

Other Artists



Fig. 131. Giovan Battista Bonacina, *Portrait of Salvator Rosa* (engraving, 1662)

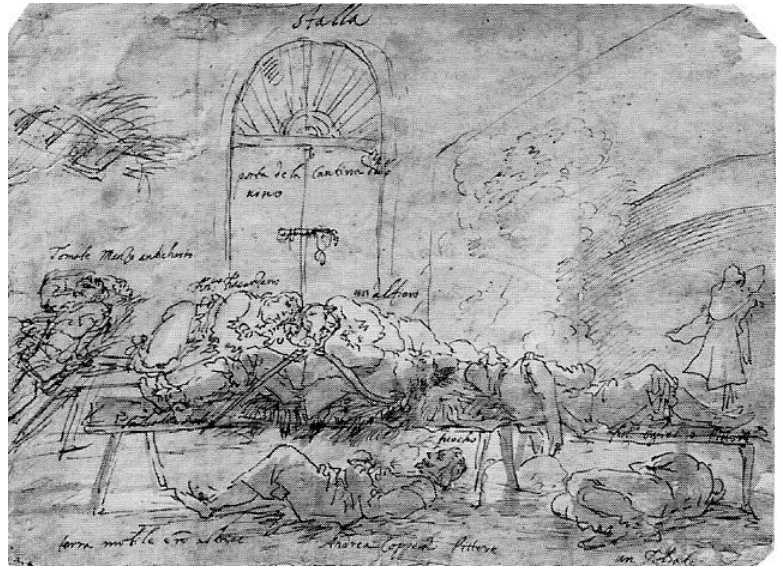


Fig. 132. Francesco Fracanzano (attrib.) *Rosa and Friends* (drawing, Christie's Images)



Fig. 133. Francesco Fracanzano (attrib.), *Rosa and Friends* (drawing, British Museum, London)

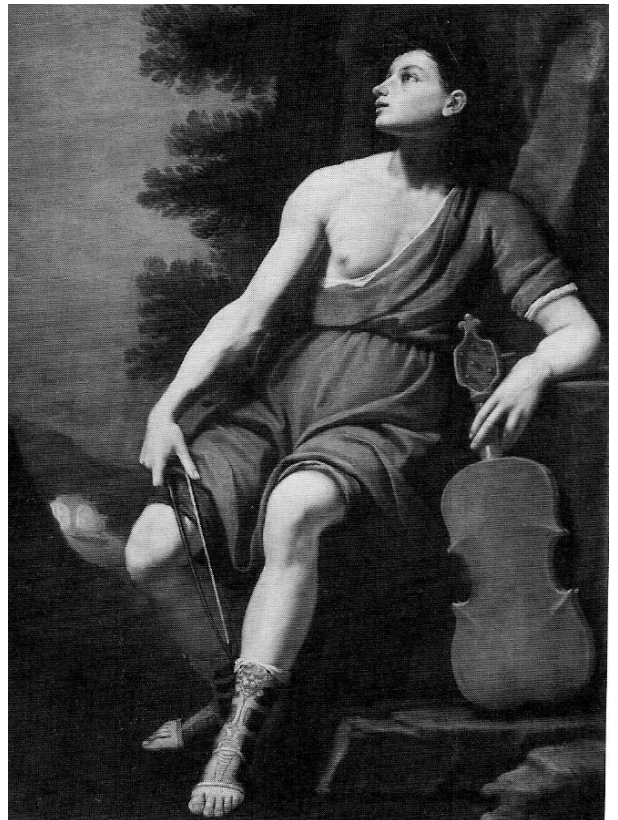


Fig. 134. Lorenzo Lippi, *Orpheus* (c. 1648, private collection, Florence)



Fig. 135. Lorenzo Lippi (and Rosa?), *The Flight into Egypt* (1642, Sant'Agostino, Massa Marittima)



Fig. 136. Lorenzo Lippi, *Allegory of Simulation* (early 1640's, Musée des Beaux-Arts, Angers)



Fig. 137. Baldassare Franceschini ("Il Volterrano"), *A Sibyl* (c. 1671?, Collezione Conte Gaddo della Gherardesca, Florence)

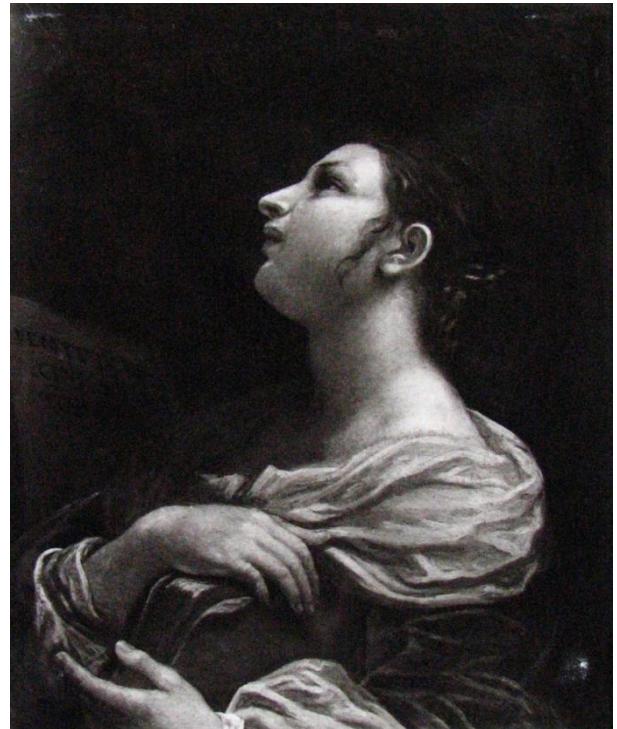


Fig. 138. Baldassare Franceschini ("Il Volterrano"), *A Sibyl* (c. 1671?, Collezione Conte Gaddo della Gherardesca, Florence)



Fig. 139. Jacques Callot, *Pasquariello Trunno* (etching, from the *Balli di Sfessania* series, early 1620's)



Fig. 140. Jacques Callot, *Coviello* (etching, from the *Balli di Sfessania* series, early 1620's)



Fig. 178. COVIELLO SINGING
Seventeenth-century Italian print. From P. Duchartre,
The Italian Comedy (1929), p. 44.

