of Bergamo, but emigrates when young to Venice. Palma Vecchio is, among the numerous painters working in Venice during the early XVI century, one of the most peculiar and gifted exponents. His open, serene and colorful backgrounds, the solid drawings of his figures, the luxuriant vitality of his characters (even those of saints and virgins that crowd his "Sacra Conversazioni"), his thickly vegetated backgrounds, all of this shows his close adherence to the Titian's early style. He dies in 1528.

Jacob and Rachel. Sacre Conversazioni.
00132PALMEZZANO MARCO XV RENAISSANCE ITALY He was born in Forli in 1459 and died in 1539. His painting reminds us of the Venetian and Ferrara school. He continued Melozzo's activity.

00767PALOMINO DE CASTRO Y VELASCO XVII BAROQUE SPAIN Bujalance, Cordoba, 1655 - Madrid, 1726. A fresco painter, he assimilates the techniques of Lucas Jordan, developing a Baroque style, though quite similar to Rococo. He displays his work during the first decades of the XVII century in his large decorations in Valence, Salamanca and Grenada.

00664PANNINI GIOVANNI PAOLO XVIII BAROQUE ITALY Plasencia, 1692 - Rome, 1765. He is the most important among the numerous landscape and Roman-inspired views painters. In his work, in spite of the rigorous presence of the ancient Roman ruins, a fresh adherence to the natural landscape can be perceived, a sensitivity which happily gives life to light backgrounds with lively contrasted dark areas. Besides, in the city scenes, brilliant chronicle of the Rome of his day, an imminent pictorial interest prevails which guarantees the excellence of his artistic quality. Sight with Roman Ruins. The Gallery of Cardinal Valenti (1749). Charles III Visiting the Basilica of San Pietro.

00347PANTOJA DE LA CRUZ JUAN XVI RENAISSANCE SPAIN Madrid, 1551 - 1608.

01088PAOLINI PIETRO XVII CLASSICISM ITALY Siena, 1603? - 1681 / 82.

00038PAOLO GIOVANNI DI XV GOTHIC INTERNATIONAL ITALY Siena, around 1403 - 1482. His painting, rich in chromatic and miniaturesque values, is still linked to the Gothic tradition of the Siena school. Adoration of the Magi.

00098PARENZANO BERNARDO XV RENAISSANCE ITALY Parenzo, around 1437 - Vicenza, 1531.

00780PARET Y ALCAZAR LUIS XVIII BAROQUE SPAIN Madrid, 1746 - 1799. An author of every day-life scenes, views and pictures, inspired in the events of his time, his work is characterized by a lively stroke and freshness in color. A disciple of Antonio Gonzalez Velazquez, and later of Carlos Francisco Traverse, Paret reveals himself as one of the liveliest painters of the Spanish schools in the late XVIII century. His painting, which favors the merry feasts, the mundane entertainment and the court gatherings, is solved with a gay stroke that outlines figures and scenes with spontaneousness. Carlos III Eating before his Court.

00359PARMEGIANITO IL XVI RENAISSANCE ITALY He was born in 1500 and died in 1569. Jeronimo Mazzola-Bedoli, called Il Parmegianito, is a faithful follower of Parmesano's art, providing an elegant transcription but not very fruitful in creating new values. Conception. Self-Portrait before the Mirror (1523-24).

00222PARMEGIANO IL XVI RENAISSANCE ITALY Born in

Parma in 1503, Francesco Mazzola is formed in contact with Il Correggio and Anselmi, who introduce in the Emilian city the novelty of Beccafumi's work. His adherence to the "Mannerism" interpreted with a truly natural emphasis, even in the elegant and formal modulations, is testified by his young frescoes in Fontanellato. He settles down in Rome, leaves the city after the 1527 plundering and goes to Bologna and eventually to Parma. He dies in Casalmaggiore in 1540. His style is one of the foundations of the Fontainebleau school and of the international "Mannerism". He draws with a winding rhythm and refined elegance, creating suggestive compositions which he develops at a tilt on his painting surface. He introduces the use of foreshortening ("scorzos"), like those provoked by a representation in a convex and concave mirror.

The Legend of Diana and Actaeon (1523-24).
Decorations of Sta. Maria "della Steccata".

Madonna of the Long Neck (1534-40).

Two Nymphs.

Self-Portrait.

01044 PASINELLI LORENZO XVII CLASSICISM ITALY Bologna, 1629 - 1700. He is considered a follower of the teaching of Pesares, though he is prone to improvising.

00227 PASSAROTTI B. XVI RENAISSANCE ITALY Bologna, 1529 - 1592.

01078 PASSIGNANO IL XVII CLASSICISM ITALY Passignano, around 1560 - Florence, 1636. Domenico Cresti, called Il Passignano, was disciple and collaborator of Federico Zuccari. He was faithful for a long time "ideal of beauty", then he broke away from his late "Mannerist" position after a trip to Venice, where new possibilities of dealing color were revealed to him.

00617 PATER JEAN BAPTISTE XVIII BAROQUE FRANCE

Valenciennes, 1695 - Paris, 1736. After Watteau's, Jean Baptiste Pater inherited his painting workshop. But his production was modest and he just introduced pleasant variations to the themes of his maestro.

Ladies in the Toilet.

00373 PATINIER JOAQUIM DE XV RENAISSANCE HOLLAND He was born around 1475 and 1480 and died in 1524. He works in Antwerp and introduces a fantastic search for the new in his wide landscape where the human figures are almost lost in the gradual warm tinges that capture the foregrounds but change towards the backgrounds, obtaining a hazy blue remoteness.

Baptism of Christ.

00043 PAVIA BELBELLO DE XV GOTHIC INTERNATIONAL ITALY News from 1434 to 1462. The artist was called by Visconti around 1425 and 1430 to continue the interrupted work by De Grassis, with the particular sign of following their style in the unfinished drawings. However, Belbello de Pavia always substituted the delicate shades and the dim "sfumatos" of De Grassis by brilliant colors of Franco-Flemish ascendance, enlightened chromatism that gave birth to a strong, rude and dramatic restlessness in his miniatures.

Miniature of the Breviary of Felipe Maria Visconti (1432).

00686PELLEGRINI GIOVANNI ANTONIO XVII BAROQUE ITALY

Venice, 1675 - 1741. A traveler and artist by excellence, he settles down in London in 1708. His numerous mythological figures, sweetened by his bucolic vein, tinge with pink and pastel shades the melancholic views of English castles. While young, he follows Luca Giordano. Pellegrini discovers van Dyck in London and from that meeting he can renovate the fresh and spiritual qualities of his palette. He remains in London up to 1713, going then to Dusseldorf, Holland and Paris. He is considered one of the most meaningful artists of the Rococo period.

The Wedding of Prince Elector William. The Painting.

00395PENNACCHI DE TREVISO JERONIMO XV RENAISSANCE ITALY

Active from 1455 until 1487.

00396PENNACCHI DE TREVISO PIETRO M.XV RENAISSANCE ITALY

Treviso, 1464 - 1514.

01095PERANDA SANTE XVII CLASSICISM ITALY Venice,
1566 - 1638.

01241PEREDA ANTONIO XVII CLASSICISM SPAIN Valladolid,
1608 / 11 - Madrid, 1678.

01137PERIER FRANCOIS XVII CLASSICISM FRANCE Salins,
1590 - Paris, 1648.

00782PERNICHARO PABLO XVIII NEOCLASSICISM SPAIN

Zaragoza, ? - Madrid, 1760.

00627PERRONNEAU JEAN BAPTISTE XVIII NEOCLASSICISM FRANCE

Paris, 1715 - Amsterdam, 1783. Gifted with a subtle intuition, the dull pink tinges of grays and hazel brown prevail in the pastels of Perronneau, who mostly exercised his art in the provinces.

Portrait of J.B. OUDRY.

00389PERUGINO IL XV RENAISSANCE ITALY He was born

in Citta della Pieve, around 1445. Pietro Di Cristoforo Vannucci, called IL Perugino, receives a first education in Perugia together with the local painters; then in Florencia, in Andrea del Verrocchio's workshop. In 1479 he devotes himself, in Rome, to the frescoes of San Pietro. Three years later, he works in the Sistine Chapel together with Botticelli, Ghirlandaio and Cosme Rosselli. Back in Perugia, in his own workshop, he trains Raphael. He dies of pest in Perugia, in 1524. Faithful to the style of Piero della Francesca, he reaches his best oeuvre in the portraits, which, without pathetic sentimentalism, delineate with subtle keenness the psychology of each character, fusing it with the background landscape through warm chromatic vibrations.

The Life of San Bernardino (1472). Sistine Chapel frescoes
(1481). Nativity (1488-89).

Deposition (1495). Crucifixion (1496).

Collegio del Cambio's frescoes (1502 in Perugia).

00053PESELLINO FRANCESCO XV RENAISSANCE ITALY

Florence, 1422-1457. In the threshold of the mid-XV century, perform in

Florence artists still nostalgically tied to the styles and ideals of former times. Among them is Francesco Pesellino, a delicate painter, imitator of Fra Angelico in the art of spreading brilliant colors over the sprightly figures of his pictures.

00607 PESNE ANTOINE XVIII NEOCLASSICISM FRANCE Paris, 1683 - Berlin, 1757.

00254 PIAZZA DE LODI CALIXTO XVI RENAISSANCE ITALY Lodi, 1500 - 1561.

00692 PIAZZETTA GIOVANNI BATTISTA XVII BAROQUE ITALY Born in Venice in 1683, he is initially the disciple of Molinari. Towards 1703 he goes to Bologna, where he meets Crespì. Around 1740 he goes back to Venice and opens his own workshop. Overburdened by work, he requests the collaboration of his disciples, who frequently finish the work started by the master. Honorary member of the Academy Clementina of Bologna from 1727, he accepts in 1750 the position of director of the School of Nudes in the Academy, set up the Venetian Senate. He dies in 1754. The accurate artistic representation, the strong effects of chiaroscuro, the violent chromatic contrasts, are typical of his first period, reaching his pictorial maturity in tables where subtle "sfumatos" become more evident increasing the chromatic variations and suggestive areas of delicate penumbra.

The Sacrifice of Isaac (around 1725).

The Glory of St. Dominic (1725).

The Ascention (around 1735).

Fortune-Teller (1740).

Idyll by the Seashore (around 1740).

Rebeca at the Well (around 1740).

Young Flag-bearer (1725-30).

Young Beggar.

00025 PIETRO NICOLO DI XIV GOTHIC INTERNATIONAL ITALY Venice, XIV-XV centuries.

00069 PIETRO SASSO DI XV RENAISSANCE ITALY Siena, 1406 - 1481.

01091 PIGNONI SIMONE XVII CLASSICISM ITALY Florence, 1614 - 1698.

00799 PILO CHARLES GUSTAV XVIII NEOCLASSICISM SWEDEN He masters the work of portrait in the courts of Copenhagen and Stockholm. His masterpiece, which is yet unfinished, is the "Coronation of King Gustav III of Sweden".

Coronation of King Gustav III of Sweden.

01070 PIOLA DOMENICO XVII BAROQUE ITALY Genoa, 1627 - 1703. Domenico Piola bequathed his masterpiece in the vault frescoes at the Red Palace in Genoa. This represent festive scenes achieved with great harmony in lines and freshness in colors.

Vault frescoes of the Red Palace.

00272 PIOMBO SEBASTIANO DEL XVI RENAISSANCE ITALY Born in Venice, around 1485, Sebastiano Luciano is known as Sebastiano del Piombo. He is considered as one of the most notable artists that acted in the city of Venice. After assimilating in his own land the delicate tinges of

Giorgione and the coloring of Titian, he goes to Rome where the painting of Raphael and that of Michelangelo influences him so profoundly that he tries new stylistic solutions. During this period, the figures stand out for their isolation and volume, surrounded by vast landscapes, as we can observe in his masterpiece, "Piet", whose dark melancholic resonances cover thoroughly the livid and desert landscape that surrounds the painful figures of Virgin and Christ. He dies in 1547.

Piet (1517-18).

Adonis's Death (1511-12).

