

1000 Drawings of Genius

The Book

Victoria Charles
1000 Drawings of Genius

«Parkstone International Publishing»

Charles V.

1000 Drawings of Genius / V. Charles — «Parkstone International Publishing», — (The Book)

ISBN 978-1-78310-457-4

Long thought of as the neglected stepchild of painting, the art of Drawing has recently begun to enjoy a place in the sun. With major museums around the world, from the Met to the Uffizi, mounting exhibitions focussed on the art of draughtsmanship, Drawing is receiving more critical and academic attention than ever before. This captivating text gives readers a sweeping analysis of the history of Drawing, from Renaissance greats like Leonardo da Vinci and Michelangelo, to Modernist masters like M.C. Escher, Pablo Picasso, and everyone in between.

ISBN 978-1-78310-457-4

© Charles V.

© Parkstone International Publishing

Содержание

Introduction	8
13th Century-14th Century	12
15th Century	34
16th Century	148
Конец ознакомительного фрагмента.	235

Victoria Charles, Klaus H. Carl

1000 Drawings of Genius

With the collaboration of Rubén Cervantes Garrido

Quoted texts by:

Leon Battista Alberti, Charles Baudelaire, Vincenzo Carducci, Cennino Cennini, Paul Klee, John Ruskin, Giorgio Vasari, and Claude-Henri Watelet

© Confidential Concepts, worldwide, USA

© Parkstone Press International, New York, USA

Image-Bar www.image-bar.com

© Antonin Artaud, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Giacomo Balla Estate, Artists Rights Society (ARS), New York, USA / SIAE, Rome

© Balthus (All rights reserved)

© Jean-Michel Basquiat Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Max Beckmann Estate, Artists Rights Society (ARS), New York, USA / VG Bild-Kunst, Bonn

© Hans Bellmer, Artists Rights Society, New York (ARS), USA / ADAGP, Paris

© Pierre Bonnard Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Georges Braque Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Alexander Calder, Calder Foundation New-York / ADAGP, Paris

© Marc Chagall Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Giorgio de Chirico Estate, Artists Rights Society (ARS), New York, USA / SIAE, Rome

© Francesco Clemente (All rights reserved)

© Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York / VEGAP, Madrid

© André Derain, Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Raoul Dufy Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Jacob Epstein (All rights reserved)

© Max Ernst Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Lyonel Feininger Estate, Artists Rights Society (ARS), New York, USA / VG Bild-Kunst, Bonn

© Othon Friesz, Artists Rights Society (ARS), New York / ADAGP, Paris

© Alberto Giacometti Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

© Estate of Arshile Gorky, Artists Rights Society (ARS), New York, USA / ADAGP, Paris

- © George Grosz Estate, Artists Rights Society (ARS), New York, USA / VG Bild-Kunst, Bonn
- © Raoul Hausmann, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © David Hockney (All rights reserved)
- © Edward Hopper, Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art
- © Jasper Johns / Licensed by VAGA-DACS, New York, USA / ADAGP, Paris
- © David Jones, Artists Rights Society (ARS), New York, USA
- © Frida Kalho, Banco de México Diego Rivera & Frida Kalho Museums Trust. AV. Cinco de Mayo n°2, Col. Centro, Del. Cuauhtémoc 06059, México, D. F.
- © Vassily Kandinsky Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Ellsworth Kelly (All rights reserved)
- © Oskar Kokoschka Estate, Artists Rights Society (ARS), New York, USA / Pro Litteris, Zurich
- © Käthe Kollwitz, Artists Rights Society (ARS), New York, USA / VG Bild-Kunst, Bonn
- © Wifredo Lam Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Mikhail Larionov Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Henri Laurens, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Fernand Léger Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Wyndham Lewis (All rights reserved)
- © René Magritte Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © André Masson Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Henri Matisse, Les Héritiers Matisse, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Joan Miró, Succession Joan Miró, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Edvard Munch Estate, Artists Rights Society (ARS), New York, USA / BONO, Oslo
- © The Henri Moore Foundation, Artists Right Society (ARS), New York, USA / ADAGP, Paris
- © Georgia O'Keeffe Museum, Artists Rights Society (ARS), New York, USA
- © George Passmore (All rights reserved)
- © Francis Picabia Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Pablo Picasso Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Adrian Piper (All rights reserved)

- © Jackson Pollock, The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York, USA
- © Gilbert Proesch (All rights reserved)
- © Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris
- © Diego Rivera, Banco de México Diego Rivera & Frida Kalho Museums Trust. AV. Cinco de Mayo n°2, Col. Centro, Del. Cuauhtémoc 06059, México, D. F.
- © Georges Rouault Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Gino Severini Estate, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Nicolas de Staël, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Antoni Tàpies Estate, Artists Rights Society (ARS), New York, USA / VEGAP, Madrid
- © Maria Vieira da Silva, Artists Rights Society (ARS), New York, USA / ADAGP, Paris
- © Louis Vuitton (All rights reserved)
- © Andy Warhol Estate, Artists Rights Society (ARS), New York, USA

Introduction

This book aims to take the reader on a journey through the history of the art of drawing. As the pages advance, one can appreciate the evolution of Western art from the Late Middle Ages to the present day, as each chapter gives a visual account of the different artistic tendencies that coexisted in every century, with a generous selection of the great masters of each period. Every chapter is accompanied by a text written by a contemporary theorist or artist, in order to give the reader a better understanding of each period's concerns and approaches to art in general, and to drawing in particular.

An extract from John Ruskin's *The Elements of Drawing*, first published in 1857, has been chosen as the general introduction to this history of Western drawing. The focus, however, has not been placed on his detailed descriptions of how to practise the art of the line with the pen or pencil, or how to apply shade and colour. It may be of more interest to the reader to know the author's recommendations and warnings for those who desire to become artists. What is interesting about Ruskin is that he acts as a kind of link between the traditional and modern approaches to art. It is very possible that Ruskin may not, today, sound very modern; his sometimes strict recommendations seem to contradict the contemporary notion of absolute creative freedom. But while he retains many values of traditional art, Ruskin was also a champion of modern figures such as Turner and the Pre-Raphaelites at a time when it was not fashionable to be so, especially of the latter.

Of course, these are the recommendations of only one particular art theorist, but Ruskin was a very important one. It is very interesting to know which artists he considers best (and worst) for a young person to admire, as well as the literature he should read. Ruskin's is a great example because it places the reader in a time when rigid academic values were beginning to be challenged; it is here that one finds the very roots of contemporary art:

“Preface.

“It may perhaps be thought, that in prefacing a manual of drawing, I ought to expatiate on the reasons why drawing should be learned; but those reasons appear to me so many and so weighty, that I cannot quickly state or enforce them. With the reader's permission, as this volume is too large already, I will waive all discussion respecting the importance of the subject, and touch only on those points which may appear questionable in the method of its treatment.

“In the first place, the book is not calculated for the use of children under the age of twelve or fourteen. I do not think it advisable to engage a child in any but the most voluntary practice of art. If it has talent for drawing, it will be continually scrawling on what paper it can get; and should be allowed to scrawl at its own free will, due praise being given for every appearance of care, or truth, in its efforts. It should be allowed to amuse itself with cheap colours almost as soon as it has sense enough to wish for them. If it merely daubs the paper with shapeless stains, the colour-box may be taken away till it knows better: but as soon as it begins painting red coats on soldiers, striped flags on ships, etc., it should have colours at command; and, without restraining its choice of subject [...], it should be gently led by the parents to try to draw, in such childish fashion as may be, the things it can see and likes, birds, or butterflies, or flowers, or fruit. In later years, the indulgence of using the colour should only be granted as a reward, after it has shown care and progress in its drawings with pencil. A limited number of good and amusing prints should always be within a boy's reach: in these days of cheap illustration he can hardly possess a volume of nursery tales without good woodcuts in it, and should be encouraged to copy what he likes best of this kind, but

should be firmly restricted to a few prints and to a few books. If a child has many toys, it will get tired of them and break them; if a boy has many prints, he will merely dawdle and scrawl over them; it is by the limitation of the number of his possessions that his pleasure in them is perfected, and his attention concentrated.

[...]

“Appendix II. Things to be studied.

“The worst danger by far, to which a solitary student is exposed, is that of liking things that he should not. It is not so much his difficulties, as his tastes, which he must set himself to conquer, and although, under the guidance of a master, many works of art may be made instructive, which are only of partial excellence (the good and bad of them being duly distinguished), his safeguard, as long as he studies alone, will be in allowing himself to possess only things, in their way, so free from faults, that nothing he copies in them can seriously mislead him, and to contemplate only those works of art which he knows to be either perfect or noble in their errors. I will therefore set down, in clear order, the names of the masters whom you may safely admire, and a few of the books which you may safely possess. In these days of cheap illustration, the danger is always rather of your possessing too much than too little. It may admit of some question, how far the looking at bad art may set off and illustrate the characters of the good; but, on the whole, I believe it is best to live always on quite wholesome food, and that our enjoyment of it will never be made more acute by feeding on ashes; though, it may be well sometimes to taste the ashes, in order to know the bitterness of them. Of course the works of the great masters can only be serviceable to the student after he has made considerable progress himself. It only wastes the time and dulls the feelings of young persons, to drag them through picture galleries; at least, unless they themselves wish to look at particular pictures. Generally, young people only care to enter a picture gallery when there is a chance of getting to run a race to the other end of it; and they had better do that in the garden below. If, however, they have any real enjoyment of pictures, and want to look at this one or that, the principal point is never to disturb them in looking at what interests them, and never to make them look at what does not. Nothing is of the least use to young people (nor, by the way, of much use to old ones), but what interests them. And therefore, though it is of great importance to put nothing but good art into their possession, yet, when they are passing through great houses or galleries, they should be allowed to look precisely at what pleases them: if it is not useful to them as art, it will be in some other way. The healthiest way in which art can interest them is when they look at it, not as art, but because it represents something they like in Nature. If a boy has had his heart filled by the life of some great man, and goes up thirstily to a Van Dyck portrait of him, to see what he was like, that is the wholesomest way in which he can begin the study of portraiture. If he loves mountains, and dwells on a Turner drawing because he sees in it a likeness to a Yorkshire scar or an Alpine pass, that is the wholesomest way in which he can begin the study of landscape; and if a girl’s mind is filled with dreams of angels and saints, and she pauses before an Angelico because she thinks it must surely be like heaven, that is the right way for her to begin the study of religious art.

“When, however, the student has made some definite progress, and every picture becomes really a guide to him, false or true, in his own work, it is of great importance that he should never look, with even partial admiration, at bad art; and then, if the reader is willing to trust me in the matter, the following advice will be useful to him. [...]

“First, in galleries of pictures:

“1. You may look, with trust in their being always right, at Titian, Veronese, Tintoretto, Giorgione, Giovanni Bellini, and Velázquez, the authenticity of the picture being of course established for you by proper authority.

“2. You may look with admiration, admitting, however, question of right and wrong, at Van Eyck, Holbein, Perugino, Francia, Angelico, Leonardo da Vinci, Correggio, Van Dyck, Rembrandt, Reynolds, Gainsborough, Turner, and the modern Pre-Raphaelites. You had better look at no other painters than these, for you run a chance, otherwise, of being led far off the road, or into grievous faults, by some of the other great ones, as Michelangelo, Raphael, and Rubens; and of being, besides, corrupted in taste by the base ones, as Murillo, Salvator, Claude, Gaspar Poussin, Teniers, and such others. You may look, however, for examples of evil, with safe universality of reprobation, being sure that everything you see is bad, at Domenichino, the Caracci, Bronzino, and the figure pieces of Salvator.

“Among those named for study under question, you cannot look too much at, nor grow too enthusiastically fond of, Angelico, Correggio, Reynolds, Turner, and the Pre-Raphaelites; but, if you find yourself getting especially fond of any of the others, leave off looking at them, for you must be going wrong some way or other. If, for instance, you begin to like Rembrandt or Leonardo especially, you are losing your feeling for colour; if you like Van Eyck or Perugino especially, you must be getting too fond of rigid detail; and if you like Van Dyck or Gainsborough especially, you must be too much attracted by gentlemanly flimsiness.

“Secondly, of published, or otherwise multiplied art, such as you may be able to get yourself, or to see at private houses or in shops, the works of the following masters are the most desirable, after the Turners, Rembrandts, and Durers, which I have asked you to get first:

“An edition of Tennyson, lately published, contains woodcuts from drawings by Rossetti and other chief Pre – Raphaelite masters. They are terribly spoiled in the cutting, and generally the best part, the expression of feature, entirely lost; still they are full of instruction, and cannot be studied too closely. But observe, respecting these woodcuts, that if you have been in the habit of looking at much spurious work, in which sentiment, action, and style are borrowed or artificial, you will assuredly be offended at first by all genuine work, which is intense in feeling. Genuine art, which is merely art, such as Veronese’s or Titian’s, may not offend you, though the chances are that you will not care about it; but genuine works of feeling, such as “Maude“ or “Aurora Leigh“ in poetry, or the grand Pre-Raphaelite designs in painting, are sure to offend you: and if you cease to work hard, and persist in looking at vicious and false art, they will continue to offend you. It will be well, therefore, to have one type of entirely false art, in order to know what to guard against. Flaxman’s outlines to Dante contain, I think, examples of almost every kind of falsehood and feebleness which it is possible for a trained artist, not base in thought, to commit or admit, both in design and execution. Base or degraded choice of subject, such as you will constantly find in Teniers and others of the Dutch painters, I need not, I hope, warn you against; you will simply turn away from it in disgust, while mere bad or feeble drawing, which makes mistakes in every direction at once, cannot teach you the particular sort of educated fallacy in question. But, in these designs of Flaxman’s, you have gentlemanly feeling, and fair knowledge of anatomy, and firm setting down of lines, all applied in the foolishlest and worst possible way; you cannot have a more finished example of learned error, amiable want of meaning, and bad drawing with a steady hand. [...]

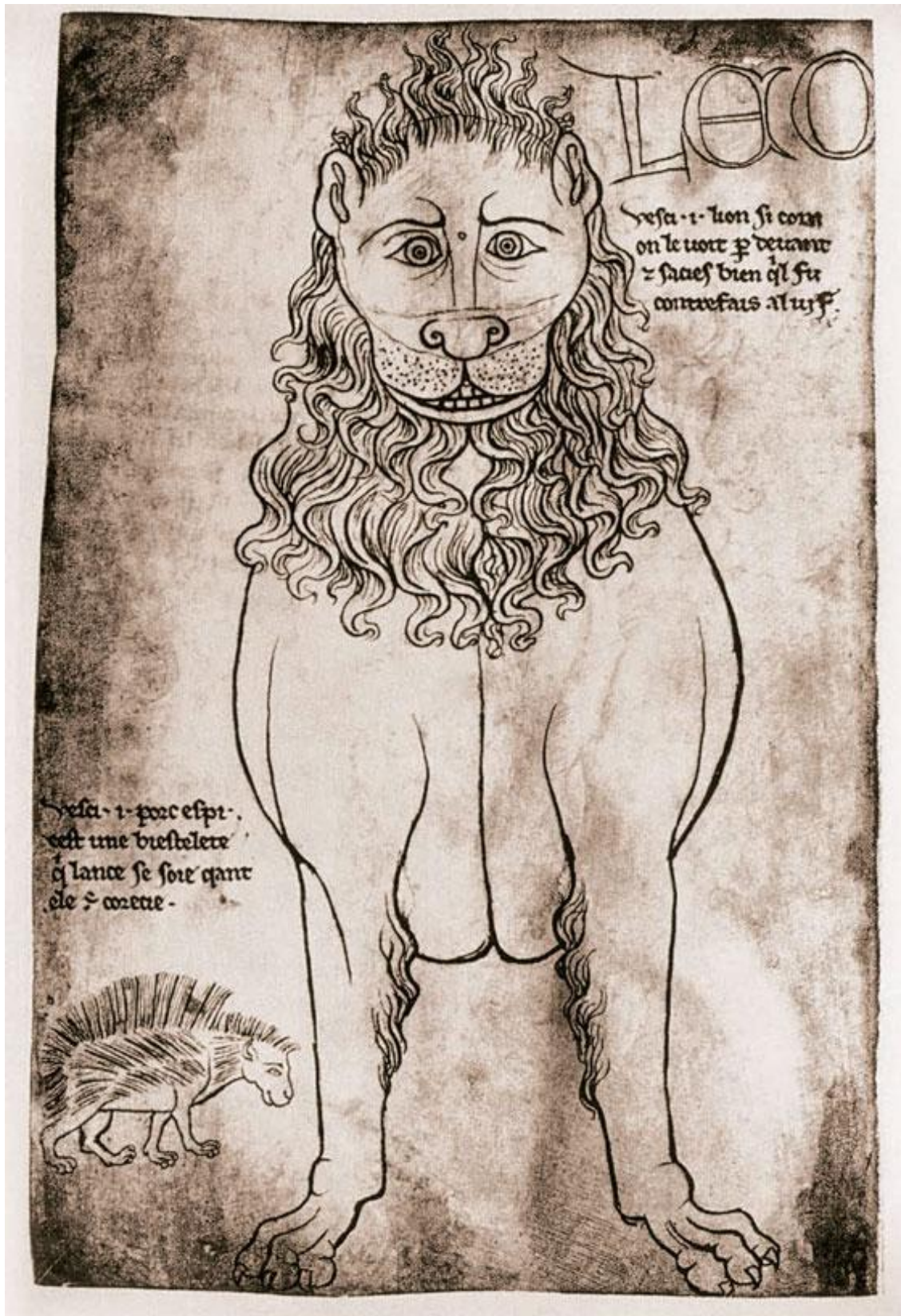
“Finally, your judgment will be, of course, much affected by your taste in literature. Indeed, I know many persons who have the purest taste in literature, and yet false taste in art, and it is a phenomenon which puzzles me not a little; but I have never known anyone with false taste in books, and true taste in pictures. It is also of the greatest importance to you, not only for art’s sake, but for all kinds of sake, in these days of book deluge, to keep out of the salt swamps of literature, and live on a little rocky island of your own, with a spring and a lake in it, pure and good. I cannot, of course, suggest the choice of your library to you: every several mind needs different books; but there are some books which we all need, and assuredly, if you read Homer, Plato, Aeschylus, Herodotus, Dante, Shakespeare, and Spenser, as much as you ought, you will not require wide enlargement of shelves to right and left of them for purposes of perpetual study. Among modern books, avoid

generally magazine and review literature. Sometimes it may contain a useful abridgement or a wholesome piece of criticism; but the chances are ten to one it will either waste your time or mislead you. If you want to understand any subject whatever, read the best book upon it you can hear of: not a review of the book. If you do not like the first book you try, seek another; but do not hope ever to understand the subject without pains, by a reviewer's help. Avoid especially that class of literature which has a knowing tone [...]. Then, in general, the more you can restrain your serious reading to reflective or lyric poetry, history, and natural history, avoiding fiction and the drama, the healthier your mind will become. Of modern poetry, keep to Scott, Wordsworth, Keats, Crabbe, Tennyson, the two Brownings, Thomas Hood, Lowell, Longfellow, and Coventry Patmore, whose "Angel in the House" is a most finished piece of writing, and the sweetest analysis we possess of quiet modern domestic feeling; while Mrs. Browning's "Aurora Leigh" is, as far as I know, the greatest poem which the century has produced in any language. Cast Coleridge at once aside, as sickly and useless; and Shelley, as shallow and verbose; Byron, until your taste is fully formed, and you are able to discern the magnificence in him from the wrong. Never read bad or common poetry, nor write any poetry yourself; there is, perhaps, rather too much than too little in the world already.

"Of reflective prose, read chiefly Bacon, Johnson, and Helps. Carlyle is hardly to be named as a writer for "beginners," because his teaching, though to some of us vitally necessary, may to others be hurtful. If you understand and like him, read him; if he offends you, you are not yet ready for him, and perhaps may never be so; at all events, give him up, as you would sea-bathing if you found it hurt you, till you are stronger. Of fiction, read *Sir Charles Grandison*, Scott's novels, Miss Edgeworth's, and, if you are a young lady, *Madame de Genlis*, the French Miss Edgeworth, making these, I mean, your constant companions. Of course you must, or will, read other books for amusement once or twice; but you will find that these have an element of perpetuity in them, existing in nothing else of their kind; while their peculiar quietness and repose of manner will also be of the greatest value in teaching you to feel the same characters in art. Read little at a time, trying to feel interest in little things, and reading not so much for the sake of the story as to get acquainted with the pleasant people into whose company these writers bring you. A common book will often give you much amusement, but it is only a noble book which will give you dear friends. Remember, also, that it is of less importance to you in your earlier years, that the books you read should be clever, than that they should be right. I do not mean oppressively or repulsively instructive; but that the thoughts they express should be just, and the feelings they excite generous. It is not necessary for you to read the wittiest or the most suggestive books: it is better, in general, to hear what is already known, and may be simply said. Much of the literature of the present day, though good to be read by persons of ripe age, has a tendency to agitate rather than confirm, and leaves its readers too frequently in a helpless or hopeless indignation, the worst possible state into which the mind of youth can be thrown. It may, indeed, become necessary for you, as you advance in life, to set your hand to things that need to be altered in the world, or apply your heart chiefly to what must be pitied in it, or condemned; but, for a young person, the safest temper is one of reverence, and the safest place one of obscurity. Certainly at present, and perhaps through all your life, your teachers are wisest when they make you content in quiet virtue, and that literature and art are best for you which point out, in common life, and in familiar things, the objects for hopeful labour, and for humble love."

John Ruskin, The Elements of Drawing, 1857

13th Century-14th Century



1. Villard de Honnecourt, 1190–1235, French, *A Lion and a Porcupine*, c. 1225–1240. Graphite enhanced with pen on parchment, 22 × 14 cm. Bibliothèque nationale de France, Paris. High Middle Ages.

Although it was written at a time when art was quickly shifting towards a whole new era, Cennino Cennini's *Trattato della pittura* (1437) makes for a perfect summary of the artistic techniques of the Late Middle Ages, a kind of cookbook, as was typical of the centuries preceding the Renaissance. Presented here are a few of Cennini's guidelines regarding drawing, as well as the author's principles for the practice of art in general, some of which the modern reader will find curious, at the least:

“Chapter 8. In what manner you should begin to draw with a stile, and with what light. [...] begin to draw with it from a copy as freely as you can, and so lightly that you can scarcely see what you have begun to do, deepening your strokes as you proceed, and going over them repeatedly, to make the shadows. Where you would make it darkest, go over it many times; and, on the contrary, make but few touches on the lights. And you must be guided by the light of the sun, and your eye, and your hand; and without these three things you can do nothing properly. Contrive always when you draw that the light be softened, and the sun strike on your left hand; and in this manner you should draw a short time every day, that you may not become tired or weary. [...]

“Chapter 12. How, when drawing with a lead pencil, an error may be corrected. You may draw on paper also with the above-mentioned leaden stile, either with or without bone-dust; and if at any time you make an error, or you wish to remove any marks made by the leaden stile, take a crumb of bread, rub it over the paper, and efface whatever you please. And in the same manner you may shade with ink, or colours, or red tints, with the before-mentioned vehicle. [...]

“Chapter 27. Showing how you should endeavour to draw and instruct yourself in design as much as you can. It is now requisite that you should copy from models, in order to attain the highest branches of the science. [...] Having practised drawing a sufficient time on tablets, as I have before directed, always study and delight in drawing the best subjects which offer from the works of the great masters. If there are many good masters in the place where you live, so much the better for you. But I advise you always to select the best and most celebrated; and if you daily imitate this manner, it is scarcely possible but that you will acquire it; for if you copy today from this master and tomorrow from that, you will not acquire the manner of either; and as the different style of each master unsettles your mind, your own manner will become fantastic. If you will study this manner today and that tomorrow, you must of necessity copy neither perfectly; but if you continually adopt the manner of one master, your intellect must be very dull indeed if you do not find something to nourish it. And it will happen that if nature has bestowed on you any invention, you will acquire a manner of your own, which cannot be other than good, because your hand and your understanding being always accustomed to gather flowers, will always avoid the thorns.

