

Portrait of a Young Man**Artist:** Bronzino (Agnolo di Cosimo di Mariano) (Italian, Monticelli 1503–1572 Florence)**Date:** 1530**Medium:** Oil on wood**Dimensions:** 95.6 x 74.9 cm (37 5/8 x 29 1/2 in.)

This portrait—among Bronzino's most arresting—was painted in the 1530s. The sitter is not known, but he must have belonged to Bronzino's close circle of literary friends in Florence, a number of whom sat for the artist. Bronzino himself composed verses in the style of the great Florentine poet Petrarch (1304–74), and the fanciful and witty details in this picture—the carved grotesque heads on the table and chair and the masklike face suggested in the folds of the youth's breeches—would have been appreciated by writers as comments on masks and identity. The book is doubtless a collection of poems. For a technical study of the changes Bronzino made to the painting as he worked see metmuseum.org/collections.

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Portrait of Giovanni de' Medici as a Child**Artist:** Bronzino (Agnolo di Cosimo di Mariano) (Italian, Monticelli 1503–1572 Florence)**Date:** 1545**Medium:** Oil on wood**Dimensions:** 58 × 48 cm (23 × 19 in)

This portrait uses oil paint on panel and portrays Giovanni di Cosimo de' Medici. It was painted for his father, Cosimo I de' Medici, Grand Duke of Tuscany. Bronzino was the official painter of the Medici Court from 1532 and did many portraits of Duke Cosimo I and his family. Cosimo had his portrait done by Bronzino around 1545, the Portrait of Cosimo I de' Medici. Giovanni and his mother Eleonora of Toledo were the subjects of another portrait by Bronzino from around 1545 or 1546, the Portrait of Eleonora of Toledo and Her Son.

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Portrait of Bia de' Medici**Artist:** Bronzino (Agnolo di Cosimo di Mariano) (Italian, Monticelli 1503–1572 Florence)**Date:** 1542**Medium:** Oil on wood**Dimensions:** 64 x 48 cm (25 x 19 in)

Some art historians once identified the child as a young Cosimo I de' Medici, but it is now generally accepted to be Giulia. The child in the portrait appears to be a little girl, rather than a boy, and her expression is anxious. Maria Salviati, who is dressed soberly as befitted a widow, is seen sheltering the vulnerable child against her side. Art historian Gabrielle Langdon argues that the girl's demeanor in the portrait is different than would have been expected for the child Cosimo, whose family anticipated his role as a strong leader from his earliest days.

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Deposition of Christ**Artist:** Bronzino (Agnolo di Cosimo di Mariano) (Italian, Monticelli 1503–1572 Florence)**Date:** 1540-1545

Medium: Oil on panel

Dimensions: 268 x 173 cm (106 x 68 in)

The work is signed OPERA DEL BRONZINO FIORENTINO. It was originally commissioned for the chapel of Eleonora of Toledo in Palazzo Vecchio, Florence. Her husband, Grand Duke Cosimo I de' Medici, however, presented the picture to the French Cardinal Nicolas Perrenot de Granvelle, chancellor of Emperor Charles V, as a political move. At Granvelle's death (1551), the work was placed in his funerary chapel at his hometown of Besançon. Originally, there were two side panels: the left one, depicting St. John the Baptist, is now in J. Paul Getty Museum; the right one, depicting Saint Cosmas, no longer exists.

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Sistine Madonna

Artist: Raphael

Date: 1512

Medium: Oil on canvas

Dimensions: 265 x 196 cm (104 x 77 in)

The Sistine Madonna, also called the Madonna di San Sisto, is an oil painting by the Italian artist Raphael Sanzio. The altarpiece was commissioned in 1512 by Pope Julius II for the church of San Sisto, Piacenza. The canvas was one of the last Madonnas painted by the artist. Giorgio Vasari called it "a truly rare and extraordinary work".

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La Velata

Artist: Raphael

Date: 1514-1515

Medium: Oil on canvas

Dimensions: 82 x 60.5 cm (32 x 23.8 in)

La velata, or La donna velata ("The woman with the veil"), is one of the most famous portraits by the Italian Renaissance painter.

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Saint George and the Dragon

Artist: Raphael

Date: 1504-1506

Medium: Oil on wood

Dimensions: 28.5 x 21.5 cm (11.2 x 8.5 in)

The saint wears the blue garter of the English Order of the Garter, reflecting the award of this decoration in 1504 to Raphael's patron Guidobaldo da Montefeltro, Duke of Urbino, by King Henry VII of England. The first word of the order's motto, "HONI" can be made out.

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Self-portrait with a friend (Double Portrait)

Artist: Raphael

Date: 1518-1520

Medium: Oil on canvas

Dimensions: 99 x 83 cm (39 x 33 in)

The Self-Portrait with a friend(also known as Double Portrait) is a painting by Italian High Renaissance painter Raphael. It dates to 1518-1520,[1] and is in the Louvre Museum of Paris, France. Whether the figure on the left is actually a self-portrait by Raphael is uncertain, although it was already identified as such in a 16th-century.

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Madonna of the Red Cherubims

Artist: Giovanni Bellini

Date: 1485

Medium: Oil on panel

Dimensions: 77 cm x 60 cm (30 x 24 in)

The Virgin and Child are portrayed as a bust in the foreground, above a typical landscape with towers, castles and a fluvial inlet with a small boat.

The bright sky features a series of red cherubims which give their name to the picture. Also typical of Bellini is the parapet in the lower part, although this time he did not add the cartouche with the signature.

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Portrait of Doge Leonardo Loredan

Artist: Giovanni Bellini

Date: 1501

Medium: Oil on panel

Dimensions: 61.6 x 45.1 cm (24.3 x 17.8 in)

Leonardo Loredan was the Doge of Venice from 1501–21. In Bellini's painting he is shown wearing his robes of state. The hat and ornate buttons are part of his official wardrobe. The sitter can be identified as Doge Loredan by comparing his features with portrait medals of him. The shape of the hat comes from the hood of a doublet. It is called a corno ducale and was a type of ducal hat, worn over a linen cap.