

ARTIST BIOGRAPHIES



Andrea Sacchi
The painter Francesco Albani 1635

Francesco ALBANI
b. Bologna, 17 Mar. 1578,
d. Bologna, 4 Oct. 1660

Francesco Albani was an Emilian painter and draughtsman who worked in Bologna and Rome. Originally apprenticed to the Flemish-born Mannerist painter Denys Calvaert, Albani joined the aesthetically progressive Accademia degli Incamminati at the age of seventeen, where he learnt the theories and techniques of an emergent Baroque naturalism from Ludovico Carracci and assisted in the execution of various public commissions by Ludovico and his cousins Annibale and Agostino.

Albani obtained his first independent commission to decorate the altar of the Artemini family in the Bolognese church of Santissima Fabiano e Sebastiano, though in this and subsequent commissions he looked to Annibale's more classically designed compositions for inspiration. In 1601 Albani departed Bologna for Rome to join the studio of Annibale.

As a mature artist Albani embraced Annibale's idealised naturalism, though he refined Annibale's compositions with a softer, more lyrical handling that reveals both his early Mannerist training under Calvaert and the prevailing influence of Titian and Correggio upon the northern artists of the Bolognese school. By the end of his first decade in Rome Albani had secured several major public commissions for fresco paintings at the Pallazzo Mattei, the Palazzo Giustiniani at Bassano di Sutri and the Palazzo Verospi. Following the death of Annibale in 1609 Albani supervised the completion of the Aldobrandini lunettes, a series of paintings that would be crucial to the development of a new genre of Italianate classical landscape painting. Albani's success in Rome continued until 1617, when, under the weight of familial duty, he was persuaded to return to Bologna and marry.

Albani's mature career in Bologna centred on the establishment of his own studio and the imparting of his methods and theories to his many apprentices, including Andrea Sacchi, Pier Francesco Mola and Carlo Cignani. Although his workshop was successful

in obtaining public commissions for frescoes and decorated altarpieces, it was Albani's reputation for inventive mythological landscape paintings that defined his late career. In these highly popular works Albani infused Annibale's compositions with a lyrical and idyllic atmosphere that mark him as a notable precursor of Claude Lorrain.

TM



Jacopo Amigoni
Portrait group: the singer Farinelli and friends
c.1750–52

Jacopo AMIGONI (Giacomo Amiconi)
b. Venice (or Naples?) c.1685,
d. Madrid, 21 Aug. 1752

Jacopo Amigoni, also known as Giacomo Amiconi, was a Venetian painter who worked throughout Europe during the first half of the eighteenth century. Thought to have been born in Naples of Venetian parents, he is recorded in Venice in 1711 and was working there by 1715. Amigoni is believed to have studied in Dusseldorf under Antonio Bellucci (who was there from 1706 to 1716) and between 1719 and 1728 was in the service of the Elector Maximilian of Bavaria, who commissioned ceiling paintings for castles at Schleissheim and Nymphenburg.

In 1729, at around forty-four years of age, he went to London, receiving commissions for portraiture and decorative paintings for houses such as Powi House and Moor Park. He had been preceded in England by Giannantonio Pellegrini, and Marco and Sebastiano Ricci. In 1732 he was employed to paint decorative work for the Theatre Royal, Covent Garden, and collaborated with George Lambert on set designs for the theatre. In 1738 Amigoni married Maria Antonia Marchesini, a mezzosoprano from Lucca. The years in England also involved a very successful print business he established with Joseph Wagner.

The large body of Amigoni's work reflects the late Baroque and early Rococo style of his time: fluid brushstrokes and light, airy allegorical backgrounds with classical references. He is credited with helping to

spread a new concept of decorative painting in England, producing large canvases set into the wall, and is said to have encouraged Canaletto to visit England.

In 1747 he accepted the appointment as court painter to Ferdinand VI of Spain, almost certainly at the suggestion of his friend the castrato Farinelli, who had been pressed into serving the King after a season of opera in 1737. There, Amigoni painted portraits of the royal household and the Spanish nobility. His main decorative work of the period was a large ceiling painting, the *Allegory of the virtues of the Spanish Monarchy*, 1748–50. Amigoni remained in Madrid for the next five years, until his death in 1752.

JP



Baccio Bandinelli
Self-portrait c.1525–30

Baccio BANDINELLI
b. Gaiole, Chianti, Tuscany,
17 Oct. 1493, d. Florence, 7 Feb. 1560

Baccio Bandinelli was the son of the prominent goldsmith Michelangelo di Viviani, and was apprenticed in his father's workshop at an early age. Subsequently he was trained by the sculptor Giovanni Francesco Rustici, a friend of Leonardo da Vinci, and became the second most prominent Florentine sculptor after Michelangelo. Bandinelli had a lifelong obsession with Michelangelo, whom he emulated and envied.

In 1517–18 Bandinelli went to Rome, returning to his home city in 1525. He was patronised by the Medici, and was loyal to them throughout the political turmoil that saw the family and supporters such as Bandinelli exiled from Florence from 1527 until 1530. Bandinelli's major works include the colossal marble sculpture of *Hercules and Cacus*, commissioned by the Medici Pope Clement VII in the early 1530s, the tombs of Leo X and Clement VII for the church of Santa Maria sopra Minerva in Rome, and sculptures in the Palazzo Vecchio and Florence cathedral.

Bandinelli's sculptures and drawings were executed with precision and great expressive

force, skills that earned him successive commissions throughout his career. While he was highly regarded as a draughtsman, some of Bandinelli's contemporaries disapproved of his sculptures, particularly *Hercules and Cacus*, which was installed in the Piazza della Signoria in 1534. Reportedly, Florentine citizens left critical comments on the statue after it was unveiled, and sonnets were written about Bandinelli's artistic failings. His most criticised work is also the most widely seen, as it still stands on the main piazza in Florence today, not far from the towering figure of *David*, created thirty years earlier by his great rival Michelangelo.

PK



Leandro Bassano
Jacopo Bassano, the elder c.1562–92

Jacopo BASSANO (Jacopo dal Ponte)
b. Bassano del Grappa, c.1510,
d. Bassano del Grappa, 13 Feb. 1592

Jacopo Bassano was born in a small town at the foot of the mountains north-west of Venice. He was the son of a minor local painter, Francesco dal Ponte the Elder, from whom he received his initial training. Marco Boschini, writing in the mid 1600s, recognised Bassano as one of the four great exponents of the Venetian pictorial tradition of the later sixteenth century. Yet except for a brief period spent in Venice (c.1533–35) as an assistant to Bonifacio de' Pitati, he passed his entire life in his home town. There he established a family practice, which included his three sons. Working chiefly for local patrons, they supplied altarpieces to churches throughout the Veneto, and to the respectively larger centres of Belluno, Treviso and Vicenza. However, Bassano quickly established a niche in the Venetian market for pictures for the home – by the end of his career, his paintings of pastoral scenes enjoyed particular popularity among collectors.

Bassano engaged with the artistic developments taking place in the capital while maintaining his own unique and highly sought-after bucolic style, skilfully combining elements that appealed to the urban tastes

of his aristocratic Venetian patrons. Drawing from a wide range of pictorial and graphic sources, his work shows stylistic and compositional relationships with Venetian contemporaries such as Palma il Vecchio, Pordenone and Bonifacio, and the work of Titian of the 1530s as well as woodcuts by Dürer. But perhaps it was his innovative transformation of these sources into an entirely unique – and vividly realistic – style that struck Boschini. Indeed, Bassano's interests in nature and *varietas* (the inclusion of a range of figure types) were to characterise the type of production for which his work became prized: picturesque, rustic settings and idyllic landscapes populated by large numbers of people and animals, all lit by soft twilight rendered in pronounced chiaroscuro.

Although he received few commissions for public buildings in Venice, urban nostalgia for the countryside attracted not only Venetian collectors but made Bassano renowned throughout Europe – particularly in Spain after Philip II began acquiring the family's works in the 1570s.

KK



Pompeo Batoni
Self-portrait 1773–87

Pompeo BATONI
b. Lucca, 25 Jan. 1708, d. Rome, 4 Feb. 1787

Pompeo Batoni, the son of a goldsmith, received early instruction in drawing in his father's workshop. He travelled to Rome in 1727, where he became a pupil of Sebastiano Conca, a student of Francesco Solimena (1657–1747). Batoni's early work showed the influence of the painter Francesco Fernandi, known as 'L'Imperiali', with whom he also studied and through whom he came into close contact with the community of British artists and Grand Tourists in Rome – the latter group an important source of patrons.

Batoni's religious and mythological paintings are often overlooked for his portraits, but they constitute an important part of his output. The art of Raphael informed much of this production and contributed to Batoni's powerful classicising tendencies, which

anticipated later eighteenth-century neoclassicism. But it was the portraits of British travellers that he began painting in the 1750s which earned him his great reputation. Although they could sometimes teeter on the brink of the formulaic, systematically placing the subject in an Italian environment, surrounded by classical statuary and Antique fragments, Batoni was unchallenged in his talent for capturing a patron's likeness. He produced figures of great beauty and gracefulness, meticulously drawn and elegantly posed. His use of a refined and luminous palette, with dazzling lighting effects, creates a sense of drama without descending into theatricality, and all of his paintings are characterised by an extraordinary level of surface finish. The Grand Tour portrait, as perfected by Batoni, was soon emulated by painters such as Anton Raphael Mengs and Nathaniel Dance.

The 1780s saw a late shift in Batoni's style, with portraits characterised by loose handling and a lack of the high finish of his earlier pictures, but which convey a deep and sympathetic communication between artist and sitter. The late portraits of women in particular, in contrast to the swagger of his images of young male Grand Tourists, possess an easy naturalism that is quite affecting.

MM

Andrea BELVEDERE
b. Naples, 1652, d. Naples, 1732

Andrea Belvedere was a man of diverse artistic interests, including painting, literature and the theatre. Known for his sumptuous paintings of fruit and flowers, he was the last of the great Baroque still-life artists. Brought up in Naples, he studied the works of the foremost Neapolitan masters of that genre, including Paolo Porpora (1617–1673), Giuseppe Ruoppolo (1630?–1710) and Giuseppe Recco. Belvedere's early works, though small in scale, followed closely his predecessors' preoccupation with intense realism and dramatic chiaroscuro effects.

As Belvedere's style matured he became influenced by contemporary northern European still-life artists, such as Franz Werner von Tamm and Karel von Vogelaer, both of whom lived in Rome, and the Flemish still-life painter Abraham Breughel. Through them, Belvedere absorbed the French courtly style characteristic of Jean-Baptiste Monnoyer (1636–1699). His compositions became imbued with a subtle romanticism that anticipated the refined elegance of the Rococo. Fanciful bouquets and garlands were set in classical landscaps enriched with *objets d'art* such as fountains, urns and hermes. These expansive scenes often incorporated birds or animals, creating an animated and amusing counterpoint to the majestic beauty of the flowers. Belvedere's forte was his masterful depiction of elaborately decorated stone and bronze vases, bursting with intertwined putti or other figures in raised relief.

Luca Giordano, 1700, Belvedere, Madrid

Perhaps at the invitation of his compatriot Luca Giordano, who was at that time undertaking commissions for frescoes and paintings in Spain, Belvedere travelled to Madrid in 1694, where he produced monumental flower-pieces for the court of King Charles II. This later style eschewed his previous dedication to verisimilitude, as his paintings assumed a purely decorative, theatrical opulence.

Following his return to Naples in 1700, Belvedere gave up painting and devoted his last thirty years to the theatre as a playwright, decorator and entrepreneur.

JK

Giuseppe Bonito, 1700, Belvedere, Madrid

Giuseppe **BONITO** b. Castellammare di Stabia, near Naples, 1707, d. Naples, 19 May 1789

Giuseppe Bonito spent his entire career in Naples, where he was one of the most influential artists of the eighteenth-century Neapolitan school. He trained in the studio of Francesco Solimena (1657–1747) and his early work shows the influence of the latter’s tenebrism. By the 1730s he had developed a more personal late Baroque style, characterised by sweeping movement, bold chiaroscuro and a saturated palette reminiscent of both Solimena and Luca Giordano, but which also evidences some of the delicacy and grace that distinguishes his later work.

In the 1740s, through the intervention of Maria Amalia, wife of King Charles VIII of Naples (the future Charles III of Spain), Bonito began to work for the Bourbon court, where he established himself as a successful portraitist and in 1751 was appointed *pittore di camera* (painter to the King’s chamber). His portraits evidence an intense realism and naturalistic detail that set his work apart from court predecessors like Pompeo Batoni. Throughout the 1750s Bonito also served as a designer and adviser to the court on artistic matters. In 1752 he was elected to the Accademia di San Luca in Rome and in 1755 he became director of the Accademia di Belle Arti in Naples. He was responsible for a wide range of royal commissions, including tapestry designs, commemorative medals and frescoes. In the late 1750s Bonito’s style assumed a more Rococo spirit, particularly evident in his religious paintings, a tendency that would become even more pronounced in the 1780s when his work took on the languid rhythms and use of rich surface textures typical of the Rococo style elsewhere in Europe.

Bonito was once assumed to have been widely active as a genre painter, but this aspect of his work has become somewhat controversial, with a large number of genre pictures thought to be by Bonito being reattributed to Gaspare Traversi, a highly talented fellow pupil of Solimena, also active in Naples.

MM

Valentin de Boulogne, 1611, Louvre, Paris

Valentin de BOULOGNE b. Coulommiers-en-Brie, Seine-et-Marne, France, baptised 3 Jan. 1591?, d. Rome, 18/19 Aug. 1632

Valentin de Boulogne, 1611, Louvre, Paris

Valentin de Boulogne was a French-born artist who probably arrived in Rome around 1611, where he would spend the rest of his tragically short life. His arrival coincided with the time when many artists and patrons in Rome were under the growing spell of Caravaggio and his many followers. Valentin subsequently made his mark as one of the more technically accomplished of the Caravaggisti.