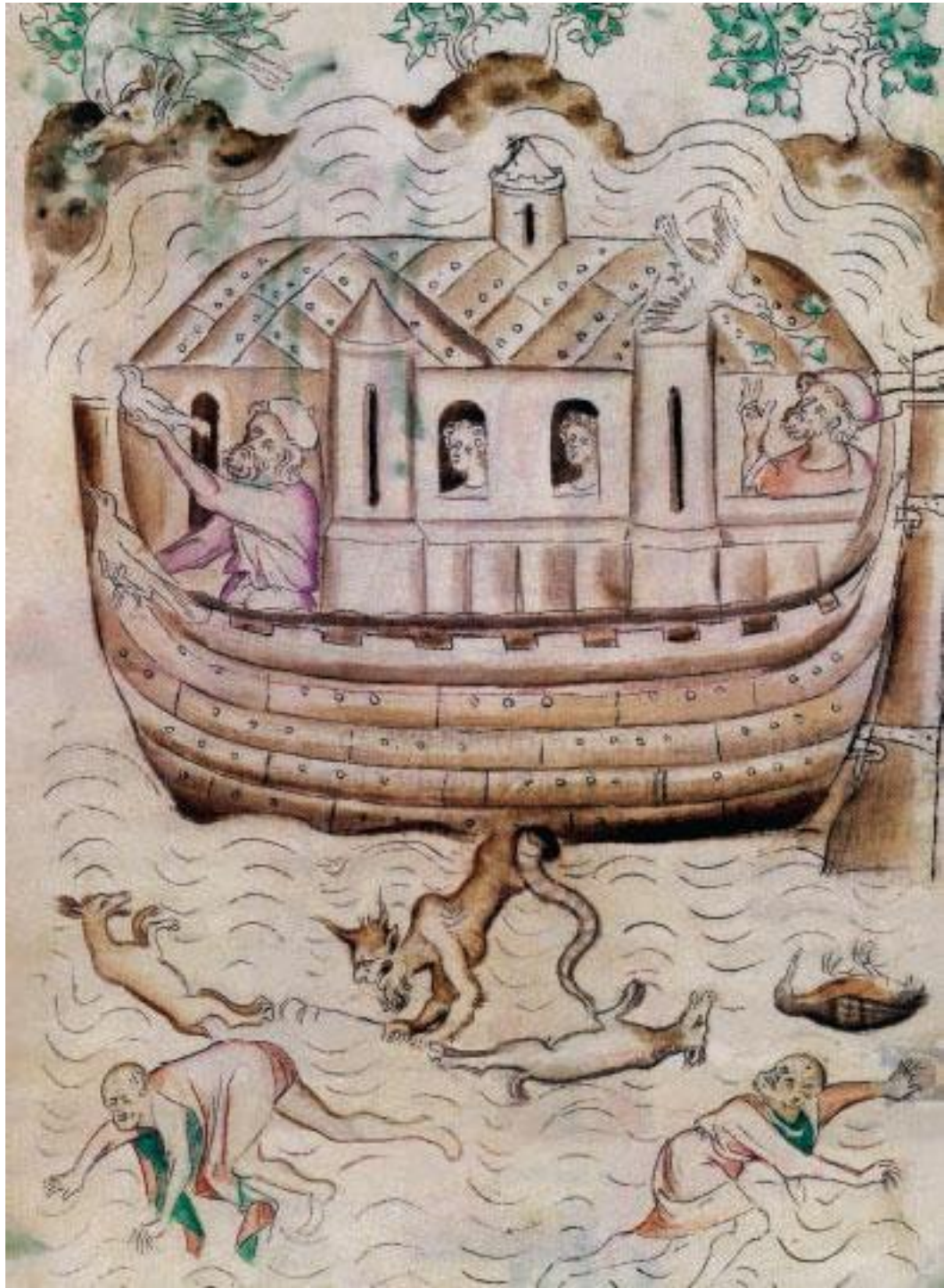
“Chapter 28. How you should draw continually from nature, as well as from the masters. Remember that the most perfect guide that you can have and the best direction is to draw from nature: it is the best of all possible examples, and with a bold heart you may always trust to it, especially when you begin to have some knowledge of design. And continuing always and without fail to draw something every day, how little soever it may be, you will certainly attain excellence.

“Chapter 29. How you should regulate your manner of living so as to preserve decorum, and keep your hand in proper condition, and what company you should frequent; [...] Your manner of living should be always regulated as if you were studying theology, philosophy, or any other science; that is to say, eating and drinking temperately – at the most twice a day, using light and good food, and but little wine; keeping in good condition, and restraining your hand, preserving it from fatigue, throwing stones or iron bars for instance, and many other things which are injurious to the hand, causing it to shake. There is still another cause, the occurrence of which may render your hand so unsteady that it will oscillate and tremble more than leaves shaken by the wind, and this is, frequenting too much the company of ladies. [...]”

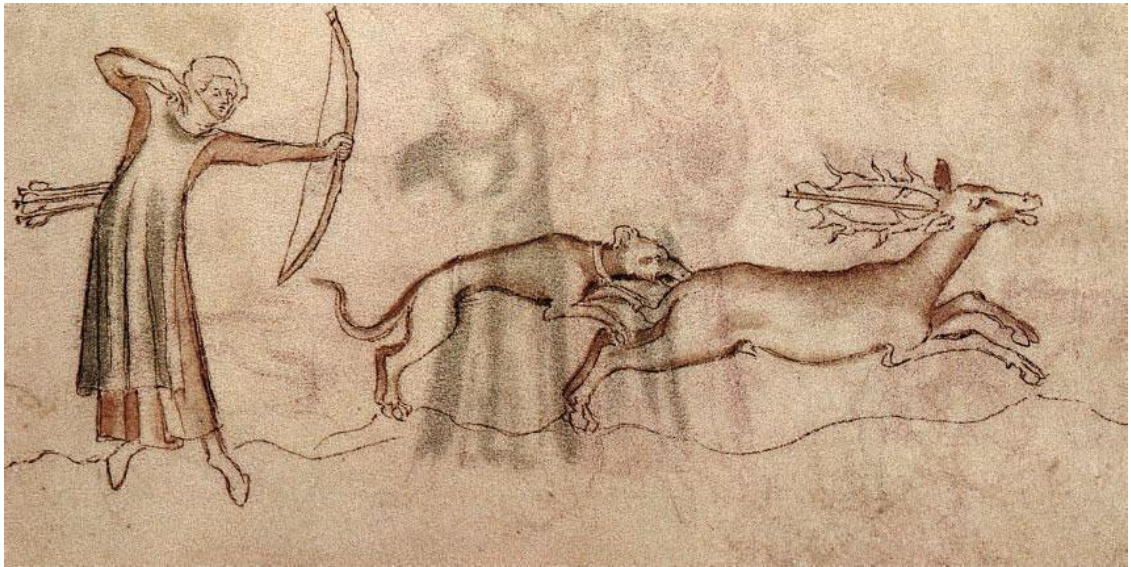
Cennino Cennini, Trattato della pittura, 1437



2. Anonymous, 13th century, English, *The Building of Clifford's Tower* (from the *Lives of the Offas* by Matthew Paris, 1200–1259), c. 1250–1254. Ink on vellum. British Library, London. High Middle Ages.



3. Queen Mary Master, 14th century, English, *Noah and the Ark* (from the *Queen Mary Psalter*), c. 1310–1320. Ink on parchment. British Library, London. Late Middle Ages.



4. Queen Mary Master, 14th century, English, *Hunting Scene* (from the *Queen Mary Psalter*), c. 1310–1320. Ink on parchment. British Library, London. Late Middle Ages.



5. Anonymous, 14th century, *Leo* (illustration to *Treatise on Astrology* by Albumazar, 787–886), c. 1325–1375. Ink on parchment, 27 × 18 cm. British Library, London. Late Middle Ages.



6. Anonymous, 14th century, *Taurus* (illustration to *Treatise on Astrology* by Albumazar, 787–886), c. 1325–1375. Ink on parchment, 27 × 18 cm. British Library, London. Late Middle Ages.



7. **Jean Pucelle**, c. 1300–1334, French, *Annunciation to the Shepherds* (folio from *The Hours of Jeanne d'Évreux*), 1324–1328. Grisaille, tempera and ink on vellum, 9.2 × 6.2 cm. The Metropolitan Museum of Art, New York. International Gothic.



8. Jean Pucelle, c. 1300–1334, French, *Christ Bearing the Cross* (folio from *The Hours of Jeanne d'Évreux*), 1324–1328. Grisaille, tempera and ink on vellum, 9.2 × 6.2 cm. The Metropolitan Museum of Art, New York. International Gothic.



9. Ambrogio Lorenzetti, 1285–1348, Italian, *Annunciation* (detail of the angel), c. 1340. Sinopia. Oratorio di San Galgano, San Galgano. International Gothic.

AMBROGIO LORENZETTI
(Siena, 1285–1348)

Ambrogio Lorenzetti, like his brother Pietro, belonged to the Sienese School dominated by the Byzantine tradition. They were the first Sienese to adopt the naturalistic approach of Giotto. There is also evidence that the brothers borrowed tools from each other. They were both major masters of naturalism. With the three-dimensional, Ambrogio foreshadowed the art of the Renaissance. He is well known for the fresco cycle *Allegory of the Good and Bad Government*, remarkable

for its depiction of characters and of Sienese scenes. The frescos on the wall of the Hall of Nine (*Sala della Pace*) in the Palazzo Pubblico are one of the masterworks of their secular programmes. Ghiberti regarded Ambrogio as the greatest of Sienese 14th-century painters.



10. Ambrogio Lorenzetti, 1285–1348, Italian, *Annunciation* (detail of the Virgin), c. 1340. Sinopia. Oratorio di San Galgano, San Galgano. International Gothic.



11. Buonamico Buffalmacco, active 1315–1336, Italian, *The Triumph of Death* (detail of a woman with a little dog), c. 1330–1340. Sinopia. Camposanto, Pisa. Trecento.



12. Buonamico Buffalmacco, active 1315–1336, Italian, *The Triumph of Death* (detail of Saint Macarius the Great), c. 1330–1340. Sinopia. Camposanto, Pisa. Trecento.



13. Andrés Marçal de Sas, active c. 1393–1410, German, *St. Catherine of Alexandria*, date unknown. Pen and ink on parchment. Galleria degli Uffizi, Florence. Late Gothic.



14. Andrés Marçal de Sas, active c. 1393–1410, German, *Page of the Alphabet with the Letters R, S, T, U*, date unknown. Pen and ink on parchment. Galleria degli Uffizi, Florence. Late Gothic.



15. Andrés Marçal de Sas, active c. 1393–1410, German, *Virgin of the Annunciation*, date unknown. Pen and ink on parchment. Galleria degli Uffizi, Florence. Late Gothic.



16. Giovanni da Milano, c. 1325–1370, Italian, *Crucifixion*, 1365. Brush and ink on brown prepared paper, 28.4 × 22 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Late Gothic.



17. Anonymous, 14th century, Italian, *The Visitation*, c. 1350. Pen and ink on parchment, 21.2 × 33.3 cm. Galleria degli Uffizi, Florence. International Gothic.



18. Jean d'Orleans (attributed to), active c. 1356–1408, French, *Parement of Narbonne*, c. 1375. Grisaille on silk, 78 × 286 cm. Musée du Louvre, Paris. International Gothic.



19. Giovannino de'Grassi, c. 1350–1398, Italian, *Two Young Women Playing Music*, 1380–1398. Pen, ink and watercolour on parchment, 26 × 19 cm. Civica Biblioteca Angelo Mai, Bergamo. International Gothic.



20. Giovannino de'Grassi, c. 1350–1398, Italian, *A Group of Young Men Singing*, 1380–1398. Pen and ink on parchment, 26 × 19 cm. Civica Biblioteca Angelo Mai, Bergamo. International Gothic.



21. Giovannino de'Grassi, c. 1350–1398, Italian, *A Prehistoric Man*, 1380–1398. Pen and ink on parchment, 26 × 19 cm. Civica Biblioteca Angelo Mai, Bergamo. International Gothic.



22. Giovannino de'Grassi, c. 1350–1398, Italian, *A Lion Eating a Deer*, 1380–1398. Ink, traces of silver shades, white tempera and watercolour on parchment, 26 × 19 cm. Civica Biblioteca Angelo Mai, Bergamo. International Gothic.

15th Century



23. Lorenzo Monaco (Piero di Giovanni), c. 1370–1425, Italian, *Saint Benedict Sitting in a Throne*, date unknown. Pen and ink on parchment, 24.5 × 17.5 cm. Galleria degli Uffizi, Florence. International Gothic.

Florence of the 15th century saw the birth of the Renaissance. The first theorist of this revolutionary art was Leon Battista Alberti, an architect and humanist who represented the ideal of the ‘universal man’. His *De Pictura*, published in 1435–1436, laid the foundations for the long line of Renaissance theorists that would follow. Although his treatise gives practical examples of techniques for drawing and painting, as earlier texts had done, Alberti’s ‘recipes’ are aimed at a new kind of sensibility. The man who makes paintings and sculptures is no longer a craftsman, but an artist whose work is intellectual as much as manual. Art and science go together, and its key element is perspective, the ‘visual pyramid’ of which Alberti speaks in this short extract dealing with drawing, that has been selected from his second book on painting:

“[Painting] is only worthy of a noble and free spirit, being for me the best sign of its ingenious excellence the dedication to drawing. [...]

“The perfection of painting consists of contour, composition, and light and shade [...]

“[C]ontour consists of the correct placing of lines, which today is called “drawing”. [...] I feel drawings must be done with very subtle lines, hardly visible for the eye, in the way Apelles did [...] I would like drawing to be limited to giving contour, for which it is necessary to exercise with infinite diligence and care, since no composition or intelligent use of light can be praised if they are missing the drawing. On the contrary, many times it so happens that a good drawing is enough to please the viewer: this is why drawing is the part on which we must insist the most, for the study of which there can be no better method than the veil, of which I am the inventor. You must take a transparent piece of fabric, commonly called a veil, of any colour. Once we have placed it on a stretcher, we use threads to divide it into many small, equal squares. Afterwards, we place it between us and the object we want to copy, in order for the visual pyramid to penetrate through the transparency of the veil. This veil has many uses: first, it always represents the same immobile surface [...] It is absolutely impossible for things not to change when one is painting, since the painter never looks at the object from exactly the same spot [...] Therefore, the veil has the advantage that it will always represent the object in the same way. Secondly, with the veil all the parts of the drawing, as well as the contours, will be shown with exact precision; because on seeing that the forehead is on one little square, that the nose is on the one below it, the cheek on the one next to it, the beard on the one further down and, in the same way, all the parts in their respective places, it is very easy to transfer them to the panel or the wall, using the same disposition of squares we have used on the veil. [...] I do not share the opinion of those who say: it is not good for painters to get used to the veil or the grid; because it makes things easier and serves to do things well, afterwards they will not be able to do anything by themselves without its help, only with great effort. It is obvious that we do not look into the great or little effort of the painter, but rather praise the painting which has high relief and which looks like the natural bodies it represents. I do not know how this can be achieved by anyone, even half-well, without the help of the veil. For those who wish to progress in art, take advantage of it; and if someone wants to display their knowledge without it, then they must imagine they have it before them, and work

as if it were really there, so that with the help of an imaginary grid they can give exact limits to the painting.”

Leon Battista Alberti, De Pictura, 1435-1436



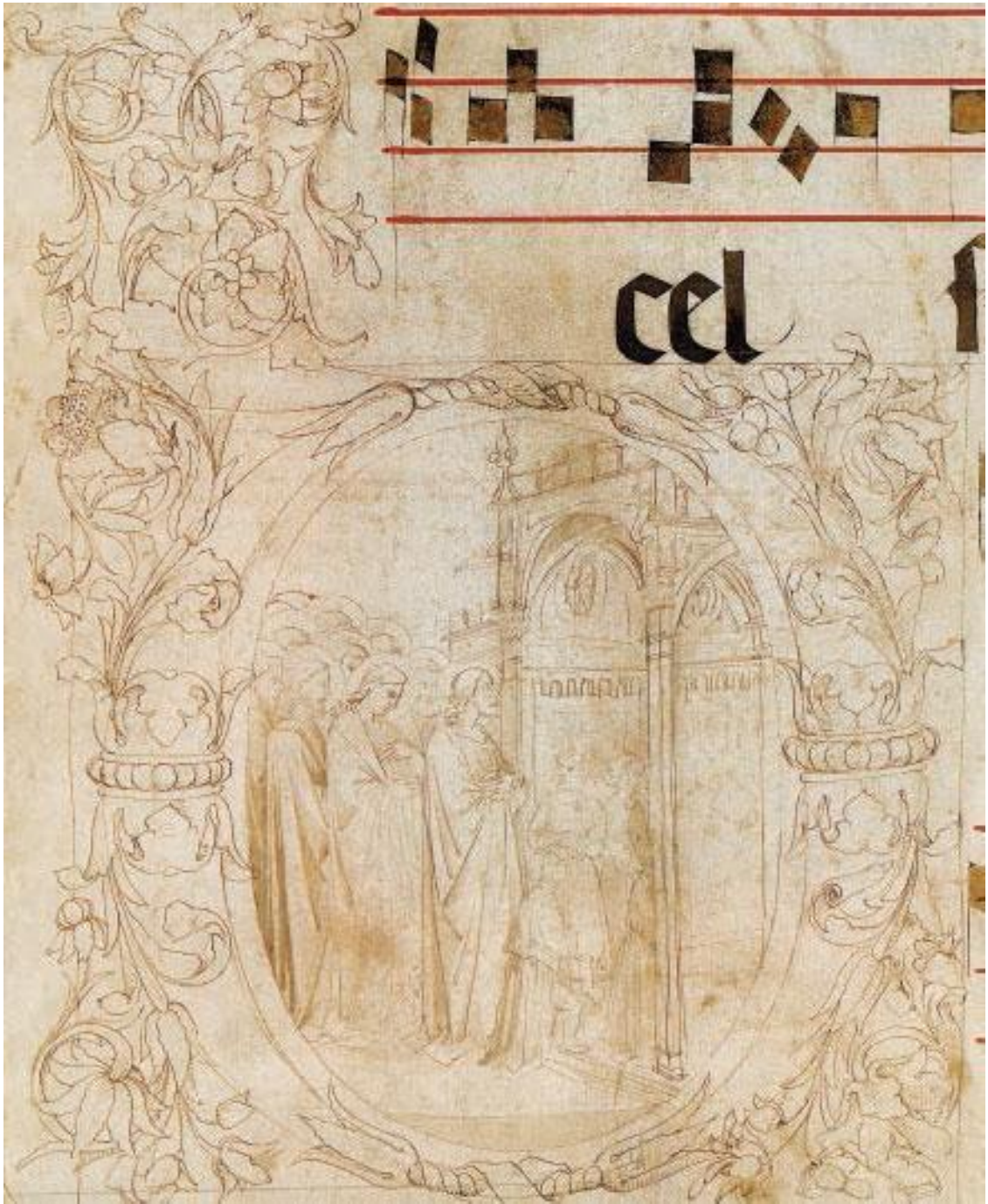
24. Lorenzo Monaco (Piero di Giovanni), c. 1370–1425, Italian, *Six Saints Kneeling*, date unknown. Pen and ink on parchment, 24.5 × 17.5 cm. Galleria degli Uffizi, Florence. International Gothic.

LORENZO MONACO
(Piero di Giovanni)

(Siena? c. 1370 – Florence, c. 1425)

Lorenzo Monaco was one of the last great exponents of Florentine late Gothic painting. Though he is thought to have been born in Siena, he worked in Florence for more than thirty years. His real name was Piero di Giovanni, but he began to be known as Lorenzo Monaco (Lorenzo ‘the monk’) when he entered the Camaldolense monastery of Santa Maria degli Angeli in 1391. He is known for his frescoes in the Bartolini chapel in Santa Trinità (Florence), but he was mainly a painter of altarpieces.

He received the influence of Duccio and may have been trained by Agnolo Gaddi and Jacopo de Cione. His graceful figures and gold backgrounds, typical of the Italo-Byzantine Gothic, make him perhaps the last great exponent of this school. His work serves as a sharp contrast to his greatest contemporary, Masaccio, who would signal the way for Renaissance painting. Despite this, Monaco would have an important influence on another Renaissance great, Fra Angelico.



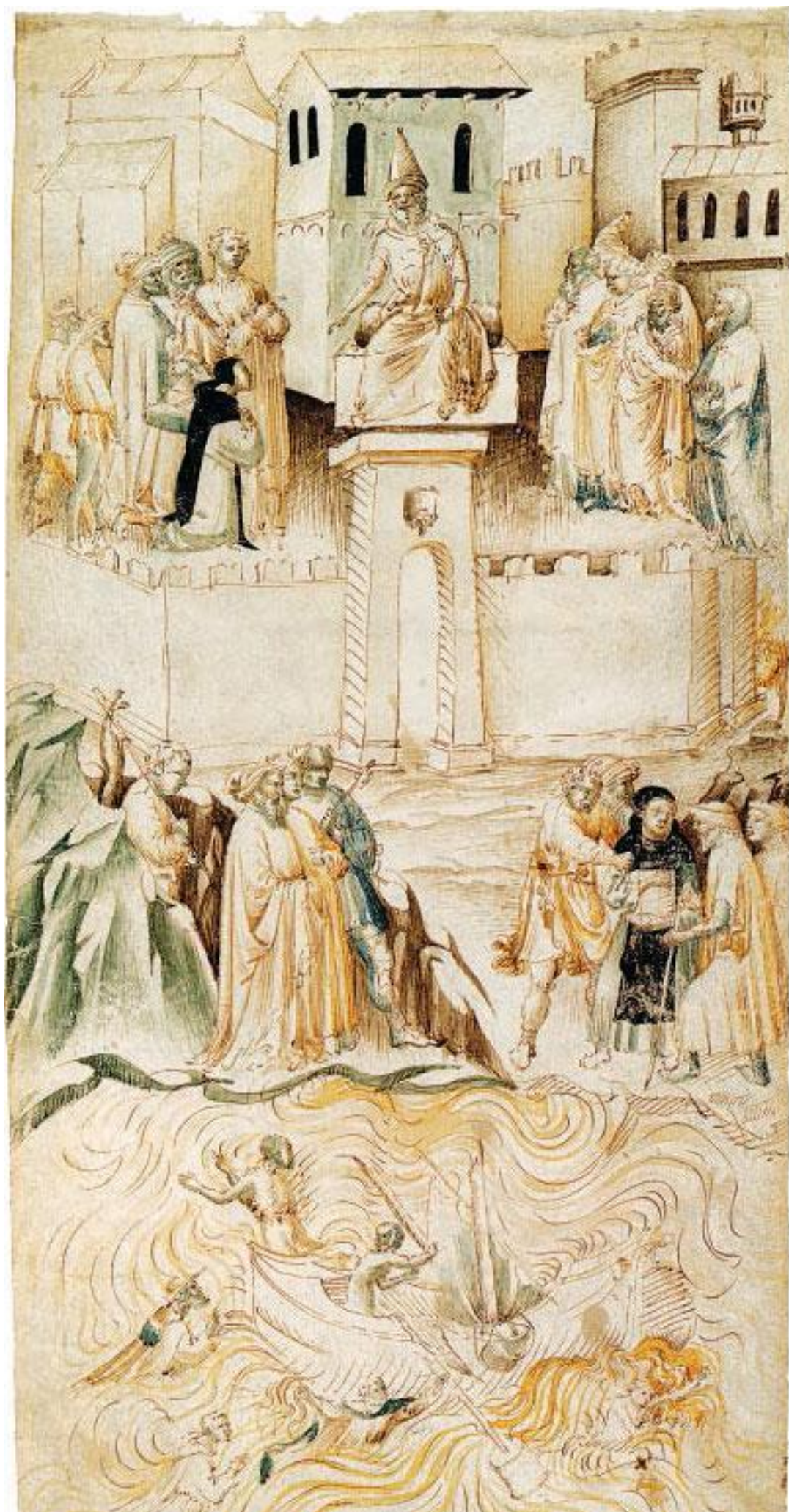
25. Lorenzo Monaco (Piero di Giovanni), c. 1370–1425, Italian, *Decorated Initial with Scene of Christ Entering the Temple*, 1408–1411. Pen and ink on parchment, 30.5 × 24.4 cm. The Metropolitan Museum of Art, New York. International Gothic.