Fig. 141. *Coviello*, from Francesco Bertelli, *Carnavale Italiane Mascherato* (1642); image from Nicoll, *Masks Mimes and Miracles*, p. 261)

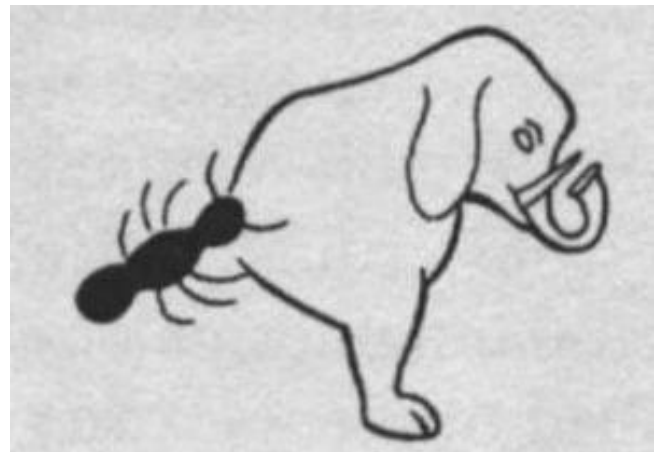


Fig. 142. Emblem of the Ant and Elephant (image from Hall, *Illustrated Dictionary of Symbols in Eastern and Western Art*, p. 8)



Fig. 143. Jan Miel, *The Charlatan* (c. 1645, Hermitage, St. Petersburg)



Fig. 144. Karel Dujardin, *A Party of Charlatans in an Italian Landscape* (1657, Louvre, Paris)



Fig. 145. Cristofano Allori, *Christ Saving Peter from the Waves* (c. 1608-10, Collezione Bigongiari, Pistoia)



Fig. 146. Cristofano Allori (finished by Zanobi Rosi after 1621), *Christ Saving Peter from the Waves* (Cappella Usimbardi, S. Trinità, Florence)



Fig. 147. Lodovico Cardi (“Il Cigoli”), *Christ Saving Peter from the Waves* (1599/ 1607, Palazzo Pitti, Florence)



Fig. 148. Albrecht Dürer, *St. Jerome in his Study* (engraving, 1514)

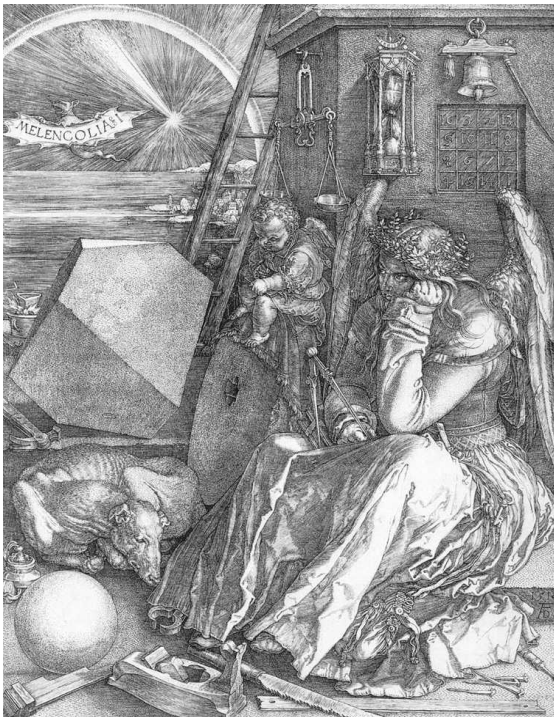


Fig. 149. Albrecht Dürer, *Melencolia I* (engraving, 1514, Metropolitan Museum of Art, New York)



Fig. 150. Giambattista della Porta, “Servio Galba – Aquila,” from the *Fisonomia dell’uomo*, 1598

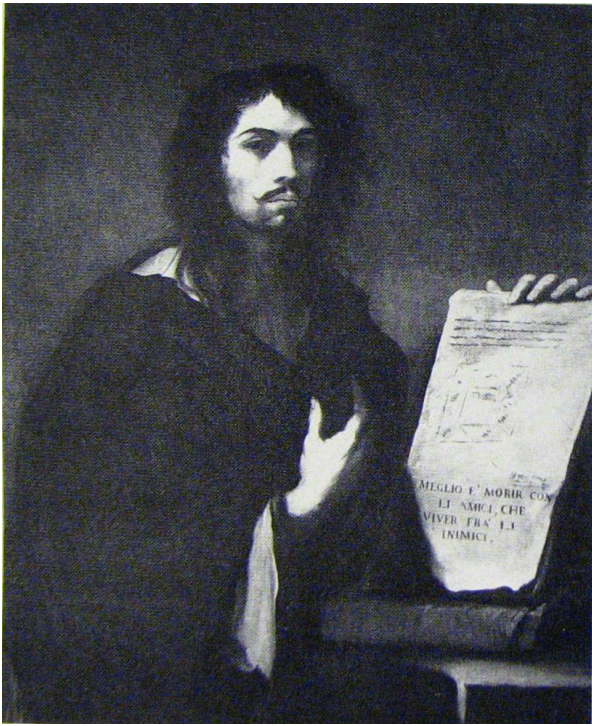


Fig. 151. Luca Giordano, *Self-Portrait as a Philosopher* (c. 1650-53, Capesthorpe Hall, Collection of Sir Walter Bromley-Davenport, Macclesfield)



Fig. 152. Pier Francesco Mola (formerly attributed to Rosa), *A Poet* (date uncertain, Palazzo Pitti, Florence)



Fig. 153. Jusepe de Ribera, *The Poet* (etching, c. 1620-21/1630's, British Museum, London)



Fig. 154. Pier Francesco Mola, *Caricature with self-portrait and portrait of Niccolò Simonelli, urinating in the grounds of the Villa Pamphilj, Rome* (1649, pen drawing, Rijksmuseum, Amsterdam)



Fig. 155. Quentin Metsys, *Diptych Portrait of Erasmus and Pieter Gillis* (1517, now divided between the Royal Collection at Hampton Court and Longford Castle)

