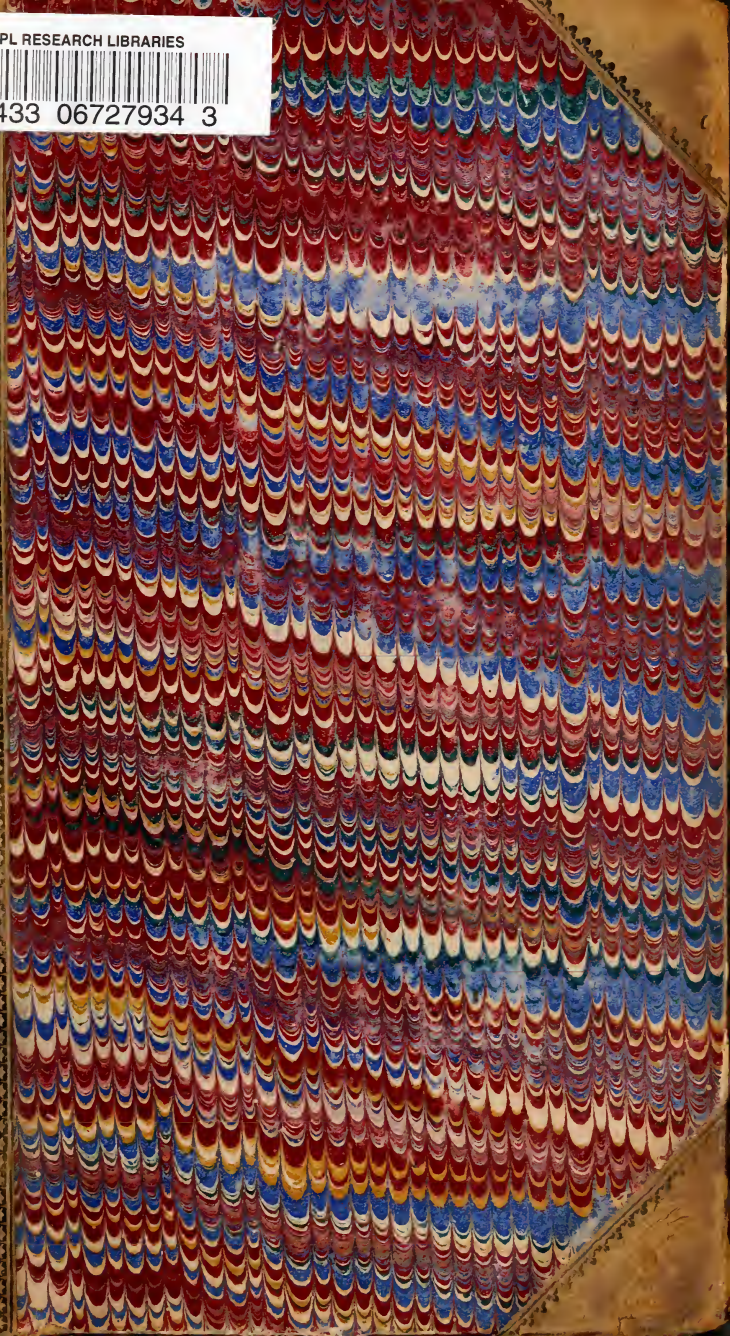


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LIVES

OF THE MOST EMINENT

PAINTERS, SCULPTORS,

AND

ARCHITECTS :

TRANSLATED FROM THE ITALIAN OF

GIORGIO VASARI.

WITH NOTES AND ILLUSTRATIONS, CHIEFLY SELECTED FROM VARIOUS
COMMENTATORS.

BY

MRS. JONATHAN FOSTER.

—
VOL. III.
—

LONDON :

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LIVES

OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS.

THE FLORENTINE PAINTER AND ARCHITECT, RAPHAEL
SANZIO OF URBINO.

[BORN MARCH,* 1483—DIED 1520.]

THE large and liberal hand wherewith Heaven is sometimes pleased to accumulate the infinite riches of its treasures on the head of one sole favourite, showering on him all those rare gifts and graces, which are more commonly distributed among a larger number of individuals, and accorded at long intervals of time only, has been clearly exemplified in the well-known instance of Raphael Sanzio of Urbino.

No less excellent than graceful, he was endowed by nature with all that modesty and goodness which may occasionally be perceived in those few favoured persons who enhance the gracious sweetness of a disposition more than usually gentle, by the fair ornament of a winning amenity, always ready to conciliate, and constantly giving evidence of the most refined consideration for all persons and under every circumstance. The world received the gift of this artist from the hand of Nature when, vanquished by Art in the person of Michael Angelo she deigned to be subjugated in that of Raphael, not by art only but by goodness also. And of a truth, since the greater number of artists had up to that period derived from nature a certain rudeness and eccentricity which not only rendered them uncouth and fantastic, but often caused the shadows and darkness of vice to be more conspicuous in their lives than the light and splendour of those virtues by which man is rendered immortal; so was there good cause wherefore she should, on the contrary, make all the rarest qualities of the heart to shine resplendently in her Raphael, perfect-

* On the 28th, according to the Julian Calendar, but by the Astronomical Tables, on the 26th. Longhena, Italian Edition of Quatremère de Quincy, *Histoire de la Vie et des Ouvrages de Raphael*.

ing them by so much diffidence, grace, application to study, and excellence of life, that these alone would have sufficed to veil or neutralize every fault, however important, and to efface all defects however glaring they might have been. Truly may we affirm that those who are the possessors of endowments so rich and varied as were assembled in the person of Raphael, are scarcely to be called simple men only, they are rather, if it be permitted so to speak, entitled to the appellation of mortal gods; and further are we authorized to declare, that he who by means of his works has left an honoured name in the records of fame here below, may also hope to enjoy such rewards in heaven as are commensurate to and worthy of their labours and merits.

Raphael was born at Urbino, a most renowned city of Italy, on Good Friday of the year 1483, at three o'clock of the night.* His father was a certain Giovanni de' Santi, a painter of no great eminence in his art,† but a man of sufficient intelligence nevertheless, and perfectly competent to direct his children into that good way which had not for his misfortune been laid open to himself in his younger days. And first, as he knew how important it is that a child should be nourished by the milk of its own mother, and not by that of the hired nurse,‡ so he determined when his son Raphael (to whom he gave that name at his baptism, as being one of good augury) was born to him, that the mother of the child,§ he

* About nine in the evening at this season of the year, the Italians commencing the enumeration of the hours at one hour after sunset.

† As compared with his son, that is to say; but on comparing the works of Giovanni with those of the masters his contemporaries, he will be seen to have been rather a good than a merely tolerable painter. Paintings from his hand are still to be seen at Urbino, as well as in Fano, Pesaro, Montefiore, Gradara, and Cagli, with some others in the Brera (Milan). See Passavant, *Rafael von Urbino und sein Vater Giovanni Santi*. Leipzig, 1839, vol. i. See also the Appendix to that work.

‡ The pertinence of this remark will be the more obvious if we remember that, while in our own country the practice of employing hired nurses is comparatively rare, and is usually confined to cases of strict necessity, on the continent, but more especially in France, it is, on the contrary, the almost invariable practice of matrons in all ranks to confide their infants to the care of the hireling.

§ The mother of Raphael was Magia, daughter of Giovanni-Battista Ciarla; she died in 1491, when Giovanni Sanzio married Bernardina, daughter of the gold-worker, Pietro di Parte; this woman is said by some writers to have caused Raphael much vexation at a later period, and after his father's

having no other, as indeed he never had more,* should herself be the nurse of the child. Giovanni further desired that in its tender years, the boy should rather be brought up to the habits of his own family, and beneath his paternal roof, than be sent where he must acquire habits and manners less refined, and modes of thought less commendable, in the houses of the peasantry, or other untaught persons.† As the child became older Giovanni began to instruct him in the first principles of painting, perceiving that he was much inclined to that art and finding him to be endowed with a most admirable genius; few years had passed therefore before Raphael, though still but a child, became a valuable assistant to his father in the numerous works which the latter executed in the State of Urbino.‡

At length this good and affectionate parent, knowing that his son would acquire but little of his art from himself, resolved to place him with Pietro Perugino,§ who, according to what Giovanni had been told, was then considered to hold the first place among the painters of the time. Wherefore, proceeding to Perugia for that purpose, and finding Pietro to be absent from the city, he occupied himself, to the end that he might await the return of the master with the less inconvenience in the execution of certain works for the church of San

death; by others she is affirmed, on the contrary, to have been at all times among his best friends.—See Passavant, *ut supra*. See also Longhena, *Istoria, &c., di Raffaello Sanzio del Sig. Quatremère de Quincy*. Milan, 1829.

* When Raphael was born, Giovanni Santo had already one son, but this child died in 1485. He had afterwards one, or as some authors say, two daughters.

† We have numerous testimonies to the fact that Giovanni was a man of refined habits and highly cultivated mind. See among other writers, Pungileoni, *Elogio Storico di Giovanni Santi Pittore e Poeta, &c. Urbino*, 1822.

‡ Since Giovanni died in 1594, when Raphael was but eleven years old, the latter could not have assisted his father in any but the most unimportant labours of their vocation, unless indeed we are to suppose in him an instance of that precocity of genius which is exemplified in Mozart and some few others, whose powers have been developed in their earliest youth, but who have for the most part, become exhausted before the attainment of more than half the common age of man.—*Schorn*.

§ The best authorities affirm that Raphael received his first instructions from Luca Signorelli and Timoteo Viti, who were at that time in Urbino; they add that he was placed with Perugino by the care of his uncle Simone Ciarla, and that of his guardian, Don Bartolommeo.

Francesco* in that place. But when Pietro had returned to Perugia, Giovanni, who was a person of very good manners and pleasing deportment,† soon formed an amicable acquaintanceship with him, and when the proper opportunity arrived, made known to him the desire he had conceived, in the most suitable manner that he could devise. Thereupon Pietro, who was also exceedingly courteous, as well as a lover of fine genius, agreed to accept the care of Raphael; Giovanni then returned to Urbino; and having taken the boy, though not without many tears from his mother, who loved him tenderly, he conducted him to Perugia; when Pietro no sooner beheld his manner of drawing, and observed the pleasing deportment of the youth, than he conceived that opinion of him which was in due time so amply confirmed by the results produced in the after life of Raphael.‡

It is a well-known fact that while studying the manner of Pietro, Raphael imitated it so exactly at all points, that his copies cannot be distinguished from the original works of the master,§ nor can the difference between the performances of Raphael and those of Pietro be discerned with any certainty. This is proved clearly by certain figures still to be seen in Perugia, and which the former executed in a picture painted in oil in the Church of San Francesco, for Madonna Maddalena degl' Oddi.¶ The subject of this work is the Assumption of the Virgin, and the figures here alluded to are those of Our Lady and of the Saviour himself, who is in the act of crowning her; beneath them and around the tomb are the

* It cannot now be ascertained that there has ever been any work in Perugia, by Giovanni Santi, nor is the visit to Perugia here described authenticated by any known documents.

† Many writers concur to prove that Giovanni Sanzio was, as we have said, a man of gentle disposition, refined habits, and pleasing manners; he was also a follower of the muses, and composed "a work not without merit," observes an Italian commentator, "to the praise of the Count and Duke of Urbino." Dr. Gaye has likewise made mention of a Chronicle in Rhyme, by Giovanni Sanzio. See the *Kunstblatt* for 1836, No. 86.

‡ For this portion of Raphael's life, and for details respecting his fellow students, see Passavant, *Rafael von Urbino*, &c. lib. lv. See also the present volume, *passim*.

§ Minute details respecting the earliest works of Raphael in Perugia, will be found in Passavant, *ut supra*.

¶ This picture was among those transported to Paris, but when restored to Italy was "not replaced in Perugia, but taken possession of by Rome," observes a justly dissatisfied native of the former city.

Apostles, who contemplate the celestial glory, and at the foot of the painting, in a predella divided into three stories, is the Virgin receiving the Annunciation from the Angel, the Adoration of the Magi, and the Infant Christ in the Temple, with Simeon who receives the Divine Child into his arms. This painting is without doubt executed with extraordinary diligence, and all who have not a thorough knowledge of the manner of Pietro, will assuredly take it to be a work of that master, whereas it is most certainly by the hand of Raphael.*

After the completion of this picture, Pietro repaired for certain of his occasions to Florence when Raphael departed from Perugia and proceeded with several of his friends to Città di Castello, where he painted a picture in the same manner, for the church of Sant' Agostino, with one representing the crucified Saviour, for that of San Domenico; which last, if it were not for the name of Raphael written upon it, would be supposed by every one to be a work of Pietro Perugino.† For the church of San Francesco in the same city he painted a small picture representing the espousals of Our Lady, and in this work the progress of excellence may be distinctly traced in the manner of Raphael, which is here much refined, and greatly surpasses that of Pietro.‡ In the painting here in question, there is a church drawn in perspective with so much care that one cannot but feel amazed at the difficulty of the problems which the artist has set himself to solve.

While Raphael was thus acquiring the greatest fame by the pursuit of this manner, the painting of the library belonging to the Cathedral of Siena, had been entrusted by Pope Pius II.§ to Bernardino Pinturicchio, who was a friend of Raphael's, and, knowing him to be an excellent designer, took the latter with him to Siena. Here Raphael made Pintu-

* Now in the Vatican.

† The picture painted for Sant' Agostino represented the coronation of St. Nicholas of Tolentino, who tramples the figure of Lucifer beneath his feet, while the Almighty Father is seen in the heavens above. This work was lost amidst the disorders of the French domination, in the first years of the present century. The Crucifix was formerly in the collection of Cardinal Fesch.

‡ This is the celebrated picture of the "Sposalizio," now in the Brera.

§ Then Cardinal Francesco Piccolomini, who afterwards became Pope Pius II.

ricchio certain of the designs and cartoons for that work :* nor would the young artist have failed to continue there, but for the reports which had reached him concerning Leonardo da Vinci, of whose merits he heard many painters of Siena speak in terms of the highest praise. They more especially celebrated the cartoon which Leonardo had prepared in the Sala del Papa at Florence, for a most beautiful group of horses which was to be executed for the Great Hall of the Palace. They likewise mentioned another cartoon, representing nude figures, and made by Michael Angelo Buonarroti, in competition with Leonardo, whom he had on that occasion greatly surpassed. These discourses awakened in Raphael so ardent a desire to behold the works thus commended, that, moved by the love he ever bore to excellence in art, and setting aside all thought of his own interest or convenience, he at once proceeded to Florence. †

Arrived in that place, he found the city please him equally with the works he had come to see, although the latter appeared to him divine; he therefore determined to remain there for some time, and soon formed a friendly intimacy with several young painters, among whom were Ridolfo Ghirlandajo, Aristotele San Gallo, ‡ and others. He was, indeed, much esteemed in that city, but above all, by Taddeo Taddei, § who, being a great admirer of distinguished talent, desired to have him always in his house and at his table. Thereupon Raphael, who was kindness itself, that he might

* It will be remembered that in the life of Pinturicchio, Vasari attributes to Raphael *all* the designs and cartoons for this work. See vol. ii. p. 285.

† The first visit of Raphael to Florence took place in 1504, as we learn from a letter bearing date 1st October in that year, from Giovanna, Duchess of Sora, sister of the Duke of Urbino, to Piero Soderini, who was then Gonfaloniere of the Florentine Republic, which Raphael took with him, and wherein she calls the painter himself "a discreet and amiable youth." The cartoons prepared by Leonardo da Vinci and Michael Angelo, in competition with each other, were not completed until the year 1506. See, for more minute details respecting this period of the life of Raphael, Longhena, *Istoria della Vita*, &c., Munich, 1824; Rehberg, *Rafael Sanzio*; Platner and Bunsen, *Beschreibung der Stadt Rom*; Passavant, Pungileoni, and others.

‡ The lives of these artists follow.

§ What Vasari here relates must have taken place at a subsequent period, perhaps on the occasion of Raphael's second, or as some say, third visit, when he remained in Florence from 1506 to 1508, and may then have seen the Cartoons of Leonardo and Michael Angelo.

not be surpassed in generosity and courtesy, painted two pictures for Taddeo, wherein there are traces of his first manner, derived from Pietro, and also of that much better one which he acquired at a later period by study, as will be related hereafter. These pictures are still carefully preserved by the heirs of the above-named Taddeo.* Raphael also formed a close friendship with Lorenzo Nasi, and the latter, having taken a wife at that time, Raphael painted a picture for him, wherein he represented Our Lady with the Infant Christ, to whom San Giovanni, also a child, is joyously offering a bird, which is causing infinite delight and gladness to both the children. In the attitude of each there is a childlike simplicity of the utmost loveliness: they are besides so admirably coloured, and finished with so much care, that they seem more like living beings than mere paintings. Equally good is the figure of the Madonna: it has an air of singular grace and even divinity, while all the rest of the work—the foreground, the surrounding landscape, and every other particular, are exceedingly beautiful.† This picture was held in the highest estimation by Lorenzo Nasi so long as he lived, not only because it was a memorial of Raphael, who had been so much his friend, but on account of the dignity and excellence of the whole composition: but on the 9th of August, in the year 1548, the work was destroyed by the sinking down of the hill of San Giorgio; when the house of Lorenzo was overwhelmed by the fallen masses, together with the beautiful and richly decorated dwelling of the heirs of Marco del Nero, and many other buildings. It is true that the fragments of the picture were found among the ruins of the house, and were put together in the best manner that he could contrive, by Batista the son of Lorenzo, who was a great lover of art.

After having completed these works, Raphael was himself compelled to leave Florence and repair to Urbino, where his mother and Giovanni his father having both died, his

* They were both pictures of the Madonna, one is in the gallery of the Belvidere, at Vienna; the other, which represents the whole of the Holy Family, is in the Bridgewater collection.

† Our readers will remember that this is among the most admired works now adorning the Tribune of the Florentine Gallery.

affairs were in much confusion.* While thus abiding in Urbino, he painted two pictures of the Madonna for Guidobaldo of Montefeltro, who was then Captain-general of the Florentines; these pictures are both small, but are exceedingly beautiful examples of Raphael's second manner; they are now in the possession of the most illustrious and most excellent Guidobaldo, Duke of Urbino.† For the same noble, the master executed another small picture, representing Christ praying in the garden, with three of the Apostles, who are sleeping at some distance,‡ and which is so beautifully painted that it could scarcely be either better or otherwise were it even in miniature. After having been long in the possession of Francesco Maria, Duke of Urbino, this picture was presented by the most illustrious lady, his consort, the Duchess Leonora, to the Venetians, Don Paolo Giustiniano and Don Pietro Quirini, brothers of the Holy Hermitage of Camaldoli, and was placed by them, like a relic or sacred thing, in the apartments of the principal of that Hermitage, where it remains, honoured both as a memorial of that illustrious lady and as being from the hand of Raphael of Urbino.