Valentin spent his early years in Rome in the company of other French émigrés, although he later fell in with the group of Dutch and Flemish artists there, the self-proclaimed Bentvueghels, who congregated around the Piazza del Popolo and the Spanish Steps. This infamous group were better known for their social (or anti social) habits than as a movement boasting a distinctive style. Thus Valentin’s personal reputation has somewhat suffered. Nevertheless, he was an artist of extraordinary facility whose personal style was emerging at the moment of his untimely death. Caravaggio’s influence on his work was still strong but his technique was becoming more delicate and subtle, and his palette was broadening. The subjects he treated and his interpretation of narrative were becoming more complex and nuanced. He was moving away from the rustic genre subjects typical of the Caravaggisti to work on religious and historical narratives. Furthermore, he was developing a capacity to explore and express the psychology of his characters in extremely effective ways. This shift has been attributed to the influence of his most important patrons, the well-known Francophile Cardinal Francesco Barberini, and his secretary, the famous Antiquarian and intellectual Cassiano dal Pozzo. Valentin painted dal Pozzo’s portrait and the sitter was able to secure him some important commissions.

Sadly, it seems Valentin’s drunken habits led to his demise. According to his earliest biographer, Giovanni Baglione (1642), he caught a fatal cold following a drinking binge that ended with a nocturnal swim in one of Rome’s famous fountains.

LB

Valentin de Boulogne, 1611, Louvre, Paris

Luca **CAMBIASO** b. Moneglia, Genoa, 18 Oct. 1527, d. Madrid, 6 Sept. 1585

Although Luca Cambiaso, familiarly known as Lucchetto da Genova, is relatively unknown today, he was the most prominent painter and draughtsman in Genoa in his day. He was highly original and prolific, and established the Genoese school, his artistic abilities also providing a source of inspiration for the next generation of Genoese artists. Despite spending most of his life in his

Luca Cambiaso, 1585, Madrid

home town, he was one of only a few artists from Genoa to gain more than just regional significance. Cambiaso studied under his father, Giovanni Cambiaso, with whom he collaborated on numerous projects. At the age of fifteen he was already an accomplished painter and his unusually spontaneous execution in both oil and fresco won him early recognition.

Open to new ideas and versatile in his approach, Cambiaso’s style was informed by various notable contemporary artists such as Michelangelo, Raphael, Giulio Romano, Correggio and Perino del Vaga. His style changed from Mannerist excess to an austere form, with bold simplifications of light and dark, during the 1560s and 1570s.

Cambiaso left an impressive body of altarpieces, devotional paintings and fresco decorations in and around Genoa. However, he is probably best known for the later phase of his career, when he produced highly original nocturnal scenes utilising dramatic lighting effects that anticipate the tenebrism of Caravaggio and the early Baroque.

In 1583 Cambiaso was enticed to Spain, where he completed his most important surviving work, the *Gloria* fresco on the vault of San Lorenzo el Real at El Escorial, outside Madrid. An appointment as court painter soon followed.

CS

Cecco del Caravaggio, 1620, Louvre, Paris

Cecco del **CARAVAGGIO** (Francesco Buoneri) active in Italy 1610–20

Little is known about Cecco del Caravaggio, apart from a reference in Giulio Mancini’s *Considerazioni sulla Pittura* of 1620 to a follower of Caravaggio known as ‘Francesco detto Cecco del Caravaggio’ (Francesco, called Caravaggio’s Cecco). This form of appellation being often given in Italian to foreign nationals, a number of scholars have posited a French or Spanish nationality for him. More recently Gianni Papi has identified Cecco del Caravaggio as an artist from Lombardy, Francesco Buoneri, whose only documented painting is a Resurrection in the Art Institute of Chicago that was commissioned in 1619 by the Tuscan ambassador to Rome.

The small number of works currently attributed to Cecco includes genre scenes, religious compositions and portraits. These works have an intense realism and a preference for lowly subject matter that evidently derive from Caravaggio. This, together with his nickname ‘Caravaggio’s Cecco’, has led to speculation that this Cecco might be the youthful male model who appears in several iconic Caravaggio paintings, such as the *Amor vincit omnia* (*Love conquers all*), 1601–02, in Berlin’s Gemäldegalerie.

TG

Annibale Carracci, 1593, Louvre, Paris

Annibale Carracci Self-portrait 1593

Annibale Carracci, 1593, Louvre, Paris

Annibale Carracci, 1593, Louvre, Paris

Annibale **CARRACCI** b. Bologna, Nov. 1560, d. Rome, 15 Jul. 1609

Annibale Carracci, 1593, Louvre, Paris

Annibale **CARRACCI** b. Bologna, Nov. 1560, d. Rome, 15 Jul. 1609

Annibale Carracci, 1593, Louvre, Paris

Few masters have left a more lasting legacy or exerted as strong an influence on following generations of artists than the late sixteenth-century Bolognese draughtsman, painter and printmaker Annibale Carracci. He was instrumental in re-establishing a classicising approach to art grounded on the close observation and recording of the natural world. This method is exemplified in his own work, seen in major fresco cycles and altarpieces in Bologna and Rome, in which he blended highly imaginative compositions and complex narratives that he staffed with realistically portrayed figures. However, his ideas were profoundly expressed through the very successful teaching academy in Bologna that he established in 1582 with his brother Agostino and older cousin Ludovico.

He is credited with focusing the attention of his students on life drawing and the study of the natural world, an approach that had lost relevance for artists in previous decades. He encouraged his students to constantly sketch what they saw, which extended to the recording of the ideal and beautiful as well as the grotesque, through which Annibale is credited with originating caricature.

Although it is unclear in whose studio Annibale trained, while he was in his early twenties he travelled widely throughout central and northern Italy, where he drew and copied works by highly regarded masters such as Raphael and Michelangelo in Rome, and Correggio in Parma. He also spent time in Venice, where he absorbed the innovative technical advances in oil painting prevalent in that city, with Titian and Veronese becoming strong influences on his work.

His works are usually flooded with even light, a manner that he also passed on to his students. This brought their work into direct opposition with that of the followers of Caravaggio, who were also adherents to the ideals of naturalism but used strong and dramatic contrasts of dark and light to intensify the drama in their compositions.

Annibale Carracci, 1593, Louvre, Paris

Annibale suffered from debilitating illnesses in the last few years of his life, which sadly limited his artistic output. However, his legacy is felt through his considerable number of successful students.

LB

Annibale Carracci, 1593, Louvre, Paris

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Annibale **CARRACCI** b. Bologna, Nov. 1560, d. Rome, 15 Jul. 1609

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Lattanzio **QUERENA** *Portrait of painter Ludovico Carracci*

Lattanzio Querena, 1619, Louvre, Paris

Ludovico **CARRACCI** b. Bologna, c.1555, d. Bologna, 13/14 Nov. 1619

Ludovico Carracci was the eldest of the three members of the influential Carracci family of artists, being the cousin of Agostino and Annibale. Although Ludovico was older than Agostino by only two years, he outlived both of his cousins. He was also the first member of the family to pursue an artistic career, which must have helped pave the way for his cousins.

Ludovico has not achieved as great a reputation as an artist as that enjoyed by his cousins, especially Annibale. His work retained the vestiges of a restrained Mannerism, as opposed to Annibale’s more inventive and classicising style. This is attributable to the influence of Ludovico’s master Prospero Fontana (1512–1597), whose use of exaggerated forms and extravagant compositions is the very embodiment of late Mannerism. Ludovico’s work, particularly in his later years, did not strike the same chord and have the lasting impact as did the phenomenal decorative projects undertaken by Annibale, especially outside Bologna. Indeed, apart from a tour around Italy in the mid 1570s that probably took him to Parma, Rome, Florence and Venice, Ludovico spent most of his life in Bologna and rarely worked outside his native city.

Ludovico’s willing dedication to teaching greatly limited his own artistic practice. He was the driving force behind the influential teaching academy that he and his cousins established in Bologna in the early 1580s, where he was the nominal head of the school for more than thirty years. Students there were trained to draw from nature and given a well-rounded humanist education. This had a profound impact on later generations of artists who were taught to be

Ludovico Carracci, 1619, Louvre, Paris

Ludovico Carracci, 1619, Louvre, Paris

technically proficient through the primacy of good draughtsmanship. As well as taking classes in life drawing, students drew from plaster casts of classical sculpture that were acquired as teaching aids. Although their methods are now considered traditional, this practice was formally revived at the Carracci Academy, which had remarkable and lasting influence.

LB

Ludovico Carracci, 1619, Louvre, Paris

Giovanni Battista **CASTELLO** (Il Bergamasco) b. Gandino, Lombardy, c.1509, d. Madrid, 1569

Giovanni Battista Castello (Il Bergamasco), 1569, Madrid

Born near Bergamo (hence the nickname ‘Il Bergamasco’), Giovanni Battista Castello is celebrated for his abilities as a painter, architect and stuccoist. His early training is undocumented, but by c.1540–41 he had accompanied the fresco painter and decorator Aurelio Bussi (active first half of the sixteenth century) to Genoa, where he assisted in decorating the facades of several palaces and villas for the Genoese nobility. Recognising Castello’s talents, the prosperous merchant Tobia Pallavicino sent the artist to Rome during the 1540s to study its art and architecture. The works of Raphael left a lasting impression on Castello, and this influence is manifest in his frescoes and draughtsmanship.

After several years Castello returned to Genoa, and by 1552 he was appointed *console dell’arte dei pittori* (head of the painters’ guild). Still under the patronage of Pallavicino, he went into partnership with Luca Cambiaso to create a completely integrated decorative schema for the Villa delle Peschiere. This dynamic collaboration – with Castello’s elaborate plaster mouldings and tapestry designs complementing Cambiaso’s frescoes and paintings – led to them undertaking further major projects together, which stimulated the development of a distinctive Genoese High Renaissance decorative style in the second half of the sixteenth century. Castello also ran a thriving architectural practice, designing elaborate palaces and interiors for Genoa’s wealthy patrons, as well as being involved in major refurbishments for some of the city’s most important churches.

Around 1566 Castello was lured to Spain by Philip II, where he was appointed royal architect and painter. His duties saw him produce decorative designs for most of the major royal residences, including the Alcázar, the Torre Nueva, El Escorial and El Pardo.

JK

Giovanni Benedetto Castiglione, 1664, Mantua

Giovanni Benedetto **CASTIGV** (Il Grechetto) b. Genoa, baptised 23 Mar. 1609, d. Mantua, 5 May 1664

Giovanni Benedetto Castiglione was an Italian painter, draughtsman and printmaker of the Genoese school. He trained under Giovanni Batista Paggi, as well as the specialist animal painter Sinibaldo Scorza, and is

also believed to have studied with Anthony van Dyck and Giovanni Andrea de’ Ferrari. He also took great inspiration from Rembrandt and Rubens. A skilled etcher, Castiglione is credited with inventing the monotype. He was also known as ‘Il Grechetto’ (the small Greek), a nickname inspired by his involvement in Roman theatre.

Castiglione was an incredibly talented animal painter, noted for his ability to encapsulate the physicality of the beast, often portrayed in an emotive and naturalistic landscape. While the influence of Scorza is apparent in Castiglione’s depictions of animals, a distinct Rubensian vivacity can also be seen.

Castiglione moved between Rome, Naples and Genoa during the 1630s and, for all but a short time that he spent in Rome in the late 1640s, he settled in Genoa in 1639. There he painted many altarpieces, including *The adoration of the shepherds*, 1659, for the church of San Luca. In 1651 he was appointed by Duke Carlo II Gonzaga-Nevers as the court painter of Mantua. After Castiglione’s death in 1664, this position was taken up by his son and talented follower, Francesco.

Castiglione was an irrational and at many times violent man. Details of his character can be drawn from the legal documents of the numerous occasions that he appeared in court for serious cases of assault. It is even alleged that he was forced to leave Rome after committing murder.

KM

Cavaliere d’ARPINO (Giuseppe Cesari)
b. Arpino, Lazio, 1568, d. Rome, 3 Jul. 1640

Cavaliere d’Arpino, born Giuseppe Cesari, trained in Rome under Niccolò Circignani, known as ‘Il Pomarancio’. By 1586 he was a member of the Virtuosi al Pantheon and the Accademia di San Luca, serving as *principe* in 1599, 1615 and 1629. The favourite artist of the Aldobrandini Pope Clement VIII (1592–1605), d’Arpino became the most important painter in Rome, both for his conservative style that suited Clement’s ideal of religious reform and for his administrative skills in managing a large workshop that employed a staggering number of experienced and up-and-coming painters to assist on major projects, such as those at San Giovanni in Laterano and Saint Peter’s, for which d’Arpino was rewarded with the title ‘Cavaliere di Cristo’. His workshop was equipped with numerous costumes and props, including a pair of wings that appear not only in his own pictures but also in those of artists such as Caravaggio and Giovanni Baglione, both of whom worked in his studio in the 1590s.

Given the new naturalism developing around 1600 with Caravaggio’s tenebrism and the classicising versions of Lodovico Cigoli and the Carracci, d’Arpino’s style may appear somewhat old fashioned but his pictures are characterised by an attractive luminosity of colour. He was a pioneer in the development of the

single-figure altarpiece that aimed at reinvigorating devotion to early Christian saints, and was also at the forefront of the new trend towards landscape painting, which he incorporated to great effect into small- and large-scale works, especially in villas and palaces, from the late 1590s onwards.