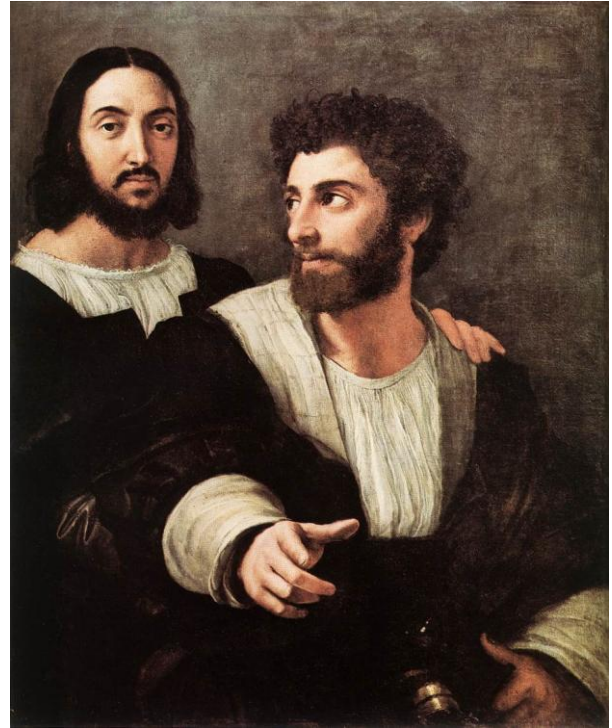


Fig. 156. Raphael, *Self-Portrait with a Friend* (self-portrait on the left) (c. 1518, Louvre, Paris)



Fig. 157. Raphael, *Double-portrait of Andrea Navagero and Agostino Beazzano* (c. 1516, Galleria Doria-Pamphilj, Rome)



Fig. 158a. Jacopo da Pontormo, *Two Friends* (1520's, Fondazione Giorgio Cini, Venice)



Fig. 158b. Detail of 158a.



Fig. 159. Hans Holbein, *The Ambassadors (Jean de Dinteville and Georges de Selve)* (1533, National Gallery, London)



Fig. 160. Peter Paul Rubens, *Self-portrait with Mantuan Friends* (with self-portrait in the foreground, right) (1602-3, Wallraf-Richartz-Museum, Cologne)



Fig. 161. Maso da San Friano (Tommaso Manzuoli), *Double Portrait* (1556, Museo di Capodimonte, Naples)

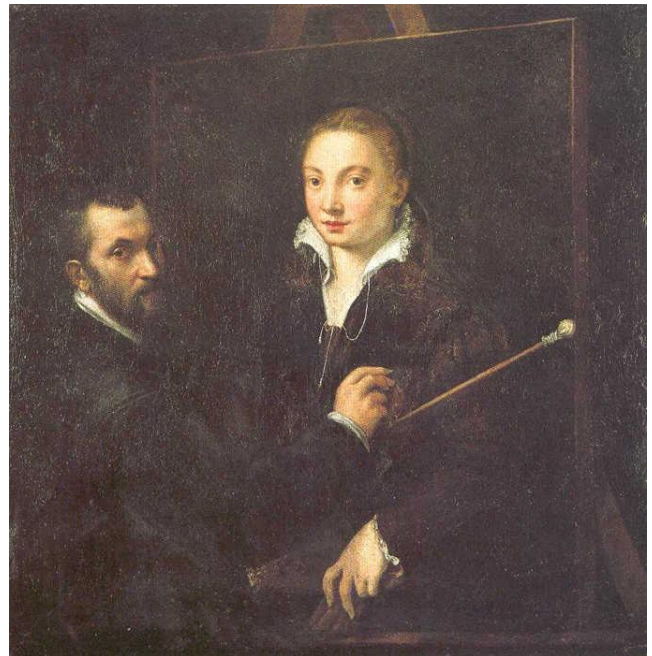


Fig. 162. Sofonisba Anguissola, *Self-Portrait as a Portrait by Bernardino Campi* (c. 1559, Pinacoteca Nazionale, Siena)



Fig. 163. Peter Paul Rubens, *Justus Lipsius and His Pupils* (with self-portrait on the far left) (1611-12, Palazzo Pitti, Florence)



Fig. 164. Michelangelo Cerquozzi, *Garden Party of a Circle of Roman Artists* (c. 1650, Gemaldegalerie, Staatliche Kunstsammlungen, Kassel)



Fig. 165. Rembrandt, *Paired Portraits of Jacques de Gheyn III and Maurits Huygens* (1632, Dulwich College Gallery, London and Kunsthalle, Hamburg)



Fig. 166. Anthony Van Dyck, *Portrait of Thomas Killigrew and an Unknown Man* (1638, Royal Collection)



Fig. 167. Nicolas Poussin, *Self-Portrait for Jean Pointel* (1649, Gemäldegalerie, Berlin)



Fig. 168. Nicolas Poussin, *Self-Portrait for Chantelou* (1650, Louvre, Paris)



Fig. 169. Titian, *Portrait of Pietro Aretino* (1545, Palazzo Pitti, Florence)



Fig. 170. Anthony Van Dyck, *Self-Portrait with Endymion Porter* (c. 1635, Prado, Madrid)

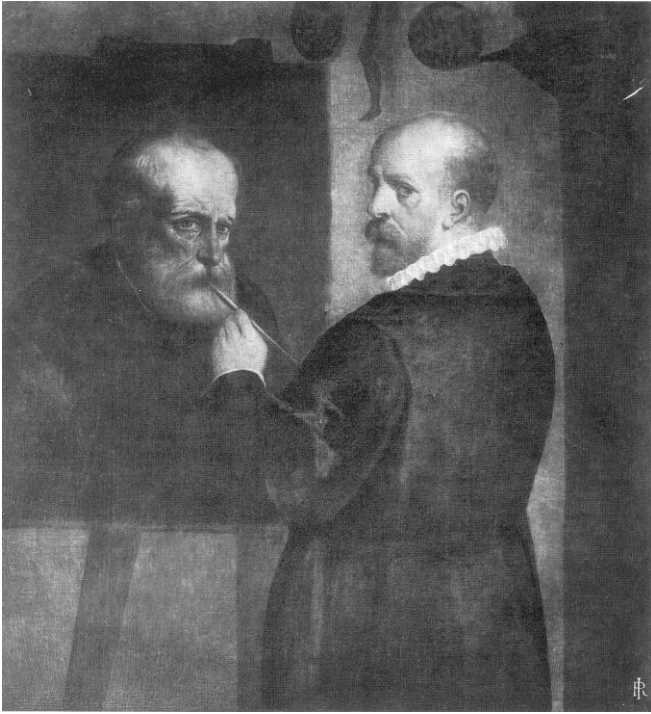


Fig. 171. Luca Cambiaso, *Self-Portrait Painting the Artist's Father* (c. 1570-79, Museo di Palazzo Bianco, Genova)