26. Anonymous, 15th century, Italian, *Two Monks Looking up at a Dragon in a Tower*, 1400–1450. Pen and brown ink, brush and brown wash on vellum, 18.7 × 13.9 cm. The Metropolitan Museum of Art, New York. Late Gothic.



27. Anonymous, 15th century, Italian, *The Dominican, Petrus de Croce, Encountering the Devil and Serpents*, 1417. Pen and wash on parchment, 24.1 × 13.4 cm. Albright-Knox Art Gallery, Buffalo. Late Gothic.



28. Anonymous, 15th century, Italian, *The Shipwreck of Brother Petrus, His Capture and His Audience before a Muslim Ruler*, 1417. Pen and wash on parchment, 30.2 × 13.8 cm. Houghton Library, Harvard University, Cambridge (Massachusetts). Late Gothic.



29. Fra Angelico (Guido di Pietro), c. 1395–1455, Italian, *Justice*, c. 1427. Pen and ink, brush and brown wash, 19.3 × 17 cm. The Metropolitan Museum of Art, New York. Early Renaissance.



30. Fra Angelico (Guido di Pietro), c. 1395–1455, Italian, *King David Playing a Psaltery*, c. 1430. Pen and ink, and wash, on vellum, 19.7 × 17.8 cm. British Museum, London. Early Renaissance.

FRA ANGELICO

(Guido di Pietro)

(Vicchio di Mugello, c. 1395 – Rome, 1455)

Secluded within cloister walls, a painter and a monk, and brother of the order of the Dominicans, Angelico devoted his life to religious paintings.

Little is known of his early life except that he was born at Vicchio, in the broad fertile valley of the Mugello, not far from Florence, that his name was Guido de Pietro, and that he passed his youth in Florence, probably in some bottega, for at twenty he was recognised as a painter. In 1418 he entered a Dominican convent in Fiesole with his brother. They were welcomed by the monks and, after a year's novitiate, admitted to the brotherhood, Guido taking the name by which he was known for the rest of his life, Fra Giovanni da Fiesole; the title of Angelico, the "Angel," or Il Beato, "The Blessed," was conferred on him after his death.

Henceforth he became an example of two personalities in one man: he was all in all a painter, but also a devout monk; his subjects were always religious ones and represented in a deeply religious spirit, yet his devotion as a monk was no greater than his absorption as an artist. Consequently, though his life was secluded within the walls of the monastery, he kept in touch with the art movements of his time and continually developed as a painter. His early work shows that he had learned of the illuminators who inherited the Byzantine traditions, and had been affected by the simple religious feeling of Giotto's work. Also influenced by Lorenzo Monaco and the Sienese School, he painted under the patronage of Cosimo de Medici. Then he began to learn of that brilliant band of sculptors and architects who were enriching Florence with their genius. Ghiberti was executing his pictures in bronze upon the doors of the Baptistery; Donatello, his famous statue of St. George and the dancing children around the organ – gallery in the Cathedral; and Luca della Robbia was at work upon his frieze of children, singing, dancing and playing upon instruments. Moreover, Masaccio had revealed the dignity of form in painting. Through these artists, the beauty of the human form and of its life and movement was being manifested to the Florentines and to the other cities. Angelico caught the enthusiasm and gave increasing reality of life and movement to his figures.



31. Circle of Jan van Eyck (c. 1390–1441), Flemish, *Saint Paul*, c. 1430. Pen and brown ink, point of the brush and brown ink, with purple and gold heightening, on vellum, 14.6 × 7.9 cm. The Metropolitan Museum of Art, New York. Northern Renaissance.



32. Fra Angelico (Guido di Pietro), c. 1395–1455, Italian, *Christ on the Cross*, c. 1430. Pen and brown ink, with red and yellow wash on parchment, 29.3 × 19 cm. Albertina, Vienna. Early Renaissance.



33. Stefano da Verona (Stefano di Giovanni), c. 1374–1438, Italian, *Three Standing Figures*, 1435–1438. Pen and brown ink over traces of charcoal or black chalk, 30 × 22.4 cm. The Metropolitan Museum of Art, New York. Early Renaissance.



34. Konrad Witz, c. 1400–1445, Swiss, *Virgin and Child in an Interior*, date unknown. Pen, brown ink and wash, 29.1 × 20 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



35. Stefano da Verona (Stefano di Giovanni), c. 1374–1438, Italian, *The Virgin with Christ Child and St. John the Baptist*, 1420–1430. Pen and ink on watermarked white paper, 22.4 × 14.3 cm. Galleria degli Uffizi, Florence. Early Renaissance.



36. Pisanello (Antonio Pisano), c. 1395–1455, Italian, *Three Monkeys in Different Postures, Sketch and Head of Another Monkey*, c. 1430. Silverpoint on paper, 20.6 × 21.7 cm. Musée du Louvre, Paris. Early Renaissance.



37. Jan van Eyck, c. 1390–1441, Flemish, *Portrait of Cardinal Niccolo Albergati*, c. 1435. Silverpoint on paper, 21.2 × 18 cm. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Dresden. Northern Renaissance.

JAN VAN EYCK

(Near Maastricht, c. 1390 – Bruges, 1441)

Little is known of the brothers Hubert and Jan van Eyck, even the dates of their births being uncertain. Jan, as perhaps also Hubert, was for a time in the service of Philip the Good, Duke of Burgundy. He was entered in the household as ‘varlet and painter’, but acted at the same time as a confidential friend, and for

his services received an annual salary of two horses for his use, and a ‘varlet in livery’ to attend on him. The greater part of his life was spent in Bruges.

Their wonderful use of colour is another reason of the fame of the van Eycks. Artists came from Italy to study their pictures, to discover what they themselves must do in order to paint so well, with such brilliance, such full and firm effect, as these two brothers. For the latter had found out the secret of working successfully with oil colours. Before their time, attempts had been made to mix colours in the medium of oil, but the oil was slow in drying, and the varnish added to remedy this had blackened the colours. The van Eycks, however, had hit upon a transparent varnish which dried quickly and without injury to the tints. Though they guarded the secret jealously, it was discovered by the Italian, Antonello da Messina, who was working in Bruges, and through him published to the world. The invention made possible the enormous development in the art of painting which ensued.

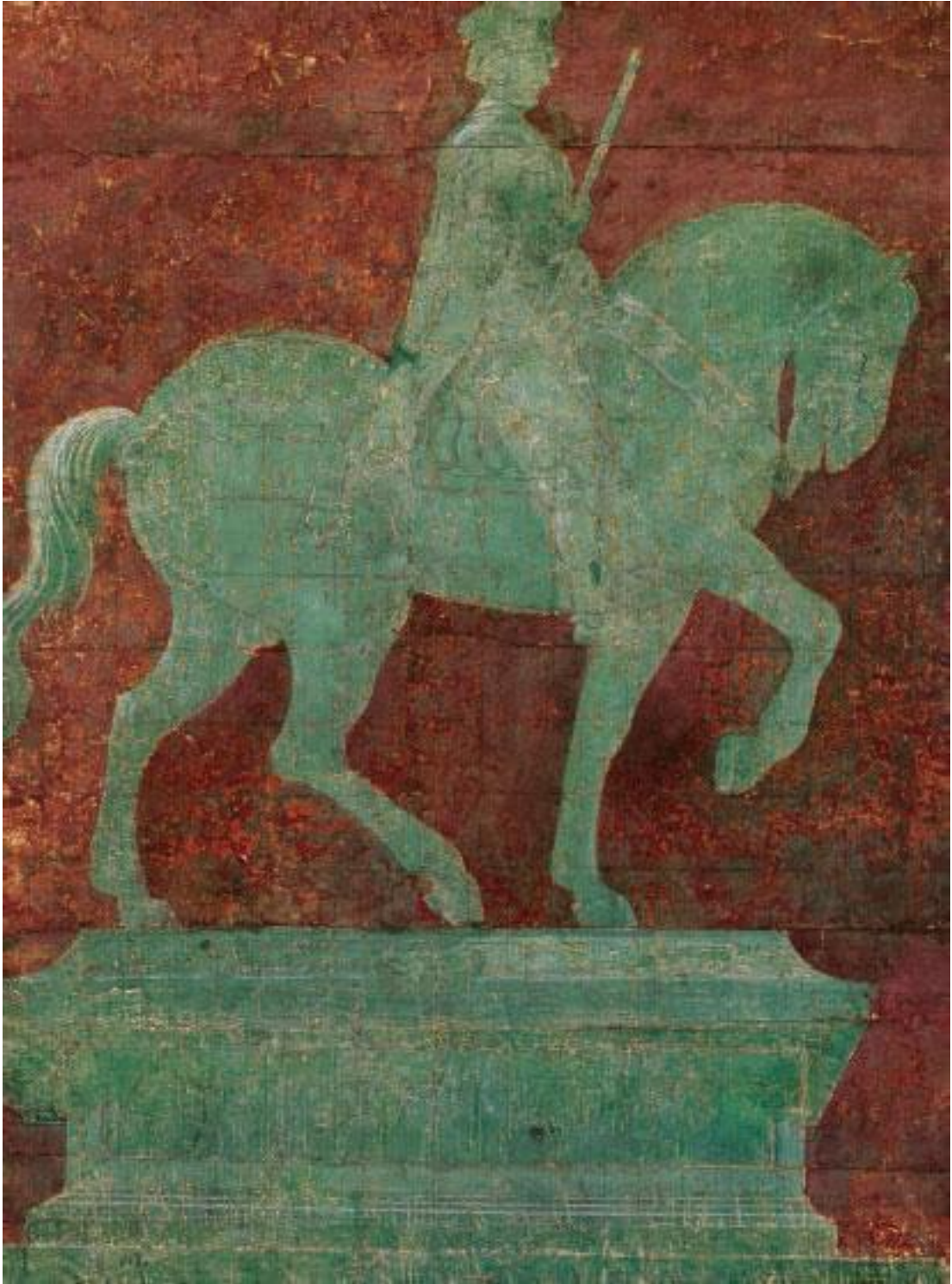
In these two brothers the grand art of Flanders was born. Like “the sudden flowering of the aloe, after sleeping through a century of suns,” this art, rooted in the native soil, nurtured by the smaller arts of craftsmanship, reached its full ripeness and expanded into blossom. Such further development as it experienced came from Italian influence, but the distinctly Flemish art, born out of local conditions in Flanders, was already fully-grown.



38. Pisanello (Antonio Pisano), c. 1395–1455, Italian, *Castle and Landscape*, 1440–1450. Sinopia. Museo di Palazzo Ducale, Mantua. Early Renaissance.



39. Circle of Rogier van der Weyden (c. 1399–1464), Flemish, *Men Shoveling Chairs*, 1444–1450. Pen and brown ink over traces of black chalk, 30 × 42.6 cm. The Metropolitan Museum of Art, New York. Northern Renaissance.



40. Paolo Uccello (Paolo di Dono), 1397–1475, Italian, Study for the *Monument to John Hawkwood*, c. 1436. Metalpoint and white lead on squared paper, 46.1 × 33.3 cm. Galleria degli Uffizi, Florence. Early Renaissance.

PAOLO UCCELLO
(Paolo di Dono)
(Florence, 1397–1475)

Paolo di Dono was called ‘Uccello’ because he loved birds and the Italian word for bird is uccello. As well as painting on panel and in fresco, he was also

a master of mosaics, especially in Venice, and produced designs for stained glass. We can feel the influence of Donatello especially in a fresco representing the *Flood and the Recession*, whereas the figure in this work is reminiscent of Masaccio's frescos of the Brancacci chapel. His perspective studies are very sophisticated, recalling the Renaissance art treatises of Piero della Francesca, Leonardo da Vinci, or Dürer. He was a major proponent of the Renaissance style. However, if his masterwork *The Battle of San Romano* (1438–1440) has Renaissance elements, Uccello's gold decorations on the surface of his masterpieces are indebted to the Gothic style.



41. Andrea Mantegna, 1430/1431-1506, Italian, *Faun Attacking a Snake*, 1446–1506. Pen and ink on paper, 29 × 17.2 cm. British Museum, London. Early Renaissance.



42. Pisanello (Antonio Pisano), c. 1395–1455, Italian, *Tournament*, c. 1440–1450. Sinopia. Museo di Palazzo Ducale, Mantua. Early Renaissance.



43. Andrea del Castagno (Andrea di Bartolo di Bargilla), before 1419–1457, Italian, *Christ in the Sepulchre with Two Angels*, 1447. Sinopia. Sant’Apollonia, Florence. Early Renaissance.

ANDREA DEL CASTAGNO
(Andrea di Bartolo di Bargilla)
(Castagno, before 1419 – Florence, 1457)

An Italian painter of the Florentine school, Andrea del Castagno was born in Castagno, in the district of Mugello. He followed the naturalism of Masaccio and made use of scientific perspective, gaining wide recognition for his monumental frescoes for the convent of Sant’Apollonia in Florence. These included a *Last Supper* and three scenes from the Passion of Christ. Another of his principle works (many of them have disappeared) was the equestrian figure of Nicola di Tolentino, in the cathedral of Florence. Castagno added to the Renaissance’s illusionism a strong expressive realism that was influenced by the sculptures of Donatello. He, in turn, would prove influential for succeeding generations.

For four centuries, Castagno’s name was burdened with the heinous charge of murder. It was said that he had treacherously assassinated his colleague, Domenico Veneziano, in order to monopolise the then-recent secret of oil painting as practised in Flanders by the Van Eycks. This charge was, however, proved to be untrue, as Domenico died four years after Andrea.



44. Pisanello (Antonio Pisano), c. 1395–1455, Italian, *A Gentleman and a Lady in Court Clothes*, c. 1433–1438. Silverpoint and watercolour, 27.2 × 19.3 cm. Musée Condé, Chantilly. Early Renaissance.



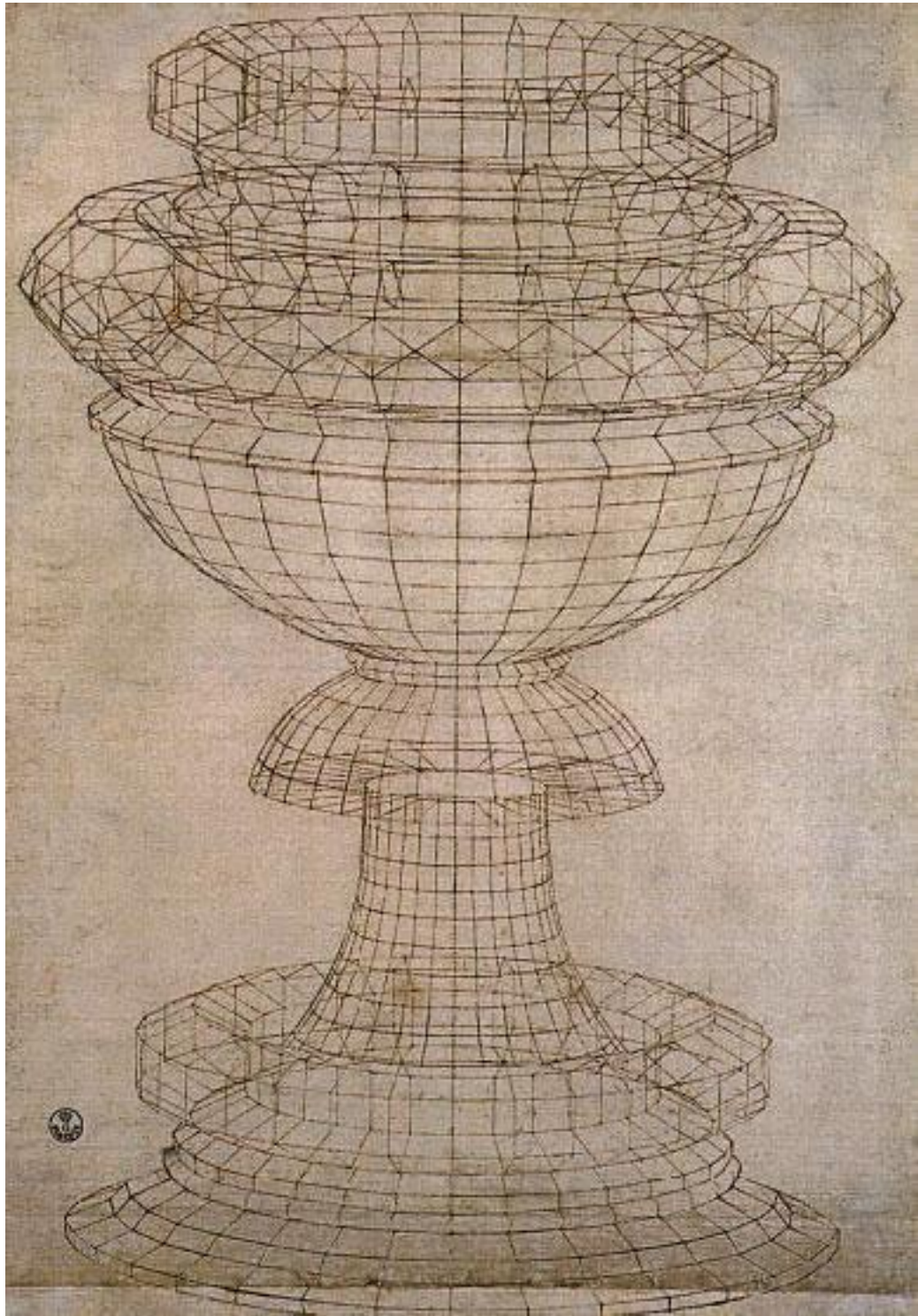
45. Benozzo Gozzoli, c. 1420–1497, Italian, *St. Laurent with the Virgin and Child and Two Putti*, 1450–1460. Pen and brush, 22.8 × 16.2 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



46. Andrea del Castagno (Andrea di Bartolo di Bargilla), before 1419–1457, Italian, *The Vision of St. Jerome*, 1447. Sinopia. Santissima Annunziata, Florence. Early Renaissance.



47. Follower of Rogier van der Weyden (c. 1399–1464), Flemish, *Louis, Duke of Savoy*, c. 1460–1470. Silverpoint on paper, 20.4 × 12.8 cm. Museum Boijmans Van Beuningen, Rotterdam. Northern Renaissance.



48. Paolo Uccello (Paolo di Dono), 1397–1475, Italian, *Study for a Chalice*, c. 1450–1470. Pen and brown ink, 24 × 9 cm. Galleria degli Uffizi, Florence. Early Renaissance.



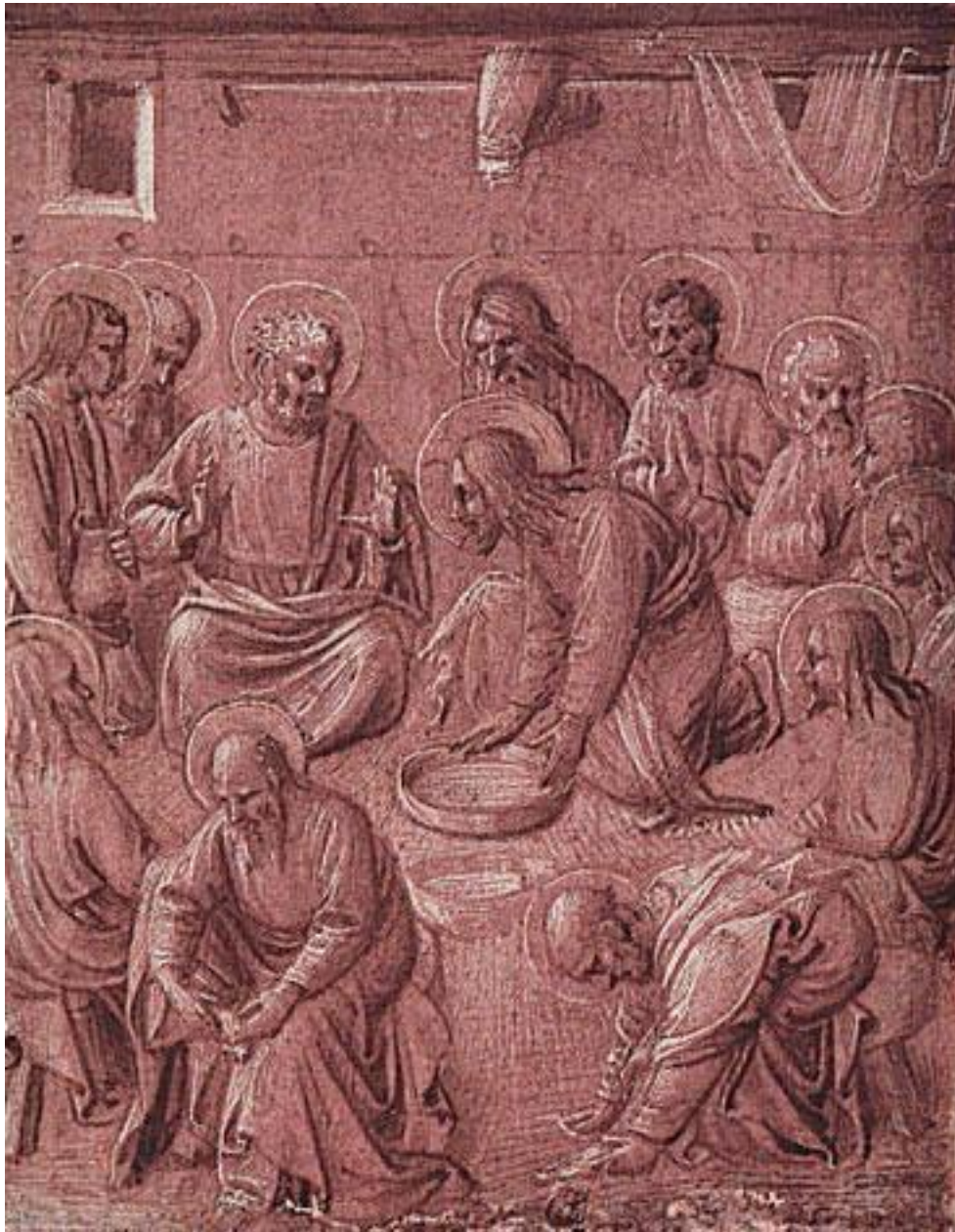
49. Rogier van der Weyden, c. 1399–1464, Flemish, *Head of the Virgin*, date unknown. Silverpoint on white prepared paper, 12.9 × 11.1 cm. Musée du Louvre, Paris. Northern Renaissance.