D’Arpino fell temporarily from grace under the Borghese Pope Paul V (1605–21), whose tastes were more extravagant than his predecessor’s. A stint in prison for possessing a suspicious collection of firearms (during which the Pope confiscated his paintings) did not help. He was reinstated in papal employ, however, after the ingratiating gift of a painting, and executed fresco lunettes for the Pauline Chapel in Santa Maria Maggiore, c.1610–12. With *The Rape of the Sabines*, c.1635–36, he tackled in his old age the task of finishing a fresco cycle begun in the 1590s for the Sala degli Orazi e Curiazi at the Palazzo dei Conservatori.

SR



Lodovico Cigoli
Self-portrait c.1606

Lodovico CIGOLI (Lodovico Cardì)
b. Villa Castelveccchio di Cigoli, Tuscany, 21 Sep. 1559, d. Rome, 8 June 1613

Lodovico Cigoli was one of the most influential figures of the Florentine Baroque, infusing a late Mannerist style inherited from his master, Alessandro Allori, with a naturalism derived from Santi di Tito and the softer, colouristic effects of the northern Italian masters Federico Barocci and Correggio (Cigoli became known as the Florentine Correggio).

In the tradition of Michelangelo, Cigoli was the quintessential Florentine virtuoso: painter, architect, decorator, theatre designer and poet. He worked extensively in Florence and throughout Tuscany until called to Rome in 1604 through the good offices of Grand Duke Ferdinando de Medici to paint an altarpiece for Saint Peter’s Basilica, *Saint Peter healing the lame man* (no longer extant, see p. 167 for a preliminary study). This picture was considered to

be the best of the six large paintings commissioned for Saint Peter’s, and one of the three most beautiful paintings in Rome, along with Raphael’s *Transfiguration* and Domenichino’s *Last Communion of St Jerome*. Other commissions followed, including the dome fresco, c.1605–12, for the chapel of the Borghese Pope Paul V (1605–21) in Santa Maria Maggiore, where the moon on which the Virgin of the Immaculate Conception stands was shown for the first time with its craters as observed through the telescope of Cigoli’s friend Galileo Galilei (1564–1642), for whom he also monitored sun spots.

Cigoli and Annibale Carracci shared a mutual admiration for Raphael’s Roman paintings, and it was during the years Cigoli spent in Rome that the naturalism of his style can be linked to the works of both artists. Around this time he also emerged the victor in a competition between himself and his drinking companions Caravaggio and Domenico Passignano to paint an *Ecce Homo* (c.1604, Galleria Palatina, Florence). Cigoli was nominated to the Knights of Malta shortly before he died and his art was held in such esteem that when the *Burial of Saint Paul* (1609–13, no longer extant) was left unfinished at his death, it was allowed to remain in its incomplete state on the high altar of San Paolo Fuori le Mura because it was deemed to be perfect in its imperfection.

SR



Claude Lorrain
Self-portrait

CLAUDE LORRAIN (Claude Gellée Le Lorrain)
b. Chamagne, Lorraine, France, 1604–05, d. Rome, 23 Nov. 1682

Claude Lorrain was a painter, draughtsman and printmaker born in the independent duchy of Lorraine. Although widely recognised as a French artist, he moved to Rome in his late teens and spent almost his entire life there. While he initially trained as a pastry cook, after his arrival in Italy Claude moved to Naples to study under the Cologne-born landscape painter Goffredo Wals. After studying

under Wals for two years, Claude returned to Rome to conclude his training under Agostino Tassi. In 1625 he returned to France to work as the assistant to Claude Deruet, court painter to the Duke of Lorraine, but when his one-year contract concluded he returned to Rome.

Claude is one of the greatest of all landscape painters. Most notably, the refinement and clarity of his works led some patrons and admirers to believe his idealised depictions were more beautiful than nature itself. An avid sketcher, Claude was known to spend whole days out in the fields observing the effects of light, both in the sky and on the ground. He was exceptional at building up the paint layers in his works, resulting in a consistent gradation of colour across his paintings which gives his works their superb luminosity. He largely achieved this through applying numerous semi-transparent layers.

Claude held an abundance of prominent patrons who paid handsomely for his works. His most prestigious patron was Philip IV, King of Spain. Along with other artists, including his compatriot Nicolas Poussin, Claude took part in a series of twenty-four works depicting landscapes with hermit saints and a series of ten works depicting Italianate landscapes commissioned specifically for Philip IV’s Buen Retiro Palace in Madrid.

Landscape with the embarkment of Saint Paula Romana in Ostia, 1639–40, created for this purpose, includes both fantastical and existing architecture. The works created for the Buen Retiro Palace are considered the peak of refinement of Claude’s technique, where he perfected his display of solemnity and grandeur.

KM

Viviano CODAZZI
b. Bergamo, c.1606, d. Rome, 5 Nov. 1670

Viviano Codazzi was the most important painter of architectural *vedute* (views) and *capricci* (fantasies) of the seventeenth century. While not much is known of his early education, it is possible that he trained in Rome, where he became acquainted with the *quadrature* frescoes (painted architectural illusions) of Agostino Tassi (c.1580–1644), before arriving in Naples in 1633. It was during his Neapolitan period that Codazzi produced his most spectacular and grandiose perspectival views, in collaboration with Domenico Gargiulo (called Micco Spadaro), to decorate the Buen Retiro Palace in Madrid.

In 1647, escaping civil unrest in Naples, Codazzi fled to Rome, where he lived for the remainder of his life. His mid-career works were of medium size and ranged from largely topographical views to imagined fantasies that took components of reality and combined them with fictional elements. The influence of the Bamboccianti (a group of mainly

Dutch artists active in Rome in the early 1630s) is particularly apparent in Codazzi’s *capricci*, invoking as they do the crumbling grandeur of ancient Rome. Regardless of how fanciful Codazzi’s scenes of ruins were, they never softened into ‘romantic’ musings, but remained crisply objective.

His pre-eminence as an architectural landscape painter (it has been suggested that he had no training at all in figure painting) saw Codazzi provide the settings for some of the most important artists of his time, including Artemisia Gentileschi, Cavaliere d’Arpino, Massimo Stanzione and Jan Miel. His most enduring and successful association, however, was with Michelangelo Cerquozzi (1602–1660), who provided the figures for Codazzi’s backgrounds in a collaboration that lasted thirteen years, until Cerquozzi’s death. Following changing trends, Codazzi’s late paintings were more scenographic and genteel, often incorporating broad harbour views. In Naples, Codazzi’s legacy was continued by his pupil Ascanio Luciano (1621–1706) and more broadly by his son Niccolò Codazzi (1643–1689), who achieved moderate success, also in architectural painting.

JK

Sebastiano CONCA
b. Gaeta, Lazio, 8 Jan. 1680, d. Naples, 1 Sep. 1764

Sebastiano Conca was one of the most celebrated and prolific painters in Rome in the first half of the eighteenth century and, along with Francesco Trevisani (1656–1746) in Rome, Giambattista Tiepolo in Venice and Francesco Solimena (1657–1747) in Naples, was a favourite of British collectors in the early decades of the Grand Tour. Conca began his career in Naples under the tutelage of Solimena, whom he assisted in producing frescoes for Montecassino Abbey. By 1707 Conca had moved to Rome, where he stayed for forty-five years, before returning to Naples and Gaeta in 1752.

Conca’s first public commission in Rome was for Cardinal Tommaso Maria Ferrari, which led to further lucrative commissions from the Roman Curia, including Pope Clement XI, Cardinal Francesco Acquaviva and Cardinal Pietro Ottoboni, who became Conca’s most significant patron. Ottoboni was to make Conca his *virtuoso* and provided him with a studio in the Piazza Navonna. Once in Rome, Conca became inspired by the classicism of Carlo Maratti, before eventually fully embracing the lighter tonality and graceful composition of the Rococo. From 1725 Conca was feted throughout Europe, reaching the pinnacle of his career in the 1730s. His cartoons for the nave ceiling of San Cecilia in Trastevere were sent to Queen Elisabeth of Spain and the *modello* to her uncle, the Duke of Parma. In return he gave Conca rooms for the

artist’s studio and school in the Palazzo Farnese and granted him authority over the Spanish and Neapolitan students in Rome. Conca’s own studio, called the Accademia del Nudo, established around 1710, attracted students such as Pompeo Batoni, Corrado Giaquinto, Anton Raphael Mengs and the printmaker Giuseppe Vasi (1710–1782). Twice Conca was appointed *principe* (director) of the Accademia di San Luca (1729–32 and 1739–42).

After returning to Naples, Conca spent his remaining years producing signature illusionistic frescoes and canvases.

JK



Antonio Correggio (attributed to)
Possible self-portrait

Antonio CORREGGIO (Antonio Allegri)
b. Correggio, c.1489, d. Correggio, 5 Mar. 1534

Antonio Allegri, known as Correggio, was one of Italy’s greatest painters of the sixteenth century. His career was especially remarkable for the fact that it was spent almost entirely away from the great artistic centres of Venice, Milan, Florence and Rome. Instead, Correggio was based mainly in his small home town – Correggio – in the northern Italian region of Emilia, and in the nearby city of Parma. Hardly any records survive of the early phase of his career, but it is widely accepted that the painter received some formative training in Mantua, where he absorbed the influence of the court artists Andrea Mantegna and Lorenzo Costa. The demands of the Mantuan court, characterised by erudite and carefully chosen subject matter, left their mark on Correggio, particularly in his searching interest in the art, architecture and literature of classical Antiquity.

From around 1519, Correggio began a spectacular fifteen-year run of masterpieces across three broad categories: fresco cycles, large altarpieces, and easel paintings of religious and mythological subjects. To each format he brought elegance and a breathtaking originality, combined with an unrivalled ability to depict tenderness without resorting to sentimentality.

Correggio's originality was in no way diminished by his debt to Leonardo in his use of soft *sfumato* effects; to Michelangelo in his heroic male forms; or to Raphael in his lovingly devoted rendering of the gentle forms of women and young children.

Correggio's life was cut short while in his mid forties, not long after painting his great mythological series, *The Loves of Jupiter*, c.1530, for Federigo Gonzaga, the Duke of Mantua. According to Vasari, he died after drinking contaminated water while returning home one hot day to Correggio from Parma. Like Raphael, Correggio died while his career was still in its ascendancy, leaving behind a body of work that would serve as a source of inspiration for artists for several centuries afterwards. Theirs was also a legacy tinged with regret that even greater achievements that would have inevitably followed were denied to them, and to us.

CV



Pietro da Cortona Self-portrait at 40 years of age c.1636–37

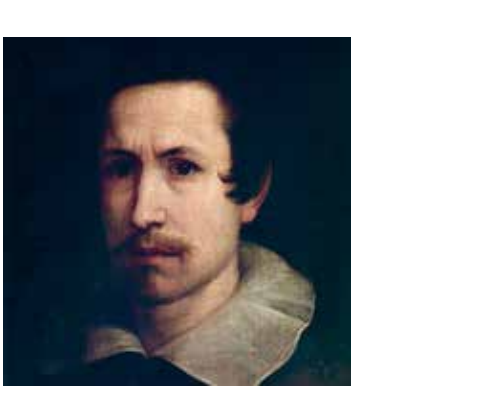
Pietro da CORTONA (Pietro Berrettini)
b. Cortona, Tuscany, 1 Nov. 1596, d. Rome, 16 May 1669

Pietro Berrettini, painter and architect, was born in Cortona into a family of artisans – his father was a stonemason and his uncle Francesco a sculptor – and there he began his training under the Florentine artist Andrea Comodi. His style was based on the typical Florentine skills of drawing and sophisticated decorative effects that united, when he moved to Rome in 1612, with a classicism that reflected both current artistic trends and the city’s ancient heritage. Initially he studied with Baccio Ciarpi, making contacts through the Florentine community, most notably Marcello Sacchetti, who commissioned Cortona’s first important oil paintings. Sacchetti brought him to the attention of the new Barberini Pope Urban III (1623–44), for whom he painted frescoes in Santa Bibiana, c.1624, under the direction of Bernini, who was undertaking his first architectural commission.

Together they created the new, exuberant style that would become known as the Roman Baroque. Cortona’s famous ceiling fresco, *The Allegory of Divine Providence*, c.1633–39, painted for the Barberini palace, brought painted illusions to an astounding new level and confirmed his position as the most sought-after artist for large-scale decorative projects. These comprise frescoes of the Four Ages of Man and planetary rooms for the Pitti Palace in Florence, c.1637–47, and another superb ceiling depicting episodes from Virgil’s *Aeneid*, c.1653, for the Pamphilj Pope Innocent X (1644–55). Cortona’s last major ceiling paintings were for Santa Maria in Vallicella (the Chiesa Nuova), c.1665, when he was crippled with gout.

His architectural commissions include designs for Santa Maria della Pace, c.1656–67, Santa Maria in via Lata, c.1660, and Santi Luca e Martina, c.1635–64, the artists’ church. From 1634 to 1638 he was the *principe* of the Accademia di San Luca, his ‘reign’ distinguished by a debate between himself and Andrea Sacchi over the appropriate number of figures for a composition. Cortona subsequently wrote a treatise on art with the Jesuit priest Giandomenico Ottonelli, which was published in 1652. He left a significant legacy in the number of artists he trained or who worked in his studio, the best-known being Andrea Camassei, Ciro Ferri, Giacinto Gimignani, Luca Giordano and Giovanni Francesco Romanelli.