00036 PISANO ANTONIO XIV GOTHIC INTERNATIONAL ITALY Pisa, 1395 - Rome, around 1455. Also called Il Pissanello, he was born in Pisa in 1395. He was apprentice in Verona and arrived about 1417 in Venice, where he worked side by side with Gentile de Fabriano. The contact with this painter continued first in Florence and then in Rome, where the young painter is called to end the frescoes of San Giovanni de Letran, unfinished by the master. The hardest stage in Pisanello's work corresponds to the third decade of this century, with the Veronese frescoes of Sta. Anastasia (Legend of Saint George). Then, disputed by the lords in the courts, from Estes to Sforzas, he is especially devoted to the portraiture and numismatic portraits. He dies in Rome about 1455.

The Virgin of the Quail.

St. Eustace.

Legend of Saint George (1433-1438).

Lionello d'Este.

Madonna with SS. Anthony and George.

Portrait of a

Gentleman.

00694 PITTONI GIOVANNI BAUTTISTA XVII BAROQUE ITALY Venice, 1687 - 1767. Follower of the Sebastiano Ricci, whose technique was quite evolved, Pittoni without doubt imitates the style of Tiepolo and condensates the colors in crystalline preciousnesses. In spite of showing farfetched structures and coldness in color in some of his canvases, in his best works he accomplished airy compositions of the purest Rococo style. The figures then acquired corporeality and softness by means of a luminous and vibrant chromatic pasting and by his skillful use of chiaroscuro effects.

The Toilet of Diana.

The Annunciation.

00094 PIZZOLO NICOLO

XV RENAISSANCE ITALY Padua,

around 1420 - 1453.

00175 PLEYDENWURF HANS

XV GOTHIC INTERNATIONAL GERMANY He

died in 1472.

00673 PO GIACOMO DEL

XVII CLASSICISM ITALY Rome, 1652

- Naples, 1726. Definitely Baroque, due to the influence of the last representatives of Pietro da Cortona's school. Fresco painter, of gay and light stroke, Giacomo del Po learnt from Rubens the secrets of his warm and dazzling palette.

01074 POCETTI BERNARDINO

XVII CLASSICISM ITALY Florence,

1542 - 1612.

00056 POLLAILOLO ANTONIO DEL XV RENAISSANCE ITALY

Florence, 1432 - Rome, 1498. With Pollaiolo, we find the typical artistic climate of the Florentine century. He was painter, sculptor and silversmith,

fully attached to the ideal of his time. He was a meaningful interpreter of his age, as is fully achieved in his passionate search for the new, in his material for a new artistic language, in his participation in the creation of a new style, made of close devotion to technique (it is said that he was the first of the artists that dissected human bodies and studied their anatomy in order to reproduce them), destitute of all moral commitment, trusting his creativity to boldness, to sensibility and the capacity of achieving the purest lyricalline. He might have been Del Castagno's disciple, fascinated by the hardness of the contours that isolated the figures from the backgrounds.

Apollo and Dafne (1470).

The Ascent of St. Mary Egyptian.

00191PONTORMO IL XV RENAISSANCE ITALY Bynamed Il Pontormo because of his birthplace in 1494, Jacopo Carucci is apprentice to Di Cosimo, Albertinelli and Del Sarto. When young he was summoned to paint with Rosso, the frescoes of the Annunciation in Florence. This oeuvre caused amazement due to the bold newness of his technique, which originated that the young disciple break away from his teacher. On this trend full of excentric distortions in his lines and an unusual chromatic relationship, Il Pontormo gotto achieve the typical language of the "Mannerism" of which he is considered the creator. Not a setback of any kind interrupted the patient and continuous production of this artist who died in Florence in 1556.

The Visit (1516).

Episodes of Passion (1524).

Deposition.

Joseph's Life.

00099PORDENONE DARIO DE from 1439 until 1473.

00268PORDENONE IL XVI RENAISSANCE ITALY The Friulian Giovanni Antonio de'Sacchis, called Il Pordenone, was born between 1483 and 1484. In the artistic cultural environment of Venice in the first half of the XVI century, Pordenone's painting is one of the newest and somehow in strong lively contrast with the prevailing tendencies of his time. Opposing the melancholic charm of Giorgione and the colorfulness of Titian, Il Pordenone, endowed with a restless and strong temperament, chooses a different road, introducing in his canvases "mannerist" touches which are even stressed in his last works. A witness of this are the frescoes of the Cathedral of Cremona, rich in figures and dynamism, appreciated in swift foreshortenings and in the incisive sureness of the line, all of it constituting a vigorous and mature pictorial vision, oriented to "Mannerism". He dies in 1539.

01130PORPORA PAOLO

XVII BAROQUE ITALY Naples, 1617 - Rome, 1673. Paolo Porpora is the initiator of Napolitan still-life, genre related in his origin to the great lesson of Caravaggio. Paolo adds to his

training under Caravaggio's school a luxuriant wealth of color, fully sensuous and of Baroque taste.

Flowers.

01216 POTTER PAUL

XVII CLASSICISM HOLLAND

Enkhuysen, 1625 - Amsterdam, 1654. Devoted preferably to the landscapes with herds or isolated animals, Paul Potter is introduced, thus, as one of the main exponents of this new genre, widespread in the Dutch art scenario during the XVII century. His canvases show nervous horses in vast plains of imponent bulls grazing quietly in foregrounds of vast and flat landscapes. The Bulls (1649).

00331 POURBUS FRANCOIS

XVI RENAISSANCE HOLLAND

He was

born in Bruges in 1545 and died in Antwerp in 1581. He has left numerous portraits, of excellent quality, and a series of inspirational tables in his feverish fantasy. His reputation surpassed that of his father, Pierre Pourbus.

01143 POUSSIN NICOLAS

XVII CLASSICISM FRANCE

Born in

1594 in Les Andelys, a village in Normandy, Nicolas Poussin gets to Paris at the age of eighteen, picking up the "mannerist" tradition of Fontainebleau and also studying the copies of existing ancient sculpture in France. But his training is completed in Italy, where the painter arrives about 1624. After a stay in Venice, where he is able to observe the colorfulness of the great Venetians of the XVI century. He travels to Rome; there he gets closer to the classical traditions of the artists that then worked in the Italian capital. With a brief interval in Paris, the artist remains in Italy all his life. The religious and mythological topics of his early stages are substituted, from 1648 onwards, by landscapes to which the artist is devoted almost exclusively in the last years of his life. He dies in Rome in 1665.

Bacchus (1625).

David Defeating Goliath.

The triumph of Flora and the Death of Narcissus (1630). Parnassus (1635).

Bachanals (1638).

Landscape with a Man Killed by

a Snake.

Last Supper and Extasys of St. Paul (1650).

Landscape with Orpheus and Eurydice (1648-50).

Christ and Women

Taken in Adultery (1653).

The Four Seasons (1660-64).

Extreme Unction.

Landscape with Focion's Wife

Collecting the Ashes of her Husband (1648).

01019 POZZO ANDREA

XVII BAROQUE ITALY

Trento, 1642

- Vienna, 1709. Andrea Pozzo, the Jesuit, creates fantastic scenarios with his brush, which are limited and integrated to architectural elements, superposing to the real structure, painted elements that are infinitely spread out space. Endowed with an extraordinary sense of perspective, he transforms his works into the synthesis of the exaltation, which is the basis of the Baroque conception of art. In the last years of his activity, Pozzo works in Vienna, bequeathing to the Austrian painting of the XVIII century his message of mesmerizing and grandiose magnificence, in harmony with the taste of the century. His masterpiece was performed in the vault of the Roman Church of S. Ignacio.

The Glory of S. Ignacio.

Self-Portrait.

00238PREDIS AMBROSIO DE XV RENAISSANCE ITALY Milan, around 1455 - 1508.

00029PRETI ILARIO UGOLINO DI XIV GOTHIC INTERNATIONAL ITALY Orvieto, end of the XIV century - beginning of the XV century.

01128PRETI MATEO XVII BAROQUE ITALY Taverna de Catanzaro, 1613 - La Valeta, 1699. He was born in Calabria. He gets to Naples after a fruitful experience in Rome and Emilia, which enables him to meet the main pictorial schools of his time. Memories of Caravaggio bloom in the violence of luminous effects that tinge his compositions with dramatic atmosphere while the realism of Ribera percolates in the anatomic details of his figures. But the main theatrical characteristic of his most important scenes - from the pest representation to the Biblical feast - reveal a different stylistic conception and a Baroque sensitiveness. The Cure of the Evil-Devised. Clorinda Liberates Olindo and Sofronia.

00261PREVITALI ANDREA XV RENAISSANCE ITALY He was born around 1470 and died in 1528. In his youth he studied under Giovanni Bellini, but the influence of Lotto, understood as his interest for reality and things, seals his preference for a sober naturalism. Virgin with Child.

00223PRIMATICCIO IL XVI RENAISSANCE ITALY Francesco Primaticcio was born in Bologna in 1504 and died in 1570. With his fantasy, "Mannerism" is converted into a sweet and serene fable, in a graceful world where the innocent beauty of a female nude supremely reigns. He moved in 1532 to Fontainebleau, where he had been called by Francis I. He will give birth together with Rosso Fiorentino to that vivacious international pictorial school called "Fontainebleau", which has had a fundamental importance in the diffusion of Italian "Mannerism" in northern Europe. Self-Portrait.

01049PROCACCINI CAMILO XVII CLASSICISM ITALY Bologna, 1551 - Milan, 1629.

01052PROCACCINI JULIO CAESAR XVII CLASSICISM ITALY Bologna, 1570 - Milan, 1625. Born in Bologna, He gets to Milan at twenty years of age. Formed in the style of the Correggio and in that of Parmesano, Procaccini manifests in all his work the traces of his Emilian training, thus offering a pictorial version tinged with an aristocratic feeling. His images preserve a kind of languor, the warm color is always wrapped in a pasted chiaroscuro where faces and poses reveal the typical sentimental pathos of the Lombard art. In his oeuvres, the light underlines the background figures caressing them with an almost sensual complacency, while the garments are enlivened with bright iridescent colors and the forms reveal a soft and solid texture at the same time. In 1618 he goes to Genoa, where he knows the works of Rubens which enrich the colors of his palette. Martyrdom of SS. Rufina and Secunda. Judith and Holofernes.

00308PROVOST HANS XV RENAISSANCE HOLLAND He was born in 1462 and died in 1529. Active in Bruges until 1529 and faithfully

related to the tradition, he introduces in his canvases the allegoric and fantastic elements which serve to represent moralizing scenes, very typical of the art in the Netherlands.

A Prophet.

00236PULZONE ESCIPION XVI RENAISSANCE ITALY Gaeta,
around 1550 - Rome, 1595.

00141QUARTARARO RICARDO XV RENAISSANCE ITALY
Palermo, news from 1485 to 1501.

00623QUENTIN DE LA TOUR MAURICE XVIII NEOCLASSICISM FRANCE
Saint Quintin, 1704-1788. The tradition of the gala portrait, evidence of a social dignity more than the introspection of a character, is substituted by that of the psychological portrait, in which the attention of the artist is fully concentrated on the physiognomy and figure of the subject, rather than on garments and the environment in which it is set. In the portraits of La Tour, the freshness of the technique must be related to the knowledge of pastel painting introduced in France by Rosalba Carriera in 1720. Quentin de La Tour has bequeathed cold and luminous portraits, but flamboyant in colors.

Self-Portrait.

00762RAEBURN SIR HENRY XVIII NEOCLASSICISM ENGLAND
Stockbridge, 1756 - Edinburgh, 1823. He is guided toward a realistic and colorful painting that pours in the canvas the vitality of the models, elected among the Scottish people.

Reverend Robert Walker.

00655RAGGI PIETRO PAOLO XVII CLASSICISM ITALY Genoa,
1646 - Bergamo, 1724.

00752RAMSAY ALLAN XVIII NEOCLASSICISM ENGLAND
Edinburgh, 1713 - Dover, 1784.

00658RATTI AGOSTINO XVIII NEOCLASSICISM ITALY Savona,
1699 - Genoa, 1775.

01135RECCO GIUSEPPE XVII BAROQUE ITALY Naples,
1634 - 1695. Giuseppe Recco is the craftman of creations with opalescent seabeds crammed with fish and crustaceans of glaring colors, displayed in romantic sea caves with tremulous light flashes.