Having completed these works and arranged his affairs, Raphael returned to Perugia, where he painted a picture of Our Lady with San Giovanni Battista and San Niccolò, for the Chapel of the Ansidei Family, in the Church of the Servites:§ and at the Monastery of San Severo, a small Convent of the Order of Camaldoli, in the same city, he painted a fresco for the Chapel of Our Lady. The subject of this work is Christ in Glory, with God the Father, surrounded by Angels, and six figures of Saints seated,

* For various details respecting this period of Raphael's life, see Passavant, *Rafael von Urbino und sein Vater*, &c.

† The authorities in this question are inclined to believe that one of these pictures is now in the Imperial Gallery of St. Petersburg; the other is said to be in England. Leclanchè suggests that these may be the Madonnas engraved by Crozat.

‡ This work, which belongs to those executed in the early manner of the master, is now in Rome, in the possession of the Prince Gabrielli.—*Passavant*.

§ Now in the possession of the Duke of Marlborough at Blenheim: it bears the date 1505; on the Predella is the preaching of John the Baptist, but this part of the work is or was in the collection of Lord Lansdowne.

three on each side : San Benedetto, San Romualdo, and San Lorenzo, on the one side namely ; with San Girolamo, San Mauro, and San Placido, on the other. Beneath this picture, which, for a work in fresco, was then considered very beautiful, Raphael wrote his name in large and clearly legible letters.* In the same city Raphael was commissioned to paint a picture of Our Lady by the nuns of Sant' Antonio of Padua ; the Infant Christ is in the lap of the Virgin and is fully clothed, as it pleased those simple and pious ladies that he should be : on each side of Our Lady are figures of saints, San Pietro namely, with San Paolo, Santa Cecilia, and Santa Catarina.† To these two holy virgins the master has given the most lovely features and most graceful attitudes ; he has also adorned them with the most fanciful and varied head-dresses that could be imagined—a very unusual thing at that time. In a lunette above this picture he painted a figure of the Almighty Father, which is extremely fine, and on the Predella are three scenes from the history of Christ, in very small figures. The first of these represents the Saviour praying in the garden ; in the second he is seen bearing the cross, and here the movements and attitudes of certain soldiers who are dragging him along, are singularly beautiful ; the third shows him lying dead in the lap of the Madonna.‡ The whole work is without doubt very admirable : it is full of devout feeling, and is held in the utmost veneration by the nuns for whom it was painted.§ It is very highly commended by all painters likewise.

But I will not omit to mention in this place, that after Raphael had been to Florence, he is known to have much

* Having suffered much injury, this fresco was restored some years since by the painter, Ginseppe Carattoli. The upper part only was painted by Raphael, the lowermost portion being the work of Perugino. The inscription was not added until after Raphael's death. See *Passavant*, as above.

† An Italian writer calls this figure St. Margaret ; the German commentators, on the contrary, though equally declaring that it does not represent St. Cecilia, consider it to be intended for St. Rosalie, but the garland of flowers which it bears, and which might seem to imply that this opinion is well-founded, is in fact also worn of right by St. Cecilia, as it is by St. Dorothea, and perhaps, by other saints. This part of the painting is now at Naples, in the Museo Borbonico.

‡ This portion of the work is in England.—*Passavant*.

§ But was sold by their successors in the convent for two thousand scudi.

changed and improved his manner, from having seen the many works by excellent masters to be found in that city; nay, the manner afterwards adopted by him was so little in common with his earlier one, that the works executed in the latter might be supposed to be by a different hand, and one much less excellent in the art.

Before Raphael had left Perugia, he had been requested by Madonna Atalanta Baglioni to paint a picture for her chapel in the church of San Francesco,* but as he could not at that time comply with her wishes, he promised that on his return from Florence, whither he was then obliged to proceed for certain affairs, he would not fail to do so. While in Florence, therefore, where he devoted himself with indescribable energy and application to the studies connected with his art, he prepared the cartoon for this chapel, with the intention of proceeding to execute it in San Francesco on the first opportunity that might present itself for doing so, a work which he afterwards accomplished.

While Raphael was thus sojourning in Florence, Agnolo Doni was dwelling in that city; now Agnolo was averse to spending money for other things, but for paintings or sculptures, in which he greatly delighted, he would willingly pay, although he still did so as frugally as was possible. By him, therefore, Raphael was commissioned to paint a portrait of himself, as well as that of his wife, and both were executed, as we now see them; they are in the possession of Agnolo's son, Giovanni Battista, in the house which Agnolo built most handsomely and commodiously, at the corner of the Alberti, in the street of the Dyers, in Florence.†

For Domenico Canigiani, Raphael also painted a picture wherein he represented the Madonna with the Infant Christ: the divine Child is caressing the little San Giovanni, who is brought to him by St. Elizabeth; and the latter, while holding the boy, looks with a most animated countenance at St. Joseph, who stands leaning with both hands on his staff; he

* "Vasari is mistaken," remarks Bottari, "the church is that of San Bernardino, and not San Francesco."—*Roman Edition of Vasari*, 1759.

† They were sold by the descendants of Agnolo Doni to Leopold II., Grand Duke of Tuscany, and now make part of the magnificent collection in the Pitti Palace. They are engraved by Longhena. See also Passavant, *ut supra*.

bends his head towards her with an expression of astonishment and of praise to God, whose greatness had bestowed this young child on a mother already so far advanced in years. All appear to be amazed at the manner in which the two cousins treat each other at an age so tender, the one evincing his reverence for the Saviour, the other affectionately caressing his companion. Every touch of the pencil in the heads, hands, and feet of this work has produced such effect that the parts seem rather to be of the living flesh than the mere colours of the painter, however able a master of his art. This most noble picture is now in the possession of the heirs of Domenico Canigiani, by whom it is held in all that esteem which is due to a work of Raphael of Urbino.*

While in the city of Florence, this most excellent painter studied the ancient works of Masaccio, and what he saw in the labours of Leonardo and Michael Angelo caused him still more zealously to prosecute his studies; he consequently attained to an extraordinary amelioration of manner, and made still further progress in art. Among other artists, Raphael formed a close intimacy with Fra Bartolommeo di San Marco, during his abode in Florence, the manner of that master pleasing him greatly, wherefore he took no small pains to imitate his colouring, teaching that good father on his part the rules of perspective, to which the monk had not previously given his attention.

But just when this intercourse was most frequent and intimate, Raphael was recalled to Perugia; here the first work which he performed was that in the church of San Francesco, where he completed the painting promised to the above named Madonna Atalanta Baglioni, for which he had prepared the cartoon in Florence, as we have said. In this most divine picture there is a dead Christ, whom they are bearing to the sepulchre, the body painted with so much care and freshness that it appears to have been only just completed. When occupied with the composition of this work, Raphael had imagined to himself all the grief and pain with which the nearest and most affectionate relatives see borne to

* This work is believed by certain Italian writers to be at Rome, in the possession of the Marchese Rinuccini, but that picture is declared by other authorities to be a copy only, the original being, as they affirm, in the Pinacoteca at Munich. See Passavant. See also Rumohr, *Italienische Forschungen*, vol. iii. p. 65.

the tomb, the corpse of one who has been most dear to them, and on whom has, in truth, depended all the honour and welfare of the entire family. Our Lady is seen to be sinking insensible, and the heads of all the weeping figures are exceedingly graceful; that of San Giovanni more particularly, his hands are clasped together and he bends his head with an expression which cannot but move the hardest heart to compassion. Truly may we say that whoever shall consider the diligence and love, the art and grace exhibited in this work, has good reason to feel astonishment, and it does indeed awaken admiration in all who behold it, not only for the expression of the heads, but for the beauty of the draperies, and in short for the perfection of excellence which it displays in all its parts.*

When Raphael, having completed his work, had returned to Florence, he received a commission from the Dei, Florentine citizens, to paint the altar-piece for their chapel in the church of Santo Spirito: this painting the master commenced and made considerable progress with the sketch for it,† he likewise prepared a picture at the same time which was afterwards sent to Siena, but had first to be left with Ridolfo Ghirlandajo, on the departure of Raphael, to the end that he might finish an azure vestment which was still wanting when Raphael left Florence.‡ And this last event happened from the circumstance that Bramante of Urbino, being in the service of pope Julius II. for some little relationship that he had with Raphael and because they were of the same

* This justly celebrated work was purchased by Pope Paul V., for the Borghese Gallery, where it long remained. The tympan belonging to this picture, representing God the Father, with uplifted hands, is still in the Church of San Francesco, at Perugia. The Predella is in the Vatican.—*Passavant.*

† This is the picture called the *Madonna del Baldachino*, now in the Pitti Palace, and still in its unfinished state, although much restored: the work remained in Pescia until the end of the seventeenth century, when it was purchased at a very high price by the Grand Duke Ferdinand. The restoration was effected by G. A. Cassana. See *Passavant, ut supra.*

‡ The picture sent to Siena is that called *La Belle Jardinière*, purchased by Francis I. of France, and now in the Louvre. For the conflicting opinions respecting the work painted by Ridolfo Ghirlandajo, see *Passavant, Waagen, Kunstwerke und Künstler in Paris*, and Rumohr, who agrees with the latter in the belief that the Madonna of the Colonna Palace is that completed by Ridolfo Ghirlandajo. Engraved by *Desnoyers.*

place, had written to the latter, informing him that he had prevailed with the Pope to entrust certain rooms which the Pontiff had caused to be built in the Vatican to his care, and that therein he might give evidence of his ability. The proposal gratified Raphael, and he left his works in Florence unfinished, the picture for the Dei family among the rest, but this last was in such a state that Messer Baldassare da Pescia afterwards, on the death of Raphael that is to say, caused it to be placed in the chapter-house of his native city.* The master then proceeded to Rome, where he found on his arrival, that a large part of the rooms in the palace had already been painted, or were in process of being painted, by different masters. In one of these apartments, for example, there was an historical picture completed by Piero della Francesca; Luca da Cortona† had made considerable progress in the painting of one side of another; Don Pietro della Gatta,‡ abbot of San Clemente in Arezzo, had also commenced certain works in the same place, and Bramantino of Milan had painted numerous figures there, the greater part of which were portraits from the life, which were considered to be exceedingly beautiful.§ On his arrival in Rome, Raphael was received with much kindness by Pope Julius, and commenced a picture in the chamber of the Segnatura, the subject of which is, Theologians engaged in the reconciliation of Philosophy and Astrology with Theology.|| In this work are depicted all the sages of the world, arranged in different groups, and occupied with various

* Pungileoni, *Vita di Raffaele*, affirms that Bramante was not related to Raphael, and was but his fellow townsman and acquaintance; other writers suggest that the introduction to Julius II. was most probably effected by the young Duke of Urbino, Francesco Maria della Rovere, to whom Raphael had been known from childhood.

† Of this work, Vasari does not make mention in the life of Luca da Cortona (Luca Signorelli), which precedes that of Raphael. See vol. ii. p. 347.

‡ Don Bartolommeo della Gatta, in whose life (see vol. ii.) Vasari speaks only of works in the Sistine Chapel, omitting all mention of those here alluded to.

§ There is much confusion in this passage. Piero della Francesca and Bramantino having painted in the Vatican under Pope Nicholas V., Bartolommeo della Gatta and Luca Signorelli under Sixtus IV., and only Perugino and Sodoma during the pontificate of Julius II. See Platner and Bunsen, *Beschreibung der Stadt Rom*.

|| The school of Athens.

disputations. There are certain astrologers standing apart who have made figures and characters of geomancy* and astrology, on tablets which they send by beautiful angels to the evangelists, who explain them.† Among the figures in this painting is Diogenes with his cup; he is lying on the steps, an extremely well-imagined figure, wrapt in his own thoughts, and much to be commended for the beauty of the form and characteristic negligence of the garments. There are likewise Aristotle and Plato in this work, the one with the *Timæus*, the other with the *Ethics* in his hand; around them is gathered in a circle a large school of philosophers. The dignity of those astrologers and geometricians who are drawing various figures and characters with the compasses on a tablet, is not to be described: among these is the figure of a youth of the most graceful beauty, who extends his arms in admiration and inclines his head, this is the portrait of Federigo, second Duke of Mantua, who was at that time in Rome. There is also a figure stooping to the ground and drawing lines with a pair of compasses which he holds in his hand; this is said to be the architect Bramante, and is no less life-like than that of Federigo previously described, or than it would be if it were indeed alive. Beside him is one whose back is turned towards the spectator, and who holds a globe of the heavens in his hand: this is the representation of Zoroaster; and near to this figure stands that of Raphael himself, the master of this work, drawn by his own hand

* Geometrical and astronomical figures are here meant. Astronomy and astrology were identical, as our readers will remember, when our author wrote, in the ideas of all but the learned.

† "What a medley!" exclaims one of the angry Italians, at this description, "he has coupled the Evangelists with Diogenes and Plato," and that our author is somewhat confused in his description of this painting, cannot be denied; he has mingled the personages of the *Disputa* with those of the *Scuola di Atene*; but his compatriots have fallen on him for the same with so little mercy, that we may spare him any further reproaches, and the rather, as we have ample means for the rectification of his mistakes in the numerous "biographies," "treatises," and dissertations in every form, on the works of the Prince of Painters which abound in all languages. See Richardson, *Treatise on Painting and Sculpture*, Amsterdam, 1728; Duppa, *Life of Raffuello Sanzio*, London, 1816; Bellori, *Descrizione delle Immagini depinte da Raffuello da Urbino, nel Palazzo Vaticano*, &c., Rome, 1672, 1751; Rehberg. Quatremère de Quincy. Platner and Bunsen; Passavant, &c., as above cited, with many others.

with the aid of a mirror; a youthful head of exceedingly modest expression wearing a black cap or baret, the whole aspect infinitely pleasing and graceful.*

It would not be possible to describe the beauty and nobility of character which the master has imparted to the heads and figures of the Evangelists; there is a certain air of meditative thought and attentive consideration on the countenances, more especially of those who are writing, which is depicted with the utmost truth. This may be more particularly remarked in a St. Matthew, who is copying the characters from the tablet which an angel holds before him,† these he is setting down in a book. Behind him is an old man‡ who has placed a paper on his knee, and in this he is inserting what St. Matthew§ writes, as the latter makes his extracts from the tablet: intent on his occupation, he remains in this inconvenient attitude, and seems to be twisting his head and jaws as if to accompany the movements of his pen. And to say nothing of all these well-considered minutiae, of which there are nevertheless very many, the composition of the whole work displays so much beauty of proportion and such perfection of arrangement in every part, that the master did indeed give a notable example of his capabilities therein, and clearly proved himself to be one who had resolved to maintain the undisputed possession of the field against all who handled the pencil; furthermore the artist adorned this work with fine perspective views of magnificent buildings and with numerous figures, all finished in a manner so delicate and harmonious, that the excellence of the work caused Pope Julius to have all the stories of the other masters, whether old or new, destroyed at once, resolving that Raphael alone should have the glory of seeing his works preferred to all

* The figure of Raphael is in the angle of the picture and to the right of the spectator; the older man beside him, and dressed in a similar manner, is his master, Pietro Perugino.

† "Another blunder," exclaims one of the Florentine critics; but it is only the continuation of that previously noted, and for which our good Giorgio has already been sufficiently castigated.

‡ This figure has been usually called Empedocles, but Passavant will have it to represent Archytas.

§ Vasari here means to indicate the figure of Pythagoras, which is in the foremost group of the School of Athens, and to the right of the spectator.

that had been done in paintings of that description up to his own time.*

Above the painting by Raphael, here described, was a work by Giovanni Antonio Sodoma, of Vercelli,† and which ought to have been destroyed in obedience to the commands of the Pope, but Raphael nevertheless determined to retain the compartments as he found them, and to use the arabesques which Giovanni Antonio had employed as decorations ; there were besides four circular divisions, and in each of these Raphael depicted a figure, having relation to the picture which was immediately beneath it. In the first of these circular compartments, which is above the picture wherein the painter has delineated Philosophy, Astrology, Geometry, and Poetry, forming a union with Theology, is a female figure representing Knowledge :‡ on each side of this figure, which is seated, is a statue of the goddess Cybele, with the form of breast usually attributed by the ancients to Diana Polymastes;§ the vestments are of four colours, to indicate the four elements ; from the head downwards they are flame colour, to intimate fire ; beneath the girdle is the colour of the air ; from the lap to the knees is that of earth ; and the remainder to the feet has the colour of water ; these figures are accompanied by very beautiful boys.

In another circle, that turned towards the window which looks upon the Belvedere, is depicted Poetry, represented under the form of Polyhymnia ; she is crowned with laurel, in one hand she holds the antique lyre, and has a book in the other, the limbs are crossed, and the face, which is of super-human beauty, is turned upwards with the eyes raised to heaven. This figure also is accompanied by two boys, who are full of life and spirit ; these children assist to form with

* The first picture painted by Raphael in Rome was not the School of Athens, according to the authorities now considered of the greatest weight, but rather the *Disputa*, which Vasari describes as executed at a later period.

† The life of this artist follows. Vasari is here describing the decorations of the ceiling.

‡ Vasari has here returned to the School of Athens, over which is the figure of Philosophy ; over the Disputation respecting the Sacrament, is that of Theology ; Poetry is placed over the Parnassus ; and over the allegory of Jurisprudence is the figure of Justice.

§ The all-sustaining Diana.

her, as do those attending on the other figures, a group of richly varied beauty ; and on this side Raphael afterwards painted the Mount Parnassus over the above-mentioned window.

In the circle which is over the picture wherein the holy doctors are reading mass, is a figure of Theology, with books and other objects around her, accompanied in like manner by the boys, which are no less beautiful than those before referred to ; above the other window which looks towards the court, is placed the figure of Justice, in the fourth circle namely ; she bears the balance in one hand and holds the sword raised aloft in the other ; the boys are with her as with the previously cited figures, and are of supreme beauty. On the wall beneath is represented the delivery of the civil and canon law, as will be related in its due place.