ROGIER VAN DER WEYDEN
(Tournai, c. 1399 – Brussels, 1464)

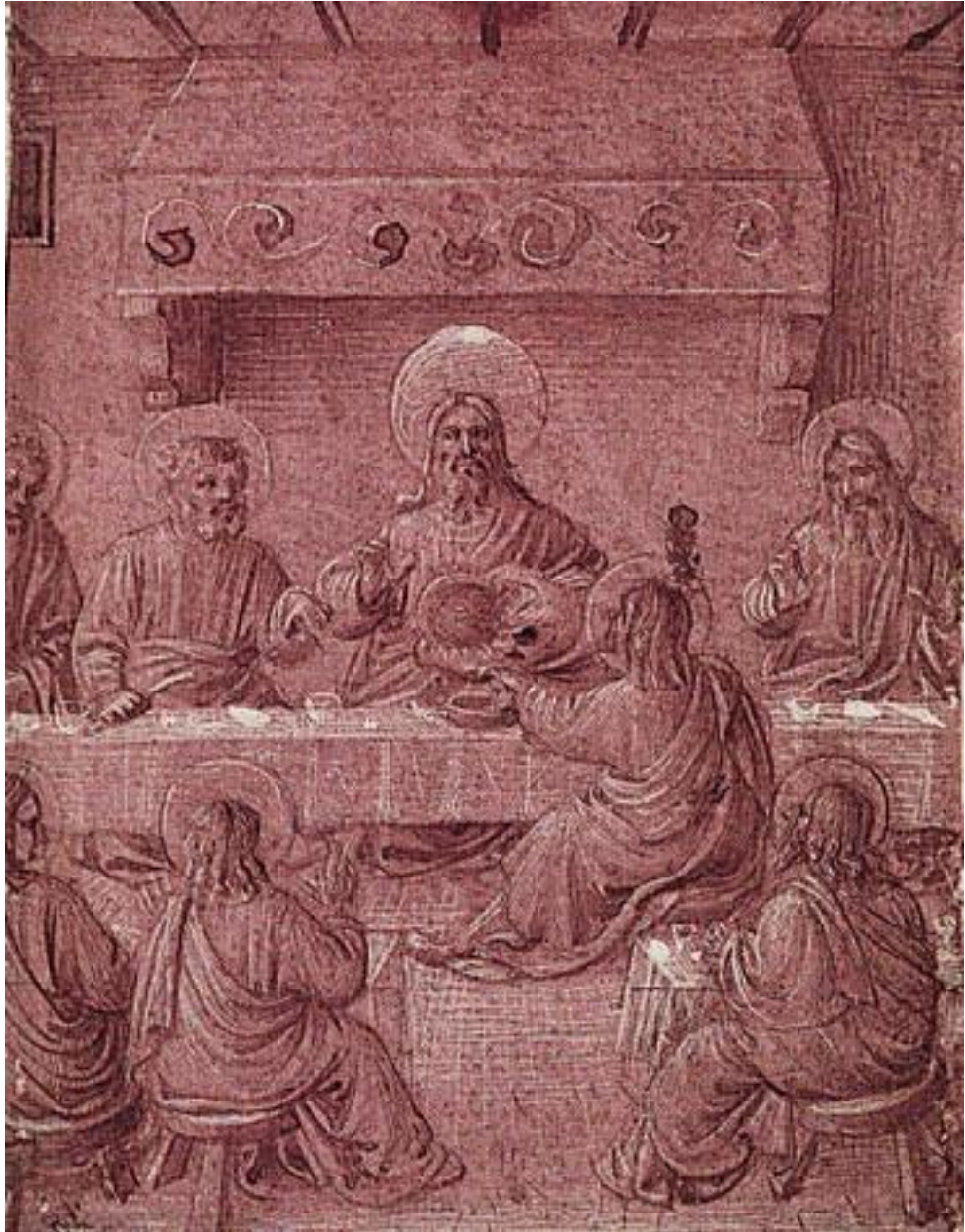
He lived in Brussels, where he was the city's official painter (from 1436), but his influence was felt throughout Europe. One sponsor was Philip the Good, an avid collector. Van der Weyden is the only Fleming who truly carried on van Eyck's great conception of art. He added to it a pathos of which there is no other example in his country except, though with less power and nobility, that of Hugo van der Goes towards the end of the century. He had a considerable influence on the art of Flanders and Germany. Hans Memling was his most renowned pupil. Van der Weyden was the last inheritor of the Giottesque tradition and the last of the painters whose work is thoroughly religious.



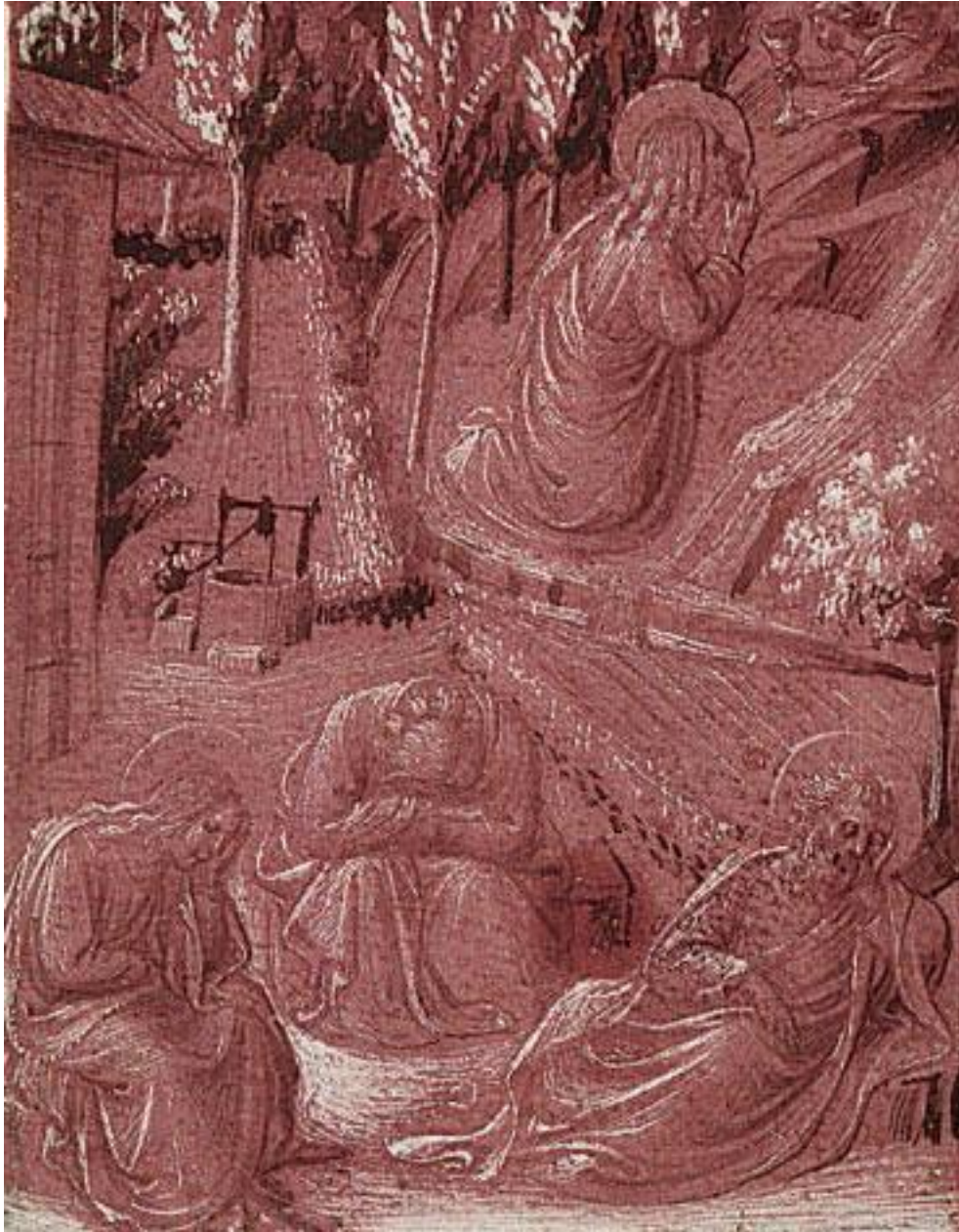
50. School of Fra Angelico (c. 1395–1455), Italian, *Christ among the Doctors*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 7.8 × 6 cm. Museum Boijmans Van Beuningen, Rotterdam. Early Renaissance.



51. School of Fra Angelico (c. 1395–1455), Italian, *Christ Washing the Feet of the Apostles*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 7.8 × 6 cm. Museum Boijmans Van Beuningen, Rotterdam. Early Renaissance.



52. School of Fra Angelico (c. 1395–1455), Italian, *The Last Supper*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 7.7 × 5.9 cm. Museum Boijmans Van Beuningen, Rotterdam. Early Renaissance.



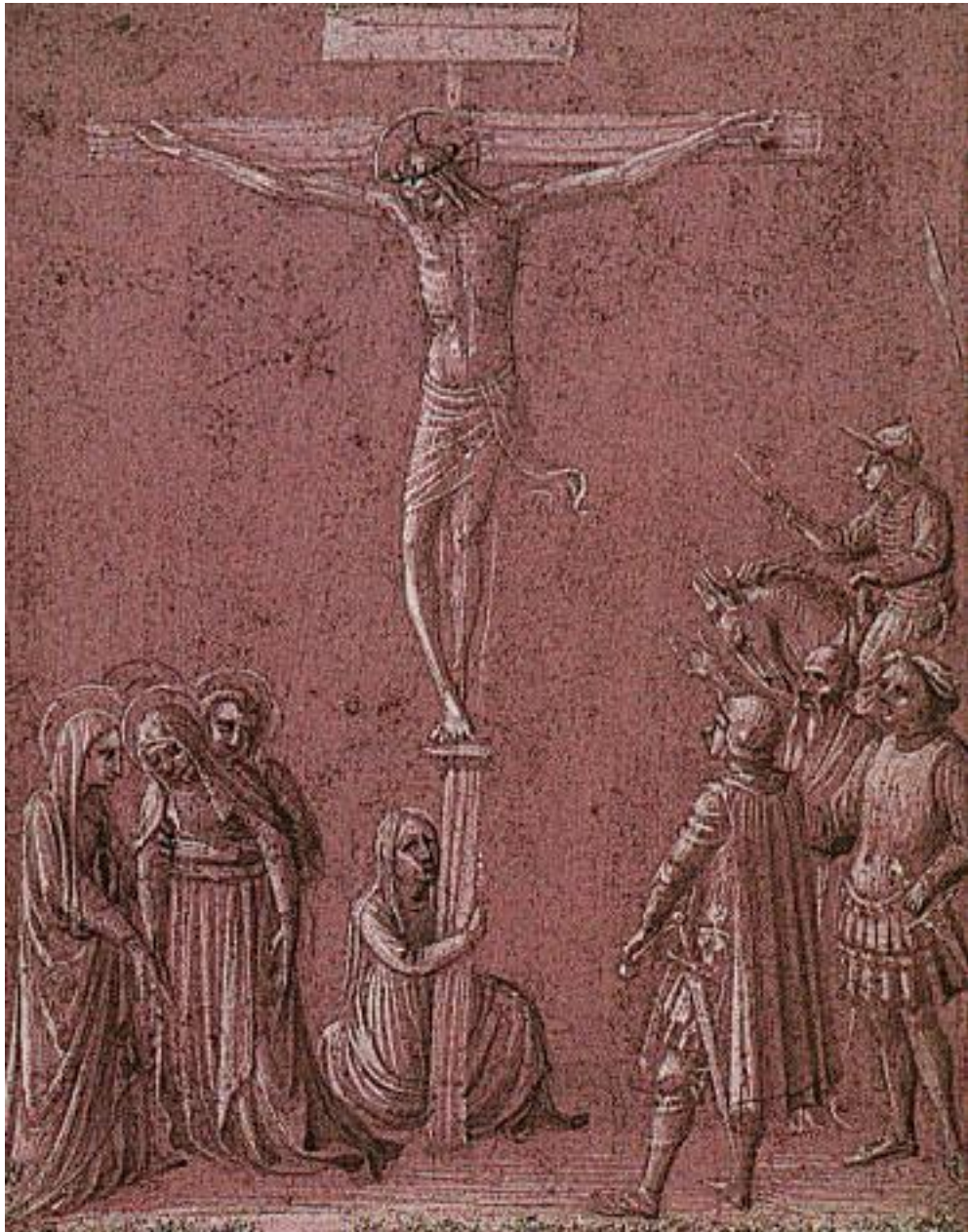
53. School of Fra Angelico (c. 1395–1455), Italian, *Christ in the Garden of Gethsemane*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 7.5 × 6 cm. Museum Boijmans Van Beuningen, Rotterdam. Early Renaissance.



54. School of Fra Angelico (c. 1395–1455), Italian, *The Capture of Christ*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 7.6 × 5.9 cm. Museum Boijmans Van Beuningen, Rotterdam. Early Renaissance.



55. School of Fra Angelico (c. 1395–1455), Italian, *Pilate Washing His Hands*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 8 × 6 cm. Fogg Museum, Harvard Art Museums, Cambridge (Massachusetts). Early Renaissance.



56. School of Fra Angelico (c. 1395–1455), Italian, *The Crucifixion*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 8 × 6.3 cm. Fogg Museum, Harvard Art Museums, Cambridge (Massachusetts). Early Renaissance.



57. School of Fra Angelico (c. 1395–1455), Italian, *The Lamentation*, c. 1450. Brush and brown ink, white gouache, orange wash, incised, on pink-purple prepared parchment, 8 × 6.3 cm. Museum Boijmans Van Beuningen, Rotterdam. Early Renaissance.



58. Filippo Lippi, 1406–1469, Italian, *Seated Monk*, c. 1450–1460. Metalpoint, watercolour and white lead on blue paper, 29.6 × 19.6 cm. Galleria degli Uffizi, Florence. Early Renaissance.

FILIPPO LIPPI

(Florence, 1406 – Spoleto, 1469)

A Carmelite monk, he lived in a monastery in Florence at the same time as Masolino and Masaccio were painting frescos in Florence. He was ordained a priest in Padua in 1434.

His works show the aesthetic interest of his time through sophisticated drawing and his ability to obtain transparent effects on opaque colours. After his death, his workshop members completed his unfinished frescos. Botticelli was one of his students, as was his son Filippino Lippi. The works of the two former Fra Lippi students link the Early and High Renaissance periods. Works include major fresco cycles for Santa Maria Novella in Florence and for Santa Maria sopra Minerva in Rome.



59. Paolo Uccello (Paolo di Dono), 1397–1475, Italian, *Four Sitting Figures*, date unknown. Pen, brown watercolour and white lead on blue paper, 25.8 × 23.9 cm. Galleria degli Uffizi, Florence. Early Renaissance.



60. Filippo Lippi, 1406–1469, Italian, Preparatory study for *The Virgin and Child with Two Angels*, c. 1465. Metalpoint, brown watercolour and white lead, 33 × 26 cm. Galleria degli Uffizi, Florence. Early Renaissance.



61. Filippo Lippi, 1406–1469, Italian, *Head of a Woman*, c. 1452. Silverpoint, pen, heightening with white lead and touches of red pencil, 30.5 × 20.5 cm. Galleria degli Uffizi, Florence. Early Renaissance.



62. Cosmè Tura, c. 1433–1495, Italian, *Allegorical Female Figure*, 1460–1465. Brush, grey and black ink, white highlights on blue-grey paper, 24.4 × 13.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



63. Jean Fouquet, c. 1425–1478, French, *Portrait of an Ecclesiastic*, c. 1461. Metalpoint, black chalk on white prepared paper, 19.8 × 13.5 cm. The Metropolitan Museum of Art, New York. Early Renaissance.

JEAN FOUQUET

(Tours, c. 1425–1478)

A painter and illuminator, Jean Fouquet is regarded as the most important French painter of the 15th century. Little is known about his life but it is quite sure that he executed, in Italy, the portrait of Pope Eugenius IV. Upon his return to France, he introduced Italian Renaissance elements into French painting. He was the court painter to Louis XI. Whether he worked on miniatures rendering the finest detail, or on a larger scale in panel paintings, Fouquet's art had the same monumental character. His figures are modelled in broad planes defined by lines of magnificent purity.



64. Andrea Mantegna, 1430/1431–1506, Italian, *St James Being Led to the Execution*, 1453–1457. Pen and black chalk on paper, 15.5 × 23.4 cm. British Museum, London. Early Renaissance.



65. Paolo Uccello (Paolo di Dono), 1397–1475, Italian, *Angel*, c. 1470. Pen and white lead on stained paper, 24 × 26.5 cm. Galleria degli Uffizi, Florence. Early Renaissance.



66. Ercole de' Roberti, c. 1450–1496, Italian, *Warrior*, date unknown. Pen, silverpoint, grey and blue wash, white lead on prepared grey paper, 40.3 × 25.4 cm. Galleria degli Uffizi, Florence. Early Renaissance.



67. Andrea Mantegna, 1430/1431-1506, Italian, *The Risen Christ with St Andrew and Longinus*, c. 1472. Pen and ink and wash on paper, 35 × 28.5 cm. Staatliche Graphische Sammlung, Munich. Early Renaissance.



68. Ercole de' Roberti, c. 1450–1496, Italian, *Study of a Foot After a Model Sculpture*, 1470. Pen, brush, brown ink, brown wash and highlights in white on prepared red paper, 13.7 × 8.7 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



69. Leonardo da Vinci, 1452–1519, Italian, *Bust of a Warrior in Profile*, c. 1475–1480. Silverpoint on paper, 28.7 × 21.1 cm. British Museum, London. High Renaissance.



70. Gentile Bellini, c. 1429–1507, Italian, *Self-Portrait*, c. 1480. Silverpoint on paper, 23 × 19.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



71. Gentile Bellini, c. 1429–1507, Italian, *A Turkish Woman*, c. 1480. Pen and ink, 21.4 × 17.6 cm. British Museum, London. Early Renaissance.



72. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, *Saint John the Baptist*, c. 1480s. Pen and ink on paper, 36 × 15.5 cm. Galleria degli Uffizi, Florence. Early Renaissance.



73. Antonio del Pollaiuolo, c. 1432–1498, Italian, *Adam*, c. 1475. Black pencil, pen and ink on white paper, 28.3 × 17.9 cm. Galleria degli Uffizi, Florence. Early Renaissance.



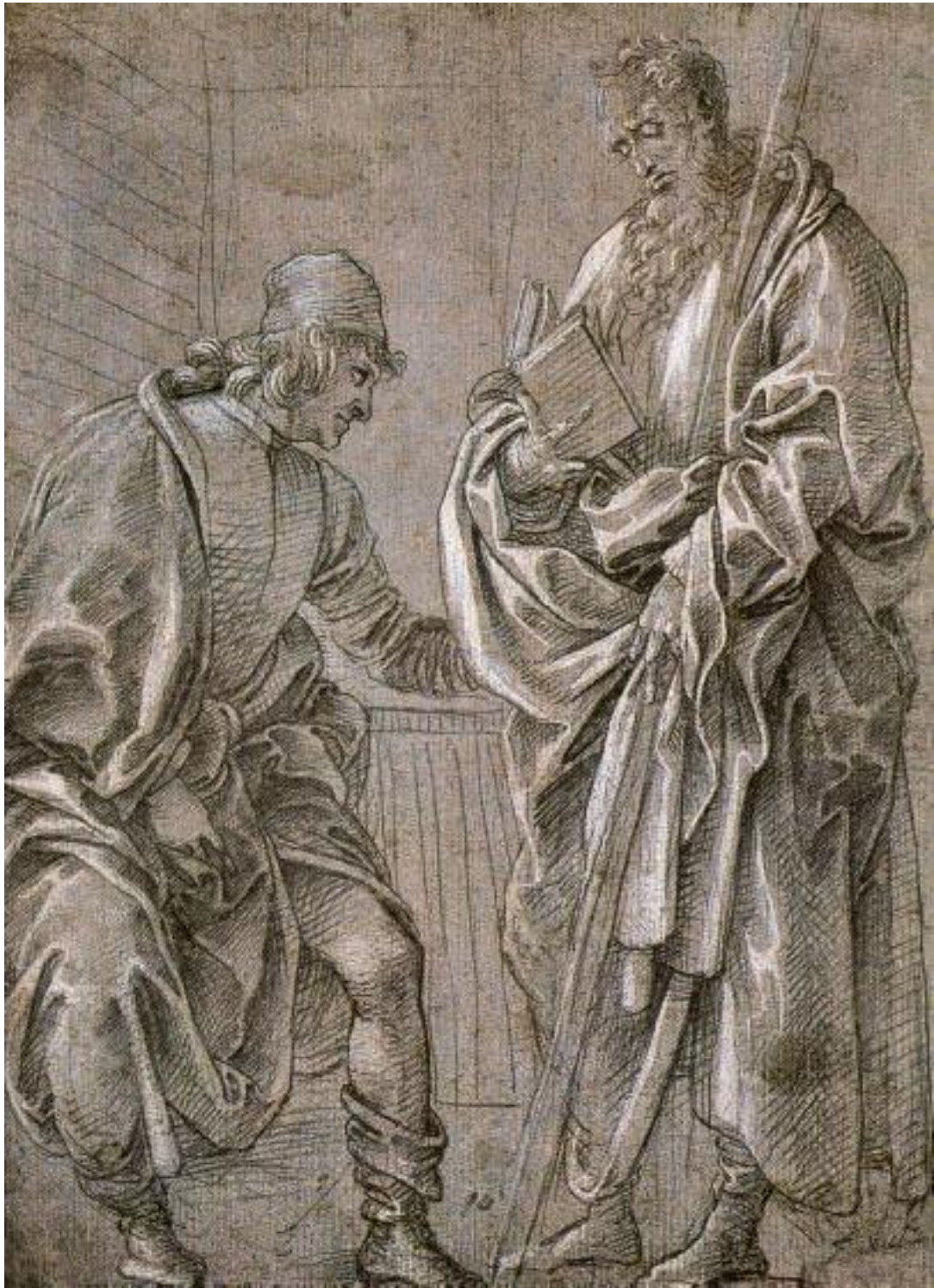
74. Antonio del Pollaiuolo, c. 1432–1498, Italian, *Eve*, c. 1475. Black pencil, pen and ink on white paper, 27.8 × 18.6 cm. Galleria degli Uffizi, Florence. Early Renaissance.



75. Andrea del Verrocchio, 1435–1488, Italian, *Head of an Angel*, c. 1470. Black pencil, pen and ink on paper, 20.9 × 18.1 cm. Galleria degli Uffizi, Florence. Early Renaissance.



76. Domenico Ghirlandaio (Domenico Bigordi), 1448/1449-1494, Italian, *Head of a Woman*, date unknown. Silverpoint and white lead on watermarked white paper, 33.1 × 25.4 cm. Galleria degli Uffizi, Florence. Early Renaissance.



77. Filippino Lippi, c. 1457–1504, Italian, *An Apostle and a Young Man*, date unknown. Metalpoint, white highlights. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Dresden. Early Renaissance.



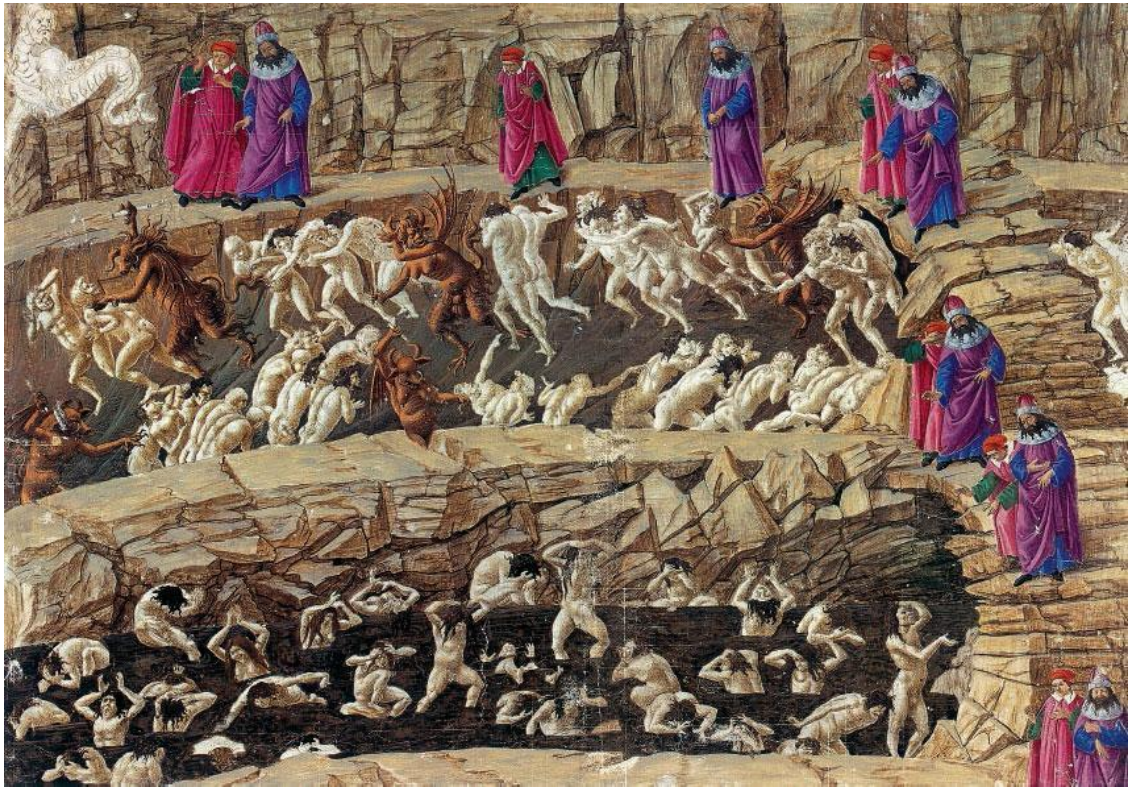
78. Pedro Berruguete (attributed to), c. 1445–1503, Spanish, *Moses at Mount Sinai*, date unknown. Pen and ink. Galleria degli Uffizi, Florence. Early Renaissance.