Still-Life with Fish.

01134RECCO GIACOMO XVII CLASSICISM ITALY He lived in
the first half of the XVII century.

00158REIXACH JUAN XV GOTHIC INTERNATIONAL SPAIN Zaragoza,
second half of the XV century. Belonging to the Valencian school, he interprets with a certain freedom the Flemish manners.

Altarpiece of Saint Ursula (1468).

01267REMBRANDT VAN RIJN XVII CLASSICISM HOLLAND Born in
Leyden in 1606, he is first instructed in his birth town in Jacob van Swanenburg's workshop, and afterwards in Amsterdam, together with Peter Lastman. After a period of feverish activity in Leyden, he is established, at the beginning of the third decade of the century, in Amsterdam, where he

stays until the day of his death, working actively in the center of a nourished disciples group - Gerard Dou, Philip Koninck, Charles Fabritius, Jacob Backer -. Though tormented by financial setbacks, the death of his wife, the incomprehension of his peers, his late years are the most prolific, creating the most valuable and intense masterpieces. He dies in 1669.

Presentation in the Temple (1631). The Anatomy Lesson of Dr. Nicolas Tulp (1631). The Philosopher (1632-34). The Stone Bridge (1637). Resurrection (1639). The Sacred Family (1640). The Ring (1642). Adoration of the Shepherds (1646). Supper at Emaus (1648). Susan in the Toilet (1647). Betsabe (1654). The Skinned Ox (1655). Portrait of Tito, Son of the Painter (1656-60). The Syndic of the Drapers (1661). Juvenile Self-Portrait (1633-34).

00356RENI GUIDO XVI RENAISSANCE ITALY Born in 1575, he gets to Rome while young and lives some years in a kind of isolation in which he pursues an ideal of erudite and aristocratic beauty. The realistic style of Caravaggio touches him closely, only to transmit him the sense of truth those figures carry, the beauty of which he tries to pour on canvases in a subtle harmony of colors and light. He improves his pictorial conception as time goes by and is also enriched with an adherence to Raphael's classicism, a subtle and intense psychological search and a sensitive interpretation of the classical nude. He surprises us with a modern tendency in his last works, painted in Bologna. He dies in Bologna in 1642.

The Massacre of the Innocent (around 1611). Portrait of the Mother of the Painter (around 1615-20). Atalanta and Hippomenes (1630). Coronation of the Virgin and Saints (1595). Crucifixion of St. Peter (1603). SS. Peter and Paul (1604-05). Frescoes in the Hall of the Ladies (1608). St. Andrew in the Gallow (1608-09). The Assumption (1611-12). Frescoes in Sta. Maria Maggiore (1612). The Virgin of the Piet (1613). Aurora (1613-14). The Kidnapping of Hellen (1632). The Magdalene (1634). S. Andrea Corsini.

01100RENIERI NICOLAS XVII CLASSICISM ITALY Maubeuge, around 1590 - Venice, 1667. Nicolas Regnier, French painter whose italianized name is Renieri, acts in Venice about 1626. Clearly affected in his beginning by the style of Caravaggio, he is then oriented towards a peaceful classicism, inspired in the manners of the Bologna school and those of Guido Reni.

The Eritrean Sibyl.

00754REYNOLDS SIR JOSHUA XVIII NEOCLASSICISM ENGLAND Joshua Reynolds, born in Plympton Earl, county of Devon, in 1723, is established in London in 1740 and enters the study of Thomas Hudson. Soon he starts his activity as a portraitist of the aristocracy, working in London as well as in his homeland. In 1749 he undertakes a trip through the

Mediterranean which ends with a three-year stay in Italy, where he studies the old masters, devoting special interest to Raphael, Michelangelo and the Venetian school. In 1752 he returns to London and in 1768 he is appointed president of the Royal Academy. He dies in London in 1792. His complex culture is a simple instrument to accomplish, in terms of dignity and propriety, an apology of the English society through a British eye. His nobly posed gentlemen and ladies possess an accurate and well individualized character, enriched with the preciousness of his color.

Portrait of Honorable Augustus Keppel (1753). Portrait of Nelly O'BRIEN.

Portrait of Lord Heathfield. Portrait of George

K.J.COUSSMAKER. Portrait of Hare as a Child.

Portrait of Mss. Waldegrave. Miss Bowles.

01229RIBALTA FRANCISCO XVII CLASSICISM SPAIN Valence, 1555 - 1628. Known a master of Ribera, Ribalta tries the religious topics of his works with the honesty of a vigorous naturalist. His palette, dominated by enlivened colors, later experiences the influence of his genial disciple, whose work is otherwise crucial in the determination of the destiny of the contemporary Spanish painting, so prolific and unique.

S. Francisco Consoled by an Angel.

01235RIBERA JOSE DE XVII CLASSICISM SPAIN Born in Jativa in 1591, and disciple of Ribalta. He gets to Italy when young, meeting and studying the canvases of Raphael, Michelangelo and, above all, Caravaggio. He travels to Naples and becomes a protege of the Spanish viceroy, the duke of Osuna, who soon appoints him court painter and opens a study where numerous assistants and disciples work, among whom we can mention Luca Giordano. In Naples, where he lives for a long time, displaying an endless activity, he takes his painting to the purest and most violent realism. He dies in that city in 1652.

Martyrdom of S. Bartolomeus (1630). Jacob's Dream (1639).

St. Agnes. The cripple (1652).

The Remorseful Magdalena. Descent.

Inebriated Silenio (1626).

00688RICCI MARCO XVIII NEOCLASSICISM ITALY Belluno, 1676 - Venice, 1729. Nephew to Sebastiano Ricci, he inaugurates at the beginning of the XVIII century the landscape painting as a genre in Venice. In his works he gives free course to his fantasy collecting suggestions of the landscape with ruins of the Baroque school, revitalizing it with a sensitiveness of subtle lyricism, verging on Romanticism. A clear and naturalist trend made of fresher and spontaneous impressions characterizes his canvases as well as a beautiful series of engravings, published a year after his death.

Park of a Villa. Landscape with Figures.

Landscape.

00683RICCI SEBASTIANO XVII BAROQUE ITALY Belluno, 1659 - Venice 1734. He takes rococo painting to his maturity, in both spirit and

technique. Expert in the great ornamenting tradition of the Caraccis and the school of Naples, Rucci is an extraordinary decorator and with his extraordinary virtuosism, he improves his somewhat academic tone, tending instinctively to modernize the traditional forms with the most refined decorative principles of the XVIII century art. His ideal model is Paolo Veronese, who he follows closely even after the deep international experience that leads him to London, Paris and Holland in 1712.

Hercules and Caco (1706-07).

Nocturnal Vision.

00685 RICHTER HANS XVII CLASSICISM ITALY Estocolmo, 1665 - Venice, 1745.

00603 RIGAUD HYACINTHE XVII BAROQUE FRANCE

Perpignan, 1659 - Paris, 1743. Court portraitist, his most meaningful work is the "Portrait of Louis XIV", impersonal and solemn, noble expression of respect to the authority represented by the sovereign, but totally regardless of the man that is hidden under those pompous vestments. It persists in the work of Rigaud the legacy of the aulic painting, born the court environs and tied to the academic dictatorship of the many Le Brun.

Portrait of Louis XIV (1701).

01257 RILEY JOHN XVII CLASSICISM ENGLAND London, 1646 - 1691.

01084 RIMINALDI HORACIO XVII CLASSICISM ITALY Pisa, 1586 - 1630. In the period in which this Pisan artist works in Rome, he takes contact among others with Horacio Gentileschi, one of the most original interpreters of the great art lesson of Caravaggio; he also takes in his works the influence of Caravaggio though interpreted with accents of affable and smiling sweetness.

The Love Artificer.

01239 RIZI FRA GIOVANNI XVII CLASSICISM SPAIN Madrid, 1599 - 1656. Son of a Bologna-born painter, he goes to Spain in order to work in the Escorial. He painted numerous tables that illustrate the life of the monks. The environment, the characters and the details are painted with crudeness.

San Benito's Dinner.

00634 ROBERT HUBERT XVIII NEOCLASSICISM FRANCE Paris, 1733-1808. He acts in Rome and is the major French landscape painter of his century. His vision of nature is dominated by the conception of light, which originates a continual and flamboyant variety of tones and colors. In his canvases, the Roman countryside is crowded with small strokes of color and is enlivened with popular scenes full of folklore motives, while in countless inspirational and rapid drawings he prepares the material for an infinite gallery of views. Leafy and dark forests alternate with sunny spots: waterfalls, rivers, bridges and ancient ruins, the pictorial transcription of his landscape does not obey, in Robert, to a wish for classical idealization, not even to a compulsory will to reproduce reality as it is (as partly wished by Claude Vernet), but only to achieve, above all, mere picturesque effects. The Small Waterfalls of Tivoli (between 1754 and 1765). The Old Bridge

(between 1754 and 1765).

00104ROBERTI ERCOLE DE XV RENAISSANCE ITALY Born in Ferrara in 1456, Ercole de Roberti is a disciple of Francesco del Cossa, with whom he works in the decoration of the Salon of the Months at the Schifanoia Palace. After living in Bologna, where he carries out numerous works, he returns to Ferrara, where he replaces Tura as ducal portraitist. He dies in Ferrara in 1496. In "Ercole" there is a dry lineal tension, a very intensive color and a great dramatic intonation. In the "Altarpiece of Virgin and Saints" furthermore, the monumental architectural composition and the use of warmer colors denote the influence of the other schools of the North.

September (around 1470).

Polyptych of the Griffoni

Altar (1475).

Altarpiece of S. Lazzaro (1470-75).

S. Giovanni (around 1480).

Frescoes of the Chapel

(1480-86).

00270ROMANINO IL (GIROLAMO ROMANI) XVI RENAISSANCE ITALY He was born in Brescia between 1484 and 1487 and died around 1566. He worked in the Cathedral of Cremona, in the Castle of Trento and in other Venetian cities. His strong disposition as popular narrator is manifested in an aggressively realistic painting, supported by a luxurious and exuberant color. The frescoes that Il Romanino performed in the Cathedral of Cremona are wrapped by a dark and convulsed dramatic sense. In addition to the suggestions of the German painting, known through his engravings, we can evidence the contact Il Romanino had with Altobello Melone, another painter of Cremona of his days.

The Last Supper.

Frescoes at the Cathedral of

Cremona (1519-23).

00124ROMAN ANTONIAZZO XV RENAISSANCE ITALY Rome, around 1440 - 1526. Educated in the school of Piero della Francesca, he continues the style of Melozzo.

00233ROMAN GIULIO XV RENAISSANCE ITALY Giulio Pippi, called Giulio Romano, was born in 1492. A disciple and collaborator of Raphael, (he ended the "Transfiguration" at the death of his master), he decorated the interior rooms of the Palace of the Tea, in Mantua, painting the walls with frescoes depicting mythological scenes. The grandiose dimensions of these frescoes and their extension to walls and vaults show the will of the artist to force the limited space of the room to expand it in an illusion towards the infinite, thus giving it a wider largeness. He died in 1546.

Frescoes at the Palace of the Tea.

01180ROMBOUTS THEODORE

XVII CLASSICISM BELGIUM

Antwerp, 1597 - 1637.

00374ROMERSWAELE MARINO DE XVI RENAISSANCE HOLLAND

He is known to be born in Romerswaele and died in 1567. He asserts his original realism in the numerous variations of the "Money Changer", derived, although only in theme, from Metsys. The optical definition of reality is here

very detailed; the relationship among the color hues and the shades of light is so effective that takes the lead of the conquests that will be accomplished by Caravaggio or Terbrugghen.

The Money Changer.

00758ROMNEY JORGE XVIII NEOCLASSICISM ENGLAND

Beckside, 1734 - Dolton, 1802. Typical painter of the high middle class, he achieves a spontaneous freshness, more than in the academic portraits of important characters, in the infantile model representation. However, in spite of his glaring palette his pictorial language insinuates a certain coldness which makes us feel the arrival of the Neo-Classicism in its zenith.

