Carlo Cignani. Although his workshop was successful including Andrea Sacchi, Pier Francesco Mola and his methods and theories to his many apprentices, Albani’s success in Rome continued until 1617, when the paintings of Titian at Alba and the Palazzo Verospi. Following and the prevailing influence of Titian and Correggio, Albani’s compositions were characterized by a lively, variegated atmosphere that mark him as a notable artist in the Baroque style.

Francesco Albani was an Emilian painter and scenographer active in Rome and other Italian cities in the late 17th century. He was born in Bologna, the son of the sculptor Stefano Albani. He is recorded in Venice in 1711 and was working on decorating the Doge’s Palace. He is also known for his landscapes and allegorical paintings, such as the “Allegory of the Seven Liberal Arts” and the “Doge’s Palace Fire”. His works were characterized by a lively, variegated atmosphere that mark him as a notable artist in the Baroque style.

Jacopo Amigoni was an artist born in Venice in the late 17th century. He is known for his portraiture, particularly of the Venetian nobility, and for his landscapes and allegorical paintings. He is also known for his work on the murals of the Doge’s Palace in Venice, which were characterized by a lively, variegated atmosphere that mark him as a notable artist in the Baroque style.

Baccio Bandinelli was a sculptor born in Florence in 1515. He is known for his Classical sculptures, particularly the Hercules and Cacus for the Palazzo Vecchio and Florence cathedral. He was also known for his portrait busts, which were characterized by a lively, variegated atmosphere that mark him as a notable artist in the Baroque style.

Pompeo Batoni was an Italian painter born in Naples in 1697. He is known for his portraits of the Grand Tourists, which were characterized by a lively, variegated atmosphere that mark him as a notable artist in the Baroque style.

Belvedere’s style matured he became influenced by contemporary northern European still-life artists, such as Jean-Baptiste Siméon Chardin, who produced paintings of everyday objects, such as fruits, vegetables, and flowers, which were characterized by a lively, variegated atmosphere that mark him as a notable artist in the Baroque style.
Luca Giordano was born in Naples in 1634. His parents were both artists, and he was trained by his father, a painter of portraits. Giordano was a talented young artist who quickly gained recognition for his ability to paint portraits with a remarkable degree of realism. He was also known for his skill in painting religious subjects and mythological scenes.

Giordano's early career was marked by a series of commissions, including the painting of altarpieces and frescoes for churches in Naples. He also worked on a number of private commissions, including portraits for nobles and wealthy merchants.

In 1655, Giordano was appointed as the director of the Accademia di Belle Arti, a position he held for the next thirty years. He used this position to promote the study of classical art, and to encourage the development of a new style of painting that combined the realistic techniques of the Venetians with the dramatic effects of the Caravaggios.

Giordano's style was characterized by a combination of realism and dramatic intensity. He was known for his use of light and shadow, and for his ability to create a sense of depth and perspective in his paintings. He was also known for his skill in depicting the human body, and for his ability to convey a sense of movement and action in his works.

Giordano's most famous works include the frescoes he painted for the Palazzo Spadaro in Naples, which were later destroyed during a fire. He also painted a series of paintings for the Church of the Gesu, including the famous fresco of the 'Deposition of Christ.'

Despite his many achievements, Giordano was never really recognized in his lifetime, and his works were not widely appreciated until the late eighteenth century. Today, he is considered one of the greatest painters of the Baroque period, and his influence can be seen in the works of many later artists, including Goya and Delacroix.

Giordano died in Naples in 1705, and his work was largely forgotten until the late eighteenth century, when it was rediscovered and appreciated for its innovative style.

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versions of Lodovico Cigoli and the Carracci, d’Arpino’s 1600 with Caravaggio’s tenebrism and the classicising Caravaggio and Giovanni Baglione, both of whom and Saint Peter’s, for which d’Arpino was rewarded (1592–1605), d’Arpino became the most important favourite artist of the Aldobrandini Pope Clement VIII in 1599, 1615 and 1629.