Fig. 172. Raphael, *Portrait of Baldassare Castiglione* (1514-15, Louvre, Paris)

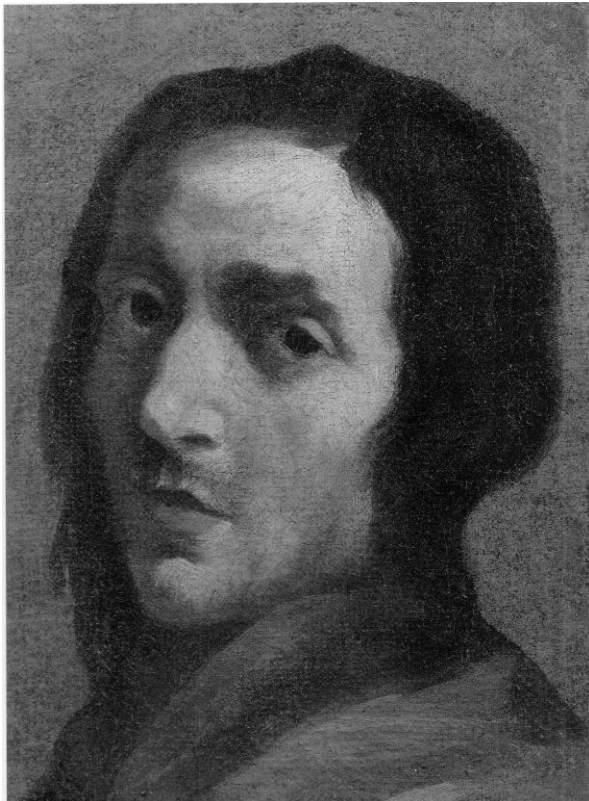


Fig. 173. Jacques Courtois ("Il Borgognone"), *Self-portrait* (private collection)

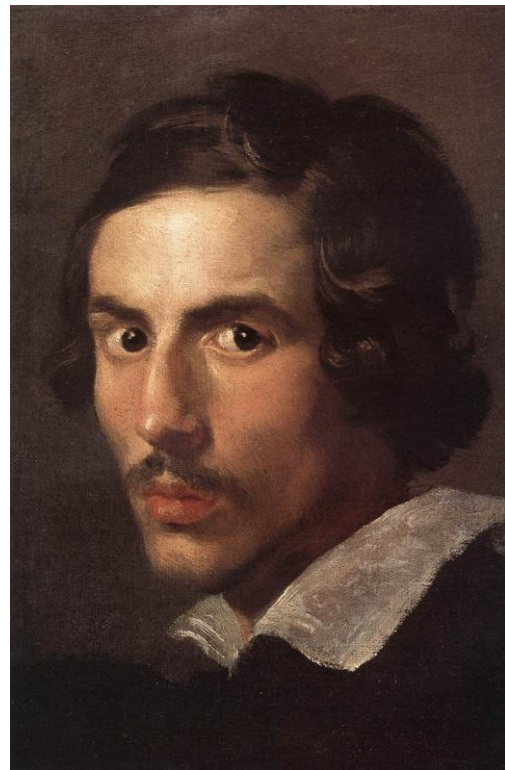


Fig. 174. Gianlorenzo Bernini, *Self-Portrait as a Young Man* (c. 1623, Galleria Borghese, Rome)



Fig. 175. Bernardino Licinio? (previously attrib. to Giovanni Battista Paggi), *Self-portrait with an Architect Friend* (1580's, Martin von Wagner Museum, Würzburg)



Fig. 176. Titian, *Portrait of a Man with a Quilted Sleeve* (c. 1512, National Gallery, London)



Fig. 177. Anthony Van Dyck, *Self-Portrait with a Sunflower* (c. 1633, Collection of the Duke of Westminster)



Fig. 178. Rembrandt, *Self-portrait at the Age of Thirty-Five* (1640, National Gallery, London)



Fig. 179. Padovanino, *Self-Portrait* (c. 1625-30, Museo Civico, Padua)



Fig. 180. Luca Giordano, *Self-Portrait (Portrait of Salvator Rosa?)* (c. 1664?, Matthiesen Gallery, London)



Fig. 181. Titian, *Self-Portrait* (early 1550's, Gemäldegalerie, Staatliche Museen, Berlin)



Fig. 182. Titian, *Self-Portrait* (c. 1565-70, Prado, Madrid)

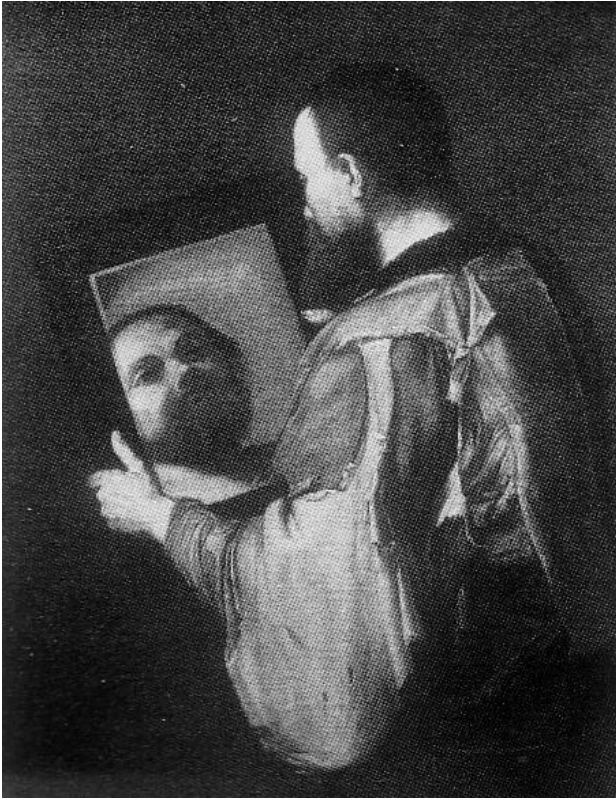


Fig. 183. Jusepe de Ribera (copy after?), *Philosopher with a Mirror* (c. 1629-31, location unknown)



Fig. 184. Master of Candlelight (?), *Vanitas* (c. 1630-33, Galleria Nazionale d'Arte Antica, Rome)