79. After Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, *La Bella Simonetta*, date unknown. Silverpoint on paper, 34 × 23 cm. Ashmolean Museum, Oxford. Early Renaissance.



80. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, Illustration for Dante's *Divine Comedy: Inferno, Canto XXXIV*, c. 1480–1500. Silverpoint, pen and ink on parchment, 63.5 × 46.8 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



81. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, Illustration for Dante's *Divine Comedy: Inferno, Canto XVIII*, c. 1480–1500. Silverpoint, pen and ink on parchment, 32.5 × 47.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



82. Hugo van der Goes (attributed to), c. 1420–1482, Flemish, *Sitting Saint*, c. 1475. Pen and ink on paper. The Courtauld Gallery, London. Northern Renaissance.



83. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, Illustration for Dante's *Divine Comedy: Paradiso, Canto XXVIII*, c. 1480–1500. Silverpoint, pen and ink on parchment, 32.5 × 47.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



84. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, Illustration for Dante's *Divine Comedy: Purgatorio, Canto XXX*, c. 1480–1500. Silverpoint, pen and ink on parchment, 32.5 × 47.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.

SANDRO BOTTICELLI
(Alessandro di Mariano Filipepi)
(Florence, 1445–1510)

Sandro Botticelli was the son of a citizen in comfortable circumstances, and had been, in Vasari's words, "instructed in all such things as children are usually taught before they choose a calling." However, he refused to give his attention to reading, writing and accounts, continues Vasari, so that his father, despairing of his ever becoming a scholar, apprenticed him to the goldsmith Botticello: whence came the name by which the world remembers him. However, Sandro, a stubborn-featured youth with large, quietly searching eyes and a shock of yellow hair – he has left a portrait of himself on the right-hand side of his picture of the *Adoration of the Magi* – would also become a painter, and to that end was placed with the Carmelite monk Fra Filippo Lippi.

But he was a realist, as the artists of his day had become, satisfied with the joy and skill of painting, and with the study of the beauty and character of the human subject instead of religious themes. Botticelli made rapid progress, loved his master, and later on extended his love to his master's son, Filippino Lippi, and taught him to paint. But the master's realism scarcely touched him, for Botticelli was a dreamer and a poet. Botticelli is a painter not of facts, but of ideas, and his pictures are not so much a representation of certain objects as a pattern of forms. Nor is his colouring rich and lifelike; it is subordinated to form, and often rather a tinting than actual colour. In fact, he was interested in the abstract possibilities of his art rather than in the concrete. For example, his compositions, as has just been

said, are a pattern of forms; his figures do not actually occupy well-defined places in a well-defined area of space; they do not attract us by their suggestion of bulk, but as shapes of form, suggesting rather a flat pattern of decoration. Accordingly, the lines which enclose the figures are chosen with the primary intention of being decorative.

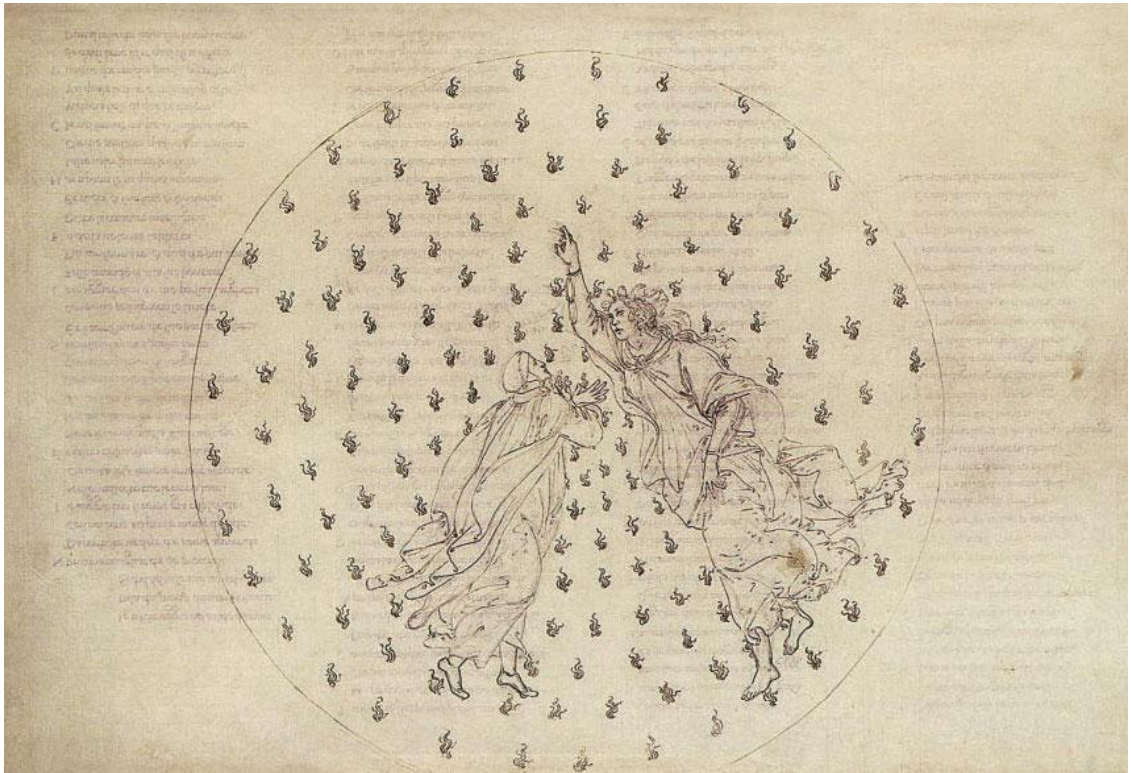
It has been said that Botticelli, “though one of the worst anatomists, was one of the greatest draughtsmen of the Renaissance.” As an example of false anatomy we may notice the impossible way in which the Madonna’s head is attached to the neck, and other instances of faulty articulation and incorrect form of limbs may be found in Botticelli’s pictures. Yet he is recognised as one of the greatest draughtsmen: he gave to ‘line’ not only intrinsic beauty, but also significance. In mathematical language, he resolved the movement of the figure into its factors, its simplest forms of expression, and then combined these various forms into a pattern which, by its rhythmical and harmonious lines, produces an effect upon our imagination, corresponding to the sentiments of grave and tender poetry that filled the artist himself. This power of making every line count in both significance and beauty distinguishes the great master – draughtsmen from the vast majority of artists who used line mainly as a necessary means of representing concrete objects.



85. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, Illustration for *Dante's Divine Comedy: Inferno, Canto XXXI*, c. 1480–1500. Silverpoint, pen and ink on parchment, 32.5 × 47.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



86. Filippino Lippi, c. 1457–1504, Italian, *Standing Youth with Hands Behind His Back and a Seated Youth Reading*, 1457/1458–1504. Metalpoint, highlighted with white gouache, on pink prepared paper, 24.5 × 21.6 cm. The Metropolitan Museum of Art, New York. Early Renaissance.



87. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, Illustration for Dante's *Divine Comedy: Paradiso, Canto VI*, c. 1480–1500. Silverpoint, pen and ink on parchment, 32.5 × 47.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



88. Gentile Bellini, c. 1429–1507, Italian, *Campo San Lio in Venice*, c. 1490–1507. Pen and ink on paper, 44.2 × 59.1 cm. Galleria degli Uffizi, Florence. Early Renaissance.



89. Martin Schongauer, c. 1435–1491, German, *Bust of a Man in a Hat Gazing Upward*, c. 1480–1490. Pen and carbon black ink, over pen and brown ink, on paper prepared with sanguine wash, 13 × 9.6 cm. The Metropolitan Museum of Art, New York. Northern Renaissance.



90. Filippino Lippi, c. 1457–1504, Italian, *Head of an Old Man Leaning*, 1480–1483. Silverpoint enhanced with white, on pink paper, 15 × 11.3 cm. Museum der Bildenden Künste, Leipzig. Early Renaissance.



91. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, *Abundance* or *Autumn*, c. 1480–1485. Pen, ink, wash and black and red chalk on paper, 31.7 × 25.2 cm. British Museum, London. Early Renaissance.



92. Leonardo da Vinci, 1452–1519, Italian, *Study for Head of a Young Girl*, c. 1483. Silverpoint on paper, 18.1 × 15.9 cm. Biblioteca Reale, Turin. High Renaissance.



93. Filippino Lippi (attributed to), c. 1457–1504, Italian, *Virgin and Child Attended by Angels*, 1457/1458-1504. Pen and brown ink, brush and brown wash, highlighted with white gouache, 17.5 × 22.2 cm. The Metropolitan Museum of Art, New York. Early Renaissance.



94. Leonardo da Vinci, 1452–1519, Italian, *Grotesque Profile of a Man*, c. 1485–1495. Pen and ink on paper, 12.8 × 10.4 cm. Biblioteca Ambrosiana, Milan. High Renaissance.



95. Leonardo da Vinci, 1452–1519, Italian, *Head of a Man in Profile, Facing Right*, c. 1485–1490. Pen and ink on paper, 7.8 × 5.6 cm. Biblioteca Ambrosiana, Milan. High Renaissance.



96. Leonardo da Vinci, 1452–1519, Italian, *Two Grotesque Profiles Confronted*, c. 1485–1490. Pen and ink with wash on paper, 16.3 × 14.3 cm. Royal Collection Trust, London. High Renaissance.



97. Domenico Ghirlandaio (Domenico Bigordi), 1448/1449-1494, Italian, *Young Woman* (study for *The Birth of St Mary at Santa Maria Novella*), c. 1485. Pen on watermarked white paper, 23.2 × 16.1 cm. Galleria degli Uffizi, Florence. Early Renaissance.



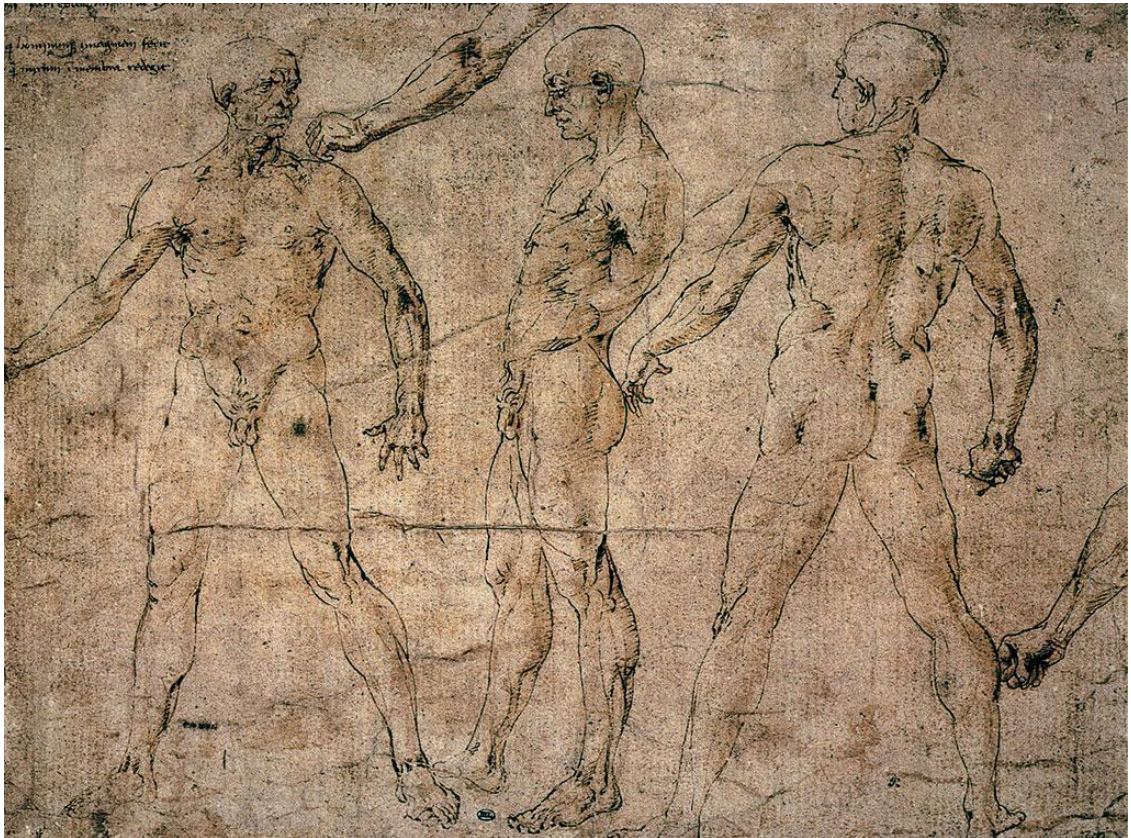
98. Albrecht Dürer, 1471–1528, German, *Albrecht Dürer the Elder*, 1486. Silverpoint on paper, 28.4 × 21.2 cm. Albertina, Vienna. Northern Renaissance.



99. Domenico Ghirlandaio (Domenico Bigordi), 1448/1449-1494, Italian, *Two Standing Women*, c. 1485. Pen on watermarked white paper, 26 × 16.9 cm. Galleria degli Uffizi, Florence. Early Renaissance.



100. Albrecht Dürer, 1471–1528, German, *Self-Portrait as a Thirteen-Year-Old*, 1484. Silverpoint on paper, 27.3 × 19.6 cm. Albertina, Vienna. Northern Renaissance.



101. Antonio del Pollaiuolo, c. 1432–1498, Italian, *Three Nude Men*, 1486. Pen and brown ink, brown wash on paper, 26.5 × 35.7 cm. Musée du Louvre, Paris. Early Renaissance.



102. Andrea Mantegna, 1430/1431-1506, Italian, *Emperor Trajan in the Battle Against the Dacians*, after 1488–1489. Chalk and pen, 27.2 × 19.8 cm. Albertina, Vienna. Early Renaissance.

ANDREA MANTEGNA

(Isola di Carturo, 1430/1431 – Mantua, 1506)

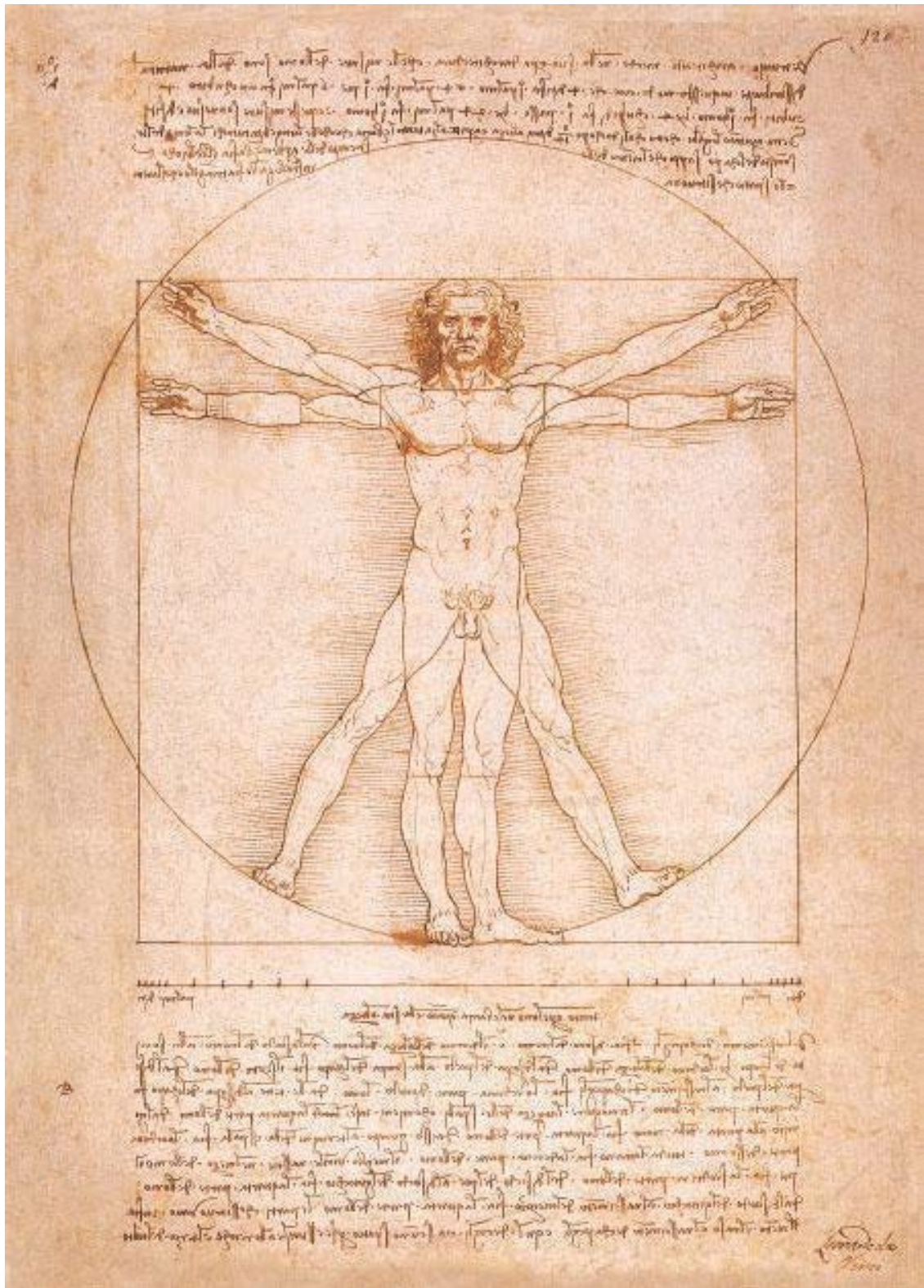
Mantegna; humanist, geometrist, archaeologist, of great scholastic and imaginative intelligence, dominated the whole of northern Italy by virtue of his

imperious personality. Aiming at optical illusion, he mastered perspective. He trained in painting at the Padua School that Donatello and Paolo Uccello had previously attended. Even at a young age, commissions for Andrea's work flooded in, for example the frescos of the Ovetari Chapel of Padua.

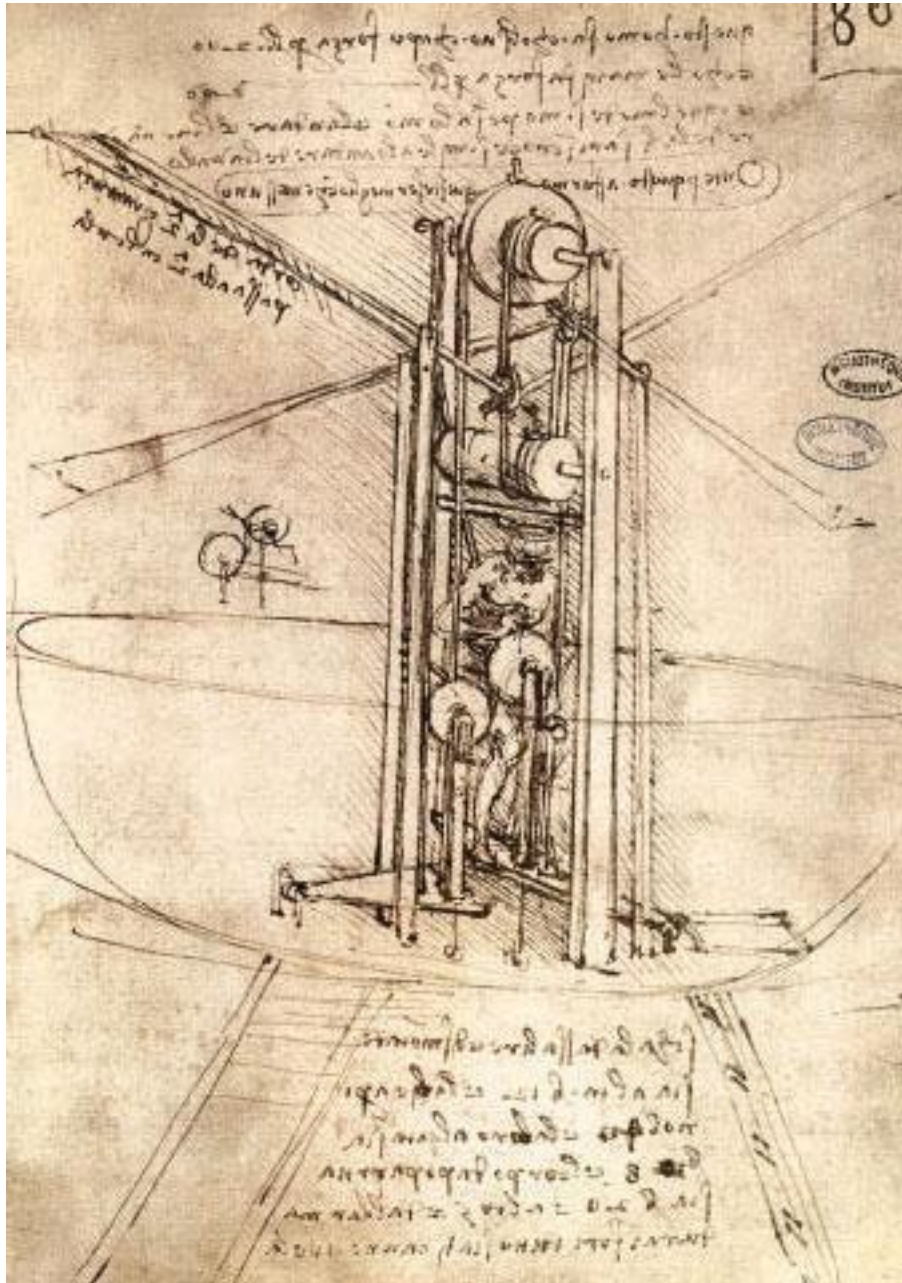
In a short space of time, Mantegna found his niche as a modernist due to his highly original ideas and the use of perspective in his works. His marriage with Nicolosia Bellini, the sister of Giovanni, paved the way for his entrée into Venice.

Mantegna reached an artistic maturity with his Pala San Zeno. He remained in Mantova and became the artist for one of the most prestigious courts in Italy – the Court of Gonzaga. Classical art was born.

Despite his links with Bellini and Leonardo da Vinci, Mantegna refused to adopt their innovative use of colour or leave behind his own technique of engraving.



103. Leonardo da Vinci, 1452–1519, Italian, *The Vitruvian Man*, c. 1490–1492. Pen and ink on paper, 34.3 × 24.5 cm. Galleria dell'Accademia, Venice. High Renaissance.



104. Leonardo da Vinci, 1452–1519, Italian, *Propulsion Flying Machine*, 1487–1508. Pen on white paper. Bibliothèque de l'Institut, Paris. High Renaissance.



105. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, *An Angel*, c. 1490. Chalk, pen and wash heightened with white on paper, 26.6 × 16.5 cm. Galleria degli Uffizi, Florence. Early Renaissance.



106. Perugino (Pietro di Cristoforo Vannucci), c. 1450–1523, Italian, *Landscape*, 1489–1490. Brush and brown wash, highlighted with white gouache on grey-green prepared paper, 20.4 × 28 cm. The Metropolitan Museum of Art, New York. Early Renaissance.

PERUGINO (Pietro di Cristoforo Vannucci)
(Citta della Pieve, c. 1450 – Fontignano, 1523)

Perugino's art, like Fra Angelico's, had its roots in the old Byzantine tradition of painting. The latter had departed further and further from any representation of the human form, until it became merely a symbol of religious ideas. Perugino, working under the influence of his time, restored body and substance to the figures, but still made them, as of old, primarily the symbols of an ideal. It was not until the 17th century that artists began to paint landscape for its own sake.