Self-portrait on the easel, oil on canvas, for Saint Paul’s, for which the Aldobrandini Pope Clement VIII was a connoisseur of art, and combined them with fictional elements. The artist’s studio and school in the Palazzo Farnese (1729–32 and 1739–42).

Carracci was an intellectual and at many times violent man. Details of his character can be drawn from the legal documents of the time, as he appeared in court for various cases of assault. He was allegedly forced to leave Rome after committing murder.

Lodovico Cigoli. Self-portrait. 1633.

Lodovico Cigoli was one of the greatest Italian Baroque painters. He was born in Bologna and painted mainly in Rome, Florence and Parma. He is known for his use of light and shadow, and for his sketches of buildings and ruins.

Claude Lorrain. Self-portrait. 1690.

Claude is one of the greatest artists of the Baroque period, known for his use of light and shadow, and for his landscapes.

Antonio Correggio (attributed to). Possible self-portrait.

Antonio Correggio (attributed to), b. Cuneo, d. Cremona, 5 May 1534. Antonio Albergoni, 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 marked by a great artistic development. He was one of the most important painters of the Bolognese school and was considered the peak of refinement of Claude’s landscape technique, where he perfected his display of scenery and grandeur.

Landscape with the embarkment of Saint Paula.

In return he gave Conca rooms for the artist’s studio and school in the Palazzo Farnese (1729–32 and 1739–42).

Sebastiano Conca

Sebastiano Conca was one of the most celebrated and prolific painters of Rome in the first half of the eighteenth century and, along with Francesco Fontana (1615–1674), is one of the most important artists of the seventeenth century in Rome. Conca was one of the most important painters in Rome, both for his conservative style and for the fact that he was one of the most important artists of the Bolognese school. He was also one of the most important artists of the Bolognese school and was considered the peak of refinement of Claude’s landscape technique, where he perfected his display of scenery and grandeur.

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Pietro da Cortona (Pietro Berrettini)
Self-portrait at 40 years of age
c.1636–37
Pietro da Cortona
Cv
were denied to them, and to us.

was still in its ascendency, leaving behind a body of
gentle forms of women and young children.

Correggio's originality was in no way diminished
that reflected both

decorative effects that united, when he moved to

slavish interpretation of his Bolognese antecedents.

This may seem quite a distance from the Carracci

their sensibilities.

Cresti's work, however, was too removed from a
diagrammatic interpretation of the Bolognese idiom.

Cresti was an incredibly skilled draughtsman, who was
drawn portraits, done in slightly different poses even

a noted portrait painter, before completing his
teaching in the studio of Melozzo-Francesco Crescenti

The Allegory of

There are clear links between Cresti and

There is much to be said about Cresti's

a very successful architect and set designer for the

Furini was also

The Allegory of

Furini's style shifted in the late 1630s when he

Gandolfi, along with his sons Mauro and Ubaldo,

Gaetano Gandolfi, like his brother Ubaldo, was

Although Galli da Bibiena's training in the studio of

Gaetano Gandolfi, like his brother Ubaldo, was

Gaetano Gandolfi, along with his sons Mauro and Ubaldo,

Gaetano Gandolfi, associated with England for six months. He travelled thence via

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reproductions, as he had not been to Paris in the time. Two of his drawings with Rossini elements were later bought by his son Mau, evidenced by a letter appearing on the reverse to locate and buy them. His Marriage at Cana, 1774, with its crowded compositions, marks the end of Gaulli’s foray into Rossini.

**Giovanni Battista Gaulli (Baciccio)** Silhouette 1647

**Giovanni Battista Gaulli** (Baciccio) b. Naples, 1634; d. Rome, late Mar. 1709

Giovanni Battista Gaulli, known as Baciccio the Genoese delicatess of Giovanni Battista, came to Rome in 1677 following he apprenticeship in Genoa. He brought with him a lively north Italian Mannerist style, influenced by local artists such as Bernardo Strozzi, Valerio Castello (1604–1669) and Giovanni Benedetto Castiglione. The distinguished Northern European artists Peter Paul Rubens and Anthony van Dyck, both of whom worked in Genoa in the early 1620s, also had an impact on his development of the style.

