

Chapter 1 : Old Masters Stock Photos. Royalty Free Old Masters Images

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This had reached Europe via the Byzantine or Islamic worlds before , as a method of printing patterns on textiles. Paper arrived in Europe, also from China via Islamic Spain , slightly later, and was being manufactured in Italy by the end of the thirteenth century, and in Burgundy and Germany by the end of the fourteenth. Some were used as a pattern to embroider over. Some religious images were used as bandages, to speed healing. Whether these artists cut the blocks themselves, or only inked the design on the block for another to carve, is not known. During the fifteenth century the number of prints produced greatly increased as paper became freely available and cheaper, and the average artistic level fell, so that by the second half of the century the typical woodcut is a relatively crude image. The great majority of surviving 15th-century prints are religious, although these were probably the ones more likely to survive. Their makers were sometimes called "Jesus maker" or "saint-maker" in documents. As with manuscript books, monastic institutions sometimes produced, and often sold, prints. No artists can be identified with specific woodcuts until towards the end of the century. The school caught fire, and the crowd who gathered to watch saw the print carried up into the air by the fire, before falling down into the crowd. Like the majority of prints before approximately , only a single impression the term used for a copy of an old master print; "copy" is used for a print copying another print of this print has survived. Many prints were hand-coloured, mostly in watercolour ; in fact the hand-colouring of prints continued for many centuries, though dealers have removed it from many surviving examples. Italy, Germany, France and the Netherlands were the main areas of production; England does not seem to have produced any prints until about However prints are highly portable, and were transported across Europe. A Venetian document of already complains about cheap imports of playing cards damaging the local industry. They were much cheaper than manuscript books, and were mostly produced in the Netherlands; the Art of Dying *Ars moriendi* was the most famous; thirteen different sets of blocks are known. Some book owners also pasted prints into prayer books in particular. By the last quarter of the century there was a large demand for woodcuts for book-illustrations, and in both Germany and Italy standards at the top end of the market improved considerably. Nuremberg was the largest centre of German publishing, and Michael Wolgemut , the master of the largest workshop there worked on many projects, including the gigantic Nuremberg Chronicle. Some artists trained as painters became involved from about 1470, although many engravers continued to come from a goldsmithing background. From the start, engraving was in the hands of the luxury tradesmen, unlike woodcut, where at least the cutting of the block was associated with the lower-status trades of carpentry, and perhaps sculptural wood-carving. Engravings were also important from very early on as models for other artists, especially painters and sculptors, and many works survive, especially from smaller cities, which take their compositions directly from prints. Serving as a pattern for artists may have been a primary purpose for the creation of many prints, especially the numerous series of apostle figures. The surviving engravings, though the majority are religious, show a greater proportion of secular images than other types of art from the period, including woodcut. This is certainly partly the result of the relative survival rates although wealthy fifteenth-century houses certainly contained secular images on walls inside and outside , and cloth hangings, these types of image have survived in tiny numbers. The Church was much better at retaining its images. Engravings were relatively expensive and sold to an urban middle-class that had become increasingly affluent in the belt of cities that stretched from the Netherlands down the Rhine to Southern Germany, Switzerland and Northern Italy. Engraving was also used for the same types of images as woodcuts , notably devotional images and playing cards , but many seem to have been collected for keeping out of sight in an album or book, to judge by the excellent state of preservation of many pieces of paper over five hundred years old. The German, or possibly German-Swiss, Master of the Playing Cards was active by at least the 1470s; he was clearly a trained painter. He made significant technical developments, which allowed more impressions to be taken from each