Fig. 185. Madeleine Boullogne, *Vanitas Still-Life* (late 17th century, Musée des Beaux-Arts, Mulhouse)



Fig. 186. Domenico Feti, *Melancholy* (c. 1622, Louvre, Paris)



Fig. 187. Giovanni Benedetto Castiglione ("Il Grechetto"), *Melancholy* (etching, c. 1645-6)



Fig. 188. Francesco Curradi, *Portrait of a Young Man* (1611, Staatsgalerie, Stockholm)



Fig. 189. Lucas Van Leyden, *Young Man (Self-Portrait?) with a Skull* (engraving, 1519, Rijksprentenkabinet, Amsterdam)



Fig. 190. Michael Sweerts, *Portrait of a Young Man (Self-Portrait?)* (1656, Hermitage, St. Petersburg)



Fig. 191. Albrecht Dürer, *St. Jerome* (1521, Museo Nacional de Arte Antiga, Lisbon)



Fig. 192. Robert Walker, *Portrait of John Evelyn* (1648, National Portrait Gallery, London)



Fig. 193a. Unknown British painter (George Gower?), *Portrait of Lady Philippa Coningsby* (c. 1612, whereabouts unknown)



Fig. 193b. Detail of 193a.



Fig. 194. Giovanni Martinelli, *Allegory of Astrology* (c. 1640, Collezione Koelliker)

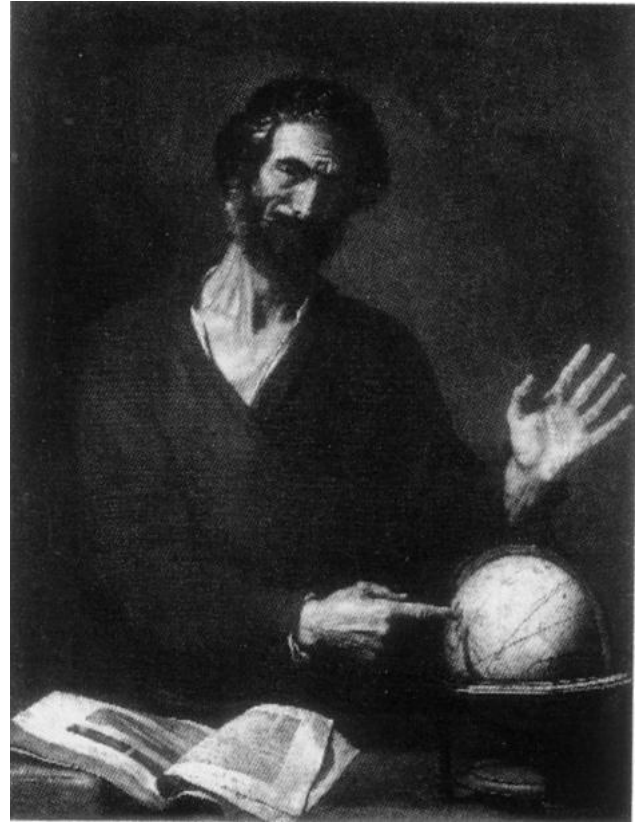


Fig. 195. Jusepe de Ribera, *Heraclitus* (1635, Palazzo Durazzo Pallavicini, Genova)



Fig. 196. Guido Cagnacci, *Allegory of Astrology* (c. 1650-55, Museo San Domenico, Pinacoteca Civica, Forlì)



Fig. 197. Jusepe de Ribera, *An Astronomer (Ptolemy or Anaxagoras?)* (1638, Worcester Art Museum, Massachusetts)

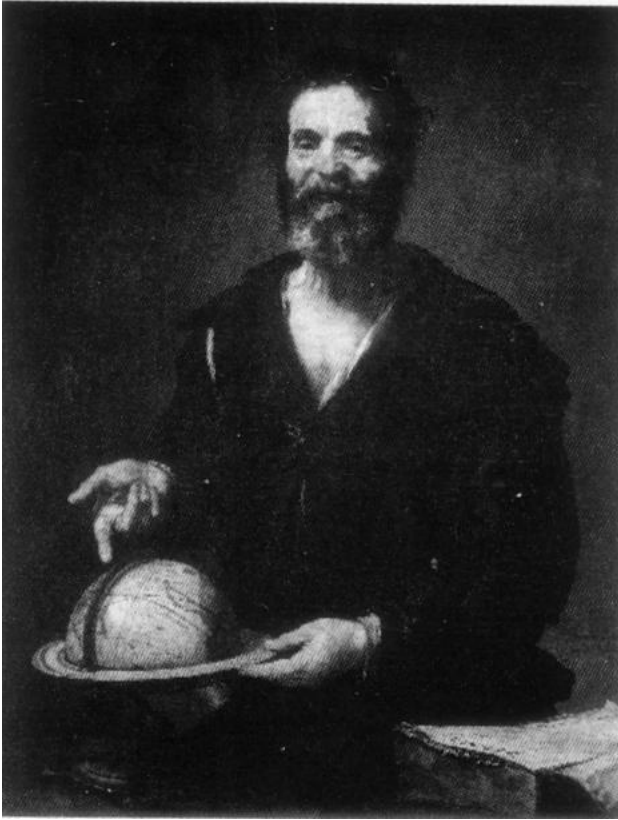


Fig. 198. Giuseppe de Ribera, *Democritus* (1635, Palazzo Durazzo Pallavicini, Genova)

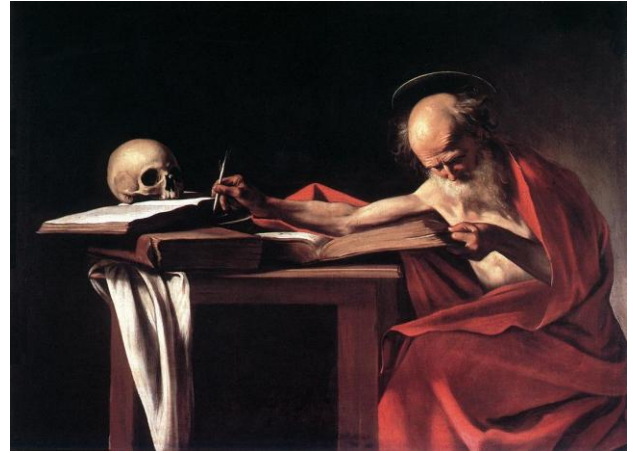


Fig. 199. Caravaggio, *St. Jerome* (c. 1605-6, Galleria Borghese, Rome)