SR



Daniele Crespi Self-portrait 1627

Daniele CRESPI
b. Busto Arsizio, Lombardy, c.1597–1600, d. Milan, 19 Jul. 1630

Daniele Crespi enjoyed a short but prolific career in the north of Italy. Crespi’s training is not documented, but he was first recorded in 1619 as working with a local painter on frescoes in the cupola of San Vittore al Corpo, in Milan. His later work in Milan – decorations in the chapel of San Antoniso in San Vittore al Corpo, c.1619, and frescoes in Sant’Eustorgio, Milan,

1621– illuminate his debt to Giovanni Battista Crespi (1567/68–1632), Giulio Cesare Procaccini (1574–1625) and Correggesque Emilian art. In 1621 he was involved with the Accademia Ambrosiana (where G. B. Crespi was one of the elected *maestri*) and in 1623 he worked at Santa Maria di Campagna in Piacenza, where he was profoundly influenced by Giovanni Lanfranco’s fusion of Emilian simplicity and Caravaggesque naturalism.

Crespi is known for the direct emotional appeal of his religious paintings, rendered through his coupling of poetic simplicity and carefully executed detail. Indeed, his austere compositions, painted masterfully with a limited yet luminous palette, are powerfully immediate images. Surges of luminous overhead light both enhance his emotive treatment of his subject matter and his classicising and academic naturalism.

Also known as a talented portraitist, Crespi’s services were highly sought after by intellectual patrons throughout northern Italy. His untimely death as a victim of the plague of 1630 in Milan cut short the career of a unique and talented northern Italian Baroque painter.

KK

Donato CRETI
b. Cremona, 24 Feb. 1671, d. Bologna, 29 Jan. 1749

Donato Creti was born in Cremona, only 100 kilometres from Bologna, where his family moved when he was two years old. He resided there for most of his life, and thus he is quintessentially part of the Bolognese artistic tradition. Although he was active around a hundred years after the time of the Carracci, their teaching, methods and works that dotted the region were on the radar of every Bolognese artist, especially those who were just learning their craft.

There are clear links between Creti and the Carracci, as he was taught by Lorenzo Passinelli. Passinelli had worked with Simone Cantarini, a gifted pupil of Guido Reni, who was arguably the most talented of the many Carracci students. While this may seem quite a distance from the Carracci themselves, artistic life in Bologna was still very much affected by their sensibilities.

Creti’s work, however, was far removed from a slavish interpretation of his Bolognese antecedents. He practised a very beautiful form of idealised classicism; his figures in particular have a dazzling degree of lightness and elegance, qualities that are not usually associated with the Carracci and their followers. Their realism is in stark contrast with the graceful lyricism that characterises Creti’s work. He was an incredibly skilled draughtsman, which was widely acknowledged even when he was young. The precision and unaffected purity of his line lifts his work from the saccharine. He was also a prolific

draughtsman, a discipline certainly inherited from the methods of the Carracci and handed down through generations of Bolognese artists. While only a teenager he completed a fresco cycle in the Palazzo Fava in Bologna, and the support of the Fava family had a profound effect on his development as an artist. He had an extremely successful career and passed on his skills as founder and active teacher at the Accademia Clementina in Bologna.

LB

Francesco (Franco) FRACANZANO
b. Monopoli, Apulia, 1612, d. Naples c.1656

Despite his originality and considerable status in the Neapolitan school, surprisingly little is known about Francesco Fracanzano. He was born in Monopoli and was the son of Alessandro Fracanzano, a Veronese painter who was active in Apulia in the early seventeenth century. In 1622 Franco and his elder brother Cesare moved to Naples, where, according to Bernardo de Dominici, they trained at Jusepe de Ribera’s studio. In 1632 Franco married Giovanna, Salvator Rosa’s only sister. It is presumed that he fell victim to the plague of 1656.

Fracanzano’s early style has been attributed to evolving from the stimuli – and the most naturalistic phase – of (Riberesque) Neapolitan painting. But his paintings of the early 1630s demonstrate greater originality, a tension between the classicism of Ribera and a more ‘painterly’ style. His compositions of half-length figures (evocative also of the work of the anonymous Master of the Annunciations) are often densely realised on a generally dark ground, with brushstrokes sometimes loose and open, at other times scumbled. They suggest knowledge, too, of the elegance, idealism and glowing colours of van Dyck (1599–1641), whose work was prevalent in Naples at the time. Fracanzano’s capacity to morph and adapt his style is also evident in his work after 1640, prompting scholars to comment on its ‘involution’ – ‘a return to Ribera’, dramatic tenebrism and classicism.

Dominici (1742) indicates that Fracanzano received illustrious private commissions from the Spanish viceroys: ‘Even the Duke of Campomele ... commissioned some paintings from Francesco for decorating his house’ (Bernardo de Dominici, *Vite de’ Pittori, Scultori, ed Architetti Napolietani*, vol. III, 1742).

KK

Francesco FURINI
b. Florence, 1603, d. Florence, 19 Aug. 1646

Francesco Furini was a Florentine painter and draughtsman who first studied under his father,

a noted portrait painter, before completing his training in the studio of fellow Florentine Domenico Passignano (1559–1638). He came under the spell of Leonardo da Vinci, adopting a very effective use of *sfumato*, which lent a soft sensuality to the figures he modelled, especially to the flesh of the idealised female nudes that he often painted. A turning point in his career was his first journey to Rome at the age of just sixteen, where he most likely first encountered the work of Caravaggio and his followers. His engagement with the rawness of Caravaggio’s naturalism had a lasting impact on his style, which is characterised as a merging of accomplished Florentine draughtsmanship and Leonardoesque qualities with a Baroque sensibility.

Furini refined his typically solid Florentine training as a draughtsman, grounded in studying Antiquities, by also drawing from nature, a practice that was in vogue at the end of the sixteenth century. While many of his female nudes were based on Antique sculpture, the originality of many of his figures indicates his continuous use of female models, and many of his life drawings survive. This has brought Furini a degree of notoriety, as he did not abandon his practice of drawing from the female nude despite taking holy orders. Although he treated the female form with an astounding degree of sensuality and intimacy, the degree of eroticism was subtly restrained by the unaffected naturalism with which he approached the figure.

Furini’s style shifted in the late 1630s when he encountered the Tuscan artist Pietro da Cortona, who completed his frescoes in the Sala della Stufa in the Pitti Palace, Florence, in 1636. Furini was also working in the Pitti Palace and his works there have a decorative quality, which he painted in highly keyed colour. Although his style became far lighter, his figures retained their solid monumentality.

LB

Francesco GALLI DA BIBIENA
b. Bologna, 12 Dec. 1659, d. Bologna, 20 Jan. 1739

Francesco Galli da Bibiena’s varied and interesting career is typical of many artists of his generation. He was born into a distinguished family of artists and architects, and thus his career path was set virtually from birth. His home, Bologna, was also a major centre of artistic practice in Italy, especially since the time of the Carracci, and his father trained with Francesco Albani, one of the most talented and successful pupils of the Carracci’s Accademia degli Incamminati.

Although he initially trained as a painter, Galli da Bibiena was drawn more to architecture. He became a very successful architect and set designer for the theatre, and his talent took him all over Italy and through parts of Europe. He spent time in Mantua,

Piacenza, Parma, Verona, Genoa, Naples and Rome, as well as Vienna, London, Nancy and Madrid, often in the employ of the Habsburgs. He specialised in designing theatres, including the Opera House in Vienna, the Teatro Filarmonico in Verona and the Teatro Alberti in Rome. His career as a set designer was grounded on his mastery of perspective and architectural illusionism, and his capacity for fantasy. This aspect of his work was a great influence on Giovanni Battista Piranesi (1720–1778).

With wonderful synergy, Galli da Bibiena returned home to Bologna in 1726, where he became director of the Accademia Clementina (est. 1709), the first official teaching academy to be run by the city. Its first director had been Carlo Cignani, with whom Galli da Bibiena trained when a young man, as did his sister Maria Oriana Galli da Bibiena. Many other members of the Galli da Bibiena family, over successive generations, trained at the Accademia Clementina.

LB

Gaetano GANDOLFI
b. San Matteo della Decima, Emilia, 31 Aug. 1734, d. Bologna, 20 Jun. 1802

Gaetano Gandolfi, like his brother Ubaldo, was enrolled at the Accademia Clementina in Bologna by the time he was seventeen. There he was taught by one of the founders of the academy, Felice Torelli, as well as by Ercole Lelli, who was known for his knowledge of anatomy. Lelli’s teaching is apparent in the musculature of the figures in Gandolfi’s work. In 1760 Gandolfi travelled to Venice with the support of his patron, the merchant Antonio Buratti. In 1787 he received an invitation from George III’s librarian and former painting scout, Richard Dalton, to visit England for six months. He travelled there via France.

Gandolfi, along with his sons Mauro and Ubaldo, was a dominant artistic influence in Bologna throughout the eighteenth century. Highly praised for his draughtsmanship, Gandolfi’s style developed as he adopted elements of different styles encountered during his travels and through the circulation of prints. Gandolfi’s early work was within the Bolognese tradition, but after his year in Venice he merged this with Venetian colouring and skilful brushstrokes. His style evolved further after his trip to England and France. In the work produced after his return to Italy, Gandolfi integrated neoclassical line and form with his own style. He applied this to religious subjects, such as his *Martyrdom of Saint Lawrence*, 1795–96, in San Lorenzo, Budrio.

Experiments with French Rococo during the 1760s and 1770s resulted in a group of works that reveal Gandolfi’s knowledge of the lush figures, gestures and playfulness of this school. Gandolfi was probably familiar with Rococo through printed

reproductions, as he had not been to Paris at the time. Two of his drawings with Rococo elements were later sought by his son Mauro, evidenced by a letter appealing for the recipient to locate and buy them. His *Marriage at Cana, 1776*, with its crowded composition, marks the end of Gandolfi's foray into Rococo.

MS

Domenico GARGIULO (Micco Spadaro) b. Naples, c.1609–10, d. Naples, c.1675

Domenico Gargiulo was a draughtsman and painter who spent his entire life in Naples. His nickname ‘Spadaro’ (swordsman) derived from his father’s occupation as a sword smith. His early training was spent in the workshop of Aniello Falcone (1607–1656), where he studied with Salvator Rosa and Andrea di Lione. Gargiulo’s early landscape and genre paintings largely follow the styles of contemporary Flemish and Dutch artists working in Italy, such as the landscape artist Paul Bril (1554–1626) and the Bamboccianti, who specialised in street scenes of daily life. A lasting influence on Gargiulo were the prints of Stefano della Bella (1610–1664) and Jacques Callot (1592/93–1635), whose crowded scenes of elegant figures with elongated bodies and small heads became a hallmark of Gargiulo’s figure painting.

The return of Filippo Napolitano (c.1587–1629) to Naples in 1627 had a major impact on Gargiulo’s style, encouraging him to paint plein-air sketches of the coast and hinterland of Naples. The freshness of the natural settings encapsulated on these painting excursions is realised in the frescoes he painted for the Certosa di San Martino in the early 1640s. From 1635 to 1647 Gargiulo collaborated on a number of commissions with Viviano Codazzi, the most important being to supply four colossal perspectival views of ancient Roman spectacles to decorate the Buen Retiro Palace in Madrid. Gargiulo provided the minute figures to Codazzi’s overwhelming architecture.

Gargiulo was an amazingly adaptable artist, able to assimilate different compositional configurations and painting styles from the major artists of his time, including Nicolas Poussin, Herman van Swanevelt, Gaspard Dughet and Luca Giordano. Later in his career he excelled in his own right as a chronicler of dramatic events in recent Neapolitan history. These paintings, whether small or large in scale, are alive with the minutiae of human experience. Gargiulo left a large body of drawings but his late paintings have yet to be identified.

JK



Giovanni Battista Gaulli (Baciccio(a) Self-portrait 1667

Giovanni Battista GAULLI (Baciccio(a)) b. Genoa, 1639, d. Rome, late Mar. 1709

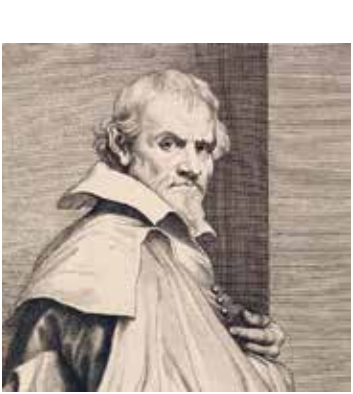
Giovanni Battista Gaulli, known as Baciccio (the Genoese diminutive of Giovanni Battista), came to Rome in 1657 following his apprenticeship in Genoa. He brought with him a lively north Italian Mannerist style, influenced by local artists such as Bernardo Strozzi, Valerio Castello (1624–1659) and Giovanni Benedetto Castiglione. The distinguished northern European artists Peter Paul Rubens and Anthony van Dyck, who both worked in Genoa in the early 1600s, also had an impact on the development of his style.

Shortly after arriving in Rome, Gaulli’s precocious talents came to the attention of the greatest Baroque sculptor, Gianlorenzo Bernini (1598–1680). The sculptor’s ongoing support and friendship boosted Gaulli’s career and influenced his artistic development, as he assimilated aspects of Bernini’s late style into his own work. In 1662, at the age of twenty-three, Gaulli was admitted into the Accademia di San Luca, becoming *principe* (director) in 1673 and 1674. His first substantial commission in 1666, attained through the intercession of Bernini, was the four large pendentive frescoes for the church of Sant’Agnese. To prepare for this, Gaulli travelled to Parma to study Correggio’s magisterial frescoes in its cathedral. This success led to Gaulli’s most brilliant undertaking, the transformation of the Gesù, the mother church of the Jesuit Order, into a spectacular vision of the late Baroque. The integration of real stucco figures with painted figures gives the illusion of the great vault above the nave opening up to reveal the heavens. Gaulli’s design was a masterful innovation in architectural illusionism.

