

Rome with António Campelo on a bursary and in his studies there was strongly influenced by Parmigianino. He returned to Lisbon c. 1560; that year he was Examiner of Painters with Diogo de Contreiras, a post he occupied again in 1566. Having also been a page of the royal household, in 1574 he was appointed Painter to the Trading House and House of Mina and India.

Around 1584 Dias was commissioned to paint the altarpiece for the chapel of S Roque in the church of the same name in Lisbon. He produced a large panel of the *Angel Appearing to St Roch* and *St Roch in Prison* on the predella. His finest work, it recalls Parmigianino in the serpentine poses of the saint and the angel, in the agitation and tension of the composition and in his sensitivity in rendering the background with finely drawn architectural settings containing figures. A bistre wash drawing of *SS Peter and Paul* (Lisbon, Mus. N.A. Ant.), in strong chiaroscuro, also shows his knowledge of Parmigianino's work. Many of Dias's paintings that were praised by 19th-century authors are untraced (e.g. *Circumcision*, Celorico da Beira; *Descent from the Cross*, Castanheira, Convento de S António). He spent his late years painting the altarpiece for the church of S Catarina do Monte Sinai (untraced) with scenes from the *Life of St Catherine* (1590); he did not complete it, as he refused to make changes to the figures demanded by the Brotherhood. The commission was transferred to António da Costa.

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VITOR SERRÃO

Dias, Manuel (b ?Lisbon; d 1754). Portuguese sculptor. He was a pupil of Manuel Gomes de Andrade. His nickname, 'Pai dos Cristos' (Father of Christs), refers to the many Crucifixes carved in his workshop in the Calçada de Santo André, Lisbon. He became a member of the Irmandade de S Lucas (Fraternity of St Luke) in 1713. He was a capable modeller, but his work tends to lack personality. He produced terracotta *presépio* (Christmas crèche) figures, but he is better known for his carvings in wood. He made two monumental *Crucifixions*, one in the Palace of Mafra and another in Évora Cathedral (both 1736) after the design by Francisco Vieira Lusitano. A third (untraced) was presented by John V to the Tertiaries at the Convent of Mafra, for which Dias also made 14 pedestal figures (now in poor condition), a type in which he specialized. At Mafra he is recorded as having carved two *Praying Angels* (untraced) and *St Francis* and *St Louis of France* (*in situ*).

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ANTÓNIO FILIPE PIMENTEL

Díaz, Diego Valentín (b Valladolid, 1586; d Valladolid, Dec 1660). Spanish painter and collector. He was the son and pupil of the painter Pedro Díaz Minaya (c. 1555-1624), who worked in Valladolid, the location of Philip III's court from 1600 to 1606. For more than 50 years, Diego Valentín Díaz was Valladolid's most important painter, producing a great number of religious works and portraits containing colourful imagery; many of these are widely dispersed in collections and churches throughout Spain. Although his early works were executed in a style of late Mannerism, he gradually introduced more naturalistic elements, resulting in paintings with precise drawing, a varied but rather dull colouring, an emphasis on decorative details and a sweet expression on the faces of his religious figures. His earliest surviving works are the altarpiece (1608) of the convent of S Catalina, Valladolid, and the *Martyrdom of St Sebastian* and the *Penitent St Peter* (both 1610; Zamora, Hosp. Encarnación). In 1612, with his father and his brothers Francisco Díaz and Marcelo Martínez Díaz, he formed a family workshop. The *Holy Family* (c. 1621; Valladolid, Mus. Pasi6n) is reminiscent of the work of Rubens, while the paintings (e.g. of *Martino de San Lorenzo*) for the altarpiece of S María de la Corte, Oviedo, use strong chiaroscuro and a naturalistic style. In 1647, by then a well-established artist in Valladolid, he acquired the patronage of Niñas Huerfanas (d 1653) and helped in the promotion of the fraternity of S Lucas, obtaining commissions to paint their altarpieces. As a portrait painter, he worked for the nobility of Valladolid and painted some of the bishops of the city (e.g. *Don Juan Vigil de Quiñones*, c. 1632; Valladolid Cathedral). He also kept himself well informed about events in Seville and Madrid through his correspondence with Velázquez and Francisco Pacheco and was involved in other preoccupations such as collecting; his collection included engravings by Raphael. His last painting (the *Immaculate Conception*, c. 1660) was the altarpiece of the Palacio de Campos, Palencia. It was executed mostly by his pupil Bartolomé Santos (fl 1661), as Díaz died in 1660, the year the contract was drawn up.

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ISMAEL GUTIÉRREZ PASTOR

Díaz, Luis (b Guatemala City, 5 Dec 1939). Guatemalan painter, sculptor, printmaker and architect. Although he studied architecture at the Universidad de San Carlos in Guatemala (1959-61), as an artist he was essentially self-taught. One of the most important abstract artists in Guatemala, he worked in a variety of media, favouring new materials and bold geometric forms. As an architect he co-designed two important public buildings in Guatemala City: a library at the Universidad de San Carlos known as the Edificio de Recursos Educativos (1969; with Augusto de León Fajardo), and the Instituto de Fomento Municipal (1973). He produced a number of murals in Guatemala City: *Genesis* (clay, 5 sq. m) in the residence of