However, the union of landscape and figures counts very much for Perugino, because one of the secrets of composition is the balancing of what artists call the full and empty spaces. A composition crowded with figures is apt to produce a sensation of stuffiness and fatigue; whereas the combination of a few figures with ample open spaces gives one a sense of exhilaration and repose. It is in the degree to which an artist stimulates our imagination through our physical experiences that he seizes and holds our interest. When Perugino left Perugia to complete his education in Florence he was a fellow pupil of Leonardo da Vinci in the sculptor's bottega. If he gained from the master something of the calm of sculpture, he certainly gained nothing of its force. It is as the painter of sentiment that he excelled, though this beautiful quality is confined mainly to his earlier works. For with popularity he became avaricious, turning out repetitions of his favourite themes until they became more and more affected in sentiment.



107. Benozzo Gozzoli, c. 1420–1497, Italian, *Scenes of the Life of Saint Joachim*, c. 1490. Sinopia. Cappella della Visitazione, Castelfiorentino (Florence). Early Renaissance.



108. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, *Pallas Athena*, c. 1490–1500. Pen and ink on paper, 18.9 × 8.7 cm. Biblioteca Ambrosiana, Milan. Early Renaissance.



109. Giovanni Bellini, c. 1430–1516, Italian, *Standing Saint*, date unknown. Pen, black pencil, brown wash and white lead on paper, 41 × 20 cm. Galleria degli Uffizi, Florence. Early Renaissance.

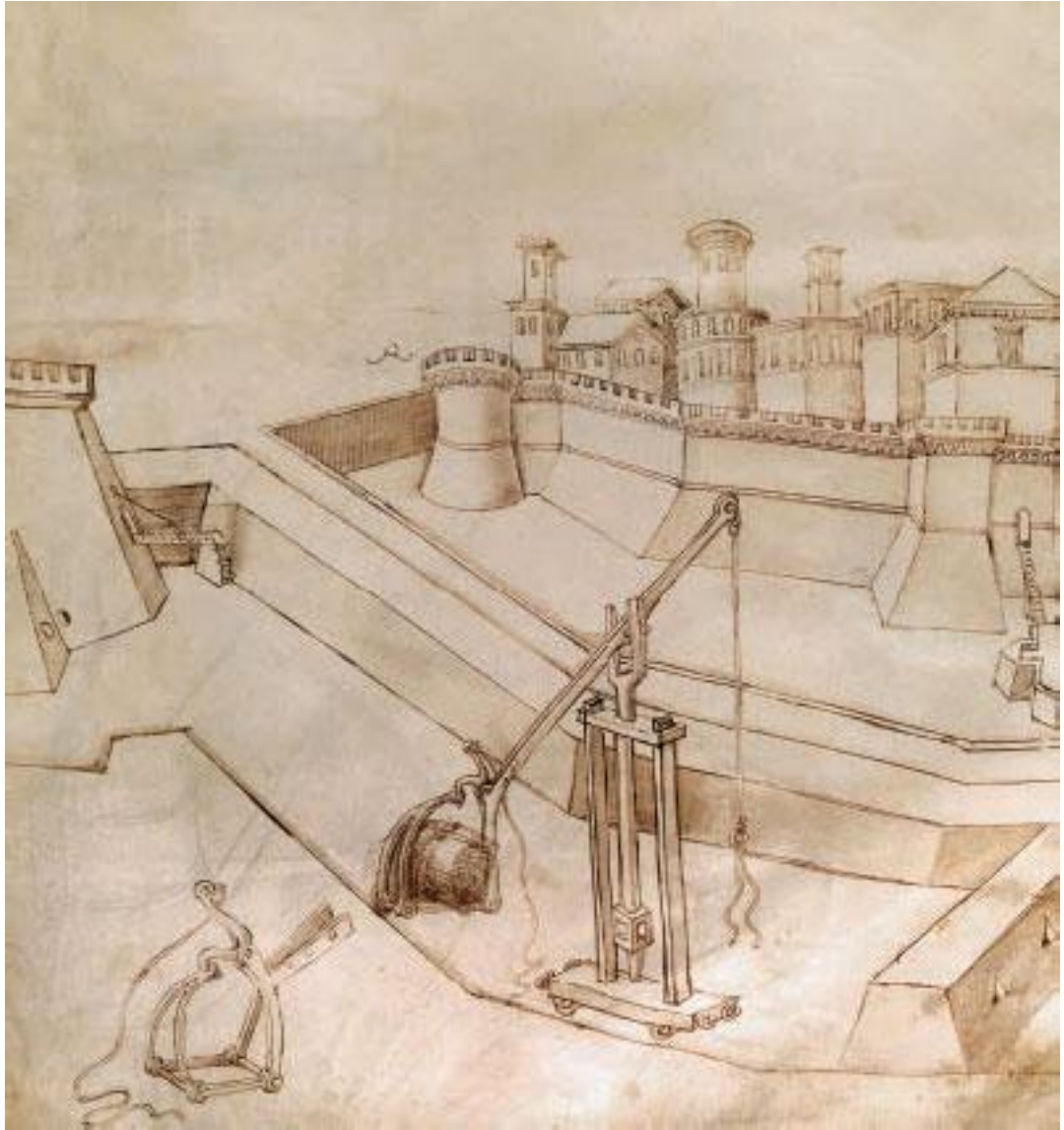
GIOVANNI BELLINI

(Venice, c. 1430–1516)

Giovanni Bellini was the son of Jacopo Bellini, a Venetian painter who was settled in Padua when Giovanni and his elder brother, Gentile, were in their period of studentship. Here, they came under the influence of Mantegna, who was also bound to them by ties of relationship, since he married their sister. To his brother-in-law, Bellini owed much of his knowledge of classical architecture and perspective, and his broad and sculptural treatment of draperies. Sculpture and the love of the antique played a large part in Giovanni's early impressions, and left their mark in the stately dignity of his later style. This developed slowly during his long life. Bellini died of old age, indeed in his eighty-eighth year, and was buried near his brother, Gentile, in the Church of Ss. Giovanni e Paulo. Outside, under the spacious vault of heaven, stands the Bartolommeo Colleoni, Verrocchio's monumental statue, which had been among the elevating influences of Bellini's life and art. After filling the whole of the north of Italy with his influence, he prepared the way for the giant colourists of the Venetian School, Giorgione, Titian, and Veronese.



110. Giovanni Bellini, c. 1430–1516, Italian, *Head of a Man with a Turban*, c. 1490–1500. Pen, brown wash, white lead and black pencil on paper, 22.6 × 18.7 cm. Galleria degli Uffizi, Florence. Early Renaissance.



111. Francesco di Giorgio Martini, 1439–1501, Italian, *A Fortified City*, date unknown. Pen and ink on paper. Chigi Saracini collection, Siena. Early Renaissance.



112. Francesco di Giorgio Martini, 1439–1501, Italian, *A Fortified City*, date unknown. Pen and ink on paper. Chigi Saracini collection, Siena. Early Renaissance.



113. Leonardo da Vinci, 1452–1519, Italian, *Profile of a Child*, c. 1495–1500. Red chalk on paper, 10 × 10 cm. Royal Collection Trust, London. High Renaissance.



114. Francesco di Giorgio Martini, 1439–1501, Italian, *Design for a Wall Monument*, c. 1490. Pen and brown ink, brush and brown wash, blue gouache on vellum, 18.4 × 18.4 cm. The Metropolitan Museum of Art, New York. Early Renaissance.



115. Jean Perréal, c. 1455–1530, French, *Portrait of Philippe de la Platière (1465–1499)*, 1495. Silverpoint on paper. Musée Condé, Chantilly. Early Renaissance.



116. Andrea Mantegna, 1430/1431-1506, Italian, *Hercules and Antaeus*, c. 1490–1500. Pen and ink on paper, 24.6 × 18.4 cm. Galleria degli Uffizi, Florence. Early Renaissance.



117. Andrea Mantegna, 1430/1431-1506, Italian, *Judith*, 1491. Pen, ink, brown wash and white lead on paper, 39 × 25.8 cm. Galleria degli Uffizi, Florence. Early Renaissance.



118. Andrea Mantegna, 1430/1431-1506, Italian, *Copy of a Figure from “The Death of the Virgin”*, c. 1492. Metalpoint, pen and ink, brown and grey watercolour and white lead on paper, 32.3 × 10.4 cm. Galleria degli Uffizi, Florence. Early Renaissance.



119. Leonardo da Vinci, 1452–1519, Italian, *Caricature of a Man with Bushy Hair* (detail), c. 1495. Pen and brown ink, 6.6 × 5.4 cm. J. Paul Getty Museum, Los Angeles. High Renaissance.



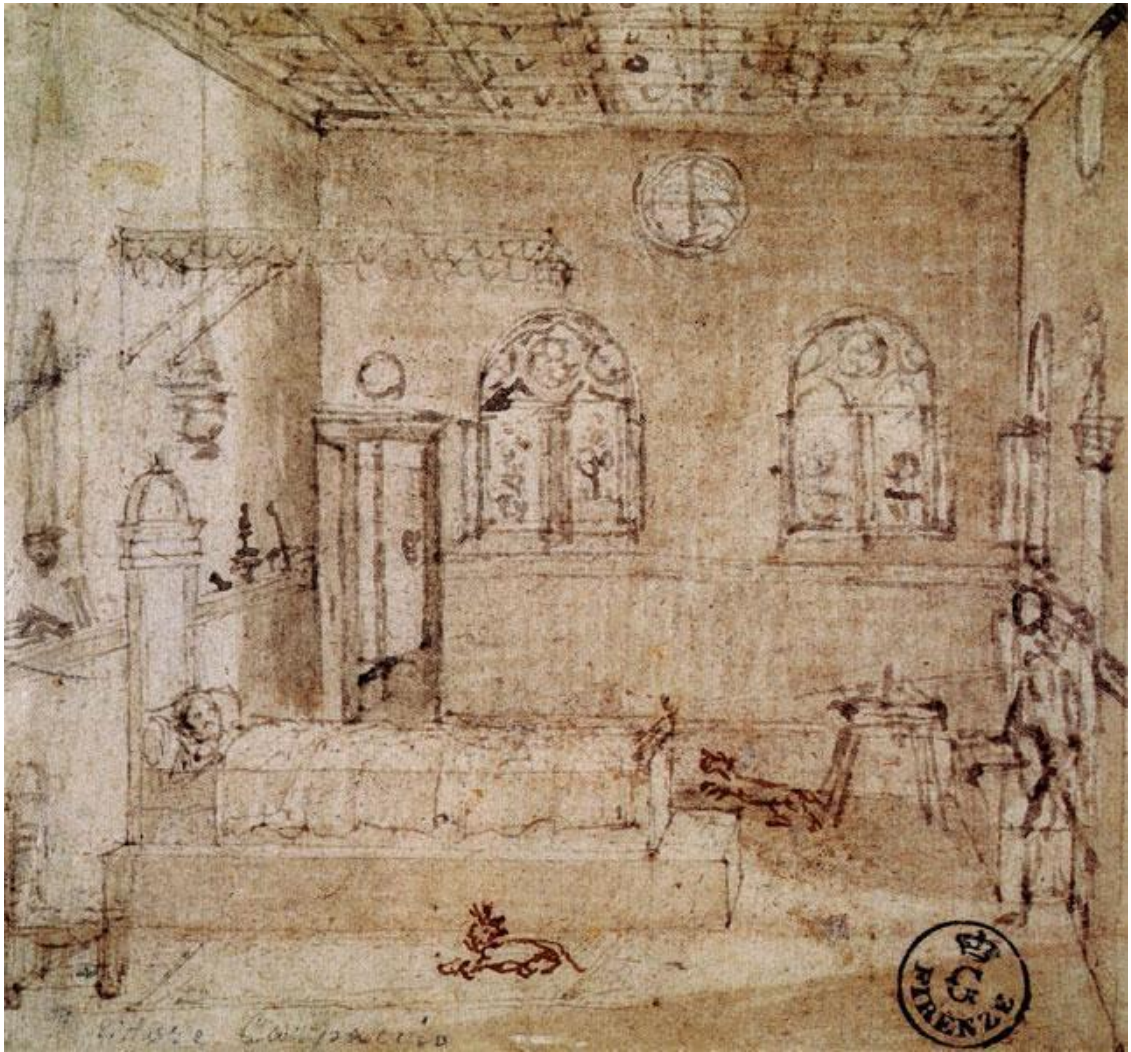
120. Leonardo da Vinci, 1452–1519, Italian, *A Man Tricked by Gypsies*, c. 1493. Pen and ink on paper, 26 × 20.6 cm. Royal Collection Trust, London. High Renaissance.



121. Leonardo da Vinci, 1452–1519, Italian, *Study of an Apostle*, 1493–1495. Silverpoint, pen and brown ink on blue prepared paper, 14.6 × 11.3 cm. Albertina, Vienna. High Renaissance.



122. Albrecht Dürer, 1471–1528, German, *Study of Christ Child*, 1495. Pen and black ink on paper, 17.2 × 21.5 cm. Musée du Louvre, Paris. Northern Renaissance.



123. Vittore Carpaccio, 1460/1466?-1525/1526, Italian, Study for *The Dream of Saint Ursula*, c. 1495. Pen, ink and highlights on paper, 10.2 × 11 cm. Galleria degli Uffizi, Florence. High Renaissance.

VITTORE CARPACCIO
(Venice, 1460/1466?-1525/1526)

Carpaccio was a Venetian painter strongly influenced by Gentile Bellini. The distinguishing characteristics of his work are his taste for fantasy and anecdote and his eye for minutely observed crowd details. After completing the cycles of scenes from the lives of St Ursula, St George and St Jerome, his career declined and he remained forgotten until the 19th century. He is now seen as one of the outstanding Venetian painters of his generation.



124. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, *Nativity*, c. 1495. Black pencil, pen and ink, white lead, brown wash on paper, 16 × 25.7 cm. Galleria degli Uffizi, Florence. Early Renaissance.



125. Leonardo da Vinci, 1452–1519, Italian, *The Virgin and Child with Saint Anne and the Infant Saint John the Baptist*, c. 1499–1500. Charcoal heightened with white on paper on canvas, 141.5 × 104.6 cm. National Gallery, London. High Renaissance.



126. Perugino (Pietro di Cristoforo Vannucci), c. 1450–1523, Italian, *Christ Rescuing St. Bernard from the Cross*, 1493–1496. Sinopia. Santa Maria Maddalena dei Pazzi, Florence. Early Renaissance.



127. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Italian, *Saint Jerome*, c. 1495. Silverpoint, white lead and black pencil on paper, 24.6 × 12.7 cm. Galleria degli Uffizi, Florence. Early Renaissance.

16th Century



128. Luca Signorelli, c. 1440–1523, Italian, *Head of a Woman*, date unknown. Pencil on paper. Galleria degli Uffizi, Florence. Early Renaissance.

If Alberti was the first theorist of Renaissance art, Giorgio Vasari was its first historian. His *Le vite de' più eccellenti pittori, scultori e architettori* (*Lives of the Most Excellent Painters, Sculptors, and Architects*) is considered by many to be the first important book of Art History. His treatise brings together the biographies of major Italian artists from Cimabue to the mid-16th century. In the introduction, Vasari verses on the techniques of the arts, among which drawing is granted a central role. Harsh debates aroused in Vasari's time and during the following centuries between the defenders of drawing and colour, who argued over which of the two played a more important part in painting. In the text which has been selected, Vasari argues that drawing is not only fundamental for painting, but also for the other arts:

“The Nature and Materials of Design or Drawing.

“Seeing that Design, the parent of our three arts, Architecture, Sculpture, and Painting, having its origin in the intellect, draws out from many single things a general judgment, [...] we may conclude that design is not other than a visible expression and declaration of our inner conception and of that which others have imagined and given form to in their idea. And from this, perhaps, arose the proverb among the ancients ‘*ex ungue leonem*’ when a certain clever person, seeing carved in a stone block the claw only of a lion, apprehended in his mind from its size and form all the parts of the animal and then the whole together, just as if he had had it present before his eyes. [...]

“But let this be as it may, what design needs, when it has derived from the judgment the mental image of anything, is that the hand, through the study and practice of many years, may be free and apt to draw and to express correctly, with the pen, the silverpoint, the charcoal, the chalk, or other instrument, whatever nature has created. For when the intellect puts forth refined and judicious conceptions, the hand which has practised design for many years, exhibits the perfection and excellence of the arts as well as the knowledge of the artist. [...]

“The masters who practise these arts have named or distinguished the various kinds of design according to the description of the drawing which they make. Those which are touched lightly and just indicated with the pen or other instrument are called sketches, as shall be explained in another place. Those, again, that have the first lines encircling an object are called profiles or outlines.

“Use of Design (or Drawing) in the Various Arts.

“All these, whether we call them profiles or otherwise, are as useful to architecture and sculpture as to painting. Their chief use indeed is in Architecture, because its designs are composed only of lines, which so far as the architect is concerned, are nothing else than the beginning and the end of his art, for all the rest, which is carried out with the aid of models of wood formed from the said lines, is merely the work of carvers and masons.

“In Sculpture, drawing is of service in the case of all the profiles, because in going round from view to view the sculptor uses it when he wishes to delineate the forms which please him best, or which he intends to bring out in every dimension, whether in wax, or clay, or marble, or wood, or other material.

“In Painting, the lines are of service in many ways, but especially in outlining every figure, because when they are well drawn, and made correct and in proportion, the shadows and lights that are then added give the strongest relief to the lines of the figure and the result is all excellence and perfection. [...] When he has trained his hand by steady practice in drawing (figures in relief, plaster casts), let him begin to copy from nature and make a good and certain practice herein, with all possible labour and diligence, for the things studied from nature are really those which do honour to him who strives to master them, since they have in themselves [...] that simple and easy sweetness which is nature’s own, and which can only be learned perfectly from her, and never to a sufficient degree from the things of art. Hold it moreover for certain, that the practice that is acquired by many years of study in drawing, as has been said above, is the true light of design and that which makes men really proficient.”

Giorgio Vasari, Introduction to Le vite de’ più eccellenti pittori, scultori e architettori, 1550



129. Hieronymus Bosch, c. 1450–1516, Flemish, *Studies of Monsters*, date unknown. Pen and ink on paper, 31.8 × 21 cm. Ashmolean Museum, Oxford. Northern Renaissance.

HIERONYMUS BOSCH
(Hertogenbosch, c. 1450–1516)

Born in the middle of the century, Bosch experienced the drama of the highly-charged Renaissance and its wars of religion. Medieval traditions and values were crumbling, paving the way to thrust humankind into a new universe where faith lost some of its power and much of its magic. His favourite allegories were hell, heaven and lust. He believed that everyone had to choose between one

of two options: heaven or hell. Bosch brilliantly exploited the symbolism of a wide range of fruit and plants to lend sexual overtones to his themes.



130. Hieronymus Bosch, c. 1450–1516, Flemish, *Two Witches*, date unknown. Pen and ink on paper, 12.5 × 8.5 cm. Museum Boijmans Van Beuningen, Rotterdam. Northern Renaissance.



131. Perugino (Pietro di Cristoforo Vannucci), c. 1450–1523, Italian, *Study of a Kneeling Youth and of the Head of Another*, 1500. Metalpoint on pale pink-beige prepared paper, 22 × 11.5 cm. The Metropolitan Museum of Art, New York. Early Renaissance.



132. Luca Signorelli, c. 1440–1523, Italian, *Nude Man Seen from Behind Carrying a Corpse on His Shoulders*, c. 1500. Black chalk, brown wash, and watercolour on paper, 35.5 × 22.5 cm. Musée du Louvre, Paris. Early Renaissance.

SIGNORELLI

(Cortona, c. 1440–1523)

Signorelli was a painter from Cortona but was active in various cities of central Italy like Florence, Orvieto and Rome. Probably a pupil of Piero della Francesca, he added solidity to his figures and a unique use of light, as well as having an interest in the representation of actions like contemporary artists, the Pollaiuolo brothers.

In 1483, he was called to complete the cycle of frescos in the Sistine Chapel in Rome, which means he must have had a solid reputation at that time. He painted a magnificent series of six frescos illustrating the end of the world and *The Last Judgment* for the Orvieto Cathedral. There can be seen a wide variety of nudes displayed in multiple poses, which were surpassed at that time only by Michelangelo, who knew of them. By the end of his career, he had a large workshop in Cortona where he produced conservative paintings, including numerous altarpieces.



133. Luca Signorelli, c. 1440–1523, Italian, *The Damned*, c. 1500. Black pencil on paper, 28.5 × 22 cm. Galleria degli Uffizi, Florence. Early Renaissance.



134. Lo Spagna (Giovanni di Pietro), c. 1450–1528, Italian, *Standing Saint*, date unknown. Pen and ink on paper, 36.5 × 22 cm. Musée Condé, Chantilly. Early Renaissance.



135. Luca Signorelli, c. 1440–1523, Italian, *Head of a Man with a Cap (Dante?)*, date unknown. Charcoal on paper, 23.7 × 15.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Early Renaissance.



136. Perugino (Pietro di Cristoforo Vannucci), c. 1450–1523, Italian, *Bacchus* or *Ephebos*, date unknown. Black pencil, pen and white lead on watermarked white paper. Galleria degli Uffizi, Florence. Early Renaissance.



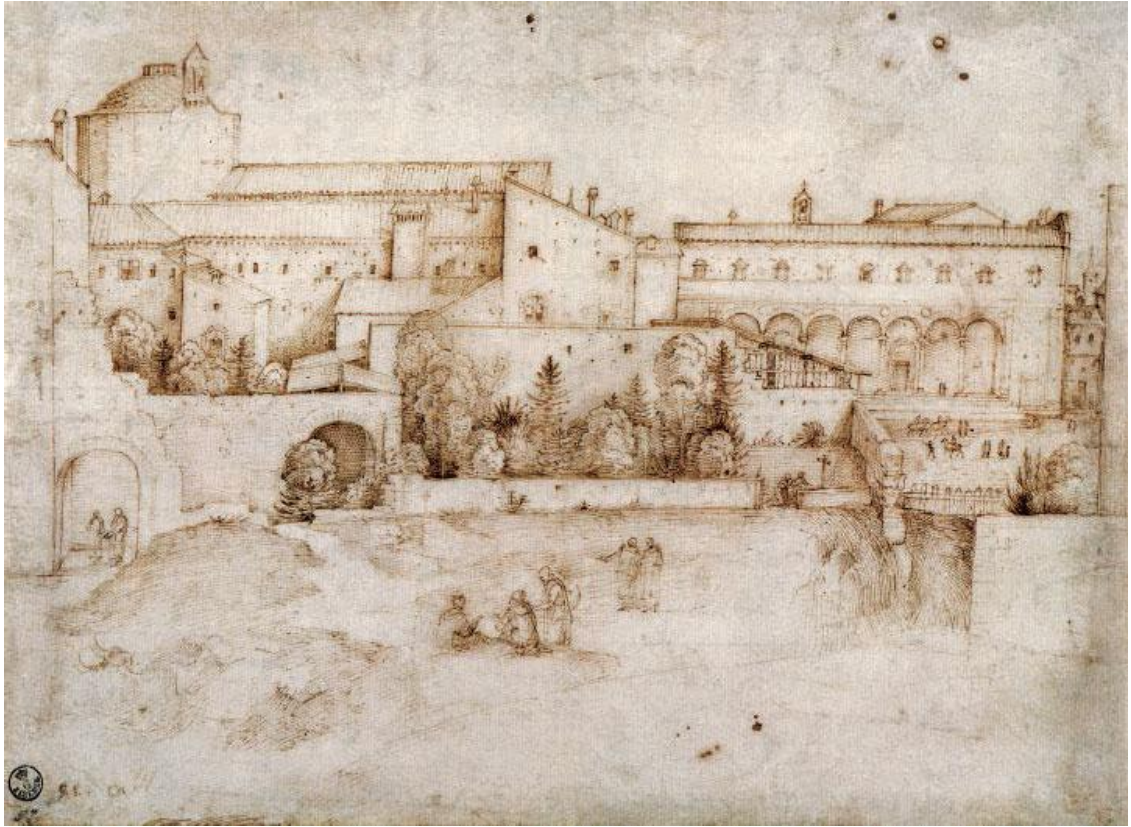
137. Fra Bartolomeo (Bartolommeo della Porta), c. 1472–1517, Italian, *Flying Angel*, date unknown. Black pencil, stump and white chalk on watermarked paper, 19.2 × 16.5 cm. Galleria degli Uffizi, Florence. High Renaissance.