Apart from receiving commissions for religious and mythological paintings, Gaulli was also feted as a portrait painter. He is said to have painted all seven popes from Alexander VII to Clement XI and all of the cardinals. His sensitive portrayal of these notables crystalises in paint Bernini’s tenet that the sitter truly reveals themselves in movement and conversation rather than when static and hushed. Towards the end of his celebrated career, Gaulli

softened his palette to conform to the emerging popularity of classicism as exemplified by Carlo Maratti. Gaulli left a significant corpus of drawings that reveal the manner in which he used this medium primarily to solve compositional problems.

JK



Lucas Vorsterman (engraver) Anthony van Dyck (after) Orazio Gentileschi c.1645

Orazio GENTILESCHI b. Pisa, 1563, d. London, 7 Feb. 1639

Orazio Gentileschi was the son of the Florentine goldsmith Giovanni Battista di Bartolomeo Lomi. Orazio received his earliest training as a goldsmith before switching careers to become a painter in his early twenties. Although these art forms share some skills, such as the ability to draw, a late change was rare, as most painters began their apprenticeships in their early teens.

Before he made his decision to become a painter, Orazio settled in Rome in the mid 1570s. It was here during the early 1600s that he first came in contact with the young Caravaggio, who would have a decisive effect on Orazio’s work. However, being slightly older than Caravaggio and an experienced artist, Orazio was not a slavish imitator and his personal touch was always evident. He was a deliberate artist who used a very fine and carefully judged brushstroke, perhaps a legacy of his experience as a goldsmith and his Tuscan roots. This led to some remarkable works, where he combined the vibrant naturalism of the Caravaggisti with a very refined technique. The compositions of his easel paintings are also quite sparse, often including only a few figures before a plain background, which very much focuses the viewer’s attention on the drama being portrayed. His fine technique reinforces the power of such scenes.

Orazio was a well-travelled artist who helped spread the ideas of the Caravaggisti beyond Italy. He worked for a time in Genoa and France, where

he was in the employ of the Florentine-born Queen Marie de Medici. Upon leaving Paris in 1626 he went to England, where for the next thirteen years he was engaged by the nobility of the Stuart court, including Charles I and his Catholic wife, Henrietta Maria of France. Orazio’s children were also artists, most notably his daughter Artemisia, who helped him with some ambitious decorative projects in England. Although he did retain his position as first painter to Philip IV when he passed away in London at the age of seventy-six.

LB



Corrado Giaquinto Self-portrait

Corrado GIAQUINTO b. Molfetta, near Bari, 8 Feb. 1703, d. Naples, 18 Apr. 1766

Corrado Giaquinto was the most prominent and accomplished exponent of Italian Rococo. Born in Molfetta, on the south-eastern coast of Italy, in 1721 he moved to Naples and studied under Nicola Maria Rossi. He also encountered there the work of Francesco Solimena (1657–1747), which deeply influenced his early development, as did the more decorative manner of Luca Giordano. After moving to Rome in 1727, his distinctive Rococo style became enriched through the influence of Carlo Maratti and Sebastiano Conca. After the completion of the fresco cycle in the nave and cupola of the French church of San Nicola dei Lorenesi in 1733, Giaquinto’s reputation flourished. After being elected to the Accademia di San Luca in 1740, Giaquinto established a studio and took on the role of training new Spanish students coming to Rome for their studies, including Antonio González Velázquez.

Giaquinto was enticed to Spain in 1753, being immediately appointed to three prominent posts: first painter to the King, director of La Real Academia de Bellas Artes de San Fernando and director of the Royal Tapestry Factory of Santa Barbara. As well as quickly taking on these roles, Giaquinto was also

commissioned to restore Luca Giordano’s fresco the *Apotheosis of the Spanish Monarchy*, c.1697 (p. 38), in the Buen Retiro Palace. In these roles, Giaquinto’s influence affected numerous artists of the Spanish court, including Francisco Bayeu y Subías and Francisco de Goya.

Giaquinto’s departure from Spain and return to Naples in 1762 was instigated by his poor health. Although he did retain his position as first painter to Charles III after his return to Naples, his positions in the Spanish court were taken up by other prominent artists of the time, including Anton Raphael Mengs and Giambattista Tiepolo. Upon his return to Naples, where he spent the remainder of his life, Giaquinto formed a working relationship with the royal architect Luigi Vanvitelli, which led to the commission of a large Marian cycle in the sacristy of the royal church of San Luigi di Palazzo.

KM



Luca Giordano Self-portrait c.1665

The son of the painter Antonio Giordano, Luca Giordano spent much of his career working in his native Naples. He was strongly influenced by his Neapolitan predecessors Caravaggio and Jusepe de Ribera, so much so that his work has often been confused with that of Ribera. He later eschewed the dark and gritty realism as he developed a more florid Baroque style, creating light and colourful compositions filled with action. His ability to paint swiftly led to his being dubbed ‘Luca fa presto’ (Luca the quick). His versatility and virtuosity was such that he could revert to a darker tenebrism when need or demand arose.

Giordano travelled to Rome in the early 1650s, where he absorbed the work of the High Renaissance and was also influenced by the Baroque art of Pietro da Cortona. Later travel to Florence and Venice also expanded his horizons, and numerous works reflect

his study of Paolo Veronese as well as the Flemish painter Peter Paul Rubens. His work in Venice is particularly important, as it had a strong impact on later Venetian masters including Giambattista Tiepolo, and Marco and Sebastiano Ricci. In 1692 Giordano was summoned to Spain by Charles II, and from 1694 to 1702 he worked in Madrid as court painter to the Spanish monarch. There he painted numerous frescoes in El Escorial, as well as his Spanish masterpiece, the ceiling decoration in the Buen Retiro Palace, *Apotheosis of the Spanish Monarchy*, c.1697 (p. 38). He left Spain for Naples following the death of Charles II and undertook a number of ambitious projects which were completed by his workshop following his passing.

TG

GUERCINO (Giovanni Francesco Barbieri) b. Cento, Emilia, Feb. 1591, d. Bologna, 22 Dec. 1666

Giovanni Francesco Barbieri was an Italian painter and draughtsman prominent in the Bolognese school. Nicknamed ‘Guercino’, meaning ‘squinter’, for a squint he acquired as a child, he is considered one of the most accomplished draughtsmen of the Italian Baroque. Although Guercino apprenticed under Benedetto Gennari for approximately three years, he is primarily considered a self-taught artist. Guercino is believed to have been significantly influenced by Bolognese painter Ludovico Carracci, who decorated the church of the Cappuccini in Guercino’s home town of Cento. Padre Antonio Mirandola, canon of San Salvatore in Bologna, was Guercino’s lifelong friend and first influential supporter. This relationship led to Guercino’s first public commission in 1613, *Glory of the saints*, in the church of Santo Spirito in Cento. This work, no doubt, instigated more commissions and ignited his career.

Guercino arrived in Rome in 1621 on the invitation of his long-time Bolognese patron Cardinal Alessandro Ludovisi, who had just been elected as Pope Gregory XV. The Pope commissioned Guercino to paint the altarpiece *Burial and reception into heaven of St Petronilla*, 1621–23, in St Peter’s Basilica, his most important work in Rome at that time. Guercino only remained there long enough to complete the commission, his departure prompted by Gregory’s death in 1623.

Guercino used a robust and rich handling of paint, and had a dramatic grasp of lighting within his compositions; however, the years in Rome clearly influenced the classical style of his later work. His acute understanding of the human psyche enabled him to convey a notably broad range of facial expressions and gestures in his figures. The bold inventiveness of his compositions infused with a rugged naturalism and powerful chiaroscuro incited the admiration of many.

as well as with Crescenzio Onofri and Marco Ricci, among others. Although largely forgotten after his death, Magnasco's work played a key role in the revival of interest in Baroque painting in the early twentieth century. The Magnasco Society, founded in the 1920s by Sir Sacheverell Sitwell, had as its mission the promotion of the then neglected fields of Spanish and Italian Baroque art.

MM



Carlo Maratti Self-portrait

<div>Carlo MARATTI</div>
b. Camerano, Marches 18 May 1625, d. Rome, 15 Dec. 1713

Carlo Maratti was an Italian painter, draughtsman and printmaker who achieved great success in Rome as a favoured artist of the Holy See. Originally from the village of Camerano in the Marches, Maratti travelled to Rome in 1636, where he joined the studio of Andrea Sacchi at age eleven. As a young apprentice to Sacchi, Maratti learnt the techniques and principles of High Baroque classicism, a tradition that drew inspiration from the work of Raphael and its classical reiterations via the Carracci, through Francesco Albani to Sacchi. In practical terms this was an apprenticeship focused around *disegno*, though even as a young student Maratti could not have been unaware of the tensions within the Accademia di San Luca between the supporters of Sacchi, who felt that a painter's style should serve the depiction of a clear narrative, and those of Pietro da Cortona, who favoured a more decorative and less classically minded Baroque style. Although his apprenticeship set him in natural alignment with the followers of Sacchi, like many artists of his generation in Rome Maratti found further inspiration in the work of Giovanni Lanfranco, Guido Reni, Guercino and even Cortona. The result was an original version of Baroque classicism that found favour in the pious cultural climate of Counter-Reformation Rome.

The patronage of the Holy See afforded Maratti numerous distinguished positions and titles, while his fame as the most skilled painter of the Madonna since Raphael garnered him the nickname ‘Carluccio delle Madonne’ (Little Carlo of the Madonnas). In addition to the many commissions he received from Pope Alexander VII, Maratti’s growing fame drew commissions and clients from outside of Rome, and by the early 1660s he was directing the operations of a large and influential studio workshop. In 1664 Maratti was elected principal of the Accademia di San Luca, a position he used to promote the classicist theory of art formulated by his friend and biographer, the painter Gian Petro Bellori. In his later years, Maratti’s reputation and continued good standing with the papacy earnt him the position of surveyor of the Vatican Stanze, while his knowledge of classical sculpture brought him a wide audience of collectors and the esteem of British Grand Tourists. Maratti’s skill as a portraitist for such clients may account for the popularity of the ‘Maratta-style’ frame in English collections from the mid eighteenth century onwards.

TM

MASTER S.B. active Rome 1633–55

Brought to the attention of the art world as a unique entity by Giuseppe de Vito in 1990, the anonymous artist – given the sobriquet ‘Master S.B.’ – was probably active in Rome around the first half of the seventeenth century. Because his works bear a strong connection with those of Tommaso Salini (c.1575–1625), a Roman genre artist of the previous generation, he is sometimes called ‘the Pseudo-Salini’. His monogram, in various configurations, appears on several works, as do dates ranging from 1633 to 1655. These factors have helped to assemble a body of work that can confidently be attributed to him.

Master S.B. characteristically employed Salini’s repertoire of elements, such as baskets of fruit, sweet pastries, hard cheeses resting on inscribed sheets of paper, citrons, bunches of cardoons and asparagus, flasks of wine, pinecones, and various species of lifeless birds, rearranged to form subtly different compositions. Always displayed on a stone ledge or buffet, the fruit, vegetables and game were lit with a soft, diffused light, thereby illustrating his subtle progression from the strong light and dark backgrounds typical of Roman still lifes at the beginning of the seventeenth century.

As ongoing research codifies a catalogue of his works a fuller picture of Master S.B. will emerge, cementing his place as an important Italian still-life artist of the seventeenth century.

JK



Livio Mehus Genius of painting c.1650

<div>Livio MEHUS</div>
b. Oudenaarde, Belgium, c.1630, d. Florence, 7 Aug. 1691

Although his origins were Flemish, Livio Mehus’s artistic practice lay entirely in the Italian tradition. He is first recorded in Italy at the age of ten, and although he trained in Milan with the Flemish battle painter Carlo Fiammingo, there is barely a trace of a Flemish manner in his art. This is perhaps due to the fact that he travelled to and worked in Rome at a young age and became thoroughly absorbed in the very distinctive milieu of the Roman Baroque. There is no evidence that he associated with other Flemish artists in Rome, but he can be linked to many of the leading Italian artists of his day. He also went to Florence early in his career, where he received patronage from the Medici, and in 1645 he assisted the great Baroque painter Pietro da Cortona, who was then working on the decoration of the Sala di Marte and the Sala di Apollo in the Pitti Palace. Soon after that year Mehus was again in Rome.

A defining attribute of Mehus’s life and art was his propensity for travel, especially during his formative years. Before the age of thirty he had moved all over northern Italy. As well as being in Rome and Florence, he worked in Lucca, Genoa and Venice, and throughout Lombardy. His travels impacted on his art and the eighteen months he spent in Venice, in the mid 1650s influenced his early style, as he often used strong and harmonious colour combinations executed with a bold and confident brushstroke. An extremely talented artist, he was capable of producing quite elaborate compositions with complex iconography. He created large-scale decorative projects as well as producing smaller-scaled landscape paintings and prints.

Mehus spent much of his later career in Rome and Florence, again with the Medici as his principal patrons, for whom he also worked as a restorer of paintings.

LB



Anton Raphael Mengs Self-portrait c.1761–65

<div>Anton Raphael MENGs</div>
b. Ústi nad Labem (now in the Czech Republic), 12 Mar. 1728, d. Rome, 29 Jun. 1779

Before the German neoclassical painter Anton Raphael Mengs was enticed to work in Spain in 1761, his reputation as one of the finest painters in Europe was already secure. His friend, the Antiquarian and pioneer art historian Johannes Winkelmann, described him as ‘the greatest painter of his time ... reborn from the ashes of the first Raphael, to teach the world beauty in art’ (Roettgen, *Anton Raphael Mengs 1728–1779 and his British Patrons*, 1993, p. 7).

Mengs was born into a family of artists and was named after the High Renaissance master and much admired Antonio Correggio. He rose to prominence at the prestigious court of Dresden and counted Frederick-Augustus II, Elector of Saxony, as one of his patrons. Artistic taste in Dresden was distinctly French and Italian, with a growing affection for High Renaissance art. In 1754 Frederick famously purchased Raphael’s masterpiece, the *Sistine Madonna*, 1512.