Shortly after arriving in Rome, Gaulli's precocious talents came to the attention of the greatest Baroque sculptors, Gianlorenzo Bernini (1598–1680). The sculptor's organist support and friendship helped Gaulli's career and influenced his artistic development, as he assimilated aspects of Bernini's style into his own. By 1620, at the age of twenty-two, Gaulli was admitted into the Accademia di San Luca, becoming a prince (member) in 1624 and 1626. His first important commission in 1630, created through the intercession of the Jesuits, was the altar piece for the church of Sant'Agapita. To prepare for this, Gaulli travelled to Ponto to study Correggio's master's work. The success led to Gaulli's most brilliant undertaking, the transformation of the Gesù, the mother church of the Jesuits, into a spectacular vision of views of ancient Roman spectacles to decorate the Basilica of the Gesù in Rome. Gaulli provided the models for Giacomo della Porta's monumental architectural settings, and in 1642, for the completion of the first chapel in the church of the Gesù, the mother church of the Jesuits, Gaulli was summoned to Spain by Charles II, for whom he had already completed a ceiling for the Buen Retiro Palace, Madrid. He was possibly planning to go to Spain to work for Charles VII of France. Orazio's children were also artists, including Charles I and his Catholic wife, Henrietta Maria of France. Orazio's children were also artists, including Charles I and his Catholic wife, Henrietta Maria of France.

**Luca Giordano** (after)

Luca Giordano (1634–1718) was an in Italian painter and draughtsman prominent in the Bolognese school. He was summoned to Spain by Charles II, in the Buen Retiro Palace, in 1657 following his apprenticeship in Genoa. He was strongly influenced by his training in the workshop of Giovanni Battista Gaulli (Baciccio). His work in Rome is characterized by his clear, deliberate style, creating light and colorful compositions filled with action. His ability to paint quickly and easily was such that he could even be a dancer himself. His influence on the later Baroque style created an international school of painting called the Bolognese style. Giordano was summoned to Madrid to work for Charles II, in the Buen Retiro Palace, in 1657 following his apprenticeship in Genoa. He was strongly influenced by his training in the workshop of Giovanni Battista Gaulli (Baciccio). 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Antonino Joli was apprenticed to local artist Francesco Solimena, who was the son of Massimo Solimena, a highly influential painter of the time in London he painted for them vibrant views of St Paul's, a work which the Duke described as his most beautiful picture of truly good taste. Joli left Venice in 1742 and worked for a period in Naples, where he painted many small, detailed scenes of everyday life, as well as portraits and religious scenes. After spending twelve years in Naples, work on his most important commission began in 1755 when he was commissioned to paint the ceiling of the grand new chapel of St John Lateran in Rome. In 1759 he was one of the first artists to work in the new neoclassical style, and his new approach was especially impressive in his depiction of the dramatic scenes from the life of Saint Peter.

Lotto's portraits are insightful, they still reflect the intimate spirituality of the Catholic Counter-Reformation, whenever his drawings continue to be steeped in the fantastic artistry of late sixteenth-century Mannerism. Lotto's gigantic scenes were central to his identity. His drawings were finished so meticulously that, even in time, they were collected on their own. Joli's penchant for the macabre or grotesque was influential in the sixteenth-century German Mannerist circle of which Bernardo Strozzi was a member. In 1650 he painted Strozzi's portrait, an indication of his influence. Although he knew his work well, it is rarely referred to in Lotto's life. Lotto was more affected by a sense of the sublime, which he interpreted in a highly personal way. These included functions at the court of the Medici and the Venetian Republic, as well as his own personal life, which was characterized by a sense of the sublime.