In the angles of the ceiling Raphael likewise executed four historical pictures, designed and coloured with extraordinary care, but the figures are not of a large size :* in one of these, that next the Theology, the master has depicted the sin of Adam in eating the apple, and this he has executed in a very graceful manner. In the second, which is above the Astrology, is the figure of that Science ; she is assigning their due places to the planets and fixed stars. In the one belonging to the Mount Parnassus is the figure of Marsyas, fastened to a tree, and about to be flayed by Apollo ; and near the picture which represents the promulgation of the Decretals, is the judgment of Solomon, when he decides that the infant shall be divided between the contending mothers. All these four delineations exhibit much thought and feeling ; they are admirably drawn, and the colouring is pleasing and graceful.

But having now finished the description of the vaulting or ceiling of that apartment, it remains that we declare what was executed on each wall consecutively, and beneath the works indicated above. On the side towards the Belvedere, where are the Mount Parnassus and the Fountain of Helicon, the master depicted a laurel grove of very deep shadows, and the verdure of the foliage is so finely painted that the spectator almost fancies himself to perceive each separate leaf

* See Passavant, *Rafael von Urbino*, where minute details, such as cannot here find place, will be found respecting all these works.

trembling in the gentle breeze : innumerable figures of naked Loves, with inexpressibly beautiful countenances, are hovering in the air, they are gathering branches of the laurel wherewith they weave garlands, which they then throw down and scatter on the mount, over which there does of a truth seem to be the spirit of the divinity breathing, such is the beauty of the figures, and the noble and elevated character of the whole picture, which awakens admiration and astonishment in all who behold it, when they consider that the human mind and mortal hand, with only the simple means of imperfect colours, and by the help of excellent drawing, has made a picture which appears as if it were alive. The figures of the Poets also, distributed over the mount, are all most truly animated. Some are standing, others seated, some are writing, or speaking, or singing, others are conversing together in groups of four or six, accordingly as it has seemed good to the master to arrange them. In this portion of the work there are portraits of the most renowned poets, ancient and modern, including among the latter several who had lived or were living at Raphael's own time : some of the older poets were taken from statues, some from medals, many from old pictures; and others, who had lived in his own day, were taken from nature by Raphael himself. To begin with the one end, we have here the portraits of Ovid, Virgil, Ennius, Tibullus, Catullus, Propertius, and Homer : the last named, blind and with the head elevated, is pouring forth his verses, while there is a youth seated at his feet who writes them as he sings. There is also in one group Apollo* with the Nine Muses; and in all these figures there is so much beauty, their countenances have an air of so much divinity, that grace and life seem to breathe from every feature. There is here portrayed the learned Sappho, and the most divine Dante; the graceful Petrarch, and the gay Boccaccio, who are all most truly animated and life-like. Tebaldero † is also here, with

The viol which Raphael has placed in the hands of Apollo would, beyond all doubt, be well replaced by the lyre, but the painter is believed to have given the God the first-named instrument, in honour of the then admired improvisatore and violinist, Giacomo Sansecondo, who had inspired Raphael himself with so great an admiration for the viol, that he considered it worthy to be placed in the hands of the God of Song. For a detailed explanation of the figures in this work, see Passavant, *ut supra*.

† This figure is frequently called Sannazzaro, but not on very good grounds.—*Schorn*.

many other modern writers, who are grouped with infinite grace and painted with extraordinary care.

On one of the other sides the master has depicted Heaven, with Christ and the Virgin, San Giovanni Battista, the Apostles, the Evangelists, and the Martyrs, all enthroned amid the clouds; and above them is the figure of God the Father, who sends forth his Holy Spirit over them all, but more particularly on a vast company of Saints, who are celebrating the mass below, and some of whom are in disputation respecting the Host, which is on the altar.* Among these are the four Doctors of the Church, who are surrounded by numerous saints, San Domenico namely, with San Francesco, St. Thomas Aquinas, S.S. Bonaventura, Scotus, and Nicolaus of Lyra; Dante,† Fra Girolamo Savonarola of Ferrara, and all the Christian theologians are also depicted, with a vast number of portraits from the life. In the air above are four Children, who are holding open the four Gospels; these are figures which it would not be possible for any painter to surpass, such is their grace and perfection. The Saints are seated in a circle in the air, and not only does the beauty of the colouring give them all the appearance of life, but the foreshortenings, and the gradual receding of the figures, are so judiciously managed, that they could not appear otherwise if they were in relief; the draperies and vestments are richly varied, and the folds are of infinite grace, the expression of the countenances moreover is celestial rather than merely human. This is more particularly to be remarked in that of the Saviour, which exhibits all the mildness and clemency of the divine nature that could possibly be presented to the human eyes by a mere painting. Raphael was indeed largely endowed with the power of imparting the most exquisite expression to his faces, and the most graceful character to the heads of his pictures: of this we have an instance in the Virgin, who with her

* Theology is here symbolized, but the picture is most commonly called the "Dispute concerning the Sacrament." It is said to be the first work performed by Raphael in the Vatican, or indeed in Rome.

† "It is not without good reason," observes an Italian commentator "that Raphael has placed Dante among the theologians as well as poets; and therein he may have followed the advice of Ariosto, whom he is known to have consulted in respect to the personages to be placed in his works.

hands crossed on her bosom, is regarding her divine Son, whom she contemplates with an expression which implies her perfect assurance that he will not refuse forgiveness. There is, moreover, a certain dignity in the figures of this master with a characteristic propriety, which is without doubt most beautiful; to the holy Patriarchs he gives the reverence of age, to the Apostles the earnest simplicity which is proper to their character, and the faces of his Martyrs are radiant with the faith that is in them.* But still more richly varied are the resources of art and genius which this master has displayed in the holy Doctors, who are engaged in disputation, and are distributed over the picture in groups of six, four, or two. Their features give token of a certain eager curiosity, but also of the earnest desire they feel to discover the precise truth of the matter in question: this is made further manifest by the action of the hands and by various movements of the person, they bend the ear with fixed attention, they knit the brow in thought, and offer evidence, in their looks, of surprise, or other emotions, as the contending propositions are presented; each in his own peculiar manner, but all with most appropriate as well as beautiful and varied expression. Distinguished from the rest are the four Doctors of the Church, who, being illuminated by the Holy Spirit, resolve and explain, by the aid of the Holy Scriptures, all the difficulties presented by the gospels, which the boys who are hovering in the air hold before them.

On the third side of the apartment, that namely wherein is the other window which looks upon the court, Raphael painted, on the one part, Justinian, who is giving the laws to the Doctors† for revisal, with figures of Temperance, Fortitude, and Prudence above; on the other, the Pope‡ who delivers the Decretals or canon laws; and in this pontiff Raphael has depicted the portrait of Pope Julius II.; he has

* Quatremère de Quincy remarks on these heads, that they are indeed full of truth, but of the truth of portraiture, as was to be expected from the prevalence of ideas proper to the Florentine school, which then influenced the manner of Raphael; in succeeding works, a character of beauty which is more ideal will be found to prevail. See Passavant also, who agrees with De Quincy in the opinions here expressed.

† To Trebonianus namely, who is accompanied by six other Doctors in the Law.—*Schorn*.

‡ Pope Gregory IX.

likewise executed portraits from the life of the Cardinal-vicar, Giovanni de' Medici, who was afterwards Pope Leo X., of Cardinal Antonio de' Monte, and the Cardinal Alessandro Farnese, who ultimately became Pope Paul III., with those of many other personages.*

The pope was highly satisfied with all that was done; and to the end that the wood-work of the apartment should be worthy of the paintings, he caused Fra Giovanni of Verona to be summoned from the convent of Monte Oliveto di Chiusuri, a monastery in the territory of Siena; Fra Giovanni was a renowned master in works representing perspective views of buildings, formed of woods inlaid; and he not only prepared the wainscot around the room, but also made very beautiful doors and seats, richly decorated in the perspective ornaments for which he was famed, and which acquired for him very great honour, with much favour from the Pope, who rewarded him very liberally.

It is indeed certain that in works of this kind there has never been a more able master than Fra Giovanni, a fact to which we have testimony still in his native city of Verona; this is presented by the Sacristy of Santa Maria-in-Organo, which is most beautifully adorned with inlaid work representing views in perspective.† The choir of Monte Oliveto di Chiusuri affords another proof of his skill, as does that of San Benedetto di Siena: the Sacristy of Monte Oliveto di Napoli was in like manner adorned by Fra Giovanni, and in the same place is the Chapel of Paolo da Tolosa, which that master also decorated in wood work.‡ By all these labours he obtained much honour from those of his order, by whom he was ever held in the highest estimation until his death, which took place in 1537, when he had attained the age of sixty-eight. Now of this master, as of a person who was truly excellent and remarkable in his art, I have thought it well to make mention thus far, for it appears to me that his talent has well merited so much, seeing that we are indebted to it

* See Passavant, vol. ii. p. 109.

† Fra Giovanni was an architect also. The Campanile of the above-mentioned church of Santa Maria-in-Organo was built after his design.—*Masselli*.

‡ These decorations in wood-work are said to have been destroyed in 1527, when Rome was plundered, as our readers will remember; an event which took place in the pontificate of Clement VII.

for the fine works that were afterwards executed by many other masters, to whom Fra Giovanni laid open the way, as will be related in the proper place.*

But to return to Raphael. His powers now became developed to the utmost, and he received a commission from the Pope to paint a second room in the Vatican; that towards the great hall namely. At this time, also, our artist, who had now acquired a very great name, depicted the portrait of Pope Julius himself. This is an oil painting, of so much animation and so true to the life, that the picture impresses on all beholders a sense of awe as if it were indeed the living object: this portrait is now preserved in the church of Santa Maria del Popolo,† together with a very beautiful Madonna, executed at the same time by the same master. In the last named picture, which represents the Nativity of Christ, the Virgin is covering with a veil her divine Child;‡ the expression of whose countenance is of such wonderful beauty, and his whole person so clearly demonstrates the divinity of his origin, that all must perceive him to be truly the Son of God. Nor are the attitude and countenance of the Madonna less beautiful, they exhibit the perfection of grace with an expression of mingled piety and gladness. There is also a St. Joseph standing with both his hands supported on a staff, and contemplating the King and Queen of Heaven, with the adoration of a most righteous old man. Both these pictures are§ exhibited to the people on all occasions of solemn festival.

Raphael had at this time acquired much fame in Rome, but although he had the graceful manner which was held by

* In the lives of Fra Giocondo and Liberale, which follow.

† Now in Florence, in the Pitti Palace, where there is also a copy of the same work. There is a *replica*, or duplicate, in the Tribune of the Uffizj, in the same city. That in our National Gallery needs no mention here. For the many duplicates and other copies, see Passavant, as before cited.

‡ Longhena mentions various pictures of the Virgin throwing a veil over or removing it from the divine Child, but of this, which comprises the figure of St. Joseph, we do not find it possible to obtain any information that is entirely satisfactory. The most probable conjecture is that it was the one called the "Madonna di Loretto," and which has now disappeared. See Landon, *Œuvres de Raphael*. See also Passavant, as above cited, vol. ii. p. 126.

§ Were exhibited, that is to say.—*Masselli*.

every one to be most beautiful, and saw continually before his eyes the numerous antiquities to be found in that city, and which he studied continually, he had, nevertheless, not yet given to his figures that grandeur and majesty which he always did impart to them from that time forward. For it happened at the period to which we now refer, that Michelangelo, as we shall furthermore set forth in his life, had made such clamours in the Sistine Chapel, and given the Pope such alarms, that he was compelled to take flight and sought refuge in Florence. Whereupon Bramante, having the key of the chapel, and being the friend of Raphael, permitted him to see it, to the end that he might understand Michelangelo's modes of proceeding.* The sight thus afforded to him caused Raphael instantly to paint anew the figure of the prophet Isaiah, which he had executed in the Church of Sant' Agostino, above the Sant' Anna of Andrea Sansovino, although he had entirely finished it; and in this work he profited to so great an extent by what he had seen in the works of Michelangelo, that his manner was thereby inexpressibly ameliorated and enlarged, receiving thenceforth an obvious increase of majesty.

But when Michelangelo afterwards saw the work of Raphael, he thought, as was the truth, that Bramante had committed the wrong to himself of which we have here spoken, for the purpose of serving Raphael, and enhancing the glory of that master's name.†

No long time after this, Agostino Chisi, a very rich merchant of Siena, who was a great admirer of all distinguished men, gave Raphael a commission to paint a chapel. This he did because, some short time previously, the master had pro-

* "That Raphael should secretly visit the works of Michael Angelo by the means here described," observes an Italian writer, "is very unlikely, but the fact that there were many who would not have scrupled to do so, may have suggested the suspicion to Michael Angelo and his followers." It is, besides, well known that the Sistine Chapel was thrown open to the public about the time when this secret visit is said to have taken place.

† It is now the general opinion among good judges, that the manner of Raphael was rather injured than ameliorated by whatever influence he may have permitted the works of Michael Angelo to exercise over it. The Isaiah, which is one of his feeblest works, was completed in 1512. It suffered considerable injury from an ignorant pretender, who affected to clean it, in the reign of Paul IV., and was afterwards re-touched by Daniel of Volterra, who very probably rendered it still more feeble.

duced a fresco of the most exquisite beauty, in a Loggia of his palace, in the Trastevere, now called the Chisi;* the subject of this is Galatea † in a car on the sea drawn by two dolphins and surrounded by Tritons and different marine deities. ‡ Having made the cartoon for the above named chapel, which is at the entrance of the Church of Santa Maria della Pace, on the right as one enters by the principal door, the master executed it in fresco, and in his new manner, which was somewhat grander and more majestic than the earlier one. In this picture Raphael painted some of the Prophets and Sybils, before Michelangelo had thrown open the chapel, which he had nevertheless seen, as has been related; § and of a truth, these figures are considered to be the best, and among so many beautiful the most beautiful, seeing that in the women and children represented, there is the very perfection of truth and animation; the colouring, moreover, is faultless. || This work caused the master to be most highly extolled, both during his life and after his death, being, as it was, the most remarkable and most excellent one that Raphael ever executed. Raphael being earnestly entreated by a chamberlain of Pope Julius II. ¶ to paint the picture for the high

* The Chigi Palace, is now the Farnesina.

† The Galatea was painted in 1514.

‡ The following passage will be found in a letter on the subject of ideal beauty in works of art, from Raphael to Baldassare Castiglione:—"With respect to the Galatea, I should hold myself to be a great master, if there were in it one-half of the merits of which you write, but in your words I cannot fail to perceive the partiality of your friendship for myself. To paint a figure truly beautiful, it might be necessary that I should see many beautiful forms, with the further provision that you should yourself be near, to select the best; but seeing that good judges and beautiful women are scarce, I avail myself of certain ideas which come into my mind. Whether I have in myself any portion of the excellence of art, I know not, but I labour heartily to secure it."

§ In the life of Michael Angelo, Vasari himself asserts that the Prophets and Sybils were painted by Raphael *after* the Sistine Chapel had been publicly opened. Quatremère de Quincy remarks of Raphael, that "so far from having imitated Michael Angelo in these figures, it might be supposed that he had in fact designed to make manifest in his own production, what it is that the work of Buonarroti wants to be perfect."

|| These admirable paintings of the Church called Della Pace having suffered much from time, were carefully restored some years since by Palmarelli. *Masselli and Passavant.*

¶ Sigismondo Conti of Fuligno, private secretary to Pope Julius, and a learned historian.

altar of the chapel of the Ara Cœli, he therein depicted the Madonna, reposing on the clouds of heaven, and with San Giovanni, San Francesco, and San Girolamo,* robed in the vestments of a cardinal, in a beautiful landscape beneath. In this virgin there is the expression of a modesty and humility truly worthy of the Mother of Christ: the divine Child, in an attitude of exquisite beauty, is playing with the mantle of Our Lady; the form of San Giovanni gives clear proof of the fasting to which his penitential discipline has subjected him, while in the expression of his countenance, one reads the sincerity of his soul, together with a frank and cheerful serenity, proper to those who, far removed from the influence of the world, look down on it with contempt, and in their commerce with mankind, abhorring all duplicity, devote themselves to the promulgation of truth. The head of San Girolamo is raised, his eyes are fixed on the Virgin, whom he is regarding earnestly. And in the eyes thus raised there are to be perceived all that learning and wisdom which are made manifest in his writings.† With a movement of both the hands he is in the act of recommending the chamberlain to the protection of Our Lady; and the figure of that chamberlain in actual life is scarcely more animated than the one here painted. Nor is there less of truth and nature in the San Francesco; he is kneeling on the earth, with one arm extended, and the head raised as he turns his gaze aloft, towards the Madonna; he is depicted with a glow of pious affection in his countenance, every line of which is beaming with the holiest emotion. The features and complexion show that the saint is consuming away in pious resignation, but is receiving comfort and life from the most gentle and beautiful looks of the Mother, as well as from the sovereign loveliness of the divine Child.‡ In the centre of

* St. Jerome.

† Conti is said to have commanded this picture to be presented to the Virgin, in gratitude for her interposition between himself and a flash of lightning, or, as other accounts have it, a shell, which had fallen near his house at the siege of Fuligno. In allusion to this circumstance, a fiery ail is seen passing over the landscape.

‡ This picture is called the Madonna of Fuligno, having been removed from the Church of the Ara Cœli, to that city, at the request of a niece of Conti's, who was a nun at the Convent of Sant' Anna, called *Le Contesse*.

the picture and immediately beneath the Virgin, is a boy ; his head is raised towards Our Lady, and he bears a tablet in his hands. It is not possible to imagine any thing more graceful or more beautiful than this child, whether as regards the head or the rest of the person. There is besides a landscape of singular beauty, and which is executed to the highest perfection in every part.

Raphael then continued his work in the chambers of the Vatican, where he depicted the Miracle of the Sacrament, or the Corporas of Bolsena, whichever it may be called. In this story, the Priest who is reading the Mass is seen to have his face glowing with the shame which he felt, when in consequence of his own unbelief, he beheld the Host bleeding on the Corporas, as a reproof for his want of faith ; terrified at the looks of his hearers, he has lost all self-possession, and is as a man beside himself ; he has the aspect of one utterly confounded, the dismay that has seized him is manifest in his attitude, and the spectator almost perceives the trembling of his hands ; so well are the emotions inevitable from such a circumstance expressed in the work.* Around the priest are many figures of varied character ; some are serving the Mass, others kneel, in beautiful attitudes, on a flight of steps, and moved by the novelty of the occurrence, exhibit their astonishment and emotion in divers gestures, some giving evidence of a desire to acknowledge themselves guilty of error, and this is perceived in men as well as in women. Among the latter is one at the lower part of the picture, seated on the earth and holding a child in her arms ; she is listening while another relates the circumstance that has just happened to the priest ; full of wonder she turns towards the speaker with a feminine grace and animation that is truly characteristic and lifelike.† On the other side is the Pope, Julius II. who is hearing the Mass, an admirable part of the work, and

The work here in question was among those taken to Paris, where it was transferred from panel to canvas : it is now in the Vatican.