138. Vittore Carpaccio, 1460/1466?-1525/1526, Italian, *Sacra Conversazione*, date unknown. Pen, ink and wash on paper. Galleria degli Uffizi, Florence. High Renaissance.



139. Hieronymus Bosch, c. 1450–1516, Flemish, *Two Fantastic Creatures*, date unknown. Pen and brown ink on paper, 16.3 × 11.7 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



140. Fra Bartolomeo (Bartolommeo della Porta), c. 1472–1517, Italian, *View of the Santissima Annunziata*, c. 1500–1510. Pen on white paper, 21 × 28.3 cm. Galleria degli Uffizi, Florence. High Renaissance.



141 Hieronymus Bosch, c. 1450–1516, Flemish, *The Field Has Eyes, the Forest Has Ears*, c. 1500. Pen and brown ink on paper, 20.2 × 12.7 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



142. Leonardo da Vinci, 1452–1519, Italian, *Bust of a Young Woman*, c. 1501. Red chalk and silverpoint on paper. Galleria dell'Accademia, Venice. High Renaissance.



143. Leonardo da Vinci, 1452–1519, Italian, *Grotesque Head*, c. 1503–1507. Black chalk on paper, 39 × 28 cm. Christ Church Picture Gallery, Oxford. High Renaissance.



144. Leonardo da Vinci, 1452–1519, Italian, Study of two warriors' heads for *The Battle of Anghiari*, c. 1504–1505. Charcoal on paper, 19.1 × 18.8 cm. Szépművészeti Múzeum, Budapest. High Renaissance.



145. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Head of a Boy with a Cap*, c. 1502–1503. Black chalk with highlights in white on paper, 21.2 × 18.6 cm. Palais des Beaux-Arts, Lille. High Renaissance.

**RAPHAEL (Raffaello Sanzio)
(Urbino, 1483 – Rome, 1520)**

Raphael was the artist who most closely resembled Pheidias. The Greeks said that the latter invented nothing; rather, he carried every kind of art invented by his forerunners to such a pitch of perfection that he achieved pure and perfect harmony. Those words, “pure and perfect harmony,” express, in fact, better than any others, what Raphael brought to Italian art. From Perugino, he gathered all the weak grace and gentility of the Umbrian School, he acquired strength and certainty in Florence, and he created a style based on the fusion of Leonardo’s and Michelangelo’s lessons under the light of his own noble spirit.

His compositions on the traditional theme of the Virgin and Child seemed intensely novel to his contemporaries, and only their time-honoured glory prevents us now from perceiving their originality. He has an even more magnificent claim in the composition and realisation of those frescos with which, from 1509, he adorned the Stanze and the Loggia at the Vatican. The sublime, which Michelangelo attained by his ardour and passion, Raphael attained by the sovereign balance of intelligence and sensibility. One of his masterpieces, The School of Athens, was created by genius: the multiple detail, the portrait heads, the suppleness of gesture, the ease of composition, and the life circulating everywhere within the light are his most admirable and identifiable traits.



146. Albrecht Dürer, 1471–1528, German, *Creszentia Pirckheimer*, 1503. Charcoal, white highlights, 32 × 21.6 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



147. Albrecht Dürer, 1471–1528, German, *Willibald Pirckheimer*, 1503. Charcoal, 28.2 × 20.8 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



148. Leonardo da Vinci, 1452–1519, Italian, *Leda and the Swan*, c. 1503–1504. Pen, ink and wash over black chalk on paper, 16 × 13.9 cm. Devonshire Collection, Chatsworth. High Renaissance.



149. Albrecht Dürer, 1471–1528, German, *Study of Pope's Head*, c. 1506. Paintbrush, white highlights on paper, 19.7 × 19.7 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



150. Michelangelo Buonarroti, 1475–1564, Italian, *Male Nude, Seen from the Rear*, c. 1503–1504. Black pencil on paper, 28.2 × 20.3 cm. Musée du Louvre, Paris. High Renaissance.



151. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Portrait of the Doge Leonardo Loredan*, c. 1504–1505. Metalpoint, 12.1 × 10.4 cm. Palais des Beaux-Arts, Lille. High Renaissance.



152. Albrecht Dürer, 1471–1528, German, *Adam and Eve*, 1504. Pen and watercolour, 24.2 × 20.1 cm. The Morgan Library and Museum, New York. Northern Renaissance.



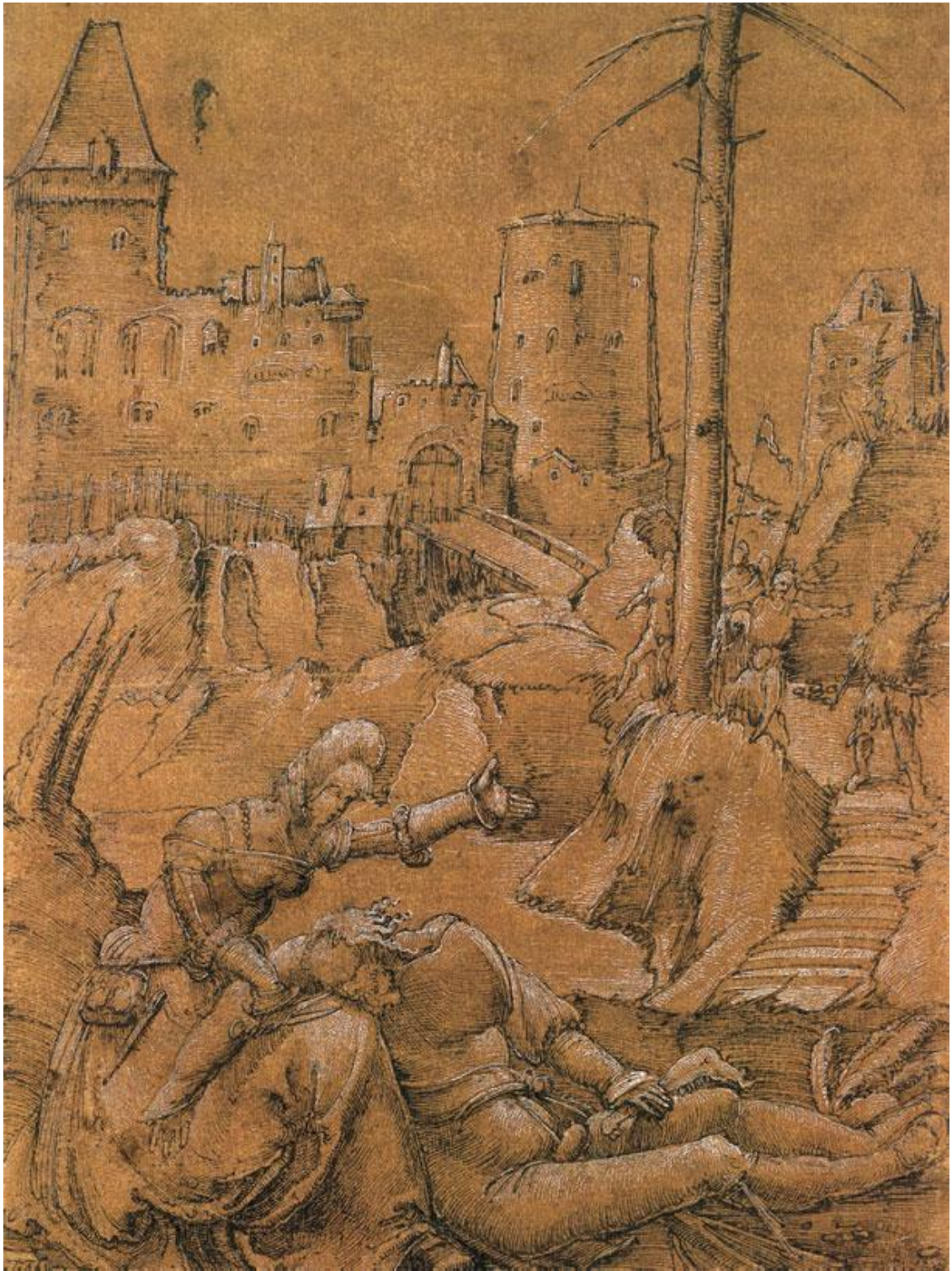
153. Hieronymus Bosch, c. 1450–1516, Flemish, *The Tree Man*, c. 1505. Pen in brown ink, 27.7 × 21.1 cm. Albertina, Vienna. Northern Renaissance.



154. Hans Baldung Grien, 1484/1485-1545, German, *Phyllis Sitting on the Back of Crawling Aristotle*, 1503. Pen and black ink, 28.1 × 20.1 cm. Musée du Louvre, Paris. Northern Renaissance.



155. Leonardo da Vinci, 1452–1519, Italian, *Studies for the Christ Child with a Lamb*, c. 1503–1506. Pen and brown ink and black chalk, 21 × 14.2 cm. J. Paul Getty Museum, Los Angeles. High Renaissance.



156. Albrecht Altdorfer, c. 1480–1538, German, *Samson and Delilah*, 1506. Pen and black ink with white heightening on brown prepared paper, 17.1 × 12.2 cm. The Metropolitan Museum of Art, New York. Northern Renaissance.



157. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Portrait of a Woman*, c. 1505–1507. Pen, brown ink and black chalk on paper, 22.2 × 15.9 cm. Musée du Louvre, Paris. High Renaissance.



158. Hans Baldung Grien, 1484/1485-1545, German, *Saint Catherine Leaning on a Sword*, c. 1503–1504. Pen and brown ink, 27.4 × 13.3 cm. The Metropolitan Museum of Art, New York. Northern Renaissance.



159. Raphael (Raffaello Sanzio), 1483–1520, Italian, Study for *The School of Athens*, c. 1509. Pen and ink on white paper. Galleria degli Uffizi, Florence. High Renaissance.



160. Albrecht Dürer, 1471–1528, German, *Head Study of an African*, 1508. Charcoal, 32.0 × 21.8 cm. Albertina, Vienna. Northern Renaissance.



161. Lucas Cranach the Elder, 1472–1553, German, *Head of a Young Boy*, c. 1509. Brown and black ink, grey and ochre washes and gouache, 21.6 × 17.1 cm. Musée du Louvre, Paris. Northern Renaissance.



162. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Holy Family with St John the Baptist, Zacharias, and Elizabeth in a Landscape*, 1507–1508. Pen and ink on paper, 35.3 × 23.4 cm. Palais des Beaux-Arts, Lille. High Renaissance.



163. Michelangelo Buonarroti, 1475–1564, Italian, *Study for the Head of an Old Man*, c. 1509. Black chalk, 43.2 × 28 cm. Galleria degli Uffizi, Florence. High Renaissance.

MICHELANGELO BUONARROTI
(Caprese, 1475 – Rome, 1564)

Michelangelo, like Leonardo, was a man of many talents; sculptor, architect, painter and poet, he made the apotheosis of muscular movement, which to him was the physical manifestation of passion. He moulded his draughtsmanship, bent it, twisted it, and stretched it to the extreme limits of possibility. There are not any landscapes in Michelangelo's painting. All the emotions, all the passions, all the

thoughts of humanity were personified in his eyes in the naked bodies of men and women. He rarely conceived his human forms in attitudes of immobility or repose.

Michelangelo became a painter so that he could express in a more malleable material what his titanesque soul felt, what his sculptor's imagination saw, but what sculpture refused him. Thus this admirable sculptor became the creator, at the Vatican, of the most lyrical and epic decoration ever seen: the Sistine Chapel. The profusion of his invention is spread over this vast area of over 900 square metres. There are 343 principal figures of prodigious variety of expression, many of colossal size, and in addition a great number of subsidiary ones introduced for decorative effect. The creator of this vast scheme was only thirty-four when he began his work.

Michelangelo compels us to enlarge our conception of what is beautiful. To the Greeks it was physical perfection; but Michelangelo cared little for physical beauty, except in a few instances, such as his painting of Adam on the Sistine ceiling, and his sculptures of the Pietà. Though a master of anatomy and of the laws of composition, he dared to disregard both if it were necessary to express his concept: to exaggerate the muscles of his figures, and even put them in positions the human body could not naturally assume. In his later painting, *The Last Judgment*, on the end wall of the Sistine, he poured out his soul like a torrent. Michelangelo was the first to make the human form express a variety of emotions. In his hands emotion became an instrument upon which he played, extracting themes and harmonies of infinite variety. His figures carry our imagination far beyond the personal meaning of the names attached to them.



164. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Leda and the Swan*, c. 1507. Pen and ink over black chalk on paper, 31 × 19.2 cm. Royal Collection Trust, London. High Renaissance.



165. Titian (Tiziano Vecellio, attributed to), 1489/1490-1576, Italian, *Saint Jerome in the Desert*, 1509. Pen and grey ink, 13.6 × 16.7 cm. Galleria degli Uffizi, Florence. High Renaissance.



166. Lucas Cranach the Elder, 1472–1553, German, *Christ and the Adulteress*, 1509. Brown ink and brown wash, 29.9 × 19.6 cm. Herzog Anton Ulrich-Museum, Kunstmuseum des Landes Niedersachsen, Brunswick (Lower Saxony). Northern Renaissance.

**LUCAS CRANACH THE ELDER
(Kronach, 1472 – Weimar, 1553)**

Lucas Cranach was one of the greatest artists of the Renaissance, as shown by the diversity of his artistic interests as well as his awareness of the social and political events of his time. He developed a number of painting techniques

which were afterwards used by several generations of artists. His somewhat mannered style and splendid palette are easily recognised in numerous portraits of monarchs, cardinals, courtiers and their ladies, religious reformers, humanists and philosophers. He also painted altarpieces, mythological scenes and allegories, and he is well-known for his hunting scenes. As a gifted draughtsman, he executed numerous engravings on both religious and secular subjects, and as court painter, he was involved in tournaments and masked balls. As a result, he completed a great number of costume designs, armorials, furniture, and parade ground arms. The high point of the German Renaissance is reflected in his achievements.



167. Antonio da Sangallo the Younger, 1484–1546, Italian, *The Mausoleum of Theoderic*, c. 1506. Pen and ink on paper. Galleria degli Uffizi, Florence. High Renaissance.



168. Fra Bartolomeo (Bartolommeo della Porta), 1473–1517, Italian, *Madonna and Child with Saints*, 1510–1513. Black chalk, with traces of white chalk, 37.5 × 28.3 cm. J. Paul Getty Museum, Los Angeles. High Renaissance.



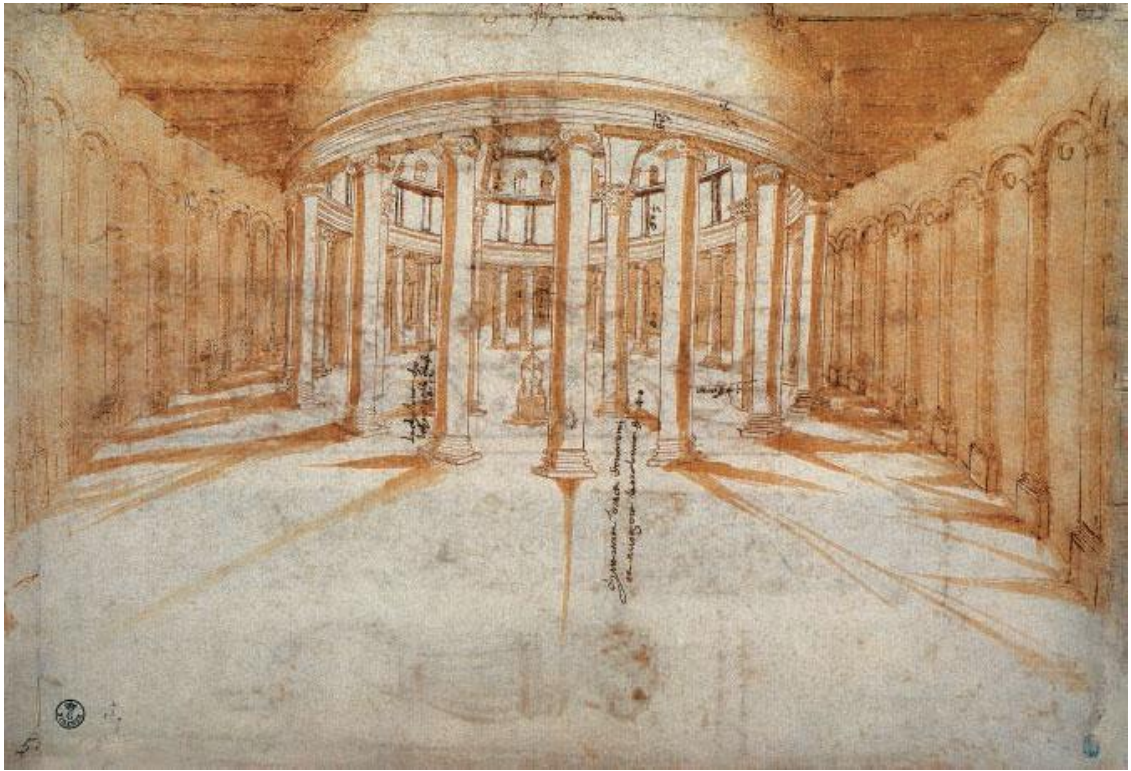
169. Mabuse (Jan Gossart), c. 1478–1532, Flemish, *Apollo Citharoedus of the Casa Sassi*, 1509. Pen and brown ink, over black chalk, 30.8 × 17.7 cm. Gallerie dell'Accademia, Venice. Northern Renaissance.



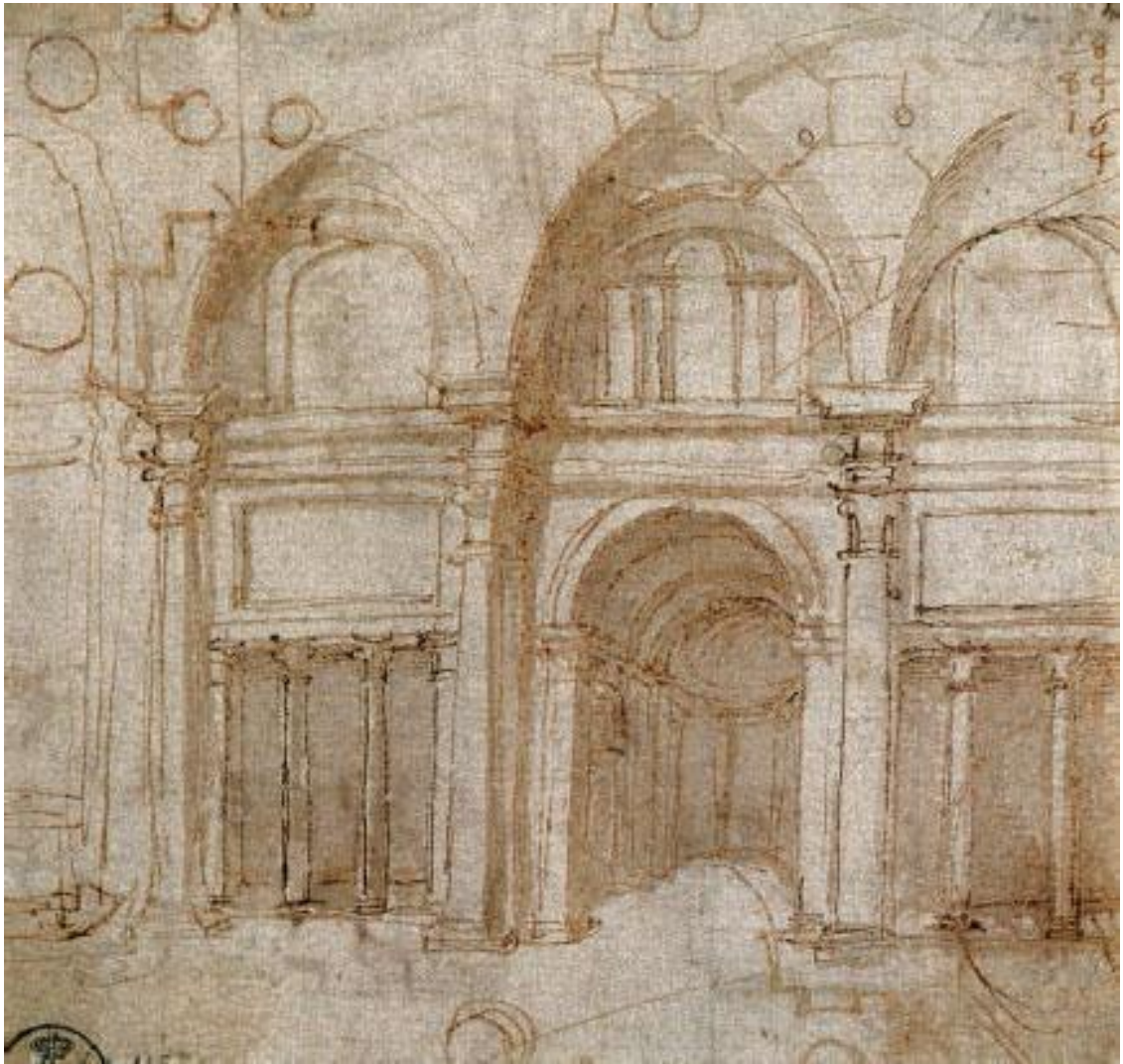
170. Niccolò dell' Abate, 1509–1571, Italian, *Madonna and Child Enthroned with Saint Basil the Great and Saint John the Baptist and Donor*, 1509–1571. Pen and brown ink, brush and brown wash mounted on board, 23.2 × 19.4 cm. The Metropolitan Museum of Art, New York. Mannerism.



171. Amico Aspertini, c. 1474–1552, Italian, *Hercules and the Lernaean Hydra*, date unknown. Pen, ink and wash. Galleria degli Uffizi, Florence. Mannerism.



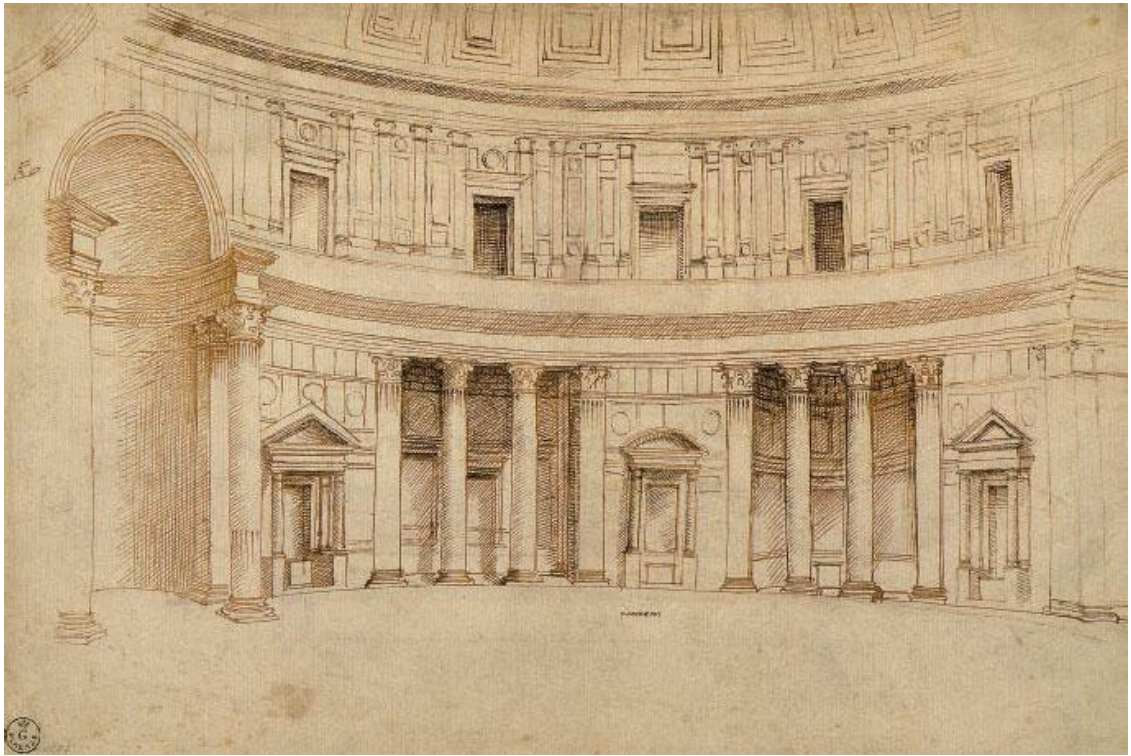
172. Baldassare Peruzzi, 1481–1536, Italian, *Interior View of Santo Stefano Rotondo*, date unknown. Pen and brown wash on white paper. Galleria degli Uffizi, Florence. High Renaissance.