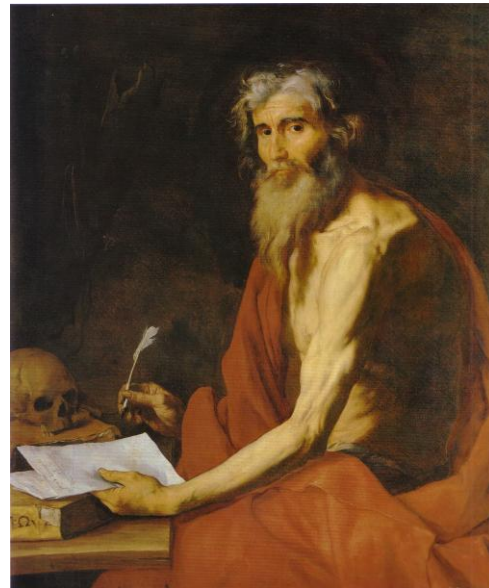


Fig. 201. Giuseppe de Ribera, *St. Jerome* (1651, Certosa e Museo di San Martino, Naples)



Fig. 200. Hans Sebald Beham, *Melancholy* (1539) (from Klibansky, Panofsky and Saxl, *Saturn and Melancholy*, plate 115)

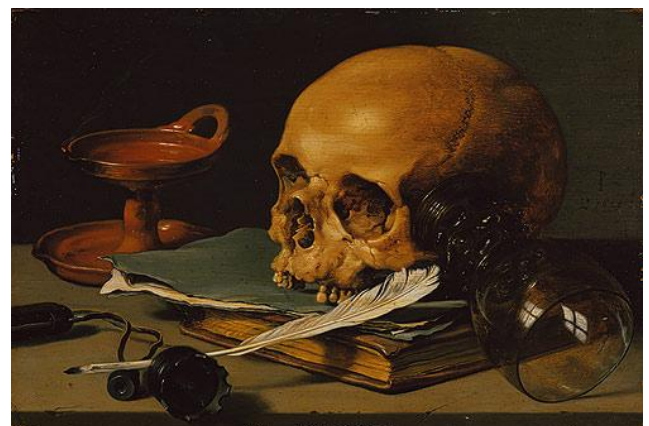


Fig. 202. Pieter Claesz, *Still-Life with a Skull and Writing-Quill* (1628, Metropolitan Museum of Art, New York)



Fig. 203a. Andreas Vesalius, Melancholic skeletal figure from the *De humani corporis fabrica librorum epitome* (1543)



Fig. 203b. Detail of 203a.

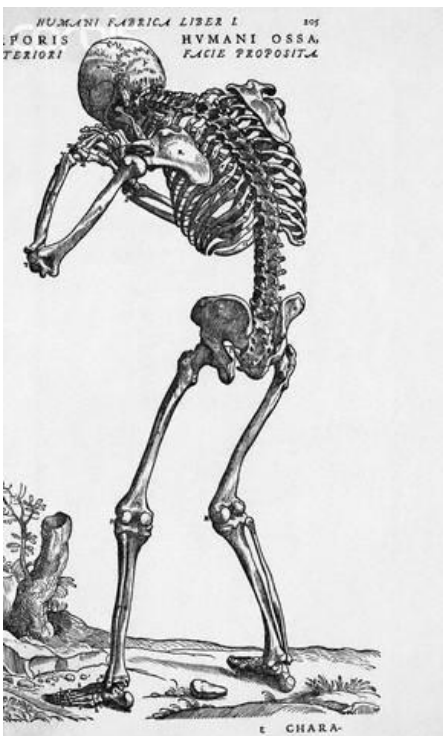


Fig. 204. Andreas Vesalius, Skeletal figure from the *De humani corporis fabrica librorum epitome* (1543)

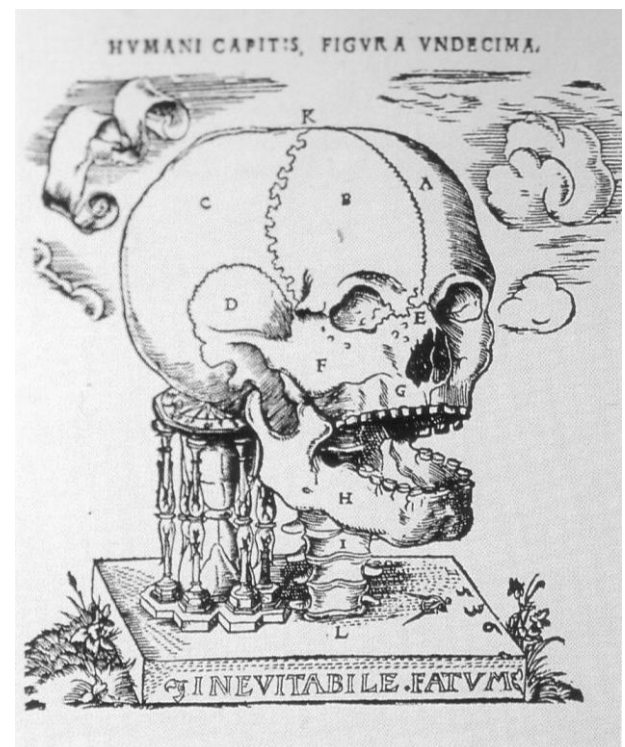


Fig. 205. Georg Thomas, "Inevitabile Fatum," from Johannes Eichmann's *Anatomiae* (1537)



Fig. 206. Hendrick Goltzius, *Young Man with a Skull and Tulip* (drawing, 1614, Pierpont Morgan Library, New York)



Fig. 207. Battistello Carracciolo, *Saints Cosmas and Damian* (c. 1618-19, Gemäldegalerie, Berlin)



Fig. 208. "Malinconia," from Cesare Ripa, *Iconologia* (1611)



Fig. 209. "Capriccio," from Cesare Ripa, *Iconologia* (1611)



Fig. 210. Jacopo da Pontormo, *Portrait of Alessandro de' Medici* (c. 1534-5, Philadelphia Museum of Art, Philadelphia)



Fig. 211. Antonis Mor, *Self-Portrait* (1558, Uffizi, Florence)