* This miracle is said to have taken place in the year 1264, and under the pontificate of Urban IV., who instituted the festival of the Corpus Domini in consequence thereof.—*Bottari*. The festival so called was nevertheless not universally celebrated until fifty years later.—*Ed. Flor.* 1832-8.

† The Miracle of Bolsena was painted in 1512.—*Ibid.*

here Raphael has depicted the portrait of the Cardinal di San Giorgio,* with a vast number of other personages, also from the life. The break caused by the window was turned to account by the master, who having there represented an ascent in the form of a flight of stairs, thus makes the paintings on each side into one sole picture, nay, he has even made it appear that if this opening caused by the window had not been there, the scene could not have been so well arranged. It may indeed with truth be said of Raphael here, as elsewhere, that as respects invention and the graces of composition, whatever the story may be, no artist has ever shown more skill, more readiness of resource, or a more admirable judgment than himself; a fact of which he has given further proof in this same place, where in the opposite picture he has represented San Pietro thrown into a prison by Herod,† and guarded by soldiers. The architectural details here depicted and the simple delineation of the prison, are treated with so much ingenuity that the works of other artists, when compared with those of Raphael, seem to exhibit as much of confusion as do that master's of grace and beauty. Raphael constantly endeavoured to represent the circumstances which he depicted as they are described or written, and to assemble only the most appropriate and characteristic objects in his works, as for example in the picture before us, where he reveals to us the wretchedness of the prison. Bound with chains, that aged man is seen extended between two soldiers; the deep and heavy sleep of the guards is rendered fully manifest, as the resplendent light proceeding from the Angel illumines the darkness of night, and causes the most minute particulars of the prison to be clearly discerned: the arms of the sleepers shine so brilliantly, that their burnished lustre seems rather to belong to things real and palpable, than to the merely painted surface of a picture.

No less remarkable are the art and ingenuity displayed in another part of the same picture; that namely where, freed from his chains, the Apostle walks forth from his prison,

* Raffaello Riario, who made himself conspicuous by his hatred to the House of Medici, against which he twice organized a conspiracy.—*Schorn*.

† Called "La Scarcerazione di San Pietro." *Note to the German Edition of Vasari*

accompanied by the Angel. In the countenance of St. Peter there is evidence, that he is as a man who feels himself to be acting in a dream, and not as one awake. Equally well expressed are the terror and dismay of those among the guards, who, being outside the prison, hear the clang of the iron door; a sentinel with a torch in his hand, awakens his sleeping companions; the light he holds is reflected from their armour, and all that lies within the place which the torch has not reached is lighted by the Moon. This admirably conceived picture Raphael has placed over the window, at the darkest part of the room; it thus happens that when the spectator regards the painting, the light of day strikes on his eyes and the beams of the natural light mingle and contend with the different lights of the night as seen in the picture, the observer fancies himself really to behold the smoke of the torch, and the splendour of the Angel, all which, with the dark shadows of the night, are so natural and so true, that no one would ever affirm it to be painted, but must believe it to be real, so powerfully has our artist rendered this most difficult subject.* The play of the shadows on the arms, the flickering reflections of the light, the vaporous haloes thrown around the torches, the dim uncertain shade prevailing in certain parts; all are painted in such a manner, that contemplating this work one cannot but declare Raphael to be indeed the master of all masters. Never has painting which purports to counterfeit the night been more truly similar to the reality than is this, which is of a truth a most divine work, and is indeed admitted by common consent to be the most extraordinary and most beautiful of its kind.

On one of the unbroken walls of the chamber, Raphael then depicted the worship of God as practised among the Hebrews, with the Ark and golden Candlesticks; here also is the figure of Pope Julius, who is driving the avaricious intruders from the Temple.† In this work, which is of

* This is one of the earliest night-pieces painted by the Italian artists, and its masterly treatment has secured the author the lasting admiration of the world. It was the first painted after the accession of Leo X., and doubtless refers to his remarkable liberation from the French after the battle of Ravenna. It was finished in 1514. See Passavant, vol. i. p. 198, vol. ii. p. 160.

† On this picture, which represents the miraculous expulsion of Heliodorus

similar beauty and excellence to the night-piece described above, several portraits of persons then living are preserved to us in the persons of the bearers* who support the chair wherein Pope Julius is borne along; the figure of the Pontiff is most life-like. While the populace, among whom are many women, make way for his Holiness to pass, they give to view the furious approach of an armed man on horseback; he is accompanied by two others who are on foot, and together they smite and overthrow the haughty Heliodorus, who, by the command of Antiochus, is about to despoil the Temple of all the treasures deposited for the widows and orphans. † The wares and treasures are already in process of being borne away, but the terror awakened by the new occurrence of Heliodorus, struck down and scourged by the three figures above-mentioned, who are seen and heard by himself alone, being only a vision, causes those who are bearing the spoils away to let all drop from their hands, while they themselves fall stumbling over each other, possessed as they are by a sudden affright and horror which had fallen on all the followers of Heliodorus. Apart from these stands the High Priest, Onias, in his pontifical robes, his hands and eyes are raised to heaven, and he is praying most fervently, being moved to compassion for the poor, whom he has beheld on the point of being despoiled of their possessions, but is yet rejoiced at the succour which he feels that Heaven has sent to them. With felicitous invention Raphael has placed various figures about the different parts of the building, some of whom climb on the socles of the columns, and clasping the shaft, thus stand, maintaining themselves with difficulty in their inconvenient position, to obtain a better view of the scene passing before them; the mass of the people meanwhile, astounded at what they behold, remain in divers attitudes awaiting the result of the wondrous event.

from the Temple, Giulio Romano is said to have worked to a considerable extent. It was completed in 1512, consequently before that previously so much extolled by Vasari.—*Ed. Flor.* 1832-8.

* The foremost of these bearers is the portrait of the copper-plate engraver, Marc Antonio Raimondi; his opposite companion is said to be that of Giulio Romano. Behind the Pope, stands the Secretary of Memorials, who holds a paper in his hand, with the inscription, *Io Petro de Fulcariis Cremonens.*—*Bottari.* See also Passavant, vol. i. 194, vol. ii. 156.

† See the second book of Maccabees, chap. iii.

The whole of this work was so admirably executed in every part that even the Cartoons were very highly estimated. Messer Francesco Masini,* a gentleman of Cesena, who, without any master, but impelled from childhood by the love of art, has produced many paintings and works in design, has certain pieces of the Cartoon which Raphael prepared for this story of Heliodorus still in his possession; they are treasured with all the esteem which they so truly merit, among the various antiquities in marble, rilievi and others, which he has collected; his own pictures and designs are also of such merit, that many, well acquainted with art, have bestowed on them the highest commendations. Nor will I omit to mention that Messer Niccolò Massini, from whom it is that I have received intelligence of these things, is himself a sincere lover of our arts, as he is the friend of all other good and praiseworthy endeavours.

But to return to Raphael. In the ceiling above these works he delineated four pictures: the subject of the first being the appearance of the Almighty Father to Abraham, to whom he promises the continuation of his race; that of the second, the sacrifice of Isaac; and of the third, Jacob's dream; while the fourth represents Moses standing before the burning bush. In this work, the knowledge of art, rich power of invention, correct design, and exquisite grace which distinguish our artist, are no less manifest than in the others whereof we have made mention.

And now, when the happy genius of the master was effecting such wonders, the envy of fortune deprived of life that pontiff who was the especial protector and support of such talent, while he was the zealous promoter of every other good and useful work. Julius II. died,† but was succeeded by Leo X., who forthwith commanded that the labours commenced should be continued. The genius of Raphael was now exalted to heaven, and he received innumerable proofs of favour from the new pontiff, fortunate in having encountered a prince so great, and one on whom the love of art had devolved by hereditary descent.‡

* The Roman Edition has *Massini*, as the Cremonese family still write the name. The fragments here alluded to are still in their possession.

† On the 13th February, 1513.

‡ For the services to art performed by Julius II. and Leo X., and for

Thus encouraged, Raphael devoted himself with all his heart to the work, and on another wall of the same apartment, he represented the Approach of Attila towards Rome, and his encounter with Pope Leo III, by whom he is met at the foot of Monte Mario, and who repulses him by the power of his word alone. In this picture, Raphael has shown San Pietro and San Paolo appearing in the air with swords in their hands, with which they come to defend the church. It is true that the History of Leo III. says nothing of such an occurrence, but so Raphael has chosen to represent it, perhaps as a mere fancy; for we know that painters and poets frequently permit themselves a certain degree of freedom for the more effectual decoration of their works, and this they may do without any undue departure from the propriety of the original thought. In the two apostles thus depicted, there is all that holy zeal and dignity which the Divine Justice frequently imparts to the countenances of those among God's servants, whom it has commissioned to become the defenders of the most holy faith. The effect of this expression on Attila is manifest in his face. He is riding on a fiery black horse, having a star on the forehead, and beautiful as it is possible that a horse could be; the attitude of the animal also betrays the utmost terror, its head is thrown aloft, and the body is turning in the act of flight.*

There are other magnificent horses in the same work, among them a Spanish jennet, ridden by a figure which has all the parts usually left nude covered with scales in the manner of a fish; this is copied from the column of Trajan, the figures of the people around that column being armed in this fashion; such defences being made, as is conjectured, from the skins of crocodiles. Monte Mario is seen burning, as an intimation that on the departure of soldiery, the dwellings are constantly given as a prey to the flames. Certain mace-bearers belonging to the papal retinue are

the connection of Raphael with both these Pontiffs, see Passavant, as above cited, vol. i. p. 205. *et seq.*

* The numerous errors into which Vasari has here fallen, are in part attributable to the Florentine historian, Villani, (see lib. ii. cap. 3.) The meeting with Attila took place on the river Mincio, near Mantua, and the Pontiff was not Leo III. but Leo the Great, the first of the name.

painted with extraordinary animation, as are the horses which they are riding : the same may be said of the court of Cardinals, and of the grooms who bear the canopy over the head of the pontiff.* The latter, Pope Leo X., is on horseback, in full pontificals, and is no less truthfully portrayed than are the figures beforementioned. He is followed by numerous courtiers, the whole scene presenting an extremely beautiful spectacle, in which all is finely appropriate to its place, and these details are exceedingly useful to those who practise our art, more particularly to such as are unprovided with the objects here represented.

About the same time a picture was executed by Raphael for Naples, and this was placed in the church of San Domenico, and in that chapel wherein is the crucifix which spoke to St. Thomas Aquinas. In this work, Raphael depicted Our Lady, San Girolamo, clothed in the vestments of a cardinal, and the angel Raphael, who is serving as the guide of the youthful Tobit.† For Leonello da Carpi, Lord of Meldola, who is still living, and has attained the age of more than ninety years, he painted a picture, the colouring of which is most admirable, and the beauty of the whole work very remarkable ; it is indeed executed with so much force, and in a manner so exquisitely graceful withal, that I do not think the art could possibly produce or exhibit a finer work. There is a divinity in the countenance of Our Lady, and a modest humility in her attitude, than which it would not be possible to conceive anything more beautiful. The master has depicted her with folded hands, in adoration of the divine Child, who is seated on her lap, and is caressing a little St. John ; the latter is also adoring the Redeemer :

* The choice of subject in this picture is sometimes said to have been intended as an allusion to the expulsion of the French from Italy, and the figure of Attila has been called a portrait of Louis XII., King of France, but these assertions do not appear to be well-founded. See Passavant, as above cited.

† This is the picture known as the *Madonna del Pesce* (of the Fish), and is now in the Escorial. The Chapel in which it was originally placed was one much resorted to by persons afflicted with diseases of the eyes ; Tobit, with his fish, is therefore highly appropriate. St. Jerome, who holds a book in his hand, is also much in his place on this occasion, as being the translator of the book of Tobit. This is one of the works taken to Paris, where it was transferred from the panel to canvas : it is entirely by Raphael himself, and is considered to be one of his best works.

the figures of St. Joseph and St. Elizabeth complete the group. This picture was formerly in the possession of the most reverend Cardinal di Carpi, * son of the above-named Signor Leonello, a very zealous admirer of our arts ; it must now be in that of his heirs.†

When Lorenzo Pucci, Cardinal of Santi Quattro, was created High Penitentiary, he caused Raphael, who was in great favour with him, to paint a picture for San Giovanni-in-Monte, at Bologna. This is now placed in that chapel wherein are deposited the relics of the Beata Elena dall' Olio, ‡ and serves to show what grace united with art could effect, when acting by the most accomplished and most delicate hand of Raphael. The subject of the work is Santa Cecilia, § listening in ecstasy to the songs of the angelic choir, as their voices reach her ear from heaven itself : wholly given up to the celestial harmony, the countenance of the saint affords full evidence of her abstraction from the things of this earth, and wears that rapt expression which is wont to be seen on the faces of those who are in ecstasy. || Musical instruments lie scattered around her, and these do not seem to be merely painted, but might be taken for the real objects represented. ¶ The same thing may be affirmed

* The Cardinal Ridolfo Pio da Carpi, a great protector of learned men, and the possessor of the celebrated Medicean Virgil. He died in 1564.—*Bottari*.

† Passavant considers this picture to be that in the Museo Borbonico, at Naples, but equally important authorities declare the Madonna of the Borbonico to be a fine copy, by Giulio Romano, or at best, but a *replica* of the original, which they affirm to have been taken to Paris, whence, after having adorned the gallery at Malmaison, it was transferred to St. Petersburg.

‡ Elena Duglioli dall' Olio, who was inspired to build the chapel to St. Cecilia, which is that here alluded to, was a noble lady of Bologna, and kinswoman to the Cardinal of Santi Quattro, who undertook to erect the same. Elena was afterwards declared a Beata.

§ This picture is the celebrated St. Cecilia mentioned in the life of Francia, now in the gallery of the Academy at Bologna.

|| The visitor of Italian galleries and churches will remember many an eloquent exposition of what is here meant, in the pictures of Santa Theresa, St. Francis, and others. To the Protestant Church the exhibition of "Saints in ecstasy" is not yet become matter of frequent occurrence, nor is there now perhaps any very high probability of its doing so.

¶ These instruments are said to have been painted by Giovanni da Udine, as is remarked by Vasari himself in another place.—*Ed. Flor* 1832-8.

of the veil and vestments, formed of cloth of gold and silver, with which Santa Cecilia is clothed, and beneath which is a garment of hair-cloth, also most admirably painted. In the figure of St. Paul likewise, the power and thought of the master are equally obvious: the saint is resting the right arm on his naked sword, the head is supported by the left hand, and the pride of his aspect has changed to a dignified gravity; the vestments of St. Paul consist of a simple cloth mantle, the colour of which is red, with a green tunic beneath, after the manner of the apostles; his feet are bare. St. Mary Magdalen also forms part of the group, and holds a vase, made of a very fine marble, in her hand. The attitude of this figure is singularly graceful, as is the turn of her head; she seems to rejoice in her conversion, and I do not think it would be possible that any work of the kind could be more perfectly executed. The heads of St. Augustine and of St. John the Evangelist, which are both in this picture, are of equal excellence. It may indeed with truth be declared that the paintings of other masters are properly to be called paintings, but those of Raphael may well be designated the life itself, for the flesh trembles, the breathing is made obvious to sight, the pulses in his figures are beating, and life is in its utmost animation through all his works.

This picture secured the author many commendations and a great increase of fame, insomuch that numerous verses, both in Latin and the vulgar tongue, were composed to his honour; of these I will but insert the following, that I may not make a longer story than is needful:—

*“ Pingant sola alii, referantque coloribus ora ;
Ceciliæ os Raphael atque animum explicuit.”*

At a later period our artist painted a small picture, which is now at Bologna, in the possession of the Count Vicenzio Ercolani. The subject of this work is Christ* enthroned amid the clouds, after the manner in which Jupiter is so frequently depicted, but the Saviour is surrounded by the four Evangelists, as described in the book of Ezekiel. One in the form of a

* Quatremère de Quincy declares this figure to represent not Christ, but Ezekiel himself, this opinion has, however, not found advocates among such of the later writers as are considered the best authority.

man, that is to say ; another in that of a lion ; the third as an eagle ; and the fourth as an ox. The earth beneath exhibits a small landscape, and this work, in its minuteness—all the figures being very small—is no less beautiful than are the others in their grandeur of extent.*

To Verona Raphael sent a large picture of no less excellence, for the Counts of Canossa. The subject is the Nativity of Our Lord, admirably treated : the day-break in particular, as here portrayed, has been highly commended, and the same may be said of the figure of Sant' Anna, and indeed of the whole work, which one could not extol more effectually than by the simple assertion, that it is by the hand of Raphael da Urbino. The Counts hold this picture in the highest estimation, as it well deserves, very great sums have been offered to them for it by different princes, but they have never been prevailed on to part with it. †

For Bindo Altoviti, Raphael executed a portrait of himself when he (Bindo) was still young, and this work also has obtained, as it merits, the highest admiration. ‡ He also painted a picture of the Madonna for the same person, who despatched it to Florence : this is now preserved in the Palace of the Duke Cosimo : it has been placed in the Chapel of the new apartments, which have been built and painted by myself, where it serves as the Altar-piece : the subject is Sant' Anna, § a woman much advanced in years, who is seated with the infant Christ in her arms ; she is holding him out to the Virgin, and the beauty of his nude figure, with the exquisite loveliness of the countenance which the master has given to the divine Child, is such, that his smile rejoices the heart of all who behold him. To Our Lady

* This picture was doubtless painted after the St. Cecilia, as Vasari affirms ; the assertion of Malvasia to the contrary is by no means well-founded, or adequately supported by evidence. The work is now in the Pitti Palace.

† This picture was for some time supposed to have disappeared, it was then believed by certain writers to have been discovered in the Palace of the Belvedere at Vienna, and is now generally affirmed to be in that city ; but “ in the palace of the Prince of Thurm and Valdassina.”