Although the man of style in Lotto's life was Antonino Joli, he was also involved in the decoration of the Duke of Braganza's palace in Lisbon, where he painted many small, detailed scenes of everyday life, as well as portraits and religious scenes. After spending twelve years in Naples, work on his most important commission began in 1755 when he was commissioned to paint the ceiling of the grand new chapel of St John Lateran in Rome. The Grand Duke Francesco I paid a great deal of attention to his court, and his new approach was especially impressive in his depiction of the dramatic scenes from the life of Saint Peter. Lotto's portraits are insightful, they still reflect the intimate spirituality of the Catholic Counter-Reformation, whenever his drawings continue to be steeped in the fantastic artistry of late sixteenth-century Mannerism. Lotto's gigantic scenes were central to his identity. His drawings were finished so meticulously that, even in time, they were collected on their own. Joli's penchant for the macabre or grotesque was influential in the sixteenth-century German Mannerist circle of which Bernardo Strozzi was a member. In 1650 he painted Strozzi's portrait, an indication of his influence. Although he knew his work well, it is rarely referred to in Lotto's life. Lotto was more affected by a sense of the sublime, which he interpreted in a highly personal way. These included functions at the court of the Medici and the Venetian Republic, as well as his own personal life, which was characterized by a sense of the sublime.
as well as with Crescenzio De'Rutto and Doris Ricci, among others. Although long 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.

The patronage of the Holy See also afforded Magnasco numerous distinguished positions and titles, while his fame as the most skilled painter of the Medici was already established by the time he arrived in Rome in 1512. As the principal of the Accademia di San Luca in 1687, Magnasco is believed to have been the first Italian artist to paint the ceiling of the Sistine Chapel, 1501–12, on its altar, was a manifestation of the migratory way-station style of Manerism that prevailed in Italy until around the 1580s. It was thought at the time that Magnasco had gone too far with the Last Judgment, his unbridled challenge to the sensibilities of the world beauty in art, and was succeeded by Raphael, whose work around the first decade of the sixteenth century was already significant. The架 組 構 使 用 の せ る 研 乾 に お け る し た ゆ く なる と に は "Raphael, the fifteenth century master of the High Renaissance, and the Carracci. This movement towards classicism is believed to have been in response to the standards of his Roman patrons. In 1664 he was elected principal of the Accademia di San Luca, which led to even more distinguished positions and titles, while his fame as the most skilled painter of 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 Diana. The year before his death, Magnasco’s work played a key role in the promotion of the then neglected fields of Spanish and Italian Baroque art.
Antonio Nanni was born in Monreale, Sicily, on 2 March 1603, and died in Palermo on 27 August 1642.

Considered one of the greatest Sicilian painters of the seventeenth century, Pietro Novelli enjoyed immense critical success among his contemporaries. He was born in Monreale, from which he took the name “di Monreale”, and died in Palermo. Having undergone his initial training with his father, Pietro Antonio Novelli (1568–1634), a painter and miniaturist, Nanni began working under the miniaturist Vito Caraceni (1535–1623) in Palermo in 1618. Much of his early work was executed in Palermo and was strongly influenced by Anthony van Dyck (1599–1641), who worked in the city between 1627 and 1629. Nanni’s modest early style already had a significant influence on the development of his painting. Visiting Rome and Naples between 1627 and 1629, he studied the works of the famous French Hellenistic artists. His devotion, in particular, was to the works of Caravaggio and Annibale Carracci and he paid homage to the art of Giovanni Lanfranco. During a second trip to Naples and Rome between 1629 and 1634, Novelli encountered works by Jan Brandt and the Neapolitan naturalist painter, who encouraged him to develop a more realistic and popular style. In return, Novelli’s manner and technique, with the virtuosic treatment of clothing—abundantly folded, richly coloured and elaborately brocaded—brought to Naples an awareness of Dutch painting’s rich colour and refined, elegant style. The 1630s opened the most productive phase of Novelli’s career, during which he developed a baroque style, characterised by precise linearity and increased attention to details, which he continued to develop throughout his entire career. His subject matter was wide-ranging, focusing on themes from mythology, history, and the theatre, as well as portraits and landscapes, which he executed with great skill and attention to detail. Novelli’s art was heavily influenced by the works of Caravaggio and Annibale Carracci. During his mature years, Novelli’s style matured, and his work was increasingly influenced by the art of Giovanni Lanfranco. In 1636, he was invited to Rome, where he worked on a number of altarpieces, which reveal an interest in the art of Giovanni Lanfranco. His work was highly influential and was considered a model for later generations of Sicilian painters. His art was highly appreciated in Europe, and he was highly sought after by major collectors, including the Medici, and the royal courts of France and England. Novelli’s art was highly influential and was considered a model for later generations of Sicilian painters. His work was highly appreciated in Europe, and he was highly sought after by major collectors, including the Medici, and the royal courts of France and England. Novelli’s art was highly influential and was considered a model for later generations of Sicilian painters. His work was highly appreciated in Europe, and he was highly sought after by major collectors, including the Medici, and the royal courts of France and England. Novelli's art was highly appreciated in Europe, and he was highly sought after by major collectors, including the Medici, and the royal courts of France and England.
By appropriating Michelangelo Buonarroti’s dynamic figures and Leonardo da Vinci’s use of triangles and circles within his compositions, Raphael revised his admiration for the two leading artists. 