Mengs had an insatiable passion for the classical past and was at the forefront of the emerging neoclassical movement. The most logical place for him to visit was Rome, where he first went as a teenager, from 1740 to 1744. While there he constantly drew after Antique sculpture and attended life-drawing classes. He absorbed the lessons of Renaissance masters but his interests extended to Titian, the Baroque naturalism of the Carracci and the classicist par excellence Nicolas Poussin. He eventually moved to Rome to work in 1755, a time when the city was experiencing its own renaissance as a destination for Grand Tourists. Mengs, who was already an accomplished portraitist, found an ideal milieu and quickly became a favourite with visitors. The next turning point in his career was his invitation to Naples to paint the portraits of the Spanish rulers there. This was shortly followed by an enticing request from the royal court in Madrid. Mengs was

also an accomplished writer and art theorist, and was charged with running La Real Academia de Bellas Artes de San Fernando, Madrid, the major teaching academy for Spanish artists. He also was director of the prestigious Royal Tapestry Factory.

Mengs stayed in Madrid for around sixteen years before ill health drove him back to Italy in 1777. He continued to work but finally succumbed to illness and passed away in Rome in 1779.

LB



Jacopino del Conte Portrait of Michelangelo c.1535

<div>MICHELANGELO (Buonarroti)</div>
b. Caprese, Tuscany, Mar. 1475, d. Rome, 18 Feb. 1564

When thinking about the notion of the ‘Renaissance man’, Michelangelo and Leonardo da Vinci usually come to mind immediately.

What is even more remarkable about Michelangelo’s achievements, is that he maintained his level of excellence for an extraordinarily long time. In effect, he was prominent throughout three distinct trends in Italian art: the Renaissance, High Renaissance and Mannerism. Indeed, the evolution of his practice helped define these styles, especially the latter two. His earliest work displayed the restrained classicism that distinguished the transition from late Medieval art to the Renaissance. Along with Raphael, the purity of his work around the first decade of the sixteenth century, beginning with his famous sculptures *Pieta*, 1488–99, and *David*, 1501–04, epitomised the virtuosity of the High Renaissance artist. And his later work reflected the turmoil and tension in Italy around the time leading up to the Sack of Rome (1527), the republican revolt in Florence and the Counter-Reformation. His use of exaggerated forms, radical compositions and vivid colour, exemplified by his monumental frescoes on the ceiling of the Sistine Chapel, 1501–12, and the *Last Judgement*, 1536–41, on its altar, was a

manifestation of the imaginatively unrestrained style of Mannerism that prevailed in Italy until around the 1580s.

It was thought at the time that Michelangelo had gone too far with the *Last Judgement*, his unbridled work challenging the sensibilities of the day. Following his death in 1564, fellow Mannerist artist Daniele de Volterra painted over the exposed genitalia of the figures, Michelangelo’s work being considered indecorous for a chapel. However, his late works, such as his intriguingly beautiful unfinished sculptures, have provided greater inspiration for modern artists, such as Auguste Rodin and Henry Moore, than the more idealised work of his earlier phases. Michelangelo’s legacy is that he remains as fascinating and beguiling today as he must have been in his own time.

LB

<div>Jan MIEL</div>
b. Beveren-Waes, Belgium, 1599, d. Turin, Apr. 1664

Jan Miel was a Flemish painter and etcher who trained with Anthony van Dyck in Flanders. He moved to Rome in 1633, and spent the remainder of his life in Italy. Upon his arrival in Rome, Miel came under the influence of Pieter van Laer, Il Bamboccio and the Bamboccianti. He also joined a confraternity of Netherlandish artists, known as the Schildersbent, and was nicknamed ‘Bieco’, meaning ‘threatening look’.

Jan Miel’s most influential contribution to genre painting was his introduction of the carnival scene. Like *Carnival in Rome*, 1653, (p. 153) in the Prado’s collection, these stunning scenes give an insight into the chaos of the carnival itself. The depictions of the anarchy and celebrations of Miel’s carnivals can also be seen in his other works, such as *The carnival in the Piazza Colonna*, c.1645 (Wadsworth Atheneum).

In a mid-career shift, Miel began to create large-scale history paintings and frescoes influenced by Andrea Sacchi, Nicolas Poussin, Correggio and the Carracci. This move towards classicism is believed to have been in response to the requests of his Roman patrons. In 1648 Miel became the first northern Italianate artist to be admitted to the Accademia di San Luca, which led to even more large-scale commissions, such as works in Rome’s San Lorenzo in Lucina, Santa Maria dell’Anima and San Martino ai Monti.

In 1658 Jan Miel moved to Turin, where the Duke of Savoy, Carlo Emanuel II, soon became his patron, and Miel was charged with the decoration of the royal hunting lodge at Venaria. The year before his death, the Duke awarded Miel a knighthood of the order of Saint Maurice and Saint Lazarus.

KM

By appropriating Michelangelo Buonarroti's dynamic figures and Leonardo da Vinci's use of triangles and circles within his compositions, Raphael revealed his admiration for the two leading artists.

Summoned to Rome in 1508 by Pope Julius II, Raphael was engaged to decorate rooms in the Vatican Palace, which he continued to do until his death. His fresco in the Stanze of the papal apartments, *The School of Athens*, 1509–11, is his most celebrated work and a triumph of neoplatonic philosophy that helped shape the Renaissance. Raphael had a large workshop, allowing him to diversify as an architect and designer of prints. He was promoted to chief architect of St Peter's upon Donato Bramante's death in 1514; he undertook relatively few architectural commissions in Rome, but was responsible for some smaller projects, such as designing the interiors of chapels that were highly influential on later generations of architects.

Raphael enhanced his influence and wider reputation by engaging the engraver Marcantonio Raimondi to disseminate his work throughout Europe. Raimondi created prints after some of Raphael's finest paintings, but most importantly Raphael created designs that were solely for the print medium.

Aged only thirty-seven at his untimely death, Raphael had helped define the High Renaissance, and his greatness can be measured by the diversity of art and artists he influenced and inspired in future generations.

CS

Giuseppe RECCO
 b. Naples, 12 Jun. 1634, d. Alicante, Spain, 29 May 1695

Giuseppe Recco was born into a family of well-known Neapolitan genre painters. His father, Giacomo Recco (1603–c.1653), taught his own younger brother Giovan Battista Recco (c.1615–c.1660) as well as the leading still-life artist Paolo Porpora (1617–1673). The influence of Giovan Battista on Giuseppe was especially strong, causing the attribution of both artists’ work to vacillate between the two, especially for paintings of fish and kitchen interiors, a genre in which they both excelled. In Giuseppe's floral paintings the mark of Porpora and later Jean-Baptiste Monnoyer (1636–1699) is evident.

Giuseppe was a prolific artist who signed and dated many of his works, allowing his development to be traced from a traditional, naturalistic style to a more opulent, Baroque aesthetic. He was equally comfortable producing marine still lifes, Spanish-style *bodegones* (kitchen interiors), enormous flower-pieces or intimate allegories, which were variously informed by current Spanish, French and Flemish trends. His speciality, however, was marine still lifes animated with strong contrasts of light, the powerful realism of which perfectly simulated the subject's tactile qualities.

Giuseppe's virtuosity was unparalleled by his contemporaries, making him the most celebrated

Neapolitan genre artist of the second half of the seventeenth century. The inclusion of two fish paintings in a prestigious exhibition in Naples, held to celebrate the Corpus Domini, helped to establish his wealth and reputation. Among his many important patrons were two viceroys of Naples, the Marchese de los Velez (1675–82) and the Marchese del Carpio (1683–86). Around 1680 the title *eques* (knight) was conferred upon him, no doubt further enhancing his prestige. Giuseppe collaborated with a number of important artists, including Luca Giordano (*The riches of the sea with Neptune and two sea nymphs*, 1684, Art Gallery of South Australia, Adelaide) and Francesco Solimena (1657–1747).

In 1695 Recco was summoned by Charles II of Spain, but unfortunately died after landing at the port of Alicante on his way to Madrid. His children, Elena and Nicola Maria (both active Naples, c.1700), became minor still-life painters.

JK



Guido Reni
<i>Self-portrait</i> c.1630

Guido RENI
b. Bologna, 4 Nov. 1575, d. Bologna, 18 Aug. 1642

Guido Reni trained under Denys Calvaert with Francesco Albani and Domenichino before the three artists moved to the academy founded in c.1582 by Agostino, Annibale and Ludovico Carracci, the Accademia degli Incamminati. Reni went to Rome around 1601 in the wake of the great success of Annibale's spectacular Farnese Gallery frescoes, and with his Bolognese colleagues became a key figure in establishing a classical style that dominated Rome for decades.

Reni's first patron was Cardinal Paolo Emilio Sfondrato, but what many consider his masterpiece, the ceiling fresco of Aurora in the Casino dell'Aurora at the Palazzo Rospigliosi-Pallavicini, was painted in c.1613–14 for Cardinal Scipione Borghese. Under the Borghese Pope Paul V (1605–21) he flourished, painting frescoes in the Pope's chapel in Santa Maria Maggiore, the Quirinal Palace and the Vatican,

altarpieces for Roman churches and mythological paintings for private patrons. His altarpieces in San Lorenzo in Lucina and Santissima Trinità dei Pellegrini are two of the most beautiful pictures in Rome and alone can account for the esteem in which Reni was held, especially during the eighteenth century.

Guido's personality was idiosyncratic – an inveterate gambler, on one occasion he lost the enormous sum of 14,400 scudi. He had an aversion to women, preferring to do his own laundry so that females need not handle it. This dislike cannot, however, be detected in his paintings, where his female saints in particular, are treated with great sweetness. He was devoted to his mother, of whom he painted a psychologically compelling portrait (1612, Pinacoteca Nazionale, Bologna).

Renowned for his delicacy and refinement of colour, from 1608 to 1614 Reni was the leading painter in Rome before returning to Bologna in 1614 to continue a stellar career. Later in his life he worked in Naples, but animosity towards foreign competitors – there were rumours of foreign artists being poisoned – meant his stay was brief. His *Saint Sebastian*, 1615–20, exemplifies his talent: exquisitely modelled in light and shadow, the saint's body combines beauty, grace and youth, with the arrow providing a sufficient suggestion of extreme suffering to arouse empathy in the viewer.

SR



Giovanni Domenico Campiglia (after) <i>Giuseppe Ribera</i>

Jusepe de RIBERA (José de Ribera)
b. Játiva, Valencia, Spain, baptised 17 Feb. c.1591, d. Naples, 3 Sep. 1652

Jusepe de Ribera was a painter and printmaker who spent his entire artistic career in Italy. He was one of the most important and influential figures in European art of the seventeenth century and one of the key artists of the Counter-Reformation.

Although proudly Spanish, earning the sobriquet ‘Lo Spagnoletto’, his development reflected crucial advances in Italian art. He was strongly influenced by

Caravaggio and his followers, whose work he saw in Rome and Naples, the two cities in which he spent most of his time. His finest work featured an incredibly fluid and highly textured brushstroke that invigorated the surface of his paintings. This painterly quality, particularly effective in his flesh tones, gave his work a distinctive and dynamic character.

The precise date of Ribera's departure for Italy is unknown; however, in 1611 he was recorded in Parma as an established master. Despite constant investigation and research, no trace of an early Spanish artistic career has been found.

Ribera was in Rome by 1613, and his presence at the Accademia di San Luca is well documented. He spent at least three very productive years there, establishing a reputation for achieving complex compositions that were populated with a vast number of figures. Many of these works illustrated biblical narratives, where his stark Caravaggesque naturalism, mastery of a tenebrist technique and expressive intensity struck a chord with Counter-Reformation audiences and patrons alike. He moved to Naples following his time in Rome, where he ran a large and productive studio. Although Roman and Bolognese artists such as Guido Reni, Domenichino and Giovanni Lanfranco, who all worked in Naples at various times, were in effect his rivals, their work influenced his style, seen in the gradual expansion of his colour palette. Ribera died in Naples following a long and debilitating illness.

LB



Salvator Rosa
<i>Self-portrait</i> c.1641

Salvator ROSA
b. Arenella, Naples, Jun.–Jul. 1615, d. Rome, 15 Mar. 1673

Controversial in his own day, Salvator Rosa remains one of the most colourful characters in Italian art history. He initially studied painting in his home town of Naples, where he was influenced by the brooding violence of Jusepe de Ribera's religious paintings.

He also developed a love of landscape painting, reportedly working directly from nature. Rosa was later to become renowned for his darkly lit, turbulent landscape compositions. In 1635, aged around twenty, Rosa relocated to Rome. Here he became active in many pursuits, establishing a literary circle as well as a company of actors. This brought his often contrary views to public attention and, after insulting the great Roman artist Gianlorenzo Bernini in one of his performances, Rosa was forced to leave that city. In 1640, at the invitation of Giovanni Carlo de Medici, he moved to Florence.

In Florence Rosa painted numerous battle and harbour scenes for nobility, while continuing to develop his interest in stormy landscape subjects. He also painted landscape frescoes in the Pitti Palace for Giovanni Carlo de Medici. He continued to move actively within literary and theatrical circles in Florence, and even established his own salon there, the Accademia dei Percossi (Academy of the Downtrodden). During his time in Florence Rosa composed a series of elaborate poetical satires, critiquing the social pretensions of the times, inspired by the ancient Roman author Juvenal. These brought him little popularity among certain learned circles. In Florence he came into contact with occult interests as well, leading to his first compositions addressing witchcraft. He returned to Rome in 1649, and worked there until his death. In his later years his work developed in a more expressive manner, often incorporating macabre narrative elements, bold colours and dynamic handling of the brush.