‡ The portrait of Bindo Altoviti is now in the Pinacoteca at Munich.

§ This is not St. Anna, but St. Elizabeth, whose countenance, Richardson, *Account of Paintings, Statues, &c.*, declares to be very like that of a Sybil painted by Raphael in the Chiesa della Pace, (Church of Peace.)

also, Raphael has imparted all the beauty which can be imagined in the expression of a virgin ; in the eyes there is modesty, on the brow there shines honour, the nose is one of very graceful character, and the mouth betokens sweetness and excellence. In the vestments also, there is an indescribable simplicity with an attractive modesty, which I do not think could possibly be surpassed ; there cannot, indeed, be anything better of its kind than is this whole work : there is a beautiful figure of the little San Giovanni undraped, in this picture, with that of another saint, a female, which is likewise very beautiful.* The background represents a dwelling, in which there is a window partially shaded, through which light is given to the chamber wherein the figures are seated.

In Rome, Raphael likewise painted a picture of good size, in which he represented Pope Leo, the Cardinal Giulio de' Medici, and the Cardinal de' Rossi. The figures in this work seem rather to be in full relief, and living, than merely feigned, and on a plane surface. The velvet softness of the skin is rendered with the utmost fidelity ; the vestments in which the Pope is clothed are also most faithfully depicted, the damask shines with a glossy lustre ; the furs which form the linings of his robes are soft and natural, while the gold and silk are copied in such a manner that they do not seem to be painted, but really appear to be silk and gold. There is also a book in parchment decorated with miniatures, a most vivid imitation of the object represented, with a silver bell, finely chased, of which it would not be possible adequately to describe the beauty. Among other accessories, there is, moreover, a ball of burnished gold on the seat of the Pope, and in this—such is its clearness—the divisions of the opposite window, the shoulders of the Pope, and the walls of the room, are faithfully reflected ; all these things are executed with so much care, that I fully believe no master ever has done, or ever can do any thing better.† For this work, Raphael was richly rewarded by Pope Leo. It is now in

* This picture, called the *Madonna dell' Impannata*, is now in the Pitti Palace. Longhena speaks of an engraving from it by the Spanish engraver, Emanuele Esquivel, and it has also been engraved by Cornelius Cort, and others.

† This picture, remarks Bottari, must have been painted between the years 1517 and 1519, since the Cardinal de' Rossi received the purple in the first-mentioned year, and died in the last.—*Roman Edition*, 1759.

Florence, in the Guardaroba of the Duke.* He also painted the portraits of the Duke Lorenzo and of the Duke Giuliano, whom he depicted with that perfection and that grace of colouring which is to be seen in no other than himself. These works belong to the heirs of Ottaviano de' Medici, and are now in Florence.†

The fame of Raphael continued to increase largely, as did the rewards conferred on him; wherefore, desiring to leave a memorial of himself in Rome, he caused a palace to be erected in the Borgo Nuovo, which was decorated with stucco work by Bramante.‡ The renown of this most noble artist having been carried, by the fame of these and other works, into France and Flanders, Albert Dürer, a most admirable German painter, and the engraver of most beautiful copperplates, sent a tribute of respect to Raphael from his own works, a head, namely, which was his own portrait, executed on exceedingly fine linen, which permitted the picture to appear equally on both sides, the lights not produced by the use of whites, but transparent, and the whole painted in water colours. This work was much admired by Raphael, who sent a number of his own drawings to Albert Dürer,§ by whom they were very highly estimated. The head sent by the German artist, Albert Dürer, to Raphael, was subsequently taken to Mantua among the other possessions inherited from the last named master, by Giulio Romano.||

* Now in the Pitti Palace. Of the fine copy made from this work by Andrea del Sarto, some mention is made by our author in his life of Andrea, which follows.

† Of these portraits nothing absolutely certain is now known. There is a copy of that of Giuliano in the Florentine Gallery, which was once believed to be by Vasari himself, but it is now attributed to Alessandro Allori.

‡ Raphael's house was destroyed to make way for the Colonnade of St. Peter's. See Ferrario, and Giacomo de' Rossi, *Palazzi di Roma*. See also Fea, *Notizie intorno a Raffaello Sanzio*.

§ One of these, containing two undraped figures of men, is now in the collection of the Archduke Charles, at Vienna. The drawing is addressed to Albert Dürer by the hand of Raphael himself, who has also inscribed the date 1515.—*Ed. Flor.*, 1832-8. The German commentator, Ludwig Schorn, adds, that the following inscription, written by Albert Dürer, is also to be found thereon. "1515, Ratael of Urbino, who is so highly esteemed by the Pope, has made this naked figure, and has sent it to Nuremberg to Albert Dürer, as a specimen of work from his hand."

|| This portrait is now believed to be lost.

Raphael having been thus made acquainted with the mode of proceeding adopted in his engravings by Albert Dürer, was desirous of seeing his own works treated after that manner; he therefore caused Marco Antonio of Bologna,* who was well practised in that branch of art, to prepare numerous studies from them; and in this Antonio succeeded so well, that Raphael commissioned him to engrave many of his earliest works, namely, the Slaughter of the Innocents, a Last Supper, the Neptune, and the Santa Cecilia, when she is being boiled in oil?† Marco Antonio subsequently executed a number of engravings, which were afterward given by Raphael to Il Baviera, his disciple, who was the guardian of a certain lady, to whom Raphael was attached till the day of his death, and of whom he painted a most beautiful portrait, which might be supposed alive. This is now at Florence, in the possession of the good and worthy Botti, a Florentine merchant of that city,‡ who is the friend and favourer of all distinguished men, but more especially of painters; by him the work is treasured as if it were a relic, for the love which he bears to the art, but more especially to Raphael. Nor less friendly to artists than himself is his brother Simon Botti, who, to say nothing of the fact, that he is held by us all to be one of the most friendly among those who benefit our arts, is to myself in particular, the best and truest friend that ever the long experience of many years made dear to man: he has besides given proof of very good judgment in all things relating to our own art.

But to return to the copperplate engravings. The favour which Raphael had shown to Il Baviera was afterwards the cause which induced Marco of Ravenna, and many others, to labour in that branch of art; insomuch, that what was formerly the great dearth of engravings on copper, became eventually that large supply of them which we now find. Hugo da Carpi, moreover, whose fine powers of invention were turned to the discovery of many ingenious and fanciful

* The life of Marco Antonio Raimondi, of Bologna, will follow.

† This is not St. Cecilia boiled in oil, but the martyrdom of Santa Felicitas and her sons — *Bottari*. For the legend of this saint, the reader is referred to Mrs. Jameson, *Sacred and Legendary Art*, vol. ii., p. 266, *et seq.* See also Richa, *Chiese Fiorentine*, vol. ix.

‡ Still in Florence, in the Tribune of the Uffizj, according to Masselli, but according to Schorn it has been removed to the Pitti Palace.

devices, found out that of carving in wood, in which, by means of three blocks, the light, shadow, and middle tint can equally be given, and drawings in chiaro-scuro imitated exactly. Without doubt a very beautiful and fanciful invention,* which has since been largely extended, as will be related at greater length in the Life of Marcantonio of Bologna.

For the Monks of Monte Oliveto, Raphael executed a picture of Christ Bearing his Cross, to be placed in their Monastery at Palermo, called Santa Maria dello Spasmo; this is considered to be a most admirable work, and is remarkable, among other characteristics, for the force with which the master has rendered the cruelty of the executioners, who are dragging the Redeemer to his death on Mount Calvary, with all the evidences of a furious rage. The Saviour himself, grievously oppressed by the torment of the death towards which he is approaching, and borne down by the weight of the Cross, has fallen to the earth faint with heat and covered with blood, he turns towards the Maries who are weeping bitterly. Santa Veronica is also among those who surround him, and, full of compassion, she extends her arms towards the Sufferer, to whom she presents a handkerchief with an expression of the deepest sympathy. There are besides vast numbers of armed men on horseback and on foot, who are seen pouring forth from the Gate of Jerusalem, bearing the ensigns of justice in their hands, and all in attitudes of great and varied beauty.

This picture was entirely finished, but had not yet been fixed in its place, when it was in great danger and on the point of coming to an unhappy end. The matter was on this wise: The painting, according to what I have heard related, was shipped to be taken to Palermo, but a frightful tempest arose which drove the vessel on a rock, where it was beaten to pieces, men and merchandize being lost together, this picture alone excepted, which, secured in its packings, was carried by the sea into the Gulf of Genoa. Here it was picked up and borne to land, when, being seen to be so beautiful a thing, it was placed in due keeping, having

* It is now well known that Lucas Cranach, Hans Grün, and other German engravers, practiced the art of wood engraving long before the time of Hugo da Carpi.

maintained itself unhurt and without spot or blemish of any kind; for even the fury of the winds and the waves of the sea had had respect to the beauty of so noble a work. The fame of this event was bruited abroad, and the Monks, to whom the picture belonged, took measures to obtain its restoration: in this they eventually succeeded, though not without great difficulty and only by aid of the Pope, when they largely rewarded those who had effected its recovery from the waves.* Being then embarked anew, the picture was ultimately landed in Sicily; the Monks then deposited the work in the city of Palermo, where it has more reputation than the Mount of Vulcan itself. †

While Raphael was thus engaged with the works above described, which he could not decline doing, partly because commissioned to execute them by great and important personages, but partly, also, because a due regard for his interest would not permit him to refuse them,—while thus occupied, I say, he did not on that account neglect to continue the works which he had commenced in the Papal Halls and Chambers; on the contrary, he kept people constantly employed therein, and by them the work was continued from drawings made by his own hand, every part being minutely superintended by himself, and the more important portions of the whole executed by him, so far as was possible in a work of such magnitude. No long time elapsed, therefore, before he gave to view the apartment of the *Torre Borgia*, on every wall of which he had placed a painting—two over the windows namely, and two on the sides wherein there are no windows. In one of these pictures the master has depicted the Conflagration of the Borgo Vecchio of Rome, which could not be extinguished until Pope Leo IV. presented himself at the Loggia of the Palace, and extinguished it entirely by the power of his benediction. In this work is the representation of many perilous incidents; on one side are women bearing vases of water on their heads and in their

* This much celebrated picture, called *Lo Spasimo di Sicilia*, was taken to Paris, where it was transferred from the panel to canvas; it is now in the Royal Gallery of Madrid. The figure of St. Veronica is not in the picture. Vasari described it from memory, and is in error on this point.

† Our author is here following the old poets, who make Mount Etna the abode of Vulcan and the site of his forge.

hands wherewith to extinguish the flames; the hair and clothing of these figures are blown about by the fury of a tempestuous wind; others, who are attempting to throw water on the burning masses, are blinded by the smoke, and appear to be in a state of bewilderment. At another part of the picture is a group, resembling that described by Virgil, of Anchises borne out of danger by Æneas. An old man being sick, is exhausted by his infirmity and the heat of the fire, and is carried by a youth in whose form the determination and power to save are manifest, as is the effort made by every member to support the dead weight of the old man helplessly hanging in utter abandonment upon his back. He is followed by an old woman bare-foot and with loosened garments, who is rushing in haste from the fire—a naked child goes before them. From the top of a ruined building also, is seen a woman naked and with dishevelled hair, who has an infant in her hands which she is about to throw down to one of her family; just escaped from the flames, the last-mentioned person stands in the road below raised on the points of his feet and stretching forth his arms to receive the child—an infant in swathing-bands, which the woman holds out to him: and here the anxious eagerness of the mother to save her child is no less truthfully expressed than is the suffering which she is herself enduring from the devouring flames, glowing around and threatening to destroy her. In the figure of the man who is receiving the child also, there is as clearly to be perceived the anxiety which he suffers in his desire to rescue it, with the fear he entertains for his own life. Equally remarkable is the power of imagination displayed by this most ingenious and most admirable artist in a mother, who, driving her children before her, with bare feet, loosened vestments, girdle unbound, and hair dishevelled, bears a part of her clothing in her hands, and smites her children to hasten their flight from the falling ruins and from the scorching fury of the flames. There are besides other women, who, kneeling before the Pope, appear to be entreating that his Holiness will cause the fire to be staid.*

* For various details respecting this work, which is that wherein Raphael did the most with his own hand, those succeeding being for the most part by his scholars, see Passavant vol. i. p. 261, vol. ii. p. 193.

The second picture also represents an incident from the life of Pope Leo IV.: here the master has depicted the Port of Ostia occupied by the fleet of the Turks, who had come to make his Holiness prisoner. On the sea without are seen the Christians engaged in combat with the Turkish Armada, and numerous prisoners are already observed to be entering the harbour; the latter are seen to issue from a boat whence they are dragged by soldiers, the attitudes and countenances of whom are exceedingly spirited and beautiful. The prisoners are clothed in a variety of vestments proper to seamen, and are led before St. Leo, whose figure is a portrait of the then reigning Pontiff, Leo X. His Holiness, who is in full pontificals, is enthroned between the Cardinal of Santa Maria-in-Portico, Bernardo Divizio da Bibbiena namely, and Cardinal Giulio de' Medici, who was afterwards Pope Clement VII. It would not be possible minutely to describe the admirable thought with which this most inventive artist has depicted the countenances of the prisoners, in whose expression all necessity for speech is superseded, so eloquently does it set forth their grief, their terror, and the bitter foretaste which they are enduring of the death preparing for them.*

In the other two pictures is first Leo X. consecrating the most Christian King,† Francis I. of France. He is chanting the mass robed in full pontificals, and is blessing the oils wherewith to anoint the monarch at the same time that he likewise blesses the royal crown; a vast body of Cardinals and Bishops, also in their episcopal robes, are serving the mass, and there are, moreover, numerous ambassadors and other personages portrayed from nature, with several figures dressed in the French manner of that period. The second picture represents the Coronation of the above-named King,‡

* This picture has suffered more than the others; it is said to have been executed principally by Guadenzio da Ferrara, but re-touched by Sebastiano del Piombo, who received a sharp reproof from Titian for his pains.—Passavant, *ut supra*.

† The Coronation is that of Charlemagne, by Leo III., but the figure of the emperor is a portrait of Francis I., as that of the pontiff is of Pope Leo X. The work has been engraved by Aquila.

‡ Here also Vasari is in error as to the subject, which is generally called the Justification of Leo III., that Pontiff taking an oath on the Gospels, and in the presence of Charlemagne, that he is not guilty in the matter of the charges brought against him by the nephew of Adrian I. The picture, according to Passavant, was executed by the scholars of Raphael.

and here the Pope and Francis are both drawn from the life, the king in armour, the Pope in his pontifical robes; the College of Cardinals, a large number of Bishops, chamberlains, shield-bearers, and grooms of the chamber, all in their appropriate robes and dresses of ceremony, are placed in their due position and proper order as is usual in the papal chapel. Among them are many portraits from the life, as, for example, that of Giannozzo Pandolfini, Bishop of Troy, and the most intimate friend of Raphael, with those of many other persons holding eminent positions at that time. Near the King is a boy kneeling, who bears the crown in his hands: this is the portrait of Ippolito de' Medici, who was afterwards a Cardinal and became Vice-Chancellor—a highly esteemed prelate, and the firm friend, not of these arts only, but of all others—one too, whose memory I am myself bound to hold in the most grateful respect, and do indeed acknowledge myself deeply obliged to him, since my own commencement in art, such as it may have been, had its origin with that noble prelate.

To describe all the minute particulars of Raphael's works, wherein every object seems to be eloquently speaking in its silence, would not be possible; I must yet not omit to mention that beneath each of the pictures above described is represented a socle or basement, wherein are depicted the figures of various benefactors and defenders of the church, separated from each other by terminal figures of various character,* but all executed in such a manner that every part gives evidence of the utmost thought and care; all are full of spirit, with a propriety and harmony of colour that could not possibly be better. The ceiling of this apartment had been painted by Pietro Perugino, Raphael's master, and this the latter, from respect to his memory and from the affection that he bore him, would not destroy, seeing that by his instructions it was that Raphael himself was first conducted to the path which had led him to so high a position in art.

* These termini are in chiaro-scuro of a yellow colour, they were partly drawn as well as executed, according to some authorities, by Giulio Romano. See Passavant, *ut supra*. Bottari, in the Roman edition, affirms them to have been so much injured by time as to have required almost entirely repainting, which, he further informs us, and is herein followed by all later commentators, was done in a very masterly manner by Carlo Maratta.

So comprehensive and extended were the views of Raphael in all things relating to his works, that he kept designers employed in all parts of Italy, at Puzzuolo and even in Greece, to the end that he might want nothing of that which appertained to his art; and for this he spared neither labour nor cost.

Pursuing his works in the Vatican, Raphael decorated one of the halls in *terretta*,* depicting several of the Apostles and numerous Saints,† whom he has represented standing in niches or tabernacles.‡ There also he caused his disciple Giovanni da Udine, who had not his equal in the delineation of animals, to paint all those then in the possession of Pope Leo X.; the chameleon, for example, the civet cat, the apes, the parrots, the lions, the elephants,§ and other animals from distant lands. He also adorned many of the floors and other parts of the palace with *grottesche* and other embellishments; and gave the design for certain of the staircases, as well as for the loggie commenced by the architect Bramante, but which remained incomplete at the death of that master, when they were continued after a new design, and with many changes in the architecture, by Raphael himself, who prepared a model in wood, the arrangement and decoration of which were richer and more beautiful than that proposed by Bramante.

Pope Leo, desiring to show the greatness of his magnificence and generosity, caused Raphael to make designs for the ornaments in stucco, which he had resolved to have

* *Terretta*, otherwise called *Terra di Cava*, or, as by Baldinucci, *Terra da Boccali*. "The earth or clay used in making earthenware for the service of the table, and which, being mixed with powdered charcoal, was employed for making grounds, for painting *chiaroscuro*, and even for the tints. It is found in Rome, near St. Peter's, and at Monte Spertoli, thirteen miles from Florence, and appears to resemble what in England is called 'China clay.'"—From a note to the *Ancient Treatises on the Arts of Painting*, admirably translated, with valuable notes, by Mrs. Merrifield. See the Volpato Manuscript, vol. ii. p. 730.

† Christ and the twelve apostles rather.—*L. Schorn*.

‡ These works were nearly destroyed by Pope Pius IV., who changed the Hall into a series of smaller chambers, but when its original form was restored to the apartment by Gregory XIII., that pontiff caused all then remaining to be restored by Taddeo Zuccherò. The figures of Christ and his Apostles are best known to us through the engravings of Marcantonio.