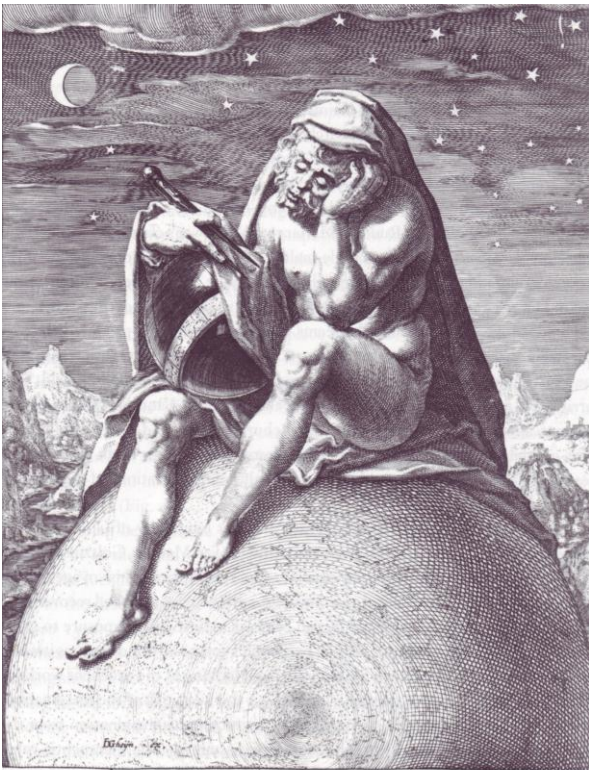


Fig. 212. Jacques de Gheyn II, *Saturn or The Melancholic Temperament* (engraving, c. 1595-6, Metropolitan Museum of Art, New York)



Fig. 213. Gregor Reisch, *Geometry (Margarita philosophica)* (woodcut, 1504, Strasbourg) (from Klibansky, Panofsky and Saxl, *Saturn and Melancholy*, plate 104)

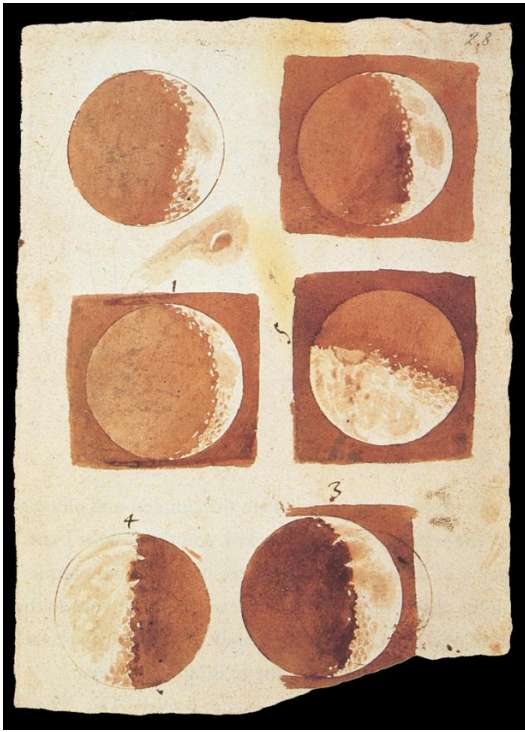


Fig. 214. Galileo Galilei, *The phases of the moon* (drawing, c. 1610, Biblioteca Nazionale, Florence)



Fig. 215. Nicolas Poussin, “Self-Portrait” (c. 1630, British Museum, London)



Fig. 216. *Saturn and his Zodiacal Signs*. Zürich, Zentralbibliothek (from Klibansky, Panofsky and Saxl, *Saturn and Melancholy*, plate 30)

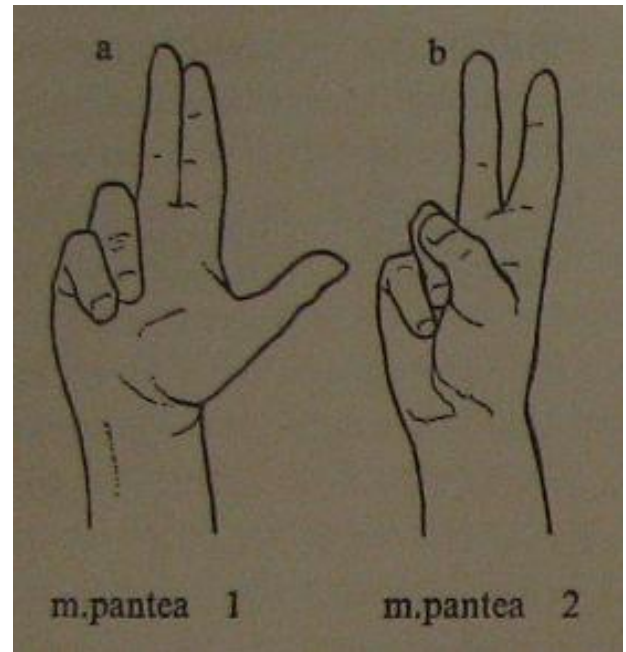


Fig. 217. Gesture of the “manu pantea” (from J. A. V. Bates, “The communicative Hand,” in *The Body as a Medium of Expression*. Ed. J. Benthall and T. Polhemus. NY: E. P. Dutton & Co., 1975, p. 178)



Fig. 218. John Bulwer, Chirogrammatic plate (from Bulwer, *Chirologia: or the Natural Language of the Hand, and Chironomia: or the Art of Manual Rhetoric*. (London, 1644) Ed. James W. Cleary. Carbondale and Edwardsville: Southern Illinois University Press, p. 115)



Fig. 219. *Demosthenes before the mirror*. William Marshall, Frontispiece to John Bulwer, *Chironomia*, 1644 (The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut)



Fig. 220. *Demosthenes*, (1st-century Roman copy of a bronze original by Polyeyktos of 280 BCE, Vatican Museum, Rome)



Fig. 221. *Aeschines* (1st-century Roman copy, National Archaeological Museum, Naples)



Fig. 222. Giovanni Cariani (attrib.) *Portrait of a Young Man* (c. 1520, Collezione Etro, Milan)



Fig. 223. Frans Hals, *Portrait of a Man Holding a Pair of Gloves* (1637, Sotheby's)



Fig. 224. Marcus Gheeraerts the Younger, *Portrait of Mary Throckmorton, Lady Scudamore* (1614, National Portrait Gallery, London)