TG



Andrea del Sarto
<i>Self-portrait</i>

Andrea del SARTO (Andrea d'Agnolo)
b. Florence, 16 Jul. 1486, d. Florence, 29 Sep. 1530

Andrea del Sarto ('son of the tailor') was a Florentine painter and draughtsman renowned for the distinctively intimate, poetic quality of his oeuvre.

Giorgio Vasari, who studied briefly under del Sarto in the 1520s, recorded that the artist was apprenticed to a goldsmith at the age of seven. Del Sarto's outstanding talent for drawing ultimately saw him transferred to Piero di Cosimo's studio. In 1508, the newly independent del Sarto established a studio with frequent collaborator Franciabigio, settling into quarters near the convent of Santissima Annunziata. From there, he executed commissions for several religious orders that became his permanent patrons, including the Servi di Maria (at Santissima Annunziata) and the Compagnia di San Giovanni Battista (also called the Compagnia dello Scalzo). For the latter's cloister he painted a cycle that records his lifelong artistic development. Comprising twelve grisaille frescoes depicting the *Life of Saint John the Baptist*, he began the cycle around 1509 and finally completed it in 1526. Interrupting his work were several visits to Rome, where he was much influenced by Raphael's Vatican frescoes, and a year spent in Paris in 1518–19 working as court painter for Francis I.

Del Sarto blended the naturalism of fifteenth-century Tuscan masters Ghirlandaio and Perugino with elements of the meditative monumentality of his Mannerist contemporaries Michelangelo and Raphael. A technical mastery with oils gave del Sarto a virtuosic range of tone and depth, constructed from carefully laid layers of paint. He adapted Leonardo da Vinci's dreamy *sfumato* technique, embracing warmer colours that enlivened his subjects, suggesting their intimacy and humanity. This same vitality is evident in the meticulous preparatory sketches he undertook for each composition, often working from live studio models, a practice that greatly influenced artists of the sixteenth century and beyond.

Del Sarto died in 1530, a victim of the plague brought to Florence by the invading army of (Spanish) Holy Roman Emperor Charles V during the siege that saw the end of the republic and the installation of Alessandro de Medici as ruler of the city.

AW

Matthias STOM (Matthias Stomer)
b. Amersfoort, Netherlands, c. 1600, d. Sicily, after 1652

Matthias Stom remains somewhat an enigma, and the absence of dates on his early work renders the compilation of a chronology difficult. An inventory published in Sicily in 1648 describes him as a pupil of the leading Caravaggesque painter in Utrecht, Gerrit van Honthorst (1592–1656), some time after the older painter's return from Rome in 1620. Before Stom travelled to Italy himself, where he spent most of his career, he probably spent some time in Flanders, since his work shows the influence of Antwerp artists such as Rubens.

Stom's training and sources were absorbed into a style that was both personal and part of an

international movement. Paintings found in Naples show a synthesis of Honthorst's tenebrism and the contemporary style of Jusepe de Ribera, while abrupt confrontations of light and shade show a distinctive exaggeration of the Caravaggesque manner.

Stom's own assertive, eccentric style – and sensitivity to the developments of others – probably accounts for his success in Rome (where he was recorded between 1630 and 1632), Naples and Sicily (by 1641). While it is true that Caravaggio had worked in the same centres some thirty years earlier, and thus had established both an audience and market for the theatrical tableaux characteristic of painters such as Stom, the latter's work remains distinct in its choice of subject matter, which reflects an interest in Antiquity in general and Roman history in particular. This appeal to a pre-Christian classicism had little to do with Caravaggio's own, almost exclusively, biblical interests. Moreover, Stom's mature works, painted in Sicily, show that he was influenced by Neapolitan naturalism. It is the development of his own coolly executed trope – from northern clarity, to southern realism – that sets his paintings apart from other Sicilian contemporaries.

The Netherlander never made the return journey north, dying in Sicily around 1652.

KK

Bernardo STROZZI
b. Genoa, 1581, d. Venice, 2 Sep. 1644

Despite Bernardo Strozzi's obligations as a monk, he managed to become one of the leading artists of both Genoa and Venice in the first half of the seventeenth century. His formal training, under Cesare Conte (1550–c.1613) and the Sienese artist Pietro Sorri (1556–1622), was unusually brief, curtailed by Strozzi entering the order of Capuchins in 1598, aged seventeen. Presumably, for their monastery of San Barnaba, he painted devotional subjects such as *Saint Francis in prayer*, 1620–30 (Galleria Palazzo Bianco, Genoa).

In 1610 Strozzi received permission to live and work outside the monastery in order to support his ailing mother and sister. Responding to the range of artistic influences in Genoa, both Italian and northern European, Strozzi drew inspiration from the Tuscan and Lombard Mannerists, with their vivid colours and elongated figures, and he adopted a vigorous impasto technique from the Milanese artists Giovanni Battista Crespi (1567/68–1632) and Giulio Cesare Procaccini (worked in Genoa, 1618). Influenced also by Flemish artists in Genoa, especially Peter Paul Rubens (worked in Genoa, 1605–06), Strozzi expanded his repertoire to include genre paintings, his most innovative being *The cook*, c.1625 (Palazzo Rosso, Genoa). His principal patrons were the Doria and Centurione families, for whom he completed grand frescoes. After 1620

Strozzi adopted a more Caravaggesque naturalism, introduced by Orazio Gentileschi (worked in Genoa, 1623) and the French artist Simon Vouet (worked in Genoa, 1621), although his Mannerist tendencies were never completely subsumed.

Disobeying a command to return to the monastery in 1630, Strozzi fled to Venice where, after accepting a commission to paint a portrait of Doge Francesco Erizzo, he quickly gained recognition, producing religious paintings, portraits and mythological scenes for the Venetian nobility. Stimulated by the legacy of Veronese and responding to the Venetian light, Strozzi's palette became lighter and more intense. Strozzi inspired the next generation of artists, in Genoa such as Giovanni Benedetto Castiglione, and reinvigorated portrait painting in Venice.

JK



Giuseppe Ghislandi Portrait of painter Giambattista Tiepolo

Giambattista TIEPOLO
b. Venice, 5 Mar. 1696, d. Madrid, 27 Mar. 1770

Giambattista Tiepolo was the most brilliant Italian artist of his age, renowned for his supreme draughtsmanship, colouristic control and dramatic illusionism. He trained in Venice with Gregorio Lazzarini and was influenced by the work of contemporaries Giambattista Piazzetta and Sebastiano Ricci, and the art of Paolo Veronese and Tintoretto. In 1719 he married Cecilia Guardi, sister of the artist Francesco Guardi. Seven of their ten children survived to adulthood, including sons Giandomenico and Lorenzo, whom he trained. His fame soon spread beyond the Veneto, and he received numerous religious, noble and royal commissions, such as for Augustus III, King of Poland and Elector of Saxony, who acquired the NGV's *Banquet of Cleopatra*, 1743–44. From 1751 to 1753 Tiepolo, assisted by his sons, decorated the grand residence of Karl Philipp von Greiffenklau, Prince-Bishop of Würzburg. Returning to Venice, in 1756 he became the first president of the Accademia di

Belle Arti di Venezia. In 1762 he was summoned to Madrid by Charles III of Spain, for whom he worked until his death, following a short illness, in 1770.

Giambattista was a prolific artist, skilled in many media. His immense fresco above the main staircase at Würzburg, depicting the four continents, is a tour de force, a luminous evocation of an exotic celestial realm that hovers over the heads of mortals. He seamlessly merged his fresco decorations with the architectural and sculptural features of their buildings, and was praised for his imaginative and expressive depictions of religious, historical and mythical events and themes. In addition to his numerous paintings and frescoes, Giambattista also produced two important etched series, the *Capricci* and the *Scherzi di Fantasia* (the latter was published after his death by Giandomenico). The dating of both series and the meaning behind the enigmatic iconography continues to be discussed by scholars. His oeuvre also comprises many preparatory oil sketches and hundreds of drawings, many of which have survived due to careful sorting and storage before the artist departed with his sons for Spain.

AB

Giandomenico TIEPOLO
b. Venice, 30 Aug. 1727, d. Venice, 3 Mar. 1804

Giandomenico Tiepolo was the eldest surviving son of Giambattista Tiepolo, who was well established as Venice's most celebrated artist by the time of his son's birth. Giandomenico and his younger brother Lorenzo studied in their father's studio, learning by drawing from life and Antique sculpture, and by copying works by Giambattista. At the age of only twenty, Giandomenico was commissioned to paint a cycle of fourteen panels depicting the Stations of the Cross for the church of San Polo in Venice; he also produced a series of etchings reproducing these paintings. As an adult, Giandomenico worked with his father as well as independently. While they were preparing the magnificent frescoes from 1751 to 1753 for Karl Philipp von Greiffenklau, Prince-Bishop of Würzburg, Giandomenico also produced paintings and his best-known series of etchings, a sensitive depiction of the Flight into Egypt, which he dedicated to their royal patron. In 1762 Giandomenico accompanied his father to Madrid, where he assisted him with the frescoes and altarpieces commissioned by Charles III. He returned to Venice after Giambattista's death in 1770, where he was highly regarded, serving, as his father had, as president of the Accademia di Belle Arti di Venezia (1780–83).

Giandomenico's accomplishments are often overshadowed by those of Giambattista. In much

of his work, he closely imitated his father's style to unify their collaborative projects and to continue the family's reputation. This has led to ongoing scholarly discussion about attribution, particularly in their numerous chalk drawings, which comprise preparatory studies and visual records of completed works. Giandomenico also produced more than one hundred etchings, which reproduce his own and his father's paintings. However, he also produced a body of paintings and exquisite pen-and-ink drawings, which explore mythical themes and contemporary Venetian society with great originality and wit. He produced no paintings in his later years, but ended his artistic career with a remarkable series of drawings that depict, with both humour and pathos, the fictional life of Punchinello, the clown from the *commedia dell'arte*.

AB

Lorenzo TIEPOLO
b. Venice, 8 Aug. 1736, d. Madrid, Aug. 1776

Like his elder brother, Giandomenico, Lorenzo Tiepolo was taught by their father, Giambattista, and worked with him throughout his life. Lorenzo was only fourteen when the trio moved to Würzburg in 1751, where they lived and worked for the next two years. In 1762, Lorenzo again accompanied his father and brother when they travelled to Madrid, at the command of Charles III. Upon Giambattista's death in 1770 Lorenzo chose to stay at the Spanish Royal Court, and received a pension from the King. He married Maria Corradi, daughter of the court bookseller, and died in Madrid at the age of forty.

Less well known than his more successful brother, who returned to Venice and lived a long life, Lorenzo established himself as an accomplished portraitist producing highly finished pastels, a medium that was experiencing a surge of interest in France and Italy at the time, with few competing practitioners in Spain. This intimate scale is in notable contrast to the large oil paintings and massive decorative frescoes by which Giambattista and Giandomenico formed their reputations. Lorenzo's subject matter ranged from portraits of members of the Royal Family to genre portraits of Spanish types, close up and highly coloured, as though he had captured a snapshot of Madrid life as he passed people on a sunny street or tavern corner. He also produced numerous chalk studies on tinted paper, as did his relatives.

Lorenzo also modelled for his father, appearing, with his distinctive widow's peak and pointed ears, in a number of paintings and drawings, as in *Boy holding a book (Portrait of Lorenzo Tiepolo)*, c.1747–50 (New Orleans Museum of Art).

AB



Jacopo Tintoretto Self-portrait

Jacopo TINTORETTO (Jacopo Robusti/Jacopo Comin)
b. Venice, 1519, d. Venice, 31 May 1594

Jacopo Tintoretto was the son of a Venetian cloth-dyer (*tintore*) from whose profession he took his nickname, the 'little dyer'. Knowledge is scant about his artistic training. His early style reflects a close study of Titian and Michelangelo. According to his seventeenth-century biographer, Carlo Ridolfi, Tintoretto spent only ten days in Titian's studio before being sent home, probably on account of Titian's jealousy of his precocious talent. From Ridolfi, too, comes the anecdote that later in life Tintoretto had inscribed upon his own studio wall the motto, Michelangelo's design and Titian's colour.

Tintoretto's career as an artist started modestly, but his willingness to work for little pay, or even for free, eventually brought him significant commissions in Venice and its various confraternities. From the 1560s he worked primarily for the brotherhood of San Rocco, for whom he created highly Mannerist, soaring compositions that exploited architectural perspective and atmospheric space to great effect. He was particularly conscious of where his paintings were sited, especially in the perimeter walls of side chapels. He adjusted the scale of his figures and the perspective of his often large canvases to suit the orientation of the viewer.

Following devastating fires in the Doge's Palace in the 1570s, Tintoretto was commissioned to create new works to decorate the remodelled interiors of the various rooms affected by the fires. Among them is his stupendous *Paradiso*, c.1588, in the Grand Council Chamber, which at by 22 metres is still the largest oil painting on canvas ever created. This huge work was made in collaboration with his son Domenico and his daughter Marietta, both accomplished artists in their own right. Like his great contemporary Titian, Tintoretto lived a long and productive life, passing away after a short illness.

TG



Titian Self-portrait c.1562

TITIAN (Tiziano Vecellio)
b. Pieve di Cadore, Veneto, c.1485–90, d. Venice, 27 Aug. 1576

Around the age of ten Titian was sent to Venice, where he commenced an apprenticeship as an artist, learning from the great Venetian masters Gentile and Giovanni Bellini. In his early career he was also associated with the highly talented Giorgione, and authorship of early works by Titian and Giorgione still remains confused. Both artists brought a new freedom to their compositions and subject matter that distinguished them from the more formal approaches of their predecessors. In 1516 the installation of Titian's enormous altarpiece the *Assumption of the Virgin* in Santa Maria Gloriosa dei Frari, marked his rise to fame as the most prominent new painter working in Venice. From this time onwards Titian's constant innovation in a plethora of painting modes – religious and mythological subjects, portraiture, landscape and the nude – brought him constant commissions from the Doges of Venice, as well as the Este and Gonzaga families, who ruled the courts of Mantua and Ferrara.