§ Leo X. had received the present of an elephant from the king of Portugal, and had its portrait taken, in compliment to the Roman people, to whom the animal had furnished much amusement.—*Ed. Flor* 1832-8.

placed between the paintings* executed in the loggie, as well as for those in other parts; and as superintendent of all these *grottesche* in stucco, he appointed Giovanni da Udine, Giulio Romano being commissioned to prepare the figures; but the latter did not work at them to any great extent. The Pontiff also commissioned Giovanni Francesco,† Il Bologna,‡ Perino del Vaga, Pellegrino da Modena, Vincenzio of San Gimignano, and Polidoro da Caravaggio,§ with many other artists, to execute historical pictures, separate figures and many other portions of the works, all which Raphael caused to be completed with so much care, that he even suffered the pavement to be procured in Florence from Luca della Robbia,|| inasmuch that, whether for the paintings, the stucco work, the architecture or other beautiful inventions, a more admirable performance could not be executed, nay, could scarcely be imagined; its perfection was indeed the cause of Raphael's receiving the charge of all the works in painting and architecture that were to be executed in the palace.

It is said that Raphael was so courteous and obliging, that for the convenience of certain among his friends, he commanded the masons not to build the walls in a firm uninterrupted range, but to leave certain spaces and apertures among the old chambers on the lower floors, to the end that they might store casks, pipes, firewood, &c., therein; but these hollows and spaces weakened the base of the walls, so that it has since become needful to fill them in, seeing that the whole work began to show cracks and other signs of deterioration. For all the doors, wainscots, and other portions ornamented in woodwork, Raphael caused fine carvings to be prepared, and these were executed and finished in a very graceful manner by Gian Barile.¶

* Forty-eight subjects from the Old Testament namely, and four from the New, known as "The Bible of Raphael." He surrounded them with mythological representations, giving the designs of all himself. See Passavant, vols. i. and ii.

† Giovanni Francesco Penni, called Il Fattore, whose life follows.

‡ Bartolommeo Ramenghi, called from his birth-place, Il Bagnacavallo; his life also follows.

§ The lives of all these masters follow in due course.

|| Not from Luca della Robbia, who was then dead, but from his nephew Andrea.—*Ed. Flor.* 1832-8.

¶ For details respecting this celebrated carver in wood, see Della Valle,

The architectural designs for the Vigna* of the Pope and for several houses in the Borgo,† but more particularly for the palace of Messer Giovanni Battista dall' Aquila, which was a very beautiful edifice, were likewise prepared by Raphael. He also designed one for the Bishop of Troia, who caused him to construct it in the Via di San Gallo at Florence. ‡

For the Black Friars of San Sisto in Piacenza, Raphael painted a picture, intended to form the altar-piece for the high altar of their church, the subject of this work is the Virgin with St. Sixtus and Santa Barbara, a truly admirable production.§ Raphael painted many pictures to be sent into France, but more particularly one for the king, St. Michael namely, in combat with the Arch-fiend; this also is considered singularly beautiful, a rock, whence flames are issuing, represents the centre of the earth, and from the clefts of this rock fires and sulphurous flames are proceeding, while Lucifer, whose limbs, scorched and burning, are depicted of various tints, exhibits every emotion of rage that pride, envenomed and inflated, can awaken against the Oppressor of his greatness, by whom he is deprived of his kingdom, and at whose hands he may never hope for peace, but is certain to receive heavy and perpetually enduring punishment. In direct contrast with this figure is that of the Archangel San Michele; his countenance is adorned with celestial beauty, he wears armour formed of iron and gold, fearlessness, force, and terror are in his aspect, he has cast Lucifer to the earth, and compels him to lie prone beneath his uplifted spear; the work was performed in so admirable a manner at all points, that Raphael obtained, as he had well merited, a large and

Lettere Sanesi. See also the Life of Andrea del Sarto, in a subsequent page of the present volume.

* Vasari here means the Villa on Monte Mario, commenced by Raphael, for the Cardinal Giulio de' Medici, afterwards Pope Clement VII., but finished by Giulio Romano, after designs of his own, which were different in many respects from those of Raphael.

† Destroyed to make way for the Colonnade of San Pietro.

‡ Now the property of the Nencini family.—*Ed. Flor.* 1838.

§ This work was purchased by Augustus III., King of Poland, for 22,000 crowns, and is now in the Dresden Gallery. Rumohr is of opinion that this picture was originally intended, not for an altar-piece, but to be borne in procession, since it is not on panel, as Vasari's "tavola" might imply, but on canvas. The work has been engraved by Muller.

honourable reward for it from the king.* This master also painted the portrait of Beatrice of Ferrara, † with those of other ladies; that of his own innamorata is more particularly to be specified, but he also executed many others. ‡ He was much disposed to the gentler affections and delighted in the society of woman, for whom he was ever ready to perform acts of service. But he also permitted himself to be devoted somewhat too earnestly to the pleasures of life, and in this respect was perhaps more than duly considered and indulged by his friends and admirers. We find it related that his intimate friend Agostino Chigi had commissioned him to paint the first floor of his palace, § but Raphael was at that time so much occupied with the love which he bore to the lady of his choice, that he could not give sufficient attention to the work. Agostino therefore, falling at length into despair of seeing it finished, made so many efforts by means of friends and by his own care, that after much difficulty he at length prevailed on the lady to take up her abode in his house, where she was accordingly installed in apartments near those which Raphael was painting; in this manner the work was ultimately brought to a conclusion.

For these pictures Raphael prepared all the cartoons, painting many of the figures also with his own hand in fresco. ¶ On the ceiling he represented the council of the Gods in heaven, and in the forms of these deities many of the outlines and lineaments may be perceived to be from the antique, as are various portions of the draperies and vestments, the

* Now in the Louvre. Engraved by Edelinck and others.

† Passavant is of opinion that the well-known picture in the Tribune of the Uffizj, hitherto called the *Fornarina*, is the portrait of Beatrice of Ferrara, who was not, as he further informs us, a royal personage, but may rather be conjectured to have been an improvisatrice.

‡ Among these portraits was that of the celebrated beauty, Joanna of Aragon, now also in the Louvre, and engraved by Morghen. Respecting these and other female portraits by Raphael, see Passavant, *ut supra*.

§ That on the Lungara namely, now called the Farnesina, and which has for many years been the property of the king of Naples.

¶ Longhena, *Storia*, &c., will not admit the truth of this anecdote, which is denied by Passavant also. For details respecting the paintings see the last named writer, with Pungileoni, *Elogio Storico*. See also Fea, *Notizie*, &c.

¶ According to the best authorities but little of these works was executed by Raphael himself. See Passavant. See also Rumohr, Longhena, and Pungileoni.

whole admirably drawn and exhibiting the most perfect grace. In a manner equally beautiful, Raphael further depicted the Marriage of Psyche, with the attendants ministering to Jupiter and the graces scattering flowers. In the angles of the ceiling also he executed other stories, representing in one of them a figure of Mercury with his flute; the god in his graceful movements appears really to be descending from heaven: in a second is the figure of Jupiter depicted with an aspect of the most sublime dignity, near him is Ganymede, whom with celestial gravity he is caressing, and on the remaining angles are other mythological representations. Lower down is the chariot of Venus, wherein Psyche is borne to heaven in a car which is drawn by the Graces, who are aided by Mercury. In those compartments of the vaulting which are above the arches and between the angles, are figures of boys most beautifully foreshortened, they are hovering in the air and bear the various attributes proper to the different deities; one has the thunderbolts of Jove for example, others bear the helmet, sword, and shield of Mars, or the hammers of Vulcan, some are laden with the club and lion-skin of Hercules, one carries the caduceus of Mercury, another the pipe of Pan, while others again have the agricultural implements of Vertumnus: all are accompanied by the animals appropriate to their various offices and the whole work, whether as painting or poetry, is of a truth eminently beautiful.* All these representations Raphael further caused Giovanni da Udine to surround with a bordering of flowers, fruits, and foliage in the richest variety, disposed in festoons and all as beautiful as it is possible that works of the kind can be.

This master likewise gave a design for the stables of the Chigi Palace, with that for the chapel belonging to the same Agostino Chigi in the Church of Santa Maria del Popolo, this he painted also,† and furthermore made preparations for the construction of a magnificent sepulchral monument, for

* The pictures of the Farnesina were restored by Carlo Maratta.—*Ed. Flor.* 1832-8. See Bellori, *Della Riparazione*, &c.

† According to the Italian commentators, Raphael made the cartoons for this chapel, but did not execute them. The Mosaic is said to be by the Venetian, Luigi da Pace, called Maestro Luisaccio. The whole work has been finely engraved by Gruner, Rome, 1840.

which he caused the Florentine sculptor Lorenzetto* to execute two figures, † these are still in his house situate in the Macello de Corvi in Rome. ‡ But the death of Raphael, and afterwards that of Agostino, § caused the execution of the sepulchre to be made over to Sebastiano Viniziano. ||

Raphael had now attained to such high repute, that Leo X. commanded him to commence the painting of the great hall on the upper floor of the Papal Palace, that namely wherein the victories of Constantine are delineated, and this work he accordingly began. ¶ The Pope also desired to have certain very rich tapestries in silk and gold prepared, whereupon Raphael made ready the Cartoons, which he coloured also with his own hand, giving them the exact form and size required for the tapestries. These were then despatched to Flanders to be woven, and when the cloths were finished they were sent to Rome.** This work was so admirably executed that it awakened astonishment in all who beheld it, as it still continues to do; for the spectator finds it difficult to conceive how it has been found possible to have produced such hair and beards by weaving, or to have given so much softness to the flesh by means of thread, a work which certainly seems rather to have been performed by miracle than by the art of man, seeing that we have here animals, buildings, water, and innumerable objects of various kinds, all so well done that they do not

* Whose life follows.

† They represent the prophets Elisha and Jonas: the last said to have been modelled by Raphael himself.

‡ They are now placed in the Chapel, with two other figures by Bernini, the latter representing the prophets Daniel and Habakkuk.

§ Agostino Chigi died a few days after the death of Raphael himself, on the 10th of April namely, 1520.

|| Sebastiano Luciani, better known among ourselves as Sebastiano del Piombo, so called from the office of signet (piombo) bearer, which he held under Clement VII. See ante, vol. ii. page 454.

¶ He made the design for the general arrangement, that is to say, with the cartoons for the Speech of Constantine to his soldiers, that for the battle and those for the allegorical figures of Justice and Clemency. These last he caused Giulio Romano and Francesco Penni to paint in oil, on the wall, by way of specimen; the remainder were executed by his disciples after his death. For details respecting these works see Passavant and the many other authorities above cited.

** The tapestries were sent to Rome, but the cartoons were not returned. Seven of the latter, of which there were originally ten, are now, as our readers are aware, at Hampton Court; of the remaining three, certain fragments only now exist.

look like a mere texture woven in the loom, but like paintings executed with the pencil.* This work cost 70,000 crowns, and is still preserved in the Papal chapel.†

For the Cardinal Colonna, Raphael painted a San Giovanni on canvas, which was an admirable work and greatly prized for its beauty by the cardinal, but the latter being attacked by a dangerous illness, and having been cured of his infirmity by the physician Messer Jacopo da Carpi, the latter desired to be presented with the picture of Raphael as his reward; the cardinal, therefore, seeing his great wish for the same, and believing himself to be under infinite obligation to his physician, deprived himself of the work, and gave it to Messer Jacopo. It is now at Florence in the possession of Francesco Benintendi.‡

Raphael also painted a picture for the Cardinal and Vice-chancellor Giulio de' Medici, § a Transfiguration namely, which was destined to be sent into France. This he executed with his own hand, and labouring at it continually, he brought it to the highest perfection, depicting the Saviour transfigured on Mount Tabor, with eleven of the disciples awaiting him at the foot of the Mount. To these is meanwhile brought a youth possessed of a spirit, who is also awaiting the descent of Christ, by whom he is to be liberated from the demon. || The possessed youth is shown in a distorted attitude stretching forth his limbs, crying, rolling his eyes, and exhibiting in every movement the suffering he endures; the flesh, the veins, the pulses, are all seen to be contaminated by the

* These tapestries, ten in number, were designed by Pope Leo X. for the lower part of the wall of the Sistine chapel, and there Raphael a short time before his death, on the 26th December, 1519, that is to say, had the happiness of seeing them suspended, and of beholding all Rome regarding them with delight and admiration.

† The tapestries made after Raphael's designs were carried off in the sack of Rome by the Constable Bourbon, but were restored during the pontificate of Julius III.

‡ This work has long adorned the Tribune of the Florentine Gallery of the Uffizj. In the collection of the same gallery is the sketch for it in red chalk. For details respecting the numerous copies made from this picture, see Passavant, vol. ii. p. 355.

§ Afterwards Pope Clement VII.

|| For this work Raphael was to receive 655 ducats; 224 of which remaining unpaid at his death, were then made over to his heir, Giulio Romano, who probably worked with him at this picture,—*Ed. Flor.* 1832-8.

malignity of the spirit, the terror and pain of the possessed being rendered further manifest by his pallid colour and writhing gestures. This figure is supported by an old man in whose widely open eyes the light is reflected, he is embracing and seeking to comfort the afflicted boy, his knitted brow and the expression of his face show at once the apprehension he feels, and the force with which he is labouring to combat his fears ; he looks fixedly at the apostles as if hoping to derive courage and consolation from their aspect. There is one woman among others in this picture who is the principal figure therein, and who, kneeling before the two just described, turns her head towards the apostles, and seems by the movement of her arms in the direction of the possessed youth, to be pointing out his misery to their attention. The Apostles also, some of whom are standing, some seated, and others kneeling, give evidence of the deep compassion they feel for that great misfortune.

In this work the master has of a truth, produced figures and heads of such extraordinary beauty, so new, so varied, and at all points so admirable, that among the many works executed by his hand, this, by the common consent of all artists, is declared to be the most worthily renowned, the most excellent, the most divine. Whoever shall desire to see in what manner Christ transformed into the Godhead should be represented, let him come and behold it in this picture. The Saviour is shown floating over the mount in the clear air ; the figure, foreshortened, is between those of Moses and Elias, who, illumined by his radiance, awaken into life beneath the splendour of the light. Prostrate on the earth are Peter, James, and John, in attitudes of great and varied beauty, one has his head bent entirely to the ground, another defends himself with his hands from the brightness of that immense light, which proceeds from the splendour of Christ, who is clothed in vestments of snowy whiteness, his arms thrown open and the head raised towards heaven, while the essence and Godhead of all the three persons united in himself, are made apparent in their utmost perfection by the divine art of Raphael.

But as if that sublime genius had gathered all the force of his powers into one effort, whereby the glory and the majesty of art should be made manifest in the countenance of Christ :

having completed that, as one who had finished the great work which he had to accomplish, he touched the pencils no more, being shortly afterwards overtaken by death.*

Having now described the works of this most excellent artist, I will not permit myself to consider it a labour to say somewhat for the benefit of those who practise our calling, respecting the manner of Raphael, before proceeding to the relation of such particulars as remain to be specified in regard to other circumstances of his life, and to those which relate to his death. In his childhood he had imitated the manner of his master, Pietro Perugino, but had greatly ameliorated the same, whether as regarded design, colouring, or invention : having done this, it then appeared to him that he had done enough, but when he had attained to a riper age he perceived clearly that he was still too far from the truth of nature. On becoming acquainted with the works of Leonardo da Vinci, who in the expression which he gave to his heads, whether male or female had no equal, and who surpassed all other painters in the grace and movement which he imparted to his figures ; seeing these works, I say, Raphael stood confounded in astonishment and admiration: the manner of Leonardo pleased him more than any other that he had ever seen, and he set himself zealously to the study thereof with the utmost zeal ; by degrees therefore, abandoning, though not without great difficulty, the manner of Pietro Perugino, he endeavoured as much as was possible to imitate that of Leonardo. But whatever pains he took, and in spite of all

* Few readers will require to be reminded that the glorious Transfiguration of Raphael is now in the Vatican. It was taken, with others works, to Paris in 1797, and was there cleaned, having become almost indistinguishable. "The painter," remarks the German annotator, Schorn, "had succeeded in expressing the light emanating from the person of Christ, and illuminating those beneath, by a masterly use of chiaro-scuro, but the lamp-black having been affected by the lapse of time, much of the original beauty of the work is lost. The head of the apostle Andrew, the figure of the kneeling maiden, and other parts, still remain, nevertheless, to give a fair idea of what the whole has been." For minute details respecting this work, see Fiorillo, *Geschichte der Malerei in Italien*. Marco di Figuera, *Examen Analytico del Quadro de la Transfiguracion*. Constantin, *Idées Italiennes sur quelques Tableaux célèbres, Florence*, 1840 ; and Rumohr, *Italienische Forschungen*. See also Richardson, *Account of Statues, Paintings, &c.*, London, 1722 ; Duppa, London, 1816 ; with many other writers, who have treated this subject with more or less ability.

his most careful endeavours, there were some points and certain difficulties of art in which he could never surpass the last named master.* Many are without doubt of opinion that Raphael surpassed Leonardo in tenderness and in a certain natural facility, but he was assuredly by no means superior in respect of that force of conception and grandeur which is so noble a foundation in art, and in which few masters have proved themselves equal to Leonardo: Raphael has nevertheless approached him more nearly than any other painter, more particularly in the graces of colouring.

But to speak more exclusively of Raphael himself; in the course of time he found a very serious impediment, in that manner which he had acquired from Pietro in his youth,† and which he had at the first so readily adopted: dry, minute, and defective in design, he could not completely divest himself of all recollection thereof, and this caused him to find the utmost difficulty in learning to treat worthily the beauties of the nude form, and to master the methods of those difficult foreshortenings which Michael Angelo Buonarroti executed in his Cartoon, for the Hall of the Council in Florence. Now any artist, who might have lost courage from believing that he had been previously throwing away his time, would never, however fine his genius, have accomplished what Raphael afterwards effected: for the latter, having so to speak, cured and altogether divested himself of the manner of Pietro, the better to acquire that of Michael Angelo, which was full of difficulties in every part; may be said, from a master to have almost become again a disciple, and compelled himself by incredible labours to effect that in a few months, now that he was become a man, which even in his youthful days, and at the time when all things are most

* An Italian commentator here remarks, that notwithstanding the marvellous genius of Leonardo, he was exceedingly whimsical, and frequently sought the difficult as well as the good. Raphael looked only to the perfection of his work, and if simple means sufficed to produce that, with these means he contented himself. "It may, therefore, be fairly inquired," continues our writer, "whether in these "difficulties" of Vasari, Raphael could not, or whether it was that he would not, surpass Leonardo." This is a question which we leave our readers to determine.