00217RONDANI F.N. XVI RENAISSANCE ITALY Parma, 1490 - 1548.

01129ROSA SALVATORE XVII BAROQUE ITALY Naples, 1615 - Rome, 1673. The painting of Salvatore Rosa, an outstanding personality as a poet, writer and painter, is rich in influences for the future and his landscapes are oriented from an initial realistic loyalty toward a most sentimental and romantic interpretation of nature. With his attractive marines, his battles, his landscapes, he creates a genre destined to have great fortune and be widespread.

S. Giovanni Battista in the Desert. Battle.

00797ROSLIN ALEXANDER XVIII BAROQUE SWEDEN He was born in Stockholm in 1718 and died in 1793. He is the most endowed of the Swedish portraitists. From his homeland, he goes to England, to Italy, then to France, to Russia, to Poland, to Austria and back to France; meanwhile, his pictorial language, already rich and full of subtle elegance, turns softer and more stumped, more precious in details, more caressing when pouring on the canvases the sweetness of a female face.

Portrait of a Lady.

00055ROSSELLI COSME XV RENAISSANCE ITALY Florence, 1439-1507. Rosselli was inspired in Gozzoli as well as in Baldovinetti to accomplish his compositions of pleasing and superficial narrative tone.

01082ROSSELLI MATEO XVII CLASSICISM ITALY Florence, 1578 - 1650.

00739ROTTMAYER FRANCIS MICHAEL XVII CLASSICISM AUSTRIA Laufen, 1654 - Vienna, 1730.

00761ROWLANDSON THOMAS XVIII NEOCLASSICISM ENGLAND

London, 1756 - 1827. Cartoonist, imitator William Hogarth's style, he enjoys great prestige during the century, and serves as a counterpart to the royal portraiture.

01173RUBENS PETER PAUL XVII BAROQUE BELGIUM Born in Siegen, Westfalia, in 1577, the son of an attorney exiled in Germany for political reasons, Rubens moves to Antwerp in 1587, and in 1598 he registers in the local painters' guild after training at Van Noort's workshop. In 1600 he gets to Italy, where he is appointed court painter and director of the collections of duke Vincenzo Gonzaga de Mantua. Years later, he travels to

Rome, where he studies Michelangelo, Raphael and the later exponents of the Italian schools. He goes back to Antwerp in 1608, where he marries Elizabeth Brant, who dies in 1626. He travels for training and for pleasure to Holland, France, Spain and England. In 1630 he marries Hellen Fourment and moves to the countryside. There he suffers from several gout strokes, which curtail the use of his right hand. He dies in Antwerp in 1640.

All Saints (1603-04).

Circumcision (1606).

Romulo and Remo (1606).

The Adoration of the

Shepherds (1606-07).

Erection of the Cross (1610).

Descent of the Cross (1611-14).

Flight into Egypt (1614).

The Four Philosophers (1614).

Inebriated Sileno (1616).

Last Judgement (1616-20).

The Rape of the Daughters

of Leucippus (1618).

Portrait of Elizabeth Brant (1620).

Disembarkment of Maria de Medicis in Marseille (1621-25). The Triumph of the Church.

Rubens and Elizabeth Brant (1609-10).

01136RUOPPOLO GIUSEPPE

XVII CLASSICISM

ITALY

Naples,

1639 - 1710.

01132RUOPPOLO GIOVANNI BATTISTA XVII BAROQUE ITALY

Naples, 1616 - around 1685. Giovanni Battista Ruoppolo, author of fruit compositions and foliage, of warm gilded colors, represented with a dense pasted stroke. His works reach a high qualitative level, supported by a poetic inclination and a feverish fantasy.

Still-Life with Fruit.

01118RUSCHI FRANCESCO

XVII CLASSICISM

ITALY

Active in

Veneto during the XVII century.

01218RUYSDAEL JACOB VAN

XVII CLASSICISM

HOLLAND

Naarden, around 1628 - Amsterdam, around 1682. Son of a painter and an art dealer, Isaac van Ruysdael and nephew of Solomon van Ruysdael, of whom he was a disciple, Jacob is perhaps the greatest of XVII century landscape painters. His presence in Haarlem, his birthplace and later in Amsterdam, was determinant for the Dutch painting of this genre. He stands out for his greatly contrasted painting, chromatically richer, airy and free, with vast skies continuously crossed by cumulus clouds; sometimes his trees are bent by sudden gusts of wind, while water falls in whirlpools and cascades in highly dramatic tables.

Waterfall.

The Thicket.

Landscape near Minderburg.

01201RUYSDAEL SOLOMON VAN

XVII CLASSICISM

HOLLAND

Naarden, around 1600 - Haarlem, 1670. Landscape painter of a strong disposition, akin in many ways to van Goyen. His painting is characterized for possessing a palette where grays and yellows prevail. The low horizons, the pleasant water streams and the thick-leaved trees are common elements in his oeuvres.

The Wharf.

00228SABBATINI L.

XVI RENAISSANCE

ITALY

Bologna,

1530 - Rome, 1576.

01009SACCHI ANDREA XVII CLASSICISM ITALY Neptune, 1599 - Rome, 1661. He is disciple of Albani, his training is rigorously classicist, under open opposition to the Baroque ostentation, being faithful to already established patterns, to the freshness of colors studied in the examples of the Venetians and to the sincerity of the naturalist connotations. In fact, this artist proposes the ideals of the XVI century classical painting in terms of his moderate balance and rigorous scenic compositions. His sober altarpieces encourage a clear and soft coloring which becomes his outstanding feature.

Vision of S. Romualdo.

01264SAENREDAM PIETER JANSZOOM XVII CLASSICISM HOLLAND Assendelft, 1597 - Haarlem, 1665. He builds with a clear architectural sense white ships of Gothic structure and foreshrtening chapels. Though built with a geometric accuracy and a rigor that does not admit any transgression to the decorative elements or colors, the interior of his churches turns into deep poetical visions: the white light slides down the high nave columns, caresses the arches, the sober pulpits and the wooden pews. Frequently the churches are thoroughly deserted, sometimes just a silhouette is outlined against figure against the bare and lit walls of the building. A sensation of religious gathering oozes from these solemn but simple religious compositions.

Interior of the Church of St. Adolf, in Assendelft. The Ancient Municipal Palace of Amsterdam.

00680SAGRESTANI GIOVANNI CAMILO XVII CLASSICISM ITALY Florence, 1660 - 1731.

00138SALIBA ANTONELLO DE XV RENAISSANCE ITALY Mesina, 1466 / 67 - 1535.

00203SALIMBENI VENTURA XV RENAISSANCE ITALY Siena, 1567 - 1613.

00195SALVIATI FRANCESCO XVI RENAISSANCE ITALY He was born in 1510 and died in 1563. His painting continues a "Mannerist" taste, though lacking the spiritual sense that this style primitively possessed, adapting the stylistic exasperations of his painting in elegantly complex forms.

David Dancing Before the Ark.

00630SALY JACQUES FRANOIS XVIII NEOCLASSICISM FRANCE Valenciennes, 1717 - Paris, 1776.

00229SAMMACHINI O. XVI RENAISSANCE ITALY Bologna, 1532 - 1577.

00403SAN GIORGIO EUSEBIO DE XV GOTHIC INTERNATIONAL ITALY News from 1465 until 1470.

01085SAN GIOVANNI JUAN DE XVII CLASSICISM ITALY San Juan Valdarno, 1592 - Florence, 1636. Juan Mannozi, called Juan de San Giovanni, is one of the disciples of Mateo Rosselli, in a Florentine school. Endowed with a fresco and agile pictorial ability, he creates beautiful clear and brilliant color effects. A long permanency in Rome permits him to

mature his personal touch in contact with the Carraccis and their school. When he returns to Florence, he starts the frescoes of the Pitti Palace, lively and charming works in their narration, animated by a golden light which bathes the colors with a beautifully ornamental glare.

Venus Combing Love.

00344 SANCHEZ COELLO A. XVI RENAISSANCE SPAIN Valence, 1515 - Madrid, 1590.

01231 SANCHEZ COTAN JUAN XVII CLASSICISM SPAIN Orgaz, 1561 - Grenada, 1627. He works in Toledo, in an isolated position with respect to the principal artistic centers of the moment. A notable painter of still life, Sanchez Cotan paints with minute detail each object, considering it as it is and representing it with exceptional intensity, thus transcribing its concrete and absolute truth. But, from this formal rigor is detached a deep suggestion, so that the different elements, intrinsically trivial, are enriched with spiritual meanings.

Still Life.

00288 SANTACROCE JERONIMO DE XVI RENAISSANCE ITALY First half of XVI century.

00120 SANTI GIOVANNI XV RENAISSANCE ITALY Urbino, 1430 / 40 - 1494.

00231 SANZIO RAPHAEL XV RENAISSANCE ITALY He was born in Urbino in 1483 and was instructed by his father, Giovanni Santi and by Timoteo Viti. However, his real first master was Il Perugino, in whose workshop he elaborated a personal style. The following four years he was in touch with the art of Leonardo and Michelangelo, thus enriching his pictorial language. We can witness this maturity in his Florentine production which comprises many of his masterpieces. Yet young and already surrounded by a great reputation in 1508, he goes to Rome called by Pope Julius II. In the capital of the Popes he calmly lived, finishing the decoration of the Chambers and Galleries of the Vatican Palace. To his mature stage belong some lively portraits of intensive and warm color. He dies in Rome, young and renowned, in 1520.

The Coronation (1503).

Betrothals of the Virgin

(1504).

The Virgin of the Great Duke (1504).

The Virgin of the Goldfinch (1506).

Portrait of Agnolo Doni

(1506).

Burial of Christ (1507).

The

Sistine Virgin (1513).

Transfiguration (1517-1520).

The Disputation of the Holy Sacrament.

The Beautiful Gardiner.

Leon X among Cardinals Julius de Medicis and Luigi de' Rossi (1518-19).

Portrait of a Cardinal.

Mass of Bolsena.

St. Catherine of Alexandria.

01005 SARACENI CARLO XVII CLASSICISM ITALY Venice, around 1585 - 1620. Active from the first decade of the XVII century, in all his works, Carlo Saraceni shows his Venetian origin. In spite of his precocious adherence to the style of Caravaggio, the effect of light always reveals in his works the huge influence that Giorgione performed on the painting of his

natal region. More serene than that of Caravaggio, and almost lyrical is, also, the tone of his compositions.

Dedalian and Icarus.

S. Roque and the Angel.

00189SARTO ANDREA DEL XV RENAISSANCE ITALY He was born in 1486 and died in 1531. He was the best pictorial interpreter of Leonardo, Michelangelo and Raphael, the three great Renaissance painters, fusing them all in a personal vision, thus creating an elegant and delicate narrative style. A stumped chiaroscuro wraps his images and distant landscapes, softening the contours with quivering vibrations. The Birth of the Virgin (1514). Joseph's Life.

Piet.

01013SASSOFERRATO IL XVII CLASSICISM ITALY

Sassoferrato, 1609 - Rome, 1685. In the art of Il Sassoferrato is essential the contribution of the classicist painters of the beginning of the XVI century in Bologna. His style possesses, though not deprived of certain eclecticism, and sometimes marred by the generic, great sweetness.

The Virgin.

01172SAVERY ROELAND XVII CLASSICISM BELGIUM Courtrai, 1576 - Utrecht, 1639.

00265SAVOLDO GIOVANNI JERONIMO XV RENAISSANCE ITALY He was born around 1480 and died in 1550. He is considered the chief of the Brescian school and he can infuse his paintings, better than any another, a character according to the reality, that is revealed through accurate lights and shades contrast, anticipating to Caravaggio's creations.

Tobias and the Angel.

Figure of a Saint.

00105SCALETTI LEONARDO XV RENAISSANCE ITALY Second half of the XV century.

01023SCARSELLINO IL XVII CLASSICISM ITALY Ferrara, 1551 - 1620. Hipolito Scarsella, called Il Scarsellino, acts in Ferrara giving the best Ferrarean tradition an affable emphasis when dealing with the themes which display a preference for the rich Venetian choice of colors.

The Nativity.