Fig. 225. Marcus Gheeraerts the Younger, *Portrait of Catherine Killigrew, Lady Jermyn* (1614, Paul Mellon Collection, Yale Center for British Art, New Haven)



Fig. 226. Frans Hals, *Portrait of a Man* (1648-1650, National Gallery of Art, Washington)



Fig. 227. Frans Hals, *Portrait of a Man* (c. 1655, Liechtenstein Museum, Vienna)



Fig. 228. Frans Hals, *Portrait of a Man* (1634, Museum of Fine Arts, Budapest)



Fig. 229. Anthony Van Dyck, *Portrait of a Bearded Man* (1615, Allen Memorial Art Museum, Oberlin College, Ohio)



Fig. 230. Anthony Van Dyck, *Portrait of Pieter Bruegel the Younger* (from the *Iconography* series, begun c. 1630; pen drawing, Teylers Museum, Haarlem)

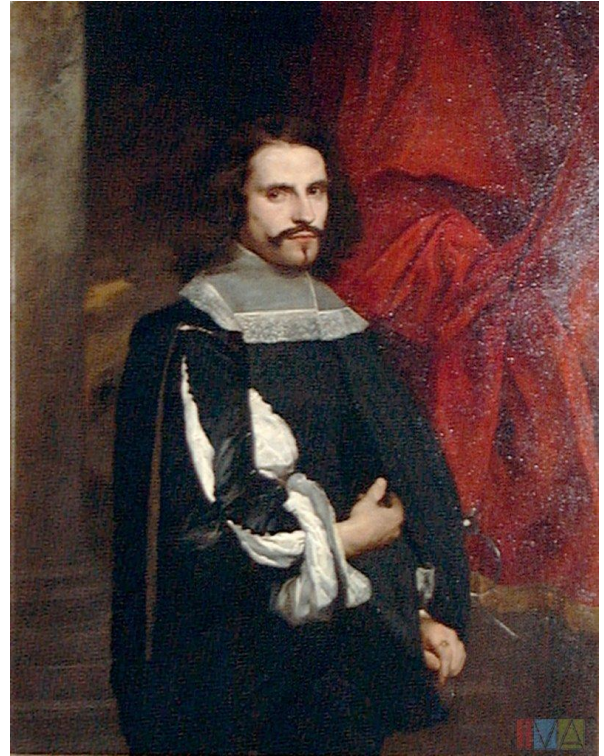


Fig. 231. Giovanni Bernardo Carbone, *Portrait of a Gentleman* (c. 1675, Indianapolis Museum of Art, Indiana)



Fig. 232. Carlo Maratta, *Portrait of Robert Spencer* (1702, Althorp, UK)

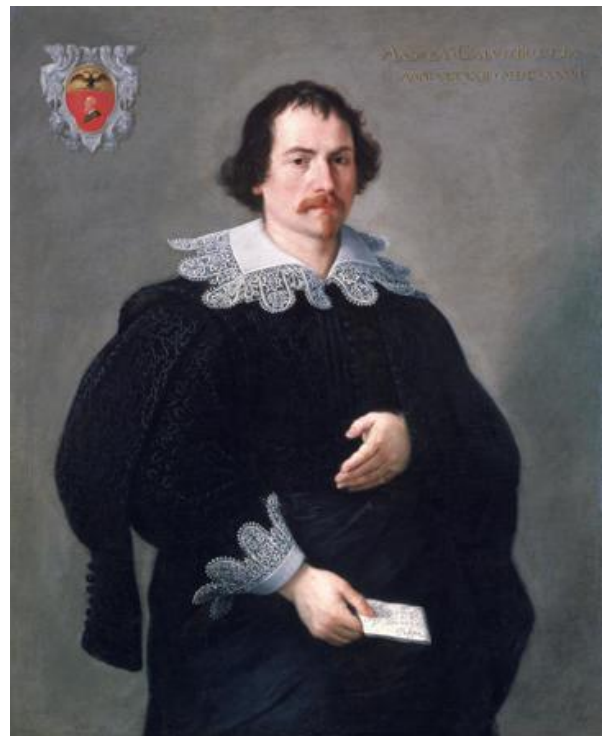


Fig. 233. Francesco Albani, *Portrait of Andrea Calvi* (1636, National Museum of Wales, Cardiff)



Fig. 234. Rembrandt, *Portrait of the Printseller Clement de Jonghe* (1651, etching, Rijksprentenkabinet, Amsterdam)

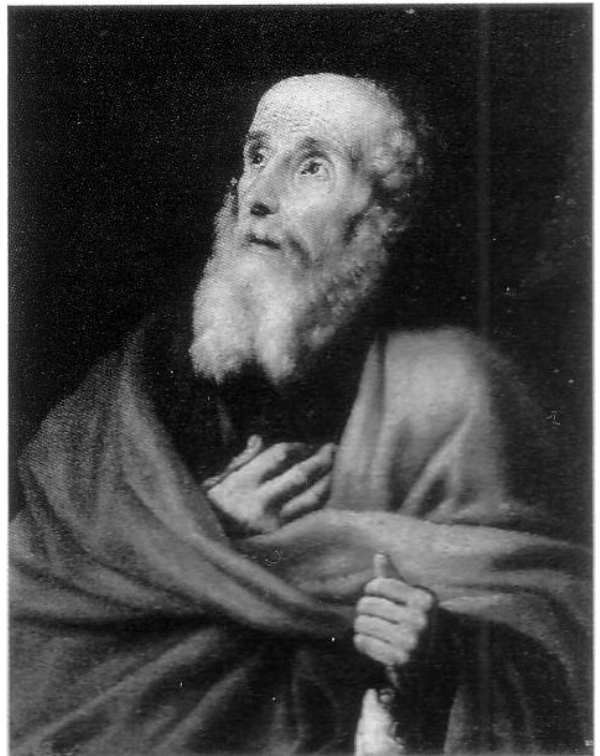


Fig. 235. Jusepe Ribera, *St. Andrew* (Museo de Belas Artes, La Coruña (in deposit at the Prado, Madrid))



Fig. 236. Diego Velazquez, *Aesop* (c. 1640, Prado, Madrid)



Fig. 237a. Achille D'Orsi, *Salvator Rosa* (terracotta, Museo di San Martino, Naples)



Fig. 237b. Detail of 237a.



Fig. 238. John Hamilton Mortimer, *Salvator Rosa* (engraving, 1778)



Fig. 237c. View of the statue from behind, as in 237a.