† The Cavalier Tommaso Puccini, in a MS. note to Vasari, remarks, that on this point he "cannot agree with the biographer, since it is certain that to Pietro we owe half the success of Raphael Sanzio"—*Ed. Flor.* 1832-3.

easily acquired, would have demanded a period of many years for its attainment.* It is by no means to be denied, that he who is not early embued with just principles, or who has not entered from the first on that manner which he can be content to pursue, and who does not gradually obtain facility in the difficulties of the art, by means of experience, (seeking fully to comprehend every part and to confirm himself by practice in the knowledge of all,) will scarcely ever attain to perfection; or if he do attain it, must do so at the cost of much longer time and greatly increased labour.

At the time when Raphael determined to change and ameliorate his manner, he had never given his attention to the nude form, with that degree of care and study which the subject demands, having drawn it from the life only after the manner which he had seen practised by Pietro his master, adding nevertheless to all that he did, that grace which had been imparted to him by nature. But he thenceforth devoted himself to the anatomical study of the nude figure, and to the investigation of the muscles in dead and excoriated bodies as well as in those of the living; for in the latter they are not so readily to be distinguished, because of the impediment presented by the covering of the skin, as in those from which the outer integuments have been removed; but thus examined, the master learnt from them in what manner they acquire fulness and softness by their union, each in its due proportion, and all in their respective places, and how by the due management of certain flexures, the perfection of grace may be imparted to various attitudes as seen in different aspects. Thus also he became aware of the effects produced by the inflation of parts, and by the elevation or depression of any given portion or separate member of the body or of the whole frame. The same researches also made him acquainted with the articulations of the bones, with the distribution of the nerves, the course of the veins, &c., by the study of all which he rendered himself excellent in every point required to perfect the painter who aspires to be of the best: knowing, nevertheless, that in this respect he could

* "The works of Raphael in Florence," remarks the German annotator, Ludwig Schorn, "bear no trace of influence exercised on his manner by the cartoons of Michael Angelo, while they show many of that exercised by the works of Fra Bartolommeo, and by the earnest manner of Leonardo da Vinci."

never attain to the eminence of Michael Angelo; like a man of great judgment as he was, he considered that painting does not consist wholly in the delineation of the nude form, but has a much wider field; he perceived that those who possess the power of expressing their thoughts well and with facility, and of giving effective form to their conceptions, likewise deserve to be enumerated among the perfect painters; and that he, who in the composition of his pictures shall neither confuse them by too much, nor render them poor by too little, but gives to all its due arrangement and just distribution, may also be reputed a judicious and able master.

But in addition to this, as Raphael rightly judged, the art should be further enriched by new and varied inventions in perspective, by views of buildings, by landscapes, by a graceful manner of clothing the figures, and by causing the latter sometimes to be lost in the obscurity of shadows, sometimes to come prominently forward into the clear light; nor did he fail to perceive the importance of giving beauty and animation to the heads of women and children, or of imparting to all, whether male or female, young or old, such an amount of spirit and movement as may be suited to the occasion. He gave its due value, likewise, to the attitudes of horses in battle scenes, to their movements in flight, and to the bold bearing of the warriors: the due representation of animals in all their varied forms, did not escape his consideration, still less did that of so portraying the likenesses of men that they may appear to be alive, and may be known for those whom they are intended to represent. Raphael perceived in like manner that innumerable accessories of other kinds and of all sorts were equally to be taken into account, as for example the ornament of the work by well arranged and beautiful draperies, and vestments of every kind; by due attention to the helmets and other parts of armour, to the appropriate clothing of the feet, and to the head-dresses of women: he saw that equal care should be accorded to the hair and head of figures, to vases, trees, grottoes, rocks, fires, the air, either turbid or serene, clouds, rains, tempests, lightnings, dews, the darkness of night, the moonlight, the sunshine, and an infinite variety of objects beside, to every one of which attention is demanded by the requirements of painting: all these things, I say, being well con-

sidered by Raphael, he resolved, since he could not attain to the eminence occupied by Michael Angelo on the point after which he was then labouring, to equal, or perhaps to surpass him in those other qualities that we have just enumerated, and thus he devoted himself, not to the imitation of Buonarroti, lest he should waste his time in useless efforts, but to the attainment of perfection in those parts generally of which we have here made mention.*

And well would it have been for many artists of our day if they had done the same, instead of pursuing the study of Michael Angelo's works alone, wherein they have not been able to imitate that master, nor found power to approach his perfection, they would not then have exhausted themselves by so much vain effort, nor acquired a manner so hard, so laboured, so entirely destitute of beauty, being, as it is, without any merit of colouring and exceedingly poor in conception ; but instead of this, might very possibly, by the adoption of more extended views and the endeavour to attain perfection in other departments of the art, have done credit to themselves as well as rendered service to the world.†

Having made the resolution above referred to, therefore, and learning that Fra Bartolommeo had a very good manner in painting, drew very correctly, and had a pleasing mode of colouring, although, with the intention of giving more relief to his figures, he sometimes made his shadows too dark : knowing all this, Raphael determined to adopt so much of the Monk's manner as he should find needful or agreeable to him ; to take a medium course that is, as regarded design and colouring, and mingling with what he obtained from the manner of Fra Bartolommeo, other qualities selected from the best that he could find in other masters, of many manners, he thus formed one, which was afterwards considered his own,‡ and which ever has been, and ever will be highly esteemed by all artists.

* "We need scarcely remark," observes Schorn, "that in his partiality for Michael Angelo, Vasari here attributes that which was indeed the effect of Raphael's universality of genius, to his supposed rivalry with the first-named master. Puccini has an observation to the same effect.

† The remarks which Vasari here makes in regard to his fellow-students, are declared with reason by all writers who have noted the passage, to be more especially applicable to himself and his own works.

‡ The art of Raphael would indeed have remained most inert and lifeless,

Thus his manner, was afterwards seen perfected in the Sybils and Prophets of the work, executed as we have said, for the Church of Santa Maria della Pace, and in the conduct of which he was greatly assisted by the circumstance of his having seen the work of Michelangelo in the Chapel of the Pope.* Nay, had Raphael remained constant to the manner as there seen, had he not endeavoured to enlarge and vary it, for the purpose of showing that he understood the nude form as well as Michael Angelo, he would not have lost any portion of the good name he had acquired; but the nude figures in that apartment of the Torre Borgia, wherein is depicted the Conflagration of the Borgo Nuovo, although certainly good, are not by any means all excellent, or perfect in every part.† In like manner, those painted by this master on the ceiling of Agostino Chigi's Palace in the Trastevere, are not altogether satisfactory, since they want that grace and softness which were peculiar to Raphael; but the cause of this was, in great part, his having suffered them to be painted after his designs by other artists,‡ an error, which judicious as he was, he soon became aware of, and resolved to execute the picture of the Transfiguration in San Pietro-a-Montorio, entirely with his own hand, and without any assistance from others. In this work, therefore, will be found, all those qualities which, as we have said, a good picture demands, and should exhibit: nay, had Raphael not used in this picture, almost as it were from caprice, the lamp black, or printer's black, which, as we have more than once

had it consisted in the mere imitation and mingling of different manners. That he accepted the good wherever he found it, is indeed most true, nor did he fail to profit by whatever progress was made in art, but his guide at every step, and the cause of his greatness, was the ever ready eye of this master for nature, and his ceaseless study of her beauties, as seen from the point of view presented by his own artistic idea and feeling.

* See ante, page 23.

† "An opinion which may have been formed by Vasari, from the fact of his having regarded art from a false point of view," remarks an Italian annotator. "No one denies, that in drawing the nude figure, Michael Angelo attained to the *ne plus ultra*. But what Raphael had in mind was the *ne quid nimis*; nor did he forget the further warning, *sunt certi denique fines*, &c.; there were consequently limits which he did not desire to pass."

‡ He is then not to be reproved for their defects of execution.—*Schorn*, and others.

remarked, does of its nature become evermore darker with time, and is thus injurious to the other colours used with it, had he not done this, I believe that the work would now be as fresh as when he painted it ; whereas, it is on the contrary, not a little darkened.

I have thought proper to make these remarks at the close of this life, to the end, that all may discern the labour, study, and care to which this honoured artist constantly subjected himself, and with a view, more particularly, to the benefit of other painters, who may learn from what has been said, to avoid those impediments, from the influence of which the genius and judgment of Raphael availed to secure him. I will also add the further observation, that every man should content himself with performing such works as he may reasonably be supposed to be capable of and equal to, by his inclination and the gifts bestowed on him by nature, without seeking to contend for that which she has not qualified him to attain, and this let him do, that he may not uselessly spend his time, fatiguing himself vainly, nay, not unfrequently, to his own injury as well as discredit.* Let it be observed, moreover, that when what has been accomplished suffices, it is not good to make further efforts, merely in the hope of surpassing those who by some special gift of nature, or by the particular favour accorded to them by the Almighty, have performed, or are performing, miracles in the art ; for it is certain, that the man who has not the needful endowments, let him labour as he may, can never effect those things to which another, having received the gift from nature, has attained without difficulty ; and of this we have an example among the old masters in Paolo Uccello, who, struggling against the natural bent of his faculties to make progress on a given path, went ever backwards instead. The same thing has been done in our own days, and but a short time since, by Jacopo da Pontormo ; nay, examples have been seen in the experience of many others, as we have said before, and as will often be said again. And this is permitted to occur, perhaps, in order that when Heaven has distributed its favours to man-

* “A piece of advice of such value,” remarks a compatriot of our author, “that it might be usefully written over the entrance of every academy of the fine arts throughout Europe.”

kind, each one may be content with the portion which has fallen to his lot.

But I have now discoursed respecting these questions of art at more length perhaps than was needful, and will return to the life and death of Raphael. This master lived in the strictest intimacy with Bernardo Divizio, Cardinal of Bibbiena, who had for many years importuned him to take a wife of his selection, nor had Raphael directly refused compliance with the wishes of the Cardinal, but had put the matter off, by saying that he would wait some three or four years longer. The term which he had thus set approached before Raphael had thought of it, when he was reminded by the Cardinal of his promise, and being as he ever was just and upright, he would not depart from his word, and therefore accepted a niece of the Cardinal himself for his wife. But as this engagement was nevertheless a very heavy restraint to him, he put off the marriage from time to time, insomuch that several months passed and the ceremony had not yet taken place.* Yet this was not done without a very honourable motive, for Raphael having been for many years in the service of the Count, and being the creditor of Leo X. for a large sum of money, had received an intimation to the effect, that when the Hall with which he was then occupied was completed, the Pontiff intended to reward him for his labours as well as to do honour to his talents by bestowing on him the red hat,† of which he meant to distribute a considerable number, many of them being designed for persons whose merits were greatly inferior to those of Raphael.‡

* The intended bride of Raphael was Maria Bibbiena, but this lady died before he did, as we learn from the inscription placed in the Pantheon by the testamentary injunction of Raphael himself. It is, therefore, not improbable, that the true cause of the marriage being deferred was the illness of the lady.—*Schorn, Masselli*, and others.

† No reader will now require to be reminded, that the red hat is that of a cardinal, and that to receive the red hat, is equivalent to being raised to the dignity of a cardinal of the Roman Church.

‡ The father Pungileoni, and the advocate, C. Fea, deny that there was any intention of this kind on the part of Leo, but Longhena, in a note to the *Istoria*, makes certain observations from which it seems probable that what we here read is nevertheless true. We leave our readers to decide between these authorities; but it is to be remarked that no instance of the cardinal's hat having been bestowed in recompense of artistic talent has yet been known.

The painter meanwhile did not abandon the light attachment by which he was enchained, and one day on returning to his house from one of these secret visits, he was seized with a violent fever,* which being mistaken for a cold, the physicians inconsiderately caused him to be bled, whereby he found himself exhausted, when he had rather required to be strengthened. Thereupon he made his will, and, as a good Christian, he sent the object of his attachment from the house, but left her a sufficient provision wherewith she might live in decency; having done so much, he divided his property among his disciples; Giulio Romano, that is to say, whom he always loved greatly, and Giovanni Francesco,† with whom was joined a certain priest of Urbino, who was his kinsman, but whose name I do not know.‡ He furthermore commanded that a certain portion of his property should be employed in the restoration of one of the ancient tabernacles in Santa Maria Ritonda,§ which he had selected as his burial-place,|| and for which he had ordered that an altar, with the figure of Our Lady in marble, should be prepared;¶ all that he possessed besides he bequeathed to Giulio Romano and Giovanni Francesco, naming Messer Baldassare da Pescia, who was then Datary** to the Pope, as his executor. He then confessed, and in much contrition completed the course of his life, on the day whereon it had commenced, which was Good Friday.†† The master was then in the thirty-seventh

* Longhena, Pungileoni, Passavant, and all whose researches entitle them to attention, agree to attribute the fever which deprived the world of this great painter, to the too earnest zeal of his labours in the examination of the Roman antiquities, labours which rendered a frame prematurely weakened by mental exertions, an easy prey to the malaria so fatally prevalent in the localities to which his researches must of necessity have led him.

† To these disciples he left his artistic possessions only; to Cardinal Bibbiena he bequeathed the palace built for him by Bramante.

‡ The priest of Urbino, his kinsman, and the Brotherhood of the Misericordia in that city, dividing a certain portion of the master's property between them, and the remainder going to his kinsmen on the mother's side, the sons of Giovanni Battista Ciarla.

§ The Pantheon is popularly so called.

|| Raphael also left funds for a mass to be performed yearly for the repose of his soul in Santa Maria *ad Martyres*, so is the Pantheon also called.

¶ This was done by Lorenzo Lotti, called Lorenzetto, whose life follows.

** President of the Chancery.

†† In the year 1520.

year of his age, and as he embellished the world by his talents while on earth. so is it to be believed that his soul is now adorning heaven.

After his death, the body of Raphael was placed at the upper end of the hall wherein he had last worked, with the picture of the Transfiguration, which he had executed for Cardinal Giulio de' Medici, at the head of the corpse. He who, regarding that living picture, afterwards turned to consider that dead body, felt his heart bursting with grief as he beheld them. The loss of Raphael caused the Cardinal to command that this work should be placed on the High Altar of San Pietro-a-Montorio, where it has ever since been held in the utmost veneration for its own great value, as well as for the excellence of its author.* The remains of this divine artist received that honourable sepulture which the noble spirit whereby they had been informed had so well deserved, nor was there any artist in Rome who did not deeply bewail the loss sustained by the departure of the Master, or who failed to accompany his remains to their repose.

The death of Raphael was in like manner bitterly deplored by all the papal court, not only because he had formed part thereof, since he had held the office of chamberlain to the Pontiff, but also because Leo X. had esteemed him so highly, that his loss occasioned that sovereign the bitterest grief. † Oh most happy and thrice blessed spirit, of whom all are proud to speak, whose actions are celebrated with praise by all men, and the least of whose works left behind thee, is admired and prized !

When this noble artist died, well might Painting have departed also, for when he closed his eyes, she too was left as it were blind. ‡ But now to us, whose lot it is to come after him,

* Considered, as our readers are aware, the first picture in the world, and now in the Vatican.

† During his illness, which lasted a fortnight, Raphael is said to have received proofs of the most affectionate interest from all quarters, not excepting the Pope himself.

‡ His place of burial was in the Pantheon, immediately beneath the figure of the Madonna, executed, as above said, by Lorenzetto. The tomb was opened in Oct., 1833, when the skeleton was found remaining, with the skull entire, proving that a skull previously preserved as that of Raphael in the Academy of St. Luke, in Rome, was not that of the painter. This opening of the tomb of Raphael is described in Italian by the Prince Pietro Odescalchi, and in German by the painter Overbeck

there remains to imitate the good, or rather the excellent, of which he has left us the example, and as our obligations to him and his great merits well deserve to retain the most grateful remembrance of him in our hearts, while we ever maintain his memory in the highest honour with our lips. To him of a truth it is that we owe the possession of invention, colouring, and execution, brought alike and altogether to that point of perfection for which few could have dared to hope; nor has any man ever aspired to pass before him.*

And in addition to the benefits which this great master conferred on art, being as he was its best friend, we have the further obligation to him of having taught us by his life in what manner we should comport ourselves towards great men, as well as towards those of lower degree, and even towards the lowest; nay there was among his many extraordinary gifts one of such value and importance, that I can never sufficiently admire it, and always think thereof with astonishment. This was the power accorded to him by Heaven, of bringing all who approached his presence into harmony; an effect inconceivably surprising in our calling, and contrary to the nature of our artists, yet all, I do not say of the inferior grades only, but even those who lay claim to be great personages (and of this humour our art produces immense numbers,) became as of one mind, once they began to labour in the society of Raphael, continuing in such unity and concord, that all harsh feelings and evil dispositions became subdued and disappeared at the sight of him; every vile and base thought departing from the mind before his influence. Such harmony prevailed at no other time than his own. And this happened because all were surpassed by him in friendly courtesy as well as in art; all confessed the influence of his sweet and gracious nature, which was so replete with excellence, and so perfect in all the charities, that not only was he honoured by men, but even by

* Vasari has omitted here to mention the circumstance that Raphael was architect of St. Peter's, nor does he here allude to the fact, that he was much occupied towards the close of his life with measures for the restoration of ancient Rome, but near the end of his work, and when speaking of his obligations to the writings of Lorenzo Ghiberti and Ghirlandajo, he remarks, that the annotations of Raphael were also of the most essential service to him.

the very animals, who would constantly follow his steps and always loved him.*

We find it related, that whenever any other painter, whether known to Raphael or not, requested any design or assistance, of whatever kind, at his hands, he would invariably leave his work to do him service ; he continually kept a large number of artists employed, all of whom he assisted and instructed with an affection which was rather as that of a father to his children, than merely as of an artist to artists. From these things it followed, that he was never seen to go to Court but surrounded and accompanied, as he left his house, by some fifty painters, all men of ability and distinction, who attended him thus to give evidence of the honour in which they held him. He did not, in short, live the life of a painter, but that of a prince. Wherefore, oh art of Painting ! well mightest thou for thy part, then esteem thyself most happy, having, as thou hadst, one artist among thy sons, by whose virtues and talents thou wert thyself exalted to heaven. Thrice blessed indeed may'st thou declare thyself, since thou hast seen thy disciples, by pursuing the footsteps of a man so exalted, acquire the knowledge of how life should be employed, and become impressed with the importance of uniting the practice of virtue to that of art. Conjoined as these were in the person of Raphael, their force availed to constrain the greatness of Julius II. and to awaken the generosity of Leo X., both of whom, high as they were in dignity, selected him for their most intimate friend, and treated him with every kind of familiarity ; insomuch that by means of the favour he enjoyed with them and the powers with which they invested him, he was enabled to do the utmost honour to himself and to art. Most happy also may well be called those who, being in his service, worked under his own eye ; since it has been found that all who took pains to imitate this master have arrived at a safe haven, and attained to a respectable

* "Who," inquires a zealous annotator of our author, "who, among the most affectionate disciples of the great painter, could eulogize him with more enthusiasm and cordiality than does our poor Vasari ?" (he alludes to the bitter reproach of partiality so often and so unjustly brought against the biographer) "he too who was the follower, not only of another master, but of that one precisely who was the most powerful and most untired antagonist of the object of his praise."

position. In like manner, all who do their best to emulate his labours in art, will be honoured on earth, as it is certain that all who resemble him in the rectitude of his life will receive their reward in heaven.