01033SCHEDONI BARTOLOMEO XVII CLASSICISM ITALY

Formigine, around 1570 - Parma, 1615. In his technique prevail the great plains of solid and bright colors.

S. Sebastian Cured by the Pious Women.

00738SCHILLINGER JOHANN XVIII NEOCLASSICISM GERMANY

Ohringen, 1750 - 1829.

00742SCHMIDT JOHANN MARTIN XVIII BAROQUE AUSTRIA

Krems, 1718 - Stein, 1801. Painter of a forcefully religious genre, he paints frescoes and altarpieces with the same artistic quality. He also produces some mythological scenes, particularly suggestive for the presence of a sensitive light grading, as Dutch painters did. Continuing with Daniel Gran and Troger's styles, he is one of the protagonists of the second Viennese pictorial stage.

The Ascension.

01228SCHONFELD JOHANN XVII BAROQUE GERMANY
Biverach, 1609 - August, around 1683 Johann Schonfeld paintsscenes according to the Bbaroque taste, although impregnatedby the naturalist trends he gathered while visiting Italy.

Rest in front of the Inn.

00176SCHONGAUER MARTIN XV RENAISSANCE GERMANY
Colmar, 1440 - Vieux-Brisach, 1491. He is the main exponent from the Colemar School. Famous, above all, as an engraver, he reveals in the canvases to him attributed a main interestfor the poignant and angulate line which defines the volumens with sureness, many a time displayed in pyramids asin Van der Weyden's work. Schongauer can be related to Michael Wolgemut, who directed a flourishing art workshop inNurenberg, later famous for having hosted the young Drer.

Nativity.

00307SCOREL JOHANN VAN XV RENAISSANCE HOLLAND He
was born in 1445 and died in 1562. In Utrecht, he was a disciple and follower of Jan Gossaert's trend. Van Scorel, acultivated man of manifold artistic experiences produced, inthe numerous trips that led him from Nuremberg to Venice andfrom Jerusalem to Rome, is the typical representative of theltalianized Dutch painters and he started the series of artists belongiumg to the internatinal "Mannerist" style.

Deposition of Christ (around 1530),

01193SEGHERS EECOLE XVII CLASSICISM HOLLAND
Haarlem?, around 1590 - Amsterdam, around 1638. He accomplishes landscapes, evocative and profoundly lyrical.The very Rembrandt and his disciple de Konick felt attractedby the fascination of this painter who, just following his taste for the fantastic paints barren lands, wild and lonely, and dark forests, animated by violent strokes where he seems to embossom his own torturing creative demand.

River in a Valley.

Landscape.

00066SELLAIO JACOPO DE XV RENAISSANCE ITALY Florence,
news from 1441 until 1443.

00023SEMITECOLO NICOLO XIV GOTHIC INTERNATITALY Active
in Padua, second half of the XIV century.

00785SEQUEIRA ANTONIO DOMENICO XVIII NEOCLASSICISM PORTUGAL
Ajuda, 1768 - Rome, 1837.

01010SERODINE GIOVANNI XVII BAROQUE ITALY Ascona,
1594 - Rome, 1631. Giovanni Serodine, painter from Tessina, traveled to Rome around 1645 and there he performedin silence solitude until his death, at an early age. Chronologically the last of Caravaggio's art followers, Serodine is the one who interpreted him with a great freedom, achieving an original artistic vision that may betied to that of the Dutch Frans Hals and that of the FlemishRubens. A vigorous painting, enlivened by a secure and fast stroke, a well graded chiaroscuro and essential and sincere realism: all this can be witnessed in Serodine's oeuvres.

Portrait of the Father of the Artist (1628).

00012SERRA BROTHERS XIV GOTHIC INTERNATSPAIN Second half of the XIV century. Their paintings possess a strong and harsh accent, and a vivacious realism. They painted frescoes as well as wood paintings.

00244SESTO CAESAR DE XV RENAISSANCE ITALY Sesto Calende, 1477 - Milan, 1523.

01188SIBERECHTS HANS XVII CLASSICISM BELGIUM Antwerp, 1627 - London, 1700? Of a changing personality, guided towards a simple unornamented realism, the landscapes of his late stage seem to foresee the taste of times to come.

00130SIGNORELLI LUCA XV RENAISSANCE ITALY Born in Cortona in 1450, Luca Signorelli was, according to Vasai, one of Pietro della Francesca's assistants in Arezzo. After his beginning he probably entered in contact with the Florentine environment of Il Pollaiuolo, and revealed the unique characteristics of his art: the monumental conception of space, derivative of Piero della Francesca, and the assimilated expressive and plastic sensibility of Il Pollaiuolo, fusing both influences and integrating them in a harmonious style. In the works of his mature years, this perfect agreement is gradually marred, thus producing a composition reduced to the exhibition of a rhetoric and pompous grandiosity, deprived of formal coherence and strength. He worked in Loreto, Rome, the Vatican and the Cathedral of Orvieto where he concluded the frescoes begun by Fra Angelico. He died in Cortona in 1523.

Frescoes at the Sacristy of the Curia (1479-80). Testament of Moses (1481-82). Altarpiece of S. Onofrio (1484).

Legend of the Antichrist and The Last Judgement (1499-1502). The Virgin among Angeles and Saints (around 1519). Portrait of a Jurist.

01238SILVA Y VELAZQUEZ DIEGO DE XVII CLASSICISM SPAIN He is born in Seville in 1599 and starts training under Herrera the Elder, and after than under Francisco Pacheco. In 1622, he goes to Madrid, summoned by the duke of Olivares, who entrusts him with the portrait of Felipe IV. From that moment onwards, he wins reputation, thus becoming painter to the royal family, court member and a friend of the kings. In 1628, he meets Rubens in Madrid, traveling to Italy next year. Back in Spain, he starts a series of portraits in which he shows an amazing ability which turns him into one of the most important portratitists of the century. In Spain he alternates his work as a painter, scarcer in the last years, although of a permanent excellence, with official positions which are more and more absorbing and time-consuming. He dies in 1660.

Three Musicians (1616-20). Old Lady Boiling Eggs (around 1620). The Water Carrier.

The Drinkers. Portrait of Felipe IV (1628).

Vulcano's Forge (1630). The Christ of S. Placid (1632).

Equestrian Portrait of Isabel de Borbon (1634). Hunting Party (1639).

Don Sebastian de Mora (1648). Inocent X (1650).

Queen Maria Ana (1653). The Meninas (1656).

Venus before the Mirror (1657). Infanta Margarita (1659).

00696SIMONINI FRANCESCO XVIII NEOCLASSICISM ITALY Parma, 1689 - Venice, 1753.

01045SIRANI ISABELLA XVII CLASSICISM ITALY Bologna, 1638 - 1665.

01174SNYDERS FRANCOIS XVII BAROQUE BELGIUM Antwerp, 1579 - 1657. A disciple of Rubens, he transfers to his compositions of various objects and hunting the overflowing dynamism and shining of the Baroque luxury, typical of his master. Francois Snyders presents an amazing naturalist translation of Rubens' oeuvres.
Still Life (1614). The Fruit Saleswoman.

00247SODOMA IL XV RENAISSANCE ITALY Giovanni Antonio Bazzi, called Il Sodoma, was by the style of his painting a disciple of Leonardo. Acting then in Siena and Rome, he becomes fond of the Umbrian technique, particularly with Raphael's style, as classical as his own.

00240SOLARIO ANDREA XV RENAISSANCE ITALY He was born around 1460 and died around 1520. The influence of Leonardo's work is evident in Solario's mature stages, especially found in the representation of the atmosphere and in the delicate matching of figures and landscapes, not less evident is the influence of the Venetian school, gathered in his youth, that can be appreciated in his use of rich and gorgeous colors.
The Virgin with Child between SS. Giuseppe and Jeronimo.

00674SOLIMENA FRANCESCO XVII BAROQUE ITALY Called "the Abbat Chicho", was born in Canale di Serino in 1657. He was first apprentice to his father, Angelo, a provincial painter belonging to Guarino's circle. In 1674, he got to Naples where he improved his technique under F. de Maria. He never left Naples, but for a short stay in Montecassino and two trips to Rome. His activity in Naples was prolific, he painted more than 500 works. Many of his paintings sent to the Vienna court and to Eugene of Savoy spread his art which, in his best period, the last decade of the XVII century, constituted a complete synthesis of the experiences of a whole century of Neapolitan painting and was, at the same time, the milestone for the local search of the Baroque school. He died in Barra, near Naples, in 1747.
Frescoes of Sta. Maria Donna Regina (1680-84). Frescoes of the Sacristy of San Paolo Maggiore (1689-90). Tables and Frescoes for the Church of San Nicolo della Carita (1692-97).
Frescoes of the Sacristy of Santo Domenico il Maggiore. The Expelling of Heliiodorus (1725). Self-Portrait.
The Count of Althaus Pays Homage to the Emperor. Massacre of the Giustiniani in Quindici.

01035SPADA LIONEL XVII CLASSICISM ITALY Bologna, 1576 - Parma, 1622.

01127SPADARO MICCO XVII CLASSICISM ITALY Naples, 1612 - 1675. Domenico Gargiulo, called Micco Spadaro, is devoted to calling out historical events that, in the same way that the Bambocchians, manifest their objectivity when representing real landscapes and

buildings, although merging them with merely imaginary scenes.

Landscape with Flight to Egypt.

00398 SPANZOTTI GIOVANNI MARTIN XV RENAISSANCE ITALY
Casale, around 1450 - Chivasso, around 1528. Native of Vercelli, but formed in the Lombard environment, it would not have been strange, however, that he could have spent some time in Milan. Spanzotti is the most notorious painter of the Piemonte in the XV century. He has rendered in the frescoes of S. Bernardino de Ivrea one of the most important testimonies for the history of the painting during that century in the north of Italy. He is the teacher of Il Sodoma.

Polyptych of The Virgin with Child.

00302 SPRANGER BARTHOLOMAEUS XVI RENAISSANCE GERMANY
He was born in Antwerp in 1546. He stays in France toward 1565 and there he knows the work of Nicolo dell'Abbate and that of Il Primaticcio. He then travels to Italy, to Parma and studies the Emilian school, getting acquainted with the Zuccaris and revealing a particular interest for Il Correggio's oeuvres. When he gets to Vienna, to the court of Maximilian II, his artistic knowledge is so vast that he is classified as an authorized spokesman of the "Mannerists". In 1581 he goes to Prague, to the court of Rudolf II, where he exercises a deep influence on the artistic local environ. He dies in 1611.

Glaucous and Escila.

Venus and Adonis.

Ulyses and Circe.

00185 SQUARCIONE FRANCESCO XV RENAISSANCE ITALY
Singular scholar and art dealer, Squarcione is born in Padua in 1397. His workshop brings him notice in 1431. He apprentices exceptional disciples, among them, Mantegna. His most notorious oeuvres are the Polyptych that he paints for the Lazaras, and the Madonna with Cupid, property of the Berlin Museum. In 1463 he works in Venice for the Guild of S. Marco. He dies in 1468.

Polyptych of Lazara (1449-52).

Virgin with Cupid.

01120 STANZIONE MAXIMO. XVII CLASSICISM ITALY Orta
d'Atella, 1585 - Naples, 1656. In Maximo Stanzone the influence of the Caravaggio is not only external. The naturalist conception and the luminous values of the style of the Caravaggio are conjugated, in the painting of the artist in Naples, in a wide synthesis that also comprehends an orderly formal elegance and a refined chromatism. He gets in contact with the activity of Simon Vouet and Artemisa Gentilschi. Stanzone, the Great Cavallieri, is also an architect and sculptor. In his maturity he favors a cultivated and balanced pictorial language.

Virgin of the Rosary and Saints

Martyrdom of Sta. Agueda.

01217 STEEN JAN XVII CLASSICISM HOLLAND Leyden,
1626 - 1679. Hans Steen, vivacious and capricious, happy above all when portraying the members of his family, of agile stroke and delightful improvisations.

Holiday in an Inn.