While Charles I of Spain (who was also Charles V, Holy Roman Emperor) had sought, unsuccessfully, to entice Titian to Madrid, he did manage to lure the artist to Augsburg in 1547, where he painted both religious and mythological subjects, as well as a life-size equestrian portrait of Charles. On his return journey he met with Charles I's son, the future King Philip II of Spain. For the next generation, until Titian's death in 1576, Philip II was to be his major patron. He commissioned a cycle of mythological paintings, many of them highly erotic in nature. Titian was still working actively for Philip II when he succumbed to the plague that infected Venice in 1576.

TG

Alessandro Turchi, self-portrait, 1637

Alessandro **TURCHI** b. Verona, 1578, d. Rome, 22 Jan. 1649

As a young man Alessandro Turchi studied with the late Renaissance painter Felice Riccio (Il Brusasorci) in Verona, and by 1603 he was working independently of his master. Following Brusasorci's death in 1605, Turchi worked for a time in Venice, before moving to Rome around 1614. Here he produced altarpieces and cabinet paintings for wealthy clients, such as Cardinal Scipione Borghese. By 1619 he is documented as being a member of the Roman painters' guild, the Accademia di San Luca. In 1637 Turchi himself became *principe* (director) of this institution which, founded in 1577, had by this stage attained the power to designate who could be an artist in Rome, as well as gained control over all public art commissions.

Turchi scholars note that his least successful paintings carry a stiffness that reflects his provincial training in Verona. His finest works, however, convey his immense skill as a figure painter and have a pleasing tenebrism that points to his careful study of the legacy of Caravaggio. These qualities attracted Roman patrons, including the papacy, and international collectors alike. In 1638 Turchi was elected to the Pontificia Insigne Accademia di Belle Arti e Letteratura dei Virtuosi al Pantheon (Illustrious Pontifical Academy of Fine Arts and Letters of the Great Painters of the Pantheon), the official papal guild of artists, ensuring his place in the canon of great Roman-school painters. It is not surprising, therefore, that the Spanish Royal Court commissioned numerous works from Turchi during his lifetime.

TG

Andrea **VACCARO** baptised Naples, 8 May. c.1604, d. Naples, 18 Jan. 1670

Andrea Vaccaro initially trained with the late Mannerist Girolamo Imparato. His early paintings, dateable to around 1620 and naturalist in style, were indicative of his association with the early Caravaggisti – Carlo Sellitto, Giovanni Battista Caracciolo and the Spanish painter Jusepe de Ribera – who had settled in Naples, as followers of Caravaggio.

Vaccaro visited Rome sometime after 1630, and lightened his tenebrism by introducing the elegant forms and vivid colours of Bolognese classicism into his paintings, creating a personal style that echoed the approaches of contemporaries working in Naples, such as his friend and competitor Massimo Stanzione. Under the influence of Stanzione, Vaccaro came into contact with the Bologensi, in particular the High Baroque painter Guido Reni. Reni continued to influence him, providing the prototypes for his pious images of saints. Vaccaro's open eclecticism also embraced the style of Anthony van Dyck, the work of whom inspired the painter to enrich his colour scale with browns and purples.

Vaccaro, self-portrait, 1645

Vaccaro, self-portrait, 1645

Vaccaro produced his best work between 1635 and 1645, when he was in contact with Bernardo Cavallino, from whom he derived a sense of refinement. Throughout his career, he worked principally on ecclesiastic commissions – his particularly sensitive and expressively devout depictions of saints and martyrs rendered him one of the most celebrated and sought-after artists by the church during the Counter-Reformation.

The formulaic, yet grand Baroque compositions typical of his last works ensured him great success among the clergy and laymen alike. Patronised by the Spanish Viceroy in Naples, Gaspar de Bracamonte, 3rd Count of Peñaranda, who sent many of his works to Spain, Vaccaro enjoyed a strong presence in Spanish collections. Those paintings that did not cross the Mediterranean entered the collections of noble Neapolitan families. From 1665, he was rector of the Academy of Neapolitan Painters.

KK

Gaspare **VANVITELLI** (*Gaspar van Wittel*) b. Amersfoort, Netherlands, 1652–53, d. Rome, 13 Sep. 1736

Gaspare Vanvitelli studied painting first with Thomas Jansz van Veenendaal and then with the painter of still lifes and city scenes Matthias Withoos. In Amersfoort he probably became familiar with Dutch landscape painters such as Gerrit Berckheyde and Jan van der Heyden. Around 1675 Vanvitelli moved to Rome, where he would spend most of the rest of his life. He was a member of the Bentvueghels (birds of a feather), an association of Dutch and Flemish artists active in Rome between 1620 and 1720. Between 1694 and 1710 he toured extensively throughout Italy, painting in Florence, Ferrara, Venice, Bologna, Milan, Piacenza and Naples.

Vanvitelli is considered to be the key figure in the creation of the eighteenth-century genre of the urban *veduta*. He forms a link between the Dutch tradition of topographical painting and the later Italian *vedutisti*, and he is a highly important forerunner of painters such as Carlevaris, Canaletto and Panini. His work as a draughtsman on an engineering scheme for regulating the Tiber probably gave him the idea of making large and very accurate topographical drawings that could be worked up into *vedute*. His compositions are characterised by detailed observation from life and are enlivened by depictions of local celebrations and activities drawn from daily life.

In 1699 Vanvitelli, at the invitation of the Spanish Viceroy of Naples, Luis de la Cerda, Duke of Medinaceli, moved to Naples with his wife, Anna Lorenzani, where he stayed for two-and-a-half years. While in Naples his son Luigi, later the great Neapolitan architect, was born. Vanvitelli spent his last years in Rome, where he died in 1736.

MM

Vasari, self-portrait, 1566



Giorgio **VASARI** *Self-portrait* 1566–68

Giorgio **VASARI** b. Arezzo, Tuscany, 30 Jul. 1511, d. Florence, 27 Jun. 1574

Vasari, self-portrait, 1566

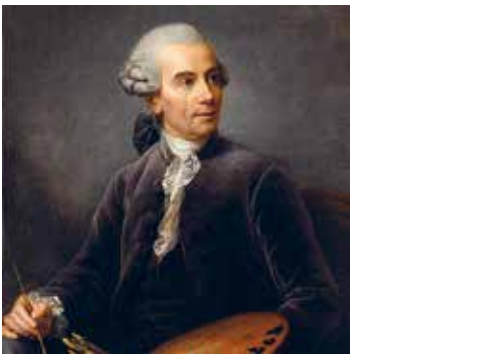
Giorgio Vasari was a painter, architect, author and collector of drawings. He trained in the workshop of the glass and fresco painter Guillaume de Marcillat until he moved to Florence in 1524, where he was apprenticed to Andrea del Sarto, and subsequently in the workshop of Baccio Bandinelli under Francesco Salviati. During these early years Vasari met numerous artists, including Michelangelo, who would be a great influence on his work.

In the late 1520s, Vasari travelled to Pisa, Bologna and Rome, returning to the Tuscan capital in 1532. While he received numerous commissions from the Medici in Florence, Vasari also worked for other patrons, and was employed by a succession of popes. Aided by a team of assistants, he was a very prolific artist and completed major commissions – such as the cycle of frescoes in the Papal Chancellery (1546), known as the ‘one hundred day fresco’ – with astonishing speed. In the 1550s Vasari was commissioned to paint frescoes in the Palazzo Vecchio in Florence, while also designing the civic offices known as the Uffizi. He renovated the churches Santa Maria Novella and Santa Croce, contributed to the decoration of Santa Croce for Michelangelo's funeral in 1564 and supervised the redecoration of the Palazzo Vecchio until 1572.

Vasari's flair for *disegno* and his Mannerist painting style made him a popular artist during his lifetime, but today he is better known for his writing than his artistic oeuvre. His book *Lives of the Most Eminent Painters, Sculptors and Architects*, first published in Florence in 1550, with an expanded edition following in 1568, was the first art historical tome of its kind, and remains the key primary source for art historians of the Italian Renaissance.

PK

Vernet, self-portrait, 1778



Louise Élisabeth Vigée **Le Brun** *Joseph Vernet (1714–1789), painter* 1778

Claude Joseph **VERNET** b. Avignon, France, 14 Aug. 1714, d. Paris, 4 Dec. 1789

Vernet, self-portrait, 1778

Claude Joseph Vernet was born at a time when Avignon was under papal authority. The son of Antoine Vernet, a decorative painter who earned his living through commissions for the local clergy and nobility, Claude Joseph undertook several local apprenticeships before his advanced skills came to the attention of Joseph de Seytres, Marquis de Caumont, under whose sponsorship Vernet left Avignon for Rome in 1734. Vernet arrived in Rome with letters of recommendation addressed to, among others, the landscape and marine painter Adrien Manglard, the director of the French Academy in Rome Nicholas Vleughels and Cardinal Neri Corsini, the nephew of the then Pope. Vernet steadily built a reputation as a skilled painter of imaginary landscapes and seaports, based, in part, on sketches from nature or *vedute* produced along the Italian coast between Rome and Naples, and in the Roman Campagna and Tivoli. Like other painters of the *vedutissimo* tradition active in mid-century Rome, among them Andrea Locatelli, Jan Frans van Bloemen and Giovanni Paolo Panini, Vernet's paintings found a receptive local audience and were highly sought after as souvenirs by visitors on the Grand Tour. In 1743 Vernet was elected to the Accademia di San Luca and in 1746 he was granted permission to exhibit at the Académie Royale in Paris. In 1753 Vernet returned to France where, thanks to the patronage of the Marquis de Marigny, he received a royal commission to paint the principal French seaports. After travelling around the French coast for almost a decade Vernet eventually abandoned the task. He resided in Paris for his remaining years, where he continued to paint and exhibit in the Salon. Such was his reputation during this time that no European collection was thought to be complete without examples of his art.

TM

Zuccaro, self-portrait, 1640



Lattanzio **Querena** *Portrait of painter Paolo Veronese*

Paolo **VERONESE** (Paolo Caliari) b. Verona, 1528, d. Venice, 19 Apr. 1588

Veronese, self-portrait, 1588

Paolo Veronese enjoyed critical success from the early years of his career. He received his early training in his home town of Verona, first with his father (a stonemason) and then from 1541 with the painter Antonio Badile, whose daughter he later married. Distinguishing himself by his lively mind and aptitude for drawing, his earliest independent works are Mannerist in style and dateable to as early as 1546.

After receiving regular commissions in the early 1550s from Venetian patrons (such as the patrician families of the Soranzo and the Giustinian), he moved there in 1553. Public commissions of exceptional prestige immediately followed: in 1553–54, he painted canvases for a series of council chambers in the Palazzo Ducale, and in 1557, as recounted by Vasari, Titian awarded him the gold necklase as a prize for his ceiling decoration of the Biblioteca Marciana. This was a powerful public gesture, a symbolic passing of the mantle from the official painter of the republic to the rising star of Venetian art.

Veronese was a celebrated and prolific member of the Venetian school in the generation after Titian, yet he kept one foot firmly planted on terra firma. Maintaining his individuality with respect to other Venetian painters, he continued to look to central Italian artists for inspiration. From these artists, Veronese found expressions of the classical tastes and the delicate treatment of folded fabrics typified in north-eastern Italy by Correggio, Parmigianino and Romano. He also drew on Mantuan models of sturdiness and the expressive and elegantly elongated poses of Michelangelo's muscular figures. His Mannerist derivation was evident in the calculated asymmetry of his compositions, and the subjects' affected poses.

Prior to the death of Titian in 1576, Veronese did not receive many commissions from beyond

Zuccaro, self-portrait, 1640

the Veneto. However, he subsequently came to the attention of Philip IV of Spain, for whom Velázquez bought two paintings on one of his visits to the Italian peninsula.

KK

KK

Federico **ZUCCARO** b. Sant’Angelo in Vado, Marches, 1540–42, d. Ancona, Marches 6 Aug. 1609

Federico Zuccaro was an incredibly versatile artist who worked as a painter, designer and writer. He published a theoretical treatise on aesthetics and the spiritual principles behind *disegno*. He was a leading Mannerist artist who enjoyed success from an early age and worked solidly until his death. Born into a family of artists, Federico was greatly influenced by his brother Taddeo, who was about eleven years his senior. Federico moved to Rome to join Taddeo in 1555 and worked with him until 1563.

Time spent in Venice greatly influenced his technique. Although he disliked Venetian painting and was openly critical of Tintoretto, he adopted aspects of Venetian colouring and design into his works, blending these qualities with his own naturalism and Mannerist style. Federico was an avid traveller and in 1574 he worked in the Netherlands, Spain and England. After returning to Italy Federico responded to criticism of two of his works in Bologna by producing satirical caricatures of his critics. Pope Gregory XIII countered by banishing him from Rome in 1581. He travelled to Venice at this time, where he met with great success and was commissioned to create a fresco in the Doge's Palace in 1582. With the support of his patrons and friends, Federico secured a papal pardon in 1583 and returned to Rome. From 1585 to 1588 he worked for Philip II in Madrid, where his work was criticised for its uncompromised Mannerist style. This led to some of his paintings being replaced by those of his former assistant Bartolomé Carducho.

After leaving Spain, Federico completed many important commissions throughout Italy. In 1593 he was the driving force behind the establishment of Accademia di San Luca in Rome and was appointed its first director.

KM

Zuccaro, self-portrait, 1609