173. Baldassare Peruzzi, 1481–1536 Italian, *The Baths of Diocletian*, date unknown. Pen, ink and wash on paper. Galleria degli Uffizi, Florence. High Renaissance.



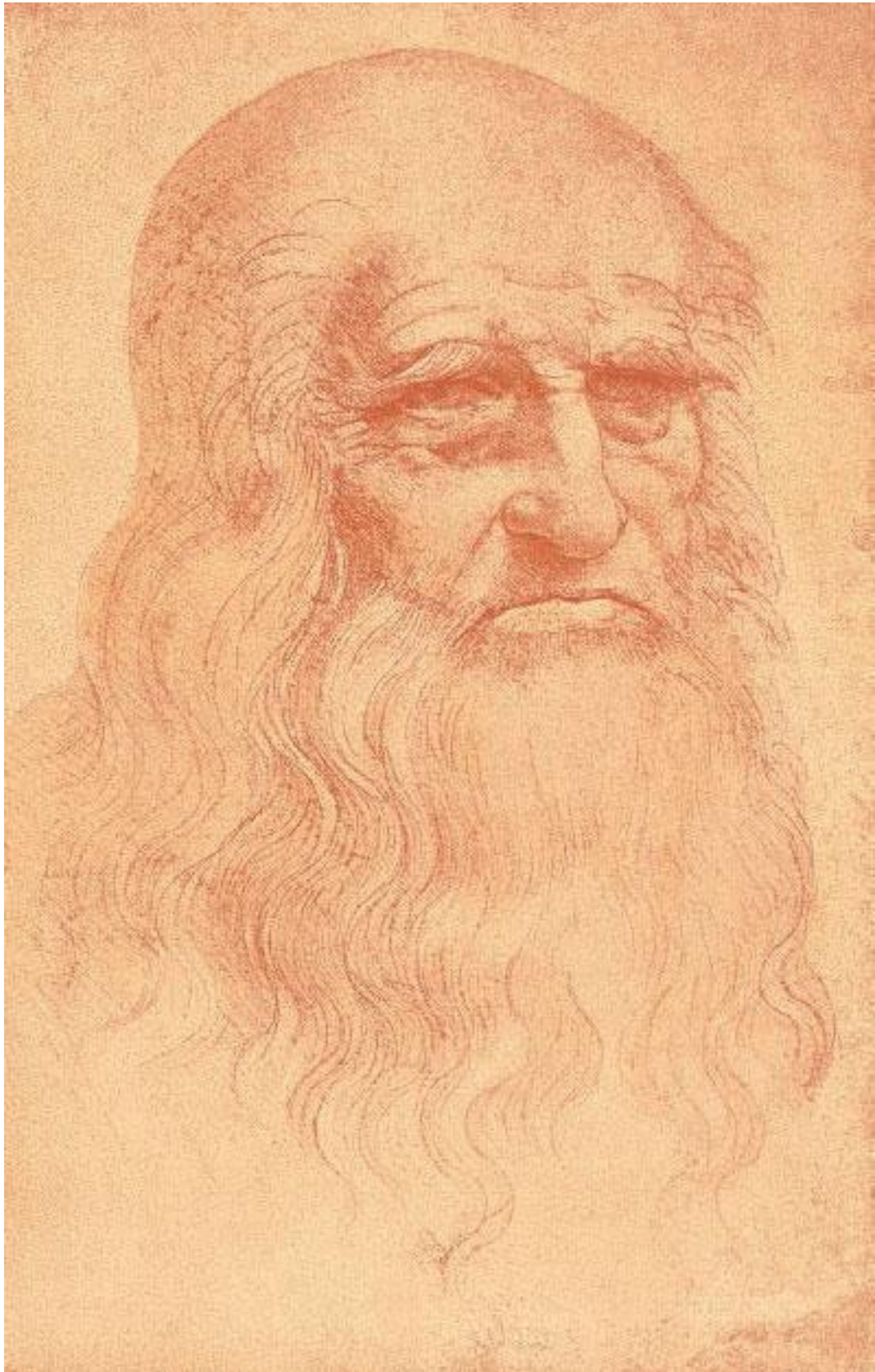
174. Raphael (Raffaello Sanzio), 1483–1520, Italian, *A Soldier Before the Chapel of St. Peter*, date unknown. Pen, ink and wash on paper. Galleria degli Uffizi, Florence. High Renaissance.



175. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Interior View of the Pantheon*, c. 1510. Pen and ink on paper, 22 × 40.5 cm. Galleria degli Uffizi, Florence. High Renaissance.



176. Baldassare Peruzzi, 1481–1536, Italian, *Theatrical Perspective with Symbolic Monuments of Rome*, date unknown. Pen, ink and wash on paper. Galleria degli Uffizi, Florence. High Renaissance.



177. Leonardo da Vinci, 1452–1519, Italian, *Self-Portrait*, c. 1512. Red chalk on paper, 33.3 × 21.3 cm. Biblioteca Reale, Turin. High Renaissance.

LEONARDO DA VINCI

(Vinci, 1452 – Le Clos-Lucé, 1519)

Leonardo's early life was spent in Florence, his maturity in Milan, and the last three years of his life in France. Leonardo's teacher was Verrocchio. First he was a goldsmith, then a painter and sculptor: as a painter, representative of the very scientific school of draughtsmanship, but more famous as a sculptor, being the creator of the Colleoni statue at Venice, Leonardo was a man of striking physical attractiveness, great charm of manner and conversation, and mental accomplishment. He was well grounded in the sciences and mathematics of the day, as well as a gifted musician. His skill in draughtsmanship was extraordinary; shown by his numerous drawings as well as by his comparatively few paintings. His skill of hand is at the service of most minute observation and analytical research into the character and structure of form.

Leonardo is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two centuries, by the conquest of the methods of painting, he was able to pronounce the words which served as a password to all later artists worthy of the name: painting is a spiritual thing, *cosa mentale*. He completed Florentine draughtsmanship by applying a sharp subtlety to modelling by light and shade, which his predecessors had used only to give greater precision to their contours. This marvellous draughtsmanship, this modelling and *chiaroscuro* he used not only to paint the exterior appearance of the body but also, as no one before him had done, to cast over it a reflection of the mystery of the inner life. In the *Mona Lisa* and his other masterpieces he even used landscape not merely as a more or less picturesque decoration, but as a sort of echo of that interior life and an element of a perfect harmony.

Relying on the still quite novel laws of perspective, this doctor of scholastic wisdom, who was at the same time an initiator of modern thought, substituted for the discursive manner of the Primitives the principle of concentration which is the basis of classical art. The picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and lights, compose a subtle tracery converging on a spiritual, a sensuous centre. It was not with the external significance of objects, but with their inward and spiritual significance, that Leonardo was occupied.



178. Hans Holbein the Elder, 1460/1465-1524, German, *Ambrosius and Hans Holbein*, 1511. Silverpoint on white-coated paper, 10.3 × 15.5 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



179. Titian (Tiziano Vecellio), 1489/1490-1576, Italian, *Portrait of a Young Woman*, 1510–1511. Black pencil on paper, 42 × 26.5 cm. Galleria degli Uffizi, Florence. High Renaissance.



180. Titian (Tiziano Vecellio), 1489/1490-1576, Italian, *Rider and Fallen Soldier*, c. 1537. Chalk on paper. Staatliche Graphische Sammlung, Munich. High Renaissance.



181. Follower of Raphael (1483–1520), Italian, *Saint Michael Slaying the Demon*, c. 1511–1520. Pen and brown ink, brown wash, black chalk and white heightening, 41.6 × 27.7 cm. Musée du Louvre, Paris. High Renaissance.



182. Hieronymus Bosch, c. 1450–1516, Flemish, *A Group of Ten Spectators*, 1516. Pen and brown ink on paper, 12.4 × 12.6 cm. The Morgan Library and Museum, New York. Northern Renaissance.



183. Titian (Tiziano Vecellio), 1489/1490-1576, Italian, *Studies of Saint Sebastian and the Virgin and Child*, c. 1519. Pen and brown ink on paper, 16.2 × 13.6 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. High Renaissance.



184. Amico Aspertini, c. 1474–1552, Italian, *Masculine Nude* or *A God of the Rivers*, date unknown. Chalk and wash on paper. Galleria degli Uffizi, Florence. Mannerism.



185. Niccolò dell' Abate, 1509–1571, Italian, *Landscape*, date unknown. Pen and ink on paper. Galleria degli Uffizi, Florence. Mannerism.



186. Antonio da Sangallo the Younger, 1484–1546, Italian, *Architecture Study*, c. 1513–1517. Pen and brown ink over a sketch in pencil, 33.4 × 48.5 cm. Galleria degli Uffizi, Florence. High Renaissance.



187. Baccio Bandinelli (attributed to), 1488–1560, Italian, *An Unidentified Subject, with Figures Kneeling before a Bearded Man*, c. 1515. Red chalk, 25.5 × 32.5 cm. British Museum, London. High Renaissance.



188. Titian (Tiziano Vecellio), 1489/1490-1576, Italian, *Landscape with a Castle*, 1512. Pen and brown ink, 15 × 21.6 cm. Galleria degli Uffizi, Florence. High Renaissance.



189. Niklaus Manuel Deutsch, 1484–1530, Swiss, *The Mocking of Christ*, 1513–1514. Pen and black ink with white and gold highlights on red-brown prepared paper, 54.1 × 21.7 cm. J. Paul Getty Museum, Los Angeles. Northern Renaissance.



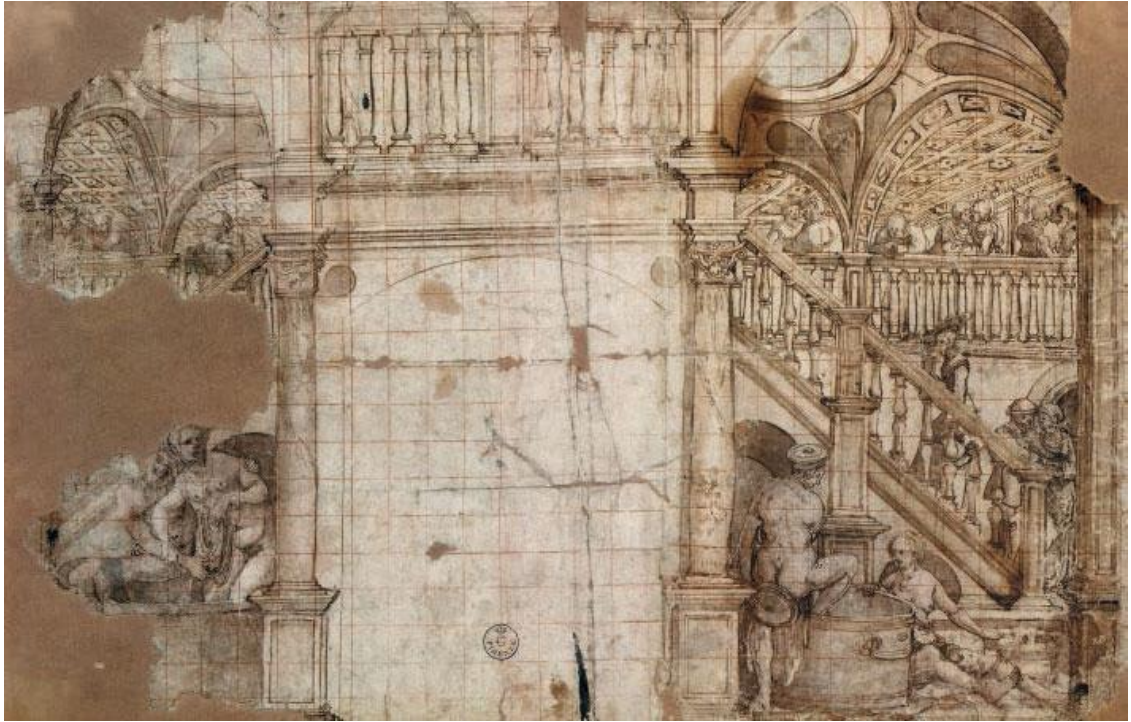
190. Follower of Albrecht Altdorfer (c. 1480–1538), German, *The Holy Family with Saint Elizabeth and the Infant Saint John*, 1513. Pen and dark brown ink highlighted with brush and opaque white on light brown prepared paper, 21.5 × 14.8 cm. The Metropolitan Museum of Art, New York. Northern Renaissance.



191. Raphael (Raffaello Sanzio), 1483–1520, Italian, Study for *The Madonna of the Fish*, 1513–1514. Red chalk and black pencil on paper, 26.7 × 26.4 cm. Galleria degli Uffizi, Florence. High Renaissance.



192. Albrecht Dürer, 1471–1528, German, *Barbara Dürer (Dürer's Mother)*, 1514. Charcoal, 42.2 × 30.6 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



193. Albrecht Altdorfer, c. 1480–1538, German, *Preparatory Drawing for the Frescoes for the Royal Baths in Regensburg*, c. 1515. Pen and ink, wash. Galleria degli Uffizi, Florence. Northern Renaissance.



194. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Hebe and Proserpina*, 1517. Red chalk on paper, 25.7 × 16.4 cm. Teylers Museum, Haarlem. High Renaissance.



195. Raphael (Raffaello Sanzio), 1483–1520, Italian, *Two Masculine Nudes*, 1515. Red chalk and metalpoint on paper, 41 × 28 cm. Albertina, Vienna. High Renaissance.



196. Rosso Fiorentino, 1494–1540, Italian, *Macabre Allegory*, 1517–1518. Pen, ink and wash on paper. Galleria degli Uffizi, Florence. Mannerism.



197. Titian (Tiziano Vecellio), 1489/1490-1576, Italian, *Two Satyrs in a Landscape*, date unknown. Pen and brown ink, white gouache on fine, off-white laid paper, 21.6 × 15.1 cm. The Metropolitan Museum of Art, New York. High Renaissance.



198. Matthias Grünewald, c. 1475–1528, German, *St. Dorothy with the Basket of Flowers*, c. 1520. Black chalk and watercolour, heightened with white on paper, 35.8 × 25.6 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



199. Parmigianino (Francesco Mazzola), 1503–1540, Italian, *Study of a Kanephoros for the decoration of the vault of Santa Maria della Steccata, Parma, c. 1533–1535.* Pencil and red chalk, heightened with white, 27.6 × 18.1 cm. Albertina, Vienna. Mannerism.



200. Correggio (Antonio Allegri), 1489?-1534, Italian, *The Adoration of the Magi*, c. 1517. Red chalk and white gouache on paper, 29.1 × 19.7 cm. The Metropolitan Museum of Art, New York. High Renaissance.

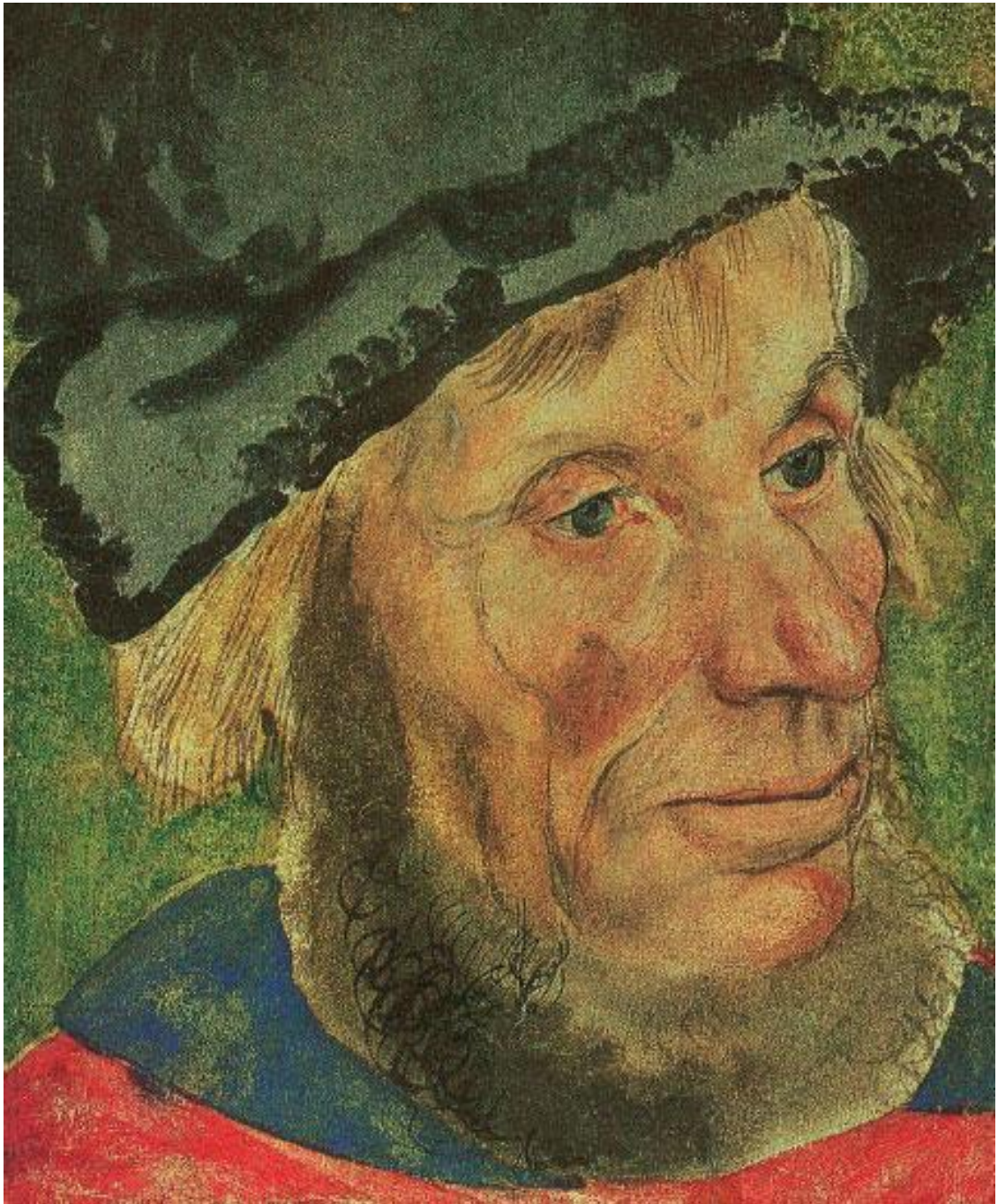
CORREGGIO

(Antonio Allegri)

(Correggio, 1489?-1534)

Correggio founded the Renaissance school in Parma, but little is known of his life. He was born in the small town of Correggio. There he was educated, but in his seventeenth year an outbreak of the plague drove his family to Mantua, where the young painter had the opportunity to study the pictures of Mantegna and the collection of works of art accumulated originally by the Gonzaga family and later by Isabella d'Este. In 1514 he went back to Parma, where his talents found ample recognition; and for some years the story of his life is the record of his work, culminating in his wonderful re-creation of light and shade.

It was not, however, a record of undisturbed quiet, for the decoration which he made for the dome of the cathedral was severely criticised. Choosing the subject of the Resurrection, he projected upon the ceiling a great number of ascending figures, which, viewed from below, necessarily involved a multitude of legs, giving rise to the apt description that the painting resembled a "fry of frogs". It may have been the trouble which later ensued with the chapter of the cathedral, or depression caused by the death of his young wife, but at the age of thirty-six, indifferent to fame and fortune, he retired to the comparative obscurity of his birth place, where for four years he devoted himself to the painting of mythological subjects: scenes of fabled beings removed from the real world and set in a golden arcadia of dreams. His work prefigures Mannerism and the Baroque style.



201. Lucas Cranach the Elder, 1472–1553, German, *Head of a Peasant*, c. 1520–1525. Watercolour with opaque white highlights, 19.3 × 15.7 cm. Kunstmuseum Basel, Basel. Northern Renaissance.



202. Albrecht Dürer, 1471–1528, German, *Cardinal Albrecht von Brandenburg*, 1518. Charcoal, 42.8 × 32.1 cm. Albertina, Vienna. Northern Renaissance.



203. Sebastiano del Piombo (Sebastiano Luciani), 1485/1486-1547, Italian, *Cartoon for the Head of Saint James*, c. 1520. Black and white chalk on paper, 30.2 × 30.5 cm. J. Paul Getty Museum, Los Angeles. High Renaissance.



204. Albrecht Dürer, 1471–1528, German, *Erasmus of Rotterdam*, 1520. Black chalk, 37.3 × 26.8 cm. Musée du Louvre, Paris. Northern Renaissance.



205. Matthias Grünewald, c. 1475–1528, German, *Head of a Young Woman*, c. 1520. Black chalk on paper, 27.7 × 19.6 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.

MATTHIAS GRÜNEWALD

(Würzburg, c. 1475 – Halle an der Saale, 1528)

Grünewald and Dürer were the most prominent artists of their era. Painter, draughtsman, hydraulic engineer and architect, he is considered the greatest colourist of the German Renaissance. But, unlike Dürer, he did not make prints and his works were not numerous: ten or so paintings (some of which are composed

of several panels) and approximately thirty-five drawings. His masterpiece is the Isenheim Altarpiece, commissioned in 1515.

His works show a dedication to medieval principles, to which he brought expressions of emotion not typical of his contemporaries.



206. Matthias Grünewald, c. 1475–1528, German, *Head of a Shouting Child*, c. 1520. Black chalk on paper, 24.4 × 20 cm. Kupferstichkabinett, Staatliche Museen zu Berlin, Berlin. Northern Renaissance.



207. Andrea del Sarto (Andrea d'Agnolo), 1486–1530, Italian, *Study for the Head of Mary Magdalene*, date unknown. Red pencil on watermarked white paper, 21.7 × 17 cm. Galleria degli Uffizi, Florence. High Renaissance.

**ANDREA DEL SARTO (Andrea d'Agnolo)
(Florence, 1486–1530)**

The epithet 'del sarto' (of the tailor) is derived from his father's profession. Apart from a visit to Fontainebleau in 1518–1519 to work for Francis I, Andrea was based in Florence all his life. A pioneer of Mannerism and a leading fresco painter of the High Renaissance, Andrea selected subjects that were nearly always covered in bright, solidly coloured robes without adornment. Major works include

the John the Baptist series at the Chiostro dello Scalzo (1511–1526) and his *Madonna of the Harpies* (1517). Andrea suffered from being the contemporary of such giants as Michelangelo and Raphael, but he undoubtedly ranks as one of the greatest masters of his time.



208. Andrea del Sarto (Andrea d'Agnolo), 1486–1530, Italian, *Head of an Old Man in Profile*, date unknown. Black pencil and wash on watermarked white paper, 21.8 × 18.1 cm. Galleria degli Uffizi, Florence. High Renaissance.

Конец ознакомительного фрагмента.

Текст предоставлен ООО «ЛитРес».

Прочитайте эту книгу целиком, [купив полную легальную версию](#) на ЛитРес.

Безопасно оплатить книгу можно банковской картой Visa, MasterCard, Maestro, со счета мобильного телефона, с платежного терминала, в салоне МТС или Связной, через PayPal, WebMoney, Яндекс.Деньги, QIWI Кошелек, бонусными картами или другим удобным Вам способом.