plate. Many of his faces have a rather pudding-like appearance, which reduces the impact of what are otherwise fine works. Much of his work still has great charm, and the secular and comic subjects he engraved are almost never found in the surviving painting of the period. Like the Otto prints in Italy, much of his work was probably intended to appeal to women. His father and brother were goldsmiths, so he may well have had experience with the burin from an early age. His engravings have a clear authority and beauty and became well known in Italy as well as northern Europe, as well as much copied by other engravers. He also further developed engraving technique, in particular refining cross-hatching to depict volume and shade in a purely linear medium. He was a highly talented German artist who is also known from drawings, especially the Housebook album from which he takes his name. Consequently, only a few impressions could be produced from each plate—perhaps about twenty—although some plates were reworked to prolong their life. Despite this limitation, his prints were clearly widely circulated, as many copies of them exist by other printmakers. This is highly typical of admired prints in all media until at least ; there was no enforceable concept of anything like copyright. The largest collection of his prints is at Amsterdam; these were probably kept as a collection, perhaps by the artist himself, from around the time of their creation. He produced over plates, most copies of other prints, and was more sophisticated in self-presentation, signing later prints with his name and town, and producing the first print self-portrait of himself and his wife. Some plates seem to have been reworked more than once by his workshop, or produced in more than one version, and many impressions have survived, so his ability to distribute and sell his prints was evidently sophisticated. His own compositions are often very lively, and take a great interest in the secular life of his day. The earliest known Italian woodcut has been mentioned above. Engraving probably came first to Florence in the s; Vasari typically claimed that his fellow-Florentine, the goldsmith and nielloist Maso Finiguerra —64 invented the technique. It is now clear this is wrong, and there are now considered to be no prints as such that can be attributed to him on anything other than a speculative basis. He may never have made any printed engravings from plates, as opposed to taking impressions from work intended to be nielloed. There are a number of complex niello religious scenes that he probably executed, and may or may not have designed, which were influential for the Florentine style in engraving. Some paper impressions and sulphur casts survive from these. These are a number of paxes in the Bargello , Florence, plus one in the Metropolitan Museum of Art , New York which depict scenes with large and well-organised crowds of small figures. There are also drawings in the Uffizi, Florence that may be by him. They are less densely worked, and usually do not use cross-hatching. From about — two styles developed in Florence, which remained the largest centre of Italian engraving. These are called although the terms are less often used now the "Fine Manner" and the "Broad Manner", referring to the typical thickness of the lines used. It has been suggested that boxes so decorated may have been given as gifts at weddings. The subject matter and execution of this group suggests they were intended to appeal to middle-class female taste; lovers and cupids abound, and an allegory shows a near-naked young man tied to a stake and being beaten by several women. A number of engravings have long been ascribed to his school or workshop, with only seven usually given to him personally. The whole group form a coherent stylistic group and very clearly reflect his style in painting and drawing, or copy surviving works of his. They seem to date from the late s onwards. The lesson of how he, following more spectacularly in the footsteps of Schongauer and Mantegna, was able so quickly to develop a continent-wide reputation very largely through his prints was not lost on other painters, who began to take much greater interest in printmaking. They included Giulio Campagnola , who succeeded in translating the new style Giorgione and Titian had brought to Venetian painting into engraving. Marcantonio Raimondi and Agostino Veneziano both spent some years in Venice before moving to Rome , but even their early prints show classicizing tendencies as well as Northern influence. With an increasing pace of innovation in art, and of a critical interest among a non-professional public, reliable depictions of paintings filled an obvious need. In time this demand was almost to smother the old master print. The next stage began when Titian in Venice, and Raphael in Rome, almost simultaneously began to collaborate with printmakers to make prints to their designs. Especially in Italy, these prints, of greatly varying quality, came to dominate the market and tended to push out original printmaking, which declined noticeably from about —40 in Italy. The effect of the development of the print-selling trade is a matter of scholarly controversy, but there is no question that

by the mid-century the rate of original printmaking in Italy had declined considerably from that of a generation earlier, if not as precipitously as in Germany. He was also an early experimenter in the chiaroscuro woodcut technique. However, his later prints suffered from straining after an Italian grandeur, which left only the technique applied to far less dynamic compositions. His Dutch successors for some time continued to be heavily under the spell of Italy, which they took most of the century to digest. He was among the most effective early users of the technique of etching, recently invented as a printmaking technique by Daniel Hopfer, an armourer from Augsburg. Neither Hopfer nor the other members of his family who continued his style were trained or natural artists, but many of their images have great charm, and their "ornament prints", made essentially as patterns for craftsmen in various fields, spread their influence widely. He is now generally credited with inventing the coloured chiaroscuro coloured woodcut. He had no difficulty in maintaining a highly personal style in woodcut, and produced some very powerful images. The most talented were the brothers Bartel Beham and the longer-lived Sebald Beham. Like Georg Pencz, they came from Nuremberg and were expelled by the council for atheism for a period. The other principal member of the group was Heinrich Aldegrever, a convinced Lutheran with Anabaptist leanings, who was perhaps therefore forced to spend much of his time producing ornament prints. Another Holbein series, of ninety-one Old Testament scenes, in a much simpler style, was the most popular of attempts by several artists to create Protestant religious imagery. Both series were published in Lyon in France by a German publisher, having been created in Switzerland. The Netherlands now became more important for the production of prints, which would remain the case until the late 18th century. Parmigianino produced some etchings himself, and also worked closely with Ugo da Carpi on chiaroscuro woodcuts and other prints. Much of his work was reproductive, but his original prints are often very fine. He visited Antwerp, a reflection of the power the publishers there now had over what was now a European market for prints. A number of printmakers, mostly in etching, continued to produce excellent prints, but mostly as a sideline to either painting or reproductive printmaking. They include Battista Franco, Il Schiavone, Federico Barocci and Ventura Salimbeni, who only produced nine prints, presumably because it did not pay. Both brothers influenced Guido Reni and other Italian artists of the full Baroque period in the next century. In the course of the long project, etchings were produced, in unknown circumstances but apparently in Fontainebleau itself and mostly in the s, mostly recording wall-paintings and plasterwork in the Chateau much now destroyed. Technically they are mostly rather poor—dry and uneven—but the best powerfully evoke the strange and sophisticated atmosphere of the time. Several of the artists, including Davent, later went to Paris and continued to produce prints there. His plates are extremely crowded, not conventionally well-drawn, but full of intensity; the opposite of the languorous elegance of the Fontainebleau prints, which were to have the greater effect on French printmaking. His prints date from to , when he was seventy, and completed his masterpiece, the twenty-three prints of the Apocalypse. He went to Italy and in was retained by Titian to produce prints of his paintings Titian having secured his "privileges" or rights to exclusively reproduce his own works. Titian took considerable trouble to get the effect he wanted; he said that Cort could not work from the painting alone, so he produced special drawings for him to use. Because of a childhood accident, he drew with his whole arm, and his use of the swelling line, altering the profile of the burin to thicken or diminish the line as it moved, is unmatched. He was extraordinarily prolific, and the artistic, if not the technical, quality of his work is very variable, but his finest prints look forward to the energy of Rubens, and are as sensuous in their use of line as he is in paint. He only etched one plate himself, a superb landscape, the Rabbit Hunters, but produced many drawings for the Antwerp specialists to work up, of peasant life, satires, and newsworthy events. Notable dynasties, often publishers as well as artists, include the Wierix family, the Saenredams, and Aegidius Sadeler and several of his relations.