01062 STROZZI BERNARDO XVII CLASSICISM ITALY Born in

Genoa in 1581, he led a novel life full of adventures. First he devoted himself to writing, then to painting. Capuccine priest at 17, he left the convent in 1610, for which he had to overcome adversity and setbacks that let his life down. When he refused to take his vows, he was arrested in 1630. Then he left Liguria and went to Venice, where he was hosted by Sagredo, his protector, and unfolded an intensive artistic activity together with Fetti and Liss. Although pardoned by the Church authorities and even appointed Monseigneur, he never returned to the city from which he was forced to flee. He died in Venice in 1644. The most outstanding feature of his oeuvres was the beautiful colors of his canvases, filled with a vital flow where a strong Flemish influence can be witnessed.

The Sorrowful (1605-10).

The Guests.

Entry of Jesus in Jerusalem.

The Lord of Malta.

Berenice.

Music (1625-30).

The Cook.

St. Sebastian.

00755 STUBBS GEORGE

XVIII NEOCLASSICISM ENGLAND

Liverpool, 1724 - London, 1806. He deserves to have initiated a very particular genre, above all in England, the painting of animals and sport scenes. Very fond of anatomy, he carefully represents in his nervy vitality the physical structure of the "pure sang" horses, depicted in his canvases against broad skies and green praries, also showing the typically English atmosphere of hunting scenes or horse races.

Molly Longless and a Jockey.

00323 SUSTRIS LAMBERT

XVI RENAISSANCE HOLLAND

Amsterdam, 1515 / 20 - 1595.

01186 SWEERTS MICHEL

XVII CLASSICISM BELGIUM Brussels,

1624 - Goa, 1664. A last echo of the naturalism of Caravaggio, with a stress of a greater realism, can be gathered in the interior of inns and other vivacious scenes of the popular life, being these domestic scenes the most frequent themes for his paintings. His work is closely related to the search for the new by Bamboccio's followers. As a matter of fact, Sweerts lives in Rome from 1643 to 1646, in contact with van Laer's followers, notwithstanding, his personality is independently imposed by the intensity of feelings that overcome his oeuvre.

Interior of a Tavern.

The Artist's Study.

01151 TASSEL HANS

XVII CLASSICISM FRANCE Langres,

around 1608 - 1667. In Tassel's work are overlapped the influence of the Venetian school and the classicism of Bologna's to the initial naturalist influence absorbed around 1634 while staying in Rome.

Adoration of the Magi (around 1640-45).

01022 TASSI AGOSTINO

XVII CLASSICISM ITALY Rome,

around 1581 / 82 - 1644.

00657 TAVELLA CARLO ANTONIO

XVII CLASSICISM ITALY Milan,

1668 - Genoa, 1738)

01183 TENIERS THE YOUNGER DAVID

XVII CLASSICISM BELGIUM

Antwerp, 1610 - Brussels, 1690. He remains in a subtly intellectual

pictoric field. The theme of the popular feast is typical in the Flemish painting. When Teniers gathers it, he does not fall into the wild vitality of Rubens's scenes, nor does he underline them with the grotesque humor of Brouwer, but he offers a distant and truly cold vision of such themes.

The Village Feat.

The King Drinking.

01208TERBORCH GERARD XVII CLASSICISM HOLLAND Zwolle, 1617 - Deventer, 1681. Subtly lyrical and scrupulous describer of orderly and cozy interiors, he places each object in a perfect relief, heightened by the most sensitive grading of light.

Woman Washing her Hands.

01191TERBRUGGHEN HENDRICK XVII CLASSICISM HOLLAND Deventer, 1588 - Utrecht, 1629. Hendrick Terbrugghen is formed in the late "Mannerist" atmosphere of Bloemart, and completes his training in Rome in the decade that goes from 1604 to 1614. His familiarity with Caravaggio's primitive style, in a version akin to that of Gentileschi, will be - even after his return to the country - the dominant feature in his painting, and will contribute in an essential manner to the breakthrough of the naturalist and luminous message of the Dutch school, thus determining the fate of a whole faction of the local painting, that is the one which has been focused in the school of Utrecht.

Duet.

Tobias Requests the Hand of Sara.

01014TESTA PIETRO XVII BAROQUE ITALY Luca, 1611 - Rome, 1650. Disciple of Il Dominiquino, skillful in engraving and attentive to the possibilities of the artistic development of the Carraccis, whose style he uses to paint, his scenes are inspired in Roman ancient themes. We can also appreciate the influence of Baroque painting through Pietro da Cortona in his oeuvres.

Allegory of the Massacre of the Innocent.

00747THORNHILL SIR JAMES XVII CLASSICISM ENGLAND

Malcombe Regis, 1675 - Weymouth, 1734. Official painter of the Court, in his its wide historical and mythological compositions, he recalls the ornamented ostentation of Versailles vaults.

01037TIARINI ALESSANDRO XVII CLASSICISM ITALY Bologna, 1577 - 1668. His production is tied to the late "Mannerist", tending to achieve dramatic effects, stressed by intense and vibrating lights.

The Miracle of St. Martin.

00364TITIAN (TIZIANO VECELLIO) XVI RENAISSANCE ITALY Tiziano Vecellio was born around 1490. He is trained under Giorgione and finishes some of his last works. This artist is characterized by an extraordinary poetic language, which is called chromatic classicism for the perfect classic harmony in the colored areas, bearing luminosity and vivacity, and for the relevant role this feature exercises on his oeuvres. In the midst of his century, after a trip to Rome, Titian gradually approaches the mannerist school, soon overcome by his accentuated interest in the effect of light, with its constant changes and glares. In the last decades we can witness a new change in his canvases. The color does not expand in vast planes but breaks

in quick and flurry strokes, creating masses of dust, darkened or gilded, illuminated by irridiscent clots. Titian dies of the pest which wipes through Venice in 1576. Sacred and Profane Love (around 1515)
Orgy (around 1528). Allocution of the Marquis of Vasto to his Soldiers (1540). Frescoes of the school of S. Antonio di Padua (1511). Pablo III and his grandson Octavio Farnesio and Cardinal Farnesio. Sacre Conversazioni (around 1516-18), Danae Receiving the Rain of Gold (around 1553). Piet. Portrait of the Antiquarian Jacopo Strada (1567-68). Salome with the Head of the Baptist. The Family Vendrarin. Portrait of a Gentleman. Self-Portrait.

00698TIEPOLO GIOVANNI BATTISTA XVIII BAROQUE ITALY Born in Venecia in 1696, and then disciple of Gregorio Lazzarini, he begins to work in 1717. He marries Cecilia Guardi, painter Francesco Guardi's sister. He soon wins a reputation in his hometown and from 1726 to 1750 he frequently leaves Venice to decorate villas and palaces in different towns in Lombardy and Veneto. Between 1726 and 1728, he stays in Udine; in 1731 and 1740, in Milan; in 1733/33, in Berlin. In 1750, he is hosted by Prince Bishop Charles Philip of Greiffenklau. In 1753, he comes back to Venice to decorate Villa Valmarana in Vicenza. In 1762, he is invited by King Carlos III to Spain and, assisted by his sons Giovanni Domenico and Lorenzo, he helps decorate the royal palace of Madrid. He dies there in 1770.

The Glory of St. Theresa (1725-26). Frescoes of the Archbishopal Palace of Udine (1726-28). The Angel Appears to Agar and Ismael in the Desert (1732). Frescoes of the Capella Colleoni (1732-33). Ceiling of the Superior Hall (1739-43). Frescoes of the Palace of the Residence (1750-53). The Martyrdom of Sta. Agata (1753-54). Frescoes of the Villa Valmarana (1754-57). Three ceilings of the Real Palace of Madrid (1762-64). Allegory of Fortitude and Wisdom (around 1744). The Meeting of Marco Antonio and Cleopatra (1745-50). The Holy House of Loreto (1743-45). Abraham and the Three Angels. Reinaldo Enchanted by Armida (1753). Sarah and the Angel (1725-28).

00715TIEPOLO GIOVANNI DOMENICO XVIII NEOCLASSICISM ITALY Venice, 1727 - 1804. In contrast with the decorative inspiration of his father, Giovanni Battista Tiepolo, Giovanni Domenico reveals a rather quiet and attentive personality, which tends to captivate the many aspects of every day life, in a very personal style which verges between the humorous and the grotesque, although imposing tenderness and a melancholic feelings to his oeuvre. He paints with his father the main staircase and central hall of the Prince Bishop of Wurzburg Palace between 1750 and 1753, where we can witness the style clash of two generations. Later, he paints the Villa Zianigo's frescoes, depicting scenes of clowns' life.

Frescoes of the Villa of Zianigo (1791-93). Summer Excursion (around 1757).

00714TIEPOLO LORENZO XVIII NEOCLASSICISM ITALY Venice, 1736 - Madrid, 1776.

00281TINTORETTO IL XVI RENAISSANCE ITALY In 1518 is born in Venecia Jacopo Robusti, called Il Tintoretto. The artistic atmosphere where he performs his artistic activity since his adolescence is strongly determined by Titian's personality, who concentrates all honors and whose artistic language is acquired by his contemporary peers. But Il Tintoretto seeks other paths, accepting "Mannerist" particularities which he newly elaborates in an unique vision. Little appreciated by the men of his days, he is entrusted with minor oeuvres

that have been previously turned down by Titian, but he accepts them and satisfies them rapidly. His masterpiece is the cycle of canvases for the Scuola Grande di S. Roque. He dies in Venice in 1594.

The Miracle of the Slave (1548).

Worship of the Golden Calf

(1560).

Finding of the Body of S. Marco (1562).

Episodes of the Ancient and of the New Testament (1564-88). The Paradise (1588).

Piet.

Portrait of Jacopo Soranzo.

Venus and Vulcano.

Climbing of the Calvary.

Susana and the Elders (1555-

60).

Christ before Pontius Pilate.

Nativity.

00795TISCHBEIN JOHAN XVIII NEOCLASSICISM GERMANY Haina, 1715 - Hildburghausen, 1767. He acts in Dresde as a skilfull painter matching realistic characteristics captured from the psyque of the model with ideal and perfective elements.

00730TISCHBEIN JOHAN H. WILHEIM XVIII BAROQUE GERMANY Haina, 1715 - Hildburghausen, 1767.

00618TOCQUE LOUIS XVIII NEOCLASSICISM FRANCE Paris, 1696-1772. He is the son-in-law of the painter Jean Marc Nattier and unlike the latter he is more attentive to the psychological characteristics of his models, with a realistic zeal which denounces the weakening of the typically Rococo taste in the middle of the century. Portrait of the Countess Lomenie de Brienne (1737).

00085TOLMEZZO GIOVANNI FRANCESCO DEXV RENAISSANCE ITALY Around 1450 - around 1510.

00402TOMMASO DE FOLIGNO BARTOLOMEO XV GOTHIC INTERNATIONAL ITALY News from from 1425 until 1455.

00269TORBIDO FRANCESCO XV RENAISSANCE ITALY Venice, 1483 / 93 - Verona, 1562.

01139TOURNIER NICOLAS XVII CLASSICISM FRANCE ?, 1590 - Toulouse, after 1657.

00773TRAMULLES FRANCOIS XVIII NEOCLASSICISM SPAIN Perpignan, around 1717 - Barcelona, 1771.

00679TRAVERSI GASPAR XVIII NEOCLASSICISM ITALY Naples, 1732 - 1769. Gaspar Traversi is a painter of the most genuine realistic tradition. Partly basing his work on the "Bamboccians" of the XVII century, he continues at the same time with a deep human sense his research of reality and takes from the every day life scenes gifted by a singular expressive spontaneity. All this constitutes a portrait of a modest and quaint society in which the humorous and the pathetic are alternated and merged. The Injured. The Secrete Letter.

00011TREBON, MASTER OF XIV GOTHIC INTERNATIONAL BOHEMIAN Second half of the XIV century.

00660TREVISANI FRANCESCO XVII CLASSICISM ITALY Capodistria, 1656 - Rome, 1746. The memories of XVII century classicism according to Carlo Maratta's interpretation (essential for the Roman painting of the first part of the XVIII century) are translated in the work of Francesco Trevisani in relevant compositions of a plastic force in which the contrasts of the chiaroscuro are accompanied by colors so lively and luminous that they seem to relate this artist with the Venetian painters of the XVI century. The Banquet of Marco Antonio and Cleopatra.