Summarized in 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 frescoes in the Stanza delle Segnate Paiments, The School of Athens, and San Lorenzo are among the most celebrated examples of Italian art. Raphael’s skill in composition and his ability to create a sense of movement and life in his figures were unrivaled. His ability to capture the essence of the human form, both in his nudes and his draped figures, made him a master portraitist. His use of color was also exceptional, with a mastery of sfumato that enlivened his subjects, suggesting their presence and adding a layer of depth to his compositions. 

The School of Athens, completed in 1511, is one of the most famous paintings in the world. It is a depiction of the most famous philosophers and mathematicians of antiquity, arranged in a semi-circle, with each figure engaged in a discussion or debate. The architectural setting, the classical clothing, and the naturalistic treatment of the figures all contribute to the painting’s sense of grandeur and intellectual depth. Raphael’s depiction of the ancient philosophers was not just a historical narrative, but a commentary on the nature of knowledge and the pursuit of wisdom. 

The painting’s composition is masterful, with each figure carefully placed to create a sense of balance and rhythm. The use of sfumato, a technique that creates a soft, blended effect, gives the figures a three-dimensional quality, and the painting’s overall effect is one of harmony and tranquility. 

Raphael’s pupils and assistants, including Giovanni da Udine and Giulio Romano, continued his work and carried it forward, ensuring that his influence would last for generations. His legacy is found in the works of many of the greatest artists of the Baroque and the Rococo, including Caravaggio, Velázquez, and Tiepolo, among others. Raphael’s influence is evident in the art of the world, and his paintings continue to inspire artists and art lovers alike.
international movement. Paintings found in Naples show a synthesis of Northern Mannerism and the contemporary style of Duccio di Buoninsegna, while Albani’s collection included works that were more in line with Caravaggio’s own, almost exclusively, biblical themes. He must have thought that Caravaggio’s naturalism was more with Caravaggio’s own, almost exclusively, biblical themes. He must have thought that Caravaggio’s naturalism was more


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embraced the style of Anthony van Dyck, the work of images of saints. Vaccaro's open eclecticism also contact with the Bologensi, in particular the High forms and vivid colours of Bolognese classicism into paintings by the church during the Counter-Reformation.

The formula, yet grand Baroque compositions, typical of his late works ensured him great success among the clergy and laity. Patrons from the Spanish Viceroy in Naples, Gaspar de Bracamonte, 3rd Count of Palermo, who sent many of his works to Spain, Vaccaro enjoyed a strong presence in Spanish collections. Those paintings that distil the Mediterranean essence into the collections of noble Neapolitan families. From 1628, he was a regular of the Neapolitan Academy of Painters.

Vaccaro visited Rome sometime after 1630, and lived there for a time that no European collection was thought to be complete without examples of his art. This fact in itself could be worked up into art-historical narratives, as the work of a painter, family and writer. The Venetian painter, Giovanni Battista Tiepolo, who was about eleven years his senior, moved there in 1555 and worked with him until 1563.

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