Chapter 2 : Old Masters | Artsy

Comprising works of the Italian, Flemish, Dutch, and French schools; also, examples of the early English painters Price list included Lugt: Place of auction: London Annotated with prices and many names.

This stunning work is a true masterpiece 1. Peter Brant Collection on loan to the Stephanie and Peter Brant Foundation This stunning work is a neo-expressionist "tour-de-force", arguably the most powerful work by the artist. Private collection, Florence The last panel of this important series by Botticelli. The three other panels are exhibited in the Prado Museum, Madrid. However, due to Italian export restrictions it is possible that the painting can not be sold to a foreign buyer. A masterpiece of Western painting. However, due to Czech export restrictions it is possible that the painting can not be sold to a foreign buyer. Caravaggio oil on canvas, x Wildenstein collection "The Lute player" is one of the most famous compositions by Caravaggio. Two versions of the painting exist, the one displayed here and a second version at the Hermitage Museum, Saint Petersburg. A third version oil on canvas, 96 x cm. There is no doubts about the attribution of the Wildenstein version, making it an extremely valuable painting. New York Sun, published October 16th, 2. Private collection, Florence One of the few portraits by Caravaggio, depicting a member of the powerful Florentine Barberini family. Caravaggio was only 27 years old when he painted this work, but he already shows a dramatic mastery of chiaroscuro. This is a undisputed work, one of the only two surviving portraits by Caravaggio. However, due to Italian export restrictions the painting can not be sold to a foreign buyer. Less painterly than "Rideau, Cruchon et Compotier", the composition is however more complex and interesting. Gauguin, Paul "Riders on the beach", oil on canvas, 73 x 92 cm. Widely exhibited and published, this is a much more important painting. This work is smaller and a bit sketchier, but still a highly coveted painting. Private collection This is the last self-portrait Van Gogh ever painted, and, along with the "Self-portrait with bandaged ear" see above , the only one still in private hands. Gogh, Vincent van "The Town Hall at Auvers", oil on canvas, 72 x 93 cm Private collection This painting, sometimes called "Auvers Town Hall on 14 July ", is one of the most original late compositions by Van Gogh, painted a few days before his suicide. However, due to German export restrictions the painting can not be sold to a foreign buyer. Though not as monumental, this is a more iconic work by Holbein, and arguably the most famous portrait of Erasmus.

Chapter 3 : Gemäldegalerie Alte Meister - Wikipedia

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Most Valuable Private Art - Most Marketable Paintings - This list highlights the most valuable paintings still in private hands, divided in three categories (old masters, impressionist & modern, and contemporary).

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Chapter 7 : Old master print - Wikipedia

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Catalogue of the valuable and important collection of drawings by the old masters, formerly in the collection of the late Sir Thomas Lawrence, and more recently the property of the distinguished connoisseur Samuel Woodburn: comprising the works of the most eminent painters of the Italian, Dutch and Flemish schools, particularly of Raffaele and Michaelangelo ; German ; autographs.