00143TREVISANO GIOVANNI MARIA XV RENAISSANCE ITALY End of the XV century.

00741TROGER PAUL XVIII BAROQUE AUSTRIA Zell, 1698 - Viena, 1762. He translates the language of the Italian masters, learned

during his stay in their land, in a very artistic and personal vision, tinged by a singular sheerness in his composition, but animated by a wrapping impetus which seems to introduce the shapes into a colorful kaleidoscope. His work has a fundamental importance in the destiny of the Austrian decorative school.

St. Sebastian and the Pious Women.

00610 TROY JEAN FRANCOIS DE XVIII BAROQUE FRANCE Paris
1679 - Rome, 1752. The pictorial language of Watteau, interpreted as a fresh and flamboyant decorativism, notably influences his painting.

Susana and the Elders.

00101 TURA COSME XV RENAISSANCE ITALY Cosm Tura is
born in Ferrara in 1430 and dies there in 1495. After staying with Squarcione in Padua (where he gets acquainted with the work of Donatello and Mantegna) and in Venice, he establishes in Ferrara to work under Borso d'Este. Of a restless and imaginative personality, which he does not dare to assert in his pictorial style of his early days, he takes to the verge of exaggeration the rough stylizations Squarcione's followers and the use of a technique that is closer to sculpture than to painting. But he breaks away from the suggestions of the Paduan school, creating a world of iron and enamel, of rusty and vitreous colors. His figures are reduced to hallucinating symbols, enlivened by the extraordinary tension which affects them. The tormented line and the rare and disquieting color grant Cosm Tura's work a dramatic touch. Spring (1460-63).

Front of Organ (1469).

Piet (around 1470).

Lamentation (Roverella Altarpiece) (1474).

St. Jerome Penitent.

01096 TURCHI ALESSANDRO XVII CLASSICISM ITALY Verona,
1581 - Rome, around 1650.

00193 UBERTINO FRANCESCO XV RENAISSANCE ITALY He was
born in Florence in 1495 and died in 1557.

00048 UCCELLO PAOLO DI DONO XV RENAISSANCE ITALY
Florence, 1397-1474. Paolo Uccello was an onlooker of the artistic revolution that was gradually emerging in his city in the first decades of the XV century. But far from adhering to these new ideas, he went to Venice where the painter was still looking towards the traditional Gothic conception. And taking the Gothic culture as a starting point, he developed a restless and singular personality. Back in Florence, he indulged in an anxious search for the abstract truth. He passionately studied the problem of perspective in books, then transferring it his frescoes and tables with a very strong and geometrical rigor, thus achieving absolutely unreal effects. He used colors freely, as surprising and fantastic as the vision this artist had of reality.

Chioostro Verde de Sta. Maria Frescoes (around 1431-45). Giovanni Acuto (1436).

Frescoes of San Miniato al Monti (1439-40).

St. George and the Dragon (around 1439-40).

Route of S. Romano

(around 1456).

A Hunt in the Forest (after 1460).

Profanation of the Host (1467-69).

00744UNTERBERGER CRISTOFORO XVIII NEOCLASSICISM GERMANY
Cavalese, 1732 - Rome, 1798.

00643VACCA ANGELO, IL VECCHIO XVIII NEOCLASSICISM ITALY Turin,
1746 - 1814.

01121VACCARO ANDREA XVII CLASSICISM ITALY Naples,
1598 - 1670. A follower of the tradition originated in the Carraccis, he is a
painter of academic and sober taste.

00232VAGA PERIN DEL XVI RENAISSANCE ITALY Rome; he
died in 1547.

01245VALDES LEAL JUAN DE NISA XVII CLASSICISM SPAIN Seville,
1622 - 1690. He spreads his enlightened colorful fantasy, vibrating in
dramatic strokes, in encouraging compositions.

00646VALERIANI DOMENICO XVIII BAROQUE ITALY He died
before 1771.
The Myth of Diana.

00645VALERIANI GIUSEPPE XVIII BAROQUE ITALY He died in
St. Petersburg in 1761.
The Myth of Diana.

00202VANNI FRANCESCO XV RENAISSANCE ITALY Siena,
1563 - 1619.

01054VARALLO TANZIO DE XVII CLASSICISM ITALY Alagna,
1574 - around 1655.

00342VARGAS LUIS DE XVI RENAISSANCE SPAIN Seville,
1502 - 1568.

00196VASARI GIORGIO XVI RENAISSANCE ITALY He was
born in 1511 and died in 1574. All the characteristics of the late
"Mannerist" period are reflected in the painting of Vasari, a paradigm of the
trends of the Florentine pictorial production throughout the late XVI
century.
The Forge of Vulcano (1558).

01073VASSALLO ANTONIO MARIA XVII CLASSICISM ITALY Active
in Liguria; news from 1639.

00394VECCHIETTA IL XV RENAISSANCE ITALY Castiglione
de Orcia, around 1412 - Siena, 1480. Lorenzo di Pietro, called Il Vecchietta, as
a painter and especially a sculptor, follows Donatello's style, though
enriching it with his love for the detail, typical of Siena.

00275VECELLIO TIZIANO XVI RENAISSANCE ITALY 1487 -
1576.

01169VEEN OTTO VAN XVII CLASSICISM BELGIUM Leyden,
1558 - Brussels, 1629.

00050VENEZIANO DOMENICO XV RENAISSANCE ITALY Venice,
1410? - Florence, 1461. He gets to Florence from the Venetian lagoon and he
introduces in the Renaissance artistic conceptions the sense of diffuse
and daily light, revealing the color luminosity. Nothing is known about
Veneziano's artistic background, but is evident that he has been acquainted
with Flemish painters, bound themselves to a search of new luminous effects.

In Florence, he leaves his masterpiece: "The Carnesecchi Tabernacle" and "The altarpiece of Sta. Lucia dei Magnoli, oeuvres which demonstrate his intelligent comprehension of the new elements of perspective in which, however, the most importante element is the fluttering of a pure morning light, crucial experience for the future development of painting.

Virgin with Child and Saints (around 1445-1448). Annunciation (around 1445-1448). A Miracle of S. Zenobio (around 1445-1448).

00022 VENEZIANO LORENZO XIV GOTHIC INTERNATIONAL News from 1356 to 1372.

00775 VERGARA JOSE XVIII NEOCLASSICISM SPAIN Valence, 1726 - 1799.

01271 VERMEER DE DELFT JAN XVII CLASSICISM HOLLAND Very scarce are the news preserved related to the life of Jan Vermeer. Born in 1632, he must have been trained in Utrecht artistic environs. Brief is also the catalogue of his work which comprehends, above all, interior scenes, a few portraits and some views of Delft, his birth and death place. Pure and sheer concordance of colors, skillful yellow and blue hues, make up the charming harmony in Vermeer's oeuvre. He died in 1675.

The Little Street (1658). Young Woman with a Wine Jug.

Woman Reading a Letter. Christ at Marta and Maria's House. Allegory of Painting (Self-Portrait).

00626 VERNET CLAUDE JOSEPH XVIII NEOCLASSICISM FRANCE Avignon, 1714 - Paris 1789. Claude Vernet gets to Rome in 1734. Recalling the example of Claude Gelle, Le Lorrain, he is attentive, above all, to the feelings that the natural spectacle originate in him. Among the landscapes that he painted, some possess the sweetness that colors grant them and others, a force verging on the romantic taste.

Embarkment for Citera. The Broken Bridge in Rome (around 1745).

00387 VERONA LIBERAL DE XV RENAISSANCE ITALY He was born around 1445 and died between 1526 and 1529. Acting in Verona, Liberal de Verona was the most endowed of the local painters of his day, adding to the influence Mantegna especially exercised, a decorative taste and certain sentimental connotations of Venetian origin, as well as other elements of Tuscan origin but learned in Siena, where he lived for several years.

Martyrdom of St. Sebastian.

00283 VERONESE PAOLO XVI RENAISSANCE ITALY Paolo Cagliari, called Il Veronese, was born in Verona in 1528 and was trained in his hometown in the school of Antonio Badile. Attracted by the Venetian art, he went to the city of the lagoon in 1553, and from then on Venice turned into his second homeland. He possessed a palette, rich in clear and luminous colors, and exalted in his canvases and a wide series of frescoes the merry Venetian way of life, a testimony of his painting left in

the Ducal Palace ceilings, the Villa Barbaro decorations and his famous suppers. He died in Venice in 1588.

Three ceilings at the Ducal Palace (1553-54). Frescoes of the Villa Barbaro (1560). The Marriage of Cana (1563).

Feast in the House of Levi (1573). Venus and Adonis.

Marriage of St. Catherine. Esther and Asuero.

Portrait of a Lady.

00784VIEIRA FRANCISCO XVIII NEOCLASSICISM PORTUGAL

Oporto, 1765 - Madera, around 1805.

00629VIEN JOSEPH MARIE XVIII NEOCLASSICISM FRANCE

Montpellier, 1716-1809.

00638VIGEE-LEBRUN ELISABETH (M. L.) XVIII NEOCLASSICISM FRANCE

Paris, 1755-1842. In the last quarter of the XVIII century, she works together with David. She is a gifted painter and portraitist of great freshness, conquered by the neoclassical aesthetics. Daughter and wife of painters, she begins her activity at the age of 20 and wins notorious reputation as a portraitist, above all of Marie Antoinette, whom she paints twenty times. She is also famous in England and other European countries. Her activity after the Revolution, especially oriented to portray the grace of adolescents. She dies in her late eighties.

Self-Portrait.

Twenty Portraits of Marie

Antoinette.

00137VIGILIA TOMAS DE XV GOTHIC INTERNATIONAL News
from 1460 until 1493.

01086VIGNALI JACOPO XVII CLASSICISM ITALY Pratto
Vecchio, 1592 - Florence, 1664.

01142VIGNON CLAUDE XVII CLASSICISM FRANCE Tours,
1593 - Paris, 1670.

00768VILADOMAT Y MANALT ANTONIO XVII CLASSICISM SPAIN
Barcelona, 1678 - 1755.

00166VILLENEUVE M. DE LA PITIE XV GOTHIC INTERNATIONAL FRANCE

00237VINCI LEONARDO DA XV RENAISSANCE ITALY He was
born in Vinci in 1452. Then he went to Florence. He is considered one of the initiators of the new artistic spirit that will also characterize the XVI century. He is interested in things that have an universal character, typical of that century, reaching horizons ignored by his peers and encompassing the natural reality which he researches on the basis of rational principles. To the rigorous scientific accuracy with which he interpretes each anatomic detail, he adds the magic of his "sfumato". After spending his life among Florence, Milan, Rome and France, he dies in this last city in 1519.

Adoration of the Magi (1481).

The Annunciation (1482).

The Virgin with Sta. Ana and Child (1510).

The Virgin of the Rocks.

The Last Supper (1495-97).

La Gioconda.

Portrait of a Lady.

Madonna of the Carnation.

00127VITERBO LORENZO DE XV RENAISSANCE ITALY he was

born around 1446 and died approximately 1470. The monumental construction and the predilection for geometric forms clearly reveal Piero della Francesca's influence on this author.

00075VIVARINI ANTONIO XV GOTHIC INTERNATIONAL ITALY He was born in Murano around 1415 and died between 1476 and 1484. An author of gilded and precious polyptychs, he can be located in the era of transition between the end of the Gothic period and the onset of Renaissance forms. Though his painting represents the first phase of this transition, with his shy trend to more real and human shapes, Antonio Vivarini is still fundamentally bonded to the ways and to the preciousness of the late Gothic.

Virgin in the Throne.

00386VIVARINI BARTOLOMEO XV RENAISSANCE ITALY He was born in Murano around 1430 and died in 1499. Bartolomeo Vivarini is more aware of Andrea Mantegna's lesson than his brother Antonio, and he builds his images with a compact and crystalline color that reinforces volumes.

Polyptych of SS. Agostino, Lorenzo and Dominic.

00082VIVARONI ALVISES XV RENAISSANCE ITALY Murano, around 1445 - 1505.

01090VOLTERRANO IL XVII BAROQUE ITALY Volterra, 1611 - Florence, 1689. Baldassare Franceschini, called Il Volterrano, even if he is evidently inspired in Pietro da Cortona to accomplish his fresco decorations, he also develops an original trend of a joyful and ingenious narrator in his tables of genre. His every day life scenes are Il Volterrano's most valuable works. After a short stay in Rome, and to the end of his activity, he would devote himself to a much more high-sounding art.

The Jeer of Priest Arlotto.

00303VON AACHEN HANS XVI RENAISSANCE GERMANY
Cologne, 1552 - Prague, 1592.

01227VON SANDRART JOAQUIM XVII CLASSICISM GERMANY
Frankfurt-del-Meno, 1606 - Nuremberg, 1688.

00008VON SOEST CONRAD XV GOTHIC INTERNATIONAL GERMANY
Active in Cologne, in the first half of the XV century.

01176VOS CORNEILLE DE XVII CLASSICISM BELGIUM Hulst, around 1585 - Antwerp, 1651. He takes van Dyck as a model, and wins a reputation for his portraiture of a rather archaic taste.

00328VOS MARTIN DE XVI RENAISSANCE HOLLAND
Antwerp, 1532 - 1603.

01179VOS PAUL OF XVII CLASSICISM BELGIUM Hulst, 1596 - Antwerp, 1678.

Deer Attacked by Dogs.

01138VOUET SIMON XVII BAROQUE FRANCE Paris, 1590 - 1649 Simon Vouet, arrived in Italy at the age of 20, first experiments the fascination of Caravaggio's naturalist art, to which he frankly adheres. But then his painting is improved by the contemporary Venetian painting,

especially that of Fetti and Liss. At the same time, the suggestions of the classicist painting exercise on him a poignant and decisive effect. Once he overcomes his naturalist worries, by Lanfanco and Poussin's influence, Vouet gathers an aulic and decorative language, Baroque by the rythm of his composition by tempered by an exigence of classical elegance. Back in Paris in 1627, he wins a great reputation, both as a decorator and a trainer of those who will soon be the major exponents of the French official painting school.

Riches (around 1640).

S. Bruno.

00010VYSSI BROD MASTER OF XIV GOTHIC INTERNATBOHEMIAN
Fourteenth century. A congenital characteristic of the Master of Vyssi Brod (and as a rule from all the Bohemian painters) is the deeply vivacious sense of harmony of colors that powerfully stand out against the backgrounds. The Bohemian geographical situation does gravitate over his artistic production, opened to most diverse influences. Notorious, above all, is the Italian and French contribution to the XIV century painting and to the works of this master.

Detail of Christ in the Mount of Olives (around 1350). . Annunciation.

00608WATTEAU JEAN ANTONINE XVIIIIBAROQUE FRANCE

Watteau, future creator of those "gallant feasts" which will be the most refined pictorial expression of the first part of the French XVIII century, is born in Valenciennes in 1684. At the age of 18, he goes to Paris where, during some time, he earns his living making serial copies of tables and sacred images. Later, he meets Guillot, a theatrical topics painter, who he works with from 1703 to 1707; then he is linked to C. Audran, who allows him to study Rubens's canvases in the Palace of Luxembourg. Finally he becomes friend of P. Crozat, a rich financist who puts at his disposal a collection of Venetian drawings. In 1717, his "Embarkment for Citera" presented as an admission test in the Academy, is greatly successful. A victim of tuberculosis, in 1720 he goes to work in London. Back in Paris, he dies in Nogent-sur-Marne, in 1721.

Conversation in the Open (1716-19).

The Gardens of Saint-

Cloud.

Embarkment for Citera (1717).

Mezzetin (around 1719).

Love in the Italian Theatre

(around 1720).

Love in the French Theatre (around 1720).

The Label of Gersaint (1721).

The Judgement of Paris

(1720-21).

Perspective (around 1716-18).

Portrait of A. Pater.

Venetian Feast (1718-19).

Gilles (1717-21).

00753WILSON RICHARD

XVIIINEOCLASSICISM ENGLAND

Pinegas, 1717 - Llanberis, 1782. After studying four years in Rome, this painter carries to his country the taste for the classical landscape typical of Poussin or Le Lorrain, adapting their style and spirit to a representation of typically English views. If sometimes his canvases cannot break away from an accurate program of school and academy, in others the delicacy of

skillfully stumped color and the agile light effect achieve an authentic lyricism.

Snowdon. The Thames near Twickenham.
00736WINCK CHRISTIAN XVIIIIBAROQUE GERMANY Eichstad,
1738 - Munich, 1797. He wins a reputation in Bavaria, though he is prolific in Munich and in many churches of the region. His agile stroke and his chromatic richness render him famous also as an author of tapestry cartoons; even though he is substantially supported in the international art, he takes the Rococo art to its last consequences.

The Pleasures of Rural Life.

01209WITTE EMMANUEL DE XVII CLASSICISM HOLLAND
Alkmaar, 1617 - Amsterdam, 1692. He crowds the interiors of his churches with minute praying figures that grant them great animation effect, even more stressed by the contrasted light effect which leaks through the wide window panes. He is, above all, a painter of architectural themes, preferring a gaily graded painting, rich in lights and shadows.

Interior of a Church.

00174WITZ CONRAD XV GOTHIC INTERNAT GERMANY Born
in 1398 in Rottweil, he was undoubtedly a Burgundy-trained painter, though it has not been proved that Hans Witz, his father, has been Hans of Constanza, who worked Philip the Good between 1424 and 1426. In 1434, Conrad Witz, who has lived in Basle for the last three years, becomes a member of the local painters' guild. The following he is betrothed to the niece of Nicholas Rush - at the time considered as the principal painter of the city - and, with his assistance, he executes mural decorations that have been lost. In 1444, he paints the "Altarpiece of St. Peter" for the Bishop of Geneva. He dies in Basle in 1455 or 1446.

Altarpiece of the Mirror of Salvation (around 1435). Annunciation.
Altarpiece of St. Peter (1444). SS. Catherine and Mary
Magdalene. Esther and Asuero.

00759WRIGHT OF DERBY JOSEPH XVIII NEOCLASSICISM ENGLAND
Derby, 1734 - 1797.

00348YAEZ DE LA ALMEDINA HERNANDO XVI RENAISSANCE SPAIN
He is born in the first half of the XVI century and is a typical Leonardesque painter.

St. Catherine.

00206ZAGANELLI B. XV RENAISSANCE ITALY Cotignola,
1470 - 1509.

00207ZAGANELLI P. XV RENAISSANCE ITALY Cotignola,
1470 - 1531.

00707ZAIS GIUSEPPE XVIIIIBAROQUE ITALY Horno de
Canale - Agordo, 1709 - Treviso, 1784. Marco Ricci's friend and inspired in his engravings, he reveals a notorious predilection for rural topics; in them, colorful strokes stand out against backgrounds of open countryside, to which an almost timeless serenity confers a mild archaic taste. He then turns to woody landscapes, with backgrounds of ruins and fountains,

animated with agile figures.

Landscape with a Fountain (1765).

01110ZANCHI ANTONIO XVII CLASSICISM ITALY Este, 1631 - Venice, 1722.

00039ZAVATTARI BROTHERS XV GOTHIC INTERNATIONALITY Active in Lombardy, 1404-1479. The Zavattari brothers paint adjusting themselves to aristocratic and cultivated ways. The taste for the chivalrous and courteous narrations reach a peak of extraordinary splendor in his pompous works, somehow affected by the chromatic and calligraphic sumptuosities of the late Gothic.

Episodes of the Life of Theodolinda and Agilulfo.

00410ZENALE BERNARDO XV RENAISSANCE ITALY Treviglio, 1436 - 1526. An architect and painter sensitive to Bramante's lesson, he tends in his painting to define compactly built ways. He often collaborates with his countryman Bernardino Butinone.

Polyptych of St. Martin.

00034ZEVIO STEPHANO DE XIV GOTHIC INTERNATIONALITY Verona, around 1374 - after 1438.

The Virgin in the Bower (beginning of the XV century).

00734ZICK J. XVIII NEOCLASSICISM GERMANY Munich, 1730 - Ehrenbreitein, 1797. The conjunction of the charming French gracefulness and the acute Flemish vivacity characterizes the work of Zick, an author of frescoes, portraits and genre scenes.

The Blinding of Sanson (around 1760).

00798ZIESENIS J. XVIII NEOCLASSICISM GERMANY A court painter and official portraitist in Hannover, he is sensitive to the influence of the English painting school, though distinguished by an almost austere sobriety and an exquisite sensitivity in color.

00726ZIMMERMANN JOHAN B. XVII BAROQUE GERMANY Goispoint, near Wessobrunn, 1680 - Munich, 1758. To him correspond the major successes in Munich's environment. Equally skillful to carry out stucco ornaments and fresco painting, he actively collaborates in the decoration of the principal masterpieces of the local architecture. Under the direction of Cuvillies, he works in the Residence of Munich, transforming the Real Chamber into a jewel of the most refined Rococo elegance. Later, he paints the Residence of Nymphenburg and many churches and convents, adorned with his pictorial cycles.

Frescoes of the Vault of the Great Salon of the Palace of Nymphenburg.

00757ZOFFANY JOHAN XVIII NEOCLASSICISM ENGLAND Regensburg, 1733 - London, 1810. Specialist in the evocation of theatrical scenes, he is a follower of the style of William Hogart. He is linked, above all, to the "conversation pieces", family gathering scenes which, stemming from the Dutch and Flemish painting of the XVII century, become very frequent in the XVIII century England. Zoffany also devotes himself to portray actors, another highly appreciated genre by the cultivated society fond of theater.

The Actors Bransky, Parsons and Watkins.

00096ZOPPO MARCO XV RENAISSANCE ITALY Marco Zoppo is born in Cento in 1433. A companion of Andrea Mantegna in Squarcione's workshop, he acts in those same years in the city of Padua. The presence of Donatello in Padua, between 1443 and 1453, does exercise a decisive influence in the course of the Paduan arts of his day. Marco Zoppo does not escape to that influence, though he hesitates between Donatello's lessons and the forms and colors of the Venetian tradition. He dies in Bologna around 1498.

Piet.

00702ZUCCARELLI FRANCESCO XVIII BAROQUE ITALY Pitigliano - Grosseto, 1702 - Florence, 1788. He breaks away from the Tuscan and Roman tradition under which he has been trained to approach the Venetian conception of color, following the tendency left by Marco Ricci. A dreamer, pleasant evocator of mythical figures within the green background of rural landscape, and deeply refined in his style, he is not indifferent to the chromatic sensitivities of the French contemporary landscapers. He obtains a great reputation overseas, especially in England, where he frequently travels.

Orgy.

The Rape of Europe.

00235ZUCCARI TADDEO XVI RENAISSANCE ITALY He was born in 1529 and died in 1566. In the second half of the XVI century, Taddeo Zuccari expresses himself as a meaningful exponent of the Roman "Mannerism"; refined in his tendencies, cultivated in his themes and oriented towards a mature and intelligent eclecticism. Although he does not stand out by a particular originality, he mainly develops aulic and festive themes, in balanced rhythms and solemn formal structures.

Charles V and Francis I.

00705ZUGNO FRANCESCO XVIII NEOCLASSICISM ITALY Venice, around 1708 - 1787.

01236ZURBARAN FRANCISCO XVII CLASSICISM SPAIN Born in 1598, the son of humble peasants, in Fuente de Cantos, a small village in Extremadura, Zurbaran receives the first pictorial instruction from a dark sevilian, Pedro de Villanueva. His artistic activity, accompanied by enthusiastic approvals, and always intensive due to the numerous assignments he receives, is developed between Seville and Madrid. In his work prevail the religious compositions, though he also approaches profane themes, especially when invited to paint a series of canvases the Palace of the Buen Retiro, which the king had sent to be restored. Less happy are the last years of his life; because of different intimate and familiar motives, and above all due to the growing success of the young Murillo, his art starts to plunge down. He dies in Madrid in 1664.

Miracle of San Hugo.

Cycle of San Buenaventura

(1629). Labours of Hercules (1637).

Paintings of the Monastery of Guadalupe and the Cathedral of Jerez (1638-39). The adoration of the shepherds (1638).

St. Jerome.