The following epitaph was written on Raphael by the Cardinal Bembo.

D. O. M.

RAPHAELI. SANCTO. JOAN. F. VRBINATI.
 PICTORI EMINENTISS. VETERVMQ AEMVLO,
 CVIVS SPIRANTEIS PROPE IMAGINEIS
 SI CONTEMPLERE,
 NATVRAE. ATQVE ARTIS FOEDVS
 FACILE INSPEXERIS,
 IVLII II. ET LEONIS X. PONT. MAX.
 PICTVRAE ET ARCHITECT. OPERIBVS
 GLORIAM AVXIT.

VIXIT. AN. XXXVII. INTEGER. INTEGROS.*
 QVO. DIE NATVS EST, EO ESSE DESIIT.

VII. ID. APRIL. MDXX.

ILLE HIC. EST. RAPHAEL, TIMVIT. QVO. SOSPITE. VINCI
 RERUM. MAGNA. PARENS, ET MORIENTE. MORI.

The Count Baldassare Castiglione also wrote respecting the death of this master in the manner following:—

*Quod lacerum corpus medica sanaverit arte,
 Hippolytum, Stygiis et revocarit aquis ;
 Ad Stygias ipse est raptus Epidaurius undas ;
 Sic precium vitae mors fuit artificei.
 Tu quoque dum toto laniatam corpore Romam
 Componis miro, Raphael, ingenio ;
 Atque Urbis lacerum ferro, igni, annisque cadaver,
 Ad vitam, antiquum jam revocasque decus.*

* “For the greater exactness,” remarks Pungileoni, “we might here add, *DIES VIII.*” And in so short a life did Raphael find time to execute all the pictures enumerated by Vasari, with many others, which he has omitted: to render himself accomplished in architecture to such an extent, that he was found capable of succeeding Bramante in the direction of the building of St. Peter’s; to study the works of antiquity, and to pursue the most rigid and minute inquiry into those found in and around Rome. Nay, so passionate a lover, and so zealous a student was Raphael of these antiquities, that he wrote to Leo X. concerning them, in these memorable words: ‘But with what justice can we complain of the Goths and Vandals, and other perfidious enemies, if those who should defend these few relics of old Rome, as fathers or guardians, have themselves been long found engaged in efforts to destroy them?’ &c. It is even believed that Raphael collected materials for the history of the artists who had preceded him, since Vasari, as we have before said, admits himself to have profited by the writings of Raphael among those of other authors.

*Movisti superum invidiam, indignataque mors est,
Te dudum extinctis reddere posse animam.
Et quod longa dies paullatim aboleverat, hoc te
Mortali sprete lege parare iterum.
Sic miser heu, prima cadis intercepte juventa ;
Deberi et morti nostraque, nosque mones.*

THE FRENCH PAINTER AND MASTER IN GLASS-PAINT- ING, GUGLIELMO DA MARCILLA.*

[BORN 1475—DIED 1537.]

AT this same time, wherein our arts were endowed by God with as much prosperity as well might be, there flourished Guglielmo da Marcilla, a Frenchman, who from his long residence in, and for the affection which he bore to the city of Arezzo, may be said to have chosen it for his adopted country ; insomuch that he was reputed by all men to be an Aretine, and was constantly so called. And of a truth it may be said, that among the benefits to be derived from art, is this, that provided a man possess distinguished ability and give proof of such possession, by the work of his hands in any branch of our honourable vocation, let him be of what foreign or distant region he may, and however barbarous and unknown the nation to which he may belong, yet no sooner does he appear in any city, wherein abiding, he sets forth evidence of his power, than his name, such is the influence of meritorious performances, immediately begins to pass from mouth to mouth, he quickly makes himself a reputation, and his qualities being appreciated, he finally becomes most highly honoured.

Many are the artists who, having left their native land far

* Or *Da Marsiglia*, as Della Valle found the name written in several documents,—William of Marseilles that is to say. See *Lettere Sanesi*. See also the *Carteggio Inedito d'Artisti* of Gaye, who considers Marcillat to have been his family name, and not that of his birth-place. This author cites a document, preserved among the archives of the Bishopric of Arezzo, wherein he is called "Messer Guillelmo di Piero, Franceza, Priore de San Tibaldo," and he subscribes himself as below, "Guillelmo di Piero de Marcillat." From this it would appear that Piero was the name of his father. and Marcillat that of his family, an opinion wherein Gaye is supported by Marchese, *Vite de' Pittori Domenicani*, vol. ii. p. 212.

behind them, and having chanced upon a country where the people are lovers of talent, and friendly to foreigners ; by the prudent regulation of their walk and life, have found themselves to be so amicably received and appreciated in such a manner, that they forget their earliest home and the cradle of their birth, choosing a new one for the repose of their last years, as Guglielmo chose Arezzo for his ultimate abiding place.

In his youth and while still in France, Guglielmo da Marcilla had given his attention to the arts of design, devoting himself more particularly to the painting of glass windows, on which he depicted figures in various colours as softly blent as if the work had been a finely executed picture in oil.

Moved by the entreaties of certain among his friends, Guglielmo had suffered himself, while still in his native country, to be present at a brawl, which resulted in the death of one who was their enemy, for which cause he was compelled to take the habit of a Monk in the order of San Domenico, as the sole means of escaping from the vengeance of the court and the pursuit of justice ; but although he never abandoned the religious habit, thus assumed in France, he continued his studies in art nevertheless, pursuing them indeed until he had attained to the highest perfection.

Pope Julius II. had commissioned the architect Bramante to cause numerous windows in painted glass to be prepared for his palace, when it chanced that the latter, making inquiry for the most distinguished among those employed in that branch of art, received intelligence respecting certain masters who were then executing admirable works of the kind in France, and had the opportunity of examining a specimen by means of the French ambassador, who was then at the Court of His Holiness : this was a window enclosed within a frame which the ambassador had in his study, and whereon was a figure painted with various colours on white glass, which had afterwards been submitted to the action of fire. Letters were thereupon written to France by order of Bramante, requesting those masters to proceed to Rome, and offering them liberal appointments. Maestro Claudio, therefore, a Frenchman, and the chief of that vocation,* having received this intelli-

* For details respecting the early history of painting on glass, see Gessert,

gence, and knowing the excellence of Guglielmo, easily induced him by money and fair promises to leave his brethren of the cloister : nor was it difficult indeed to separate him from those monks, seeing that the discourtesies which he had experienced at their hands, and the envious jeers which are constantly in action among them, had rendered him more desirous to depart than Maestro Claudio was to remove him thence.* They repaired to Rome accordingly, and there the habit of San Domenico was changed for that of San Piero.

Bramante had at that time caused two windows to be constructed in the stone called Travertine, for the palace of the Pope : they were in the hall which is before the chapel,† and which is now embellished by the erection of a vaulted ceiling, and by the addition of admirable works in stucco, the first by Antonio da San Gallo, the second by the Florentine Perino del Vaga.‡ These windows were then decorated by Maestro Claudio and Guglielmo, but were afterwards taken to pieces, during the sack of Rome that is to say, and to the end that the lead might be made into musket balls. Many other windows beside these were executed by the same artists for the papal chambers, but they had a similar fate with those cited above, there is nevertheless one of their works still remaining, that namely which is in the room over the *Torre Borgia*, wherein is represented the Conflagration painted by Raphael ;§ on this are depicted Angels who support the escutcheon of Leo X. They likewise painted two windows for the Church of Santa Maria del Popolo ; these are in the chapel behind the Madonna, and exhibit historical events from the life of Our Lady.|| They are greatly extolled by

Die Glasmalerei in Frankreich, and Le Vieil, *Art de la Peinture sur verre*. See also Langlois, *Essai Historique et Descriptive sur la Peinture sur verre*, and Lasteyrie, *Histoire de la Peinture sur verre*.

* Monsignore Bottari thinks it desirable that our author should be reprov'd for having spoken thus indiscriminately of the regular clergy, without limit or modification ; our readers will consequently be pleas'd to administer such reproof as each, *in foro conscientiæ*, shall find him to merit.

† The Sala Regia namely.

‡ Whose life follows.

§ The burning of the Borgo.

|| Each window contains six separate events : those on the first relate to the childhood of Christ, the pictures on the second to events in the life of the Virgin.—*Ed. Flor.* 1832-8.

those conversant in that art, and acquired for the artists good name and fame, no less than the advantages of gain.

But Maestro Claudio being very immoderate in eating and drinking, as is the custom of his nation, a practice which is an exceedingly dangerous one in the air of Rome, fell sick of a fever, and this became so violent, that in six days he departed to another life. Guglielmo was then left alone, and being deprived of his companion was almost as one lost. He painted a window nevertheless some time afterwards entirely by himself in Santa Maria dell' Anima, the Church of the Germans in Rome: this work, also in glass, caused Silvio, Cardinal of Cortona,* to make him advantageous offers, and to enter into an agreement with him to the effect that he should execute certain windows and other works in his native city of Cortona, whither the cardinal conducted him accordingly, that he might abide therein. The first work undertaken in Cortona by Guglielmo, was that part of the Cardinal's palace which is turned towards the Piazza, and which the artist painted in chiaro-scuro, representing thereon the figure of Croton, with those of the other founders of that city. This being completed, the Cardinal, who perceived that Guglielmo was no less excellent as a man than distinguished as a master in art, then caused him to construct the window of the principal chapel in the capitular residence of Cortona, where the artist painted the Birth of Christ, with the Adoration of the Magi.†

Guglielmo was a man of an active mind and great intelligence, he had much experience and singular facility in the management of painting on glass, disposing the colours, to speak more particularly, in such sort, that the brightest were always given to the most prominent figures, while the darkest tints were used in duly graduated proportions for those receding into the distance, a point wherein his practice was truly excellent. He displayed much judgment also in the painting of his figures, which he treated with great care, observing all due relations, and causing each to advance or

* Silvio Passerini.

† Two windows, painted by Guglielmo da Marcilla are still to be seen in Cortona; on the one is the Birth of Christ, on the other is the Adoration of the Magi. Both are in good preservation, and are in the possession of the Signor Corazzo of Cortona.—*L. Schorn*

recede by just degrees, so that none seem to be clinging to the buildings or the landscapes, but all have the appearance of having been painted on panel, or rather of being works in relief. Guglielmo possessed ample powers of invention, and there is great variety in the composition of his stories, which are exceedingly rich, the figures being well grouped and arranged; his works have contributed largely to enlighten those who came after him, as to the best methods of executing such paintings as are formed from pieces of glass; an undertaking which to all who have not much practice and dexterity, must needs appear to be an exceedingly difficult operation, as in fact it is.

This master designed the pictures for his windows with so good a method and order, that he brought the joinings of lead and iron, by which they are traversed in various parts, to arrange themselves among the conjunctions of his figures, and within the folds of their vestments, and this he did with so much skill, that they are not only never disadvantageously conspicuous, but are even made to lend a new grace to the painting; the pencil itself could not effect this object better, and thus the master has found means to turn a necessity into a beauty and advantage.

For the shadows of those glasses which he proposed to subject to the action of fire, Guglielmo used two colours only, scales of iron and scales of copper namely: with the darker, or that of iron, he shaded the dresses, hair, buildings, &c., but the lighter, (or scales of copper, which is of a tawney colour,) was that which he used for the flesh tints. He likewise made considerable use of a hard stone which comes from France and Flanders, this is called *Lapis Amotica*,* and is very serviceable in the burnishing of gold; † for this purpose it is first brayed in a brass mortar, and then rubbed on a plate of iron or copper with an iron muller; it is tempered with gum, and the effect produced on glass is admirable.

When Guglielmo first arrived in Rome, although well informed as to other particulars, he was not extensively

* Probably Hæmatite, or the red ore of iron, called by Cennino Cennini and other old writers, *amotito*.

† For numerous details of the highest interest on the subject of glass painting, the reader is referred to Mrs. Merrifield's admirably treated Translation of *Ancient MSS. relating to the Practice of Painting* as before cited: see Introduction, p. liv. *et seq.*

practised in drawing ; but becoming fully aware of the importance of this matter, he then studied very zealously, although he was already pretty well advanced in years : and giving considerable attention to the practice of design, he ameliorated his drawing by degrees, and the extent to which he did so may be seen in the windows which he afterwards executed for the above-named Cardinal, in Cortona ; in another work outside the city ; in a round window of the capitular residence above-mentioned ; in the front namely, on the right hand of him who would enter the church, and where are the armorial bearings of Leo X. All these are very different from his earlier works, and much superior to them ; the same may be said of two windows which are in the Brotherhood of Jesus, on one of which is the figure of Christ, on the other that of San' Onofrio.

At the time when, as we have said, Guglielmo was dwelling in Cortona ; Fabiano di Stagio Sassoli, of Arezzo, departed from life in that city : this artist had been an excellent master in the painting of large windows, for which reason the superintendent of works for the Episcopal Church, had given a commission to Stagio, son of the above named Fabiano, and to the painter Domenico Pecori, to prepare three windows for that building ; they are in the principal chapel, and are each twenty braccia in height. But when these works were completed, and the windows fixed in their places, they did not entirely satisfy the people of Arezzo, although they were in fact tolerably well done, nay, are rather praiseworthy than not. Now it chanced at this time, that Messer Lodovico Bellichini, an eminent physician, and among the first of those who were then governing the city of Arezzo, was called on to repair to Cortona, there to attend the mother of the above named Cardinal ; he then became well acquainted with Guglielmo, with whom, when he had time, he always conversed very gladly ; Guglielmo, too, on his part, who was then called the Prior, from having just about that time received the benefice of a Priory, conceived a cordial friendship for that physician. The latter therefore one day asked him if he would be willing to proceed to Arezzo, for the purpose of painting certain windows in that city, provided the good will and consent of the Cardinal could be obtained ; when, having received his promise to that effect, Messer Lodovico, with the permission

and good favour of the Cardinal conducted him thither. Then Stagio, of whom we have made mention above, having separated himself from the company of Domenico, received Guglielmo into his house, and the latter, for his first work in Arezzo, painted a picture of Santa Lucia, in the chapel of the Albergotti family, which is in the Episcopal Church of that city. The subject of this work is the above mentioned Saint, who is depicted together with San Silvestro, and both are so beautifully done, that they may truly be said to present the appearance, not of mere figures in coloured and transparent glass, but of most animated and life-like beings, fully equal at the very least to what we find accomplished in the most admired and excellent of paintings.* Of the works of Guglielmo it is further to be remarked, that in addition to his masterly method of treating the carnations, they exhibit other peculiarities, among these was that which I will now describe. It was his frequent custom to scale or grind away the glass in certain places, when, having removed the outer surface, he would afterwards colour that part with another hue ; on red glass for example, thus scaled, he would impose a yellow colour, or would lay white or green on a blue glass, which is an exceedingly difficult and remarkable operation in that branch of art. By this process, the real or first colour is that which alone appears on the one side, whether it be red, blue, or green, while the other, which has about the thickness of the blade of a knife, or something more, remains white. There are many who from not having great practice or facility in the handling, do not use a point of iron for scaling the glass, because they fear to break the panes ; but instead of this, and for the greater security, these artists avail themselves of a small copper wheel, to which an iron is affixed, and with which they gradually excoriate the glass by means of emery, until they leave at length nothing but the white surface of the glass, which by this method is obtained in much purity. If to the glass thus left white, the artist should then desire to impart a yellow colour, immediately before he places it in the fire for the burning, he lays on it a coat of

* The figures of these two saints are still to be seen, but several of the panes having been broken, have been replaced by others of a different kind and dissimilar character.

calcined silver,* which has very much the colour of bole, and which he applies somewhat thickly ; this, when placed in the fire, melts, on the glass, to which, when perfectly fused, it attaches itself, penetrating the substance of the glass, and imparting a very beautiful yellow to the same. With these modes of proceeding no master was better acquainted than the Prior Guglielmo, nor did any artist apply them with more skill and judgment than himself : and herein consists the difficulty, seeing that to paint or tinge the glass in colours, with oil or other vehicles, is of little or no moment, nor is it of great importance that the glass should be clear or transparent ; but to heat them with fire and so to manage that they shall resist the effects of rain, and shall be capable of perpetual endurance, this indeed is a labour which merits commendation. Highly worthy of praise, therefore, is this excellent master, seeing that there is no one in that vocation who has effected so much as himself, whether we consider his powers of invention, design, colour, or the general excellence of the work.

In the same Episcopal church,† Guglielmo executed the large rose window whereon is depicted the Descent of the Holy Spirit, with the Baptism of Jesus Christ by St. John.‡ The master has here represented Christ as standing in the Jordan awaiting St. John, who has taken a vessel of water into his hand, with which he is about to baptize the Saviour. An old man, already divested of his clothing, is standing near in the act of taking off his shoes ; angels are preparing the vestments of Christ, and above all is the Almighty Father, who sends down the Holy Spirit on

* According to Le Vieil, *Art de la Peinture sur verre*, p. 108, the discovery of this property in calcined silver was made by accident, and in the manner following. Fra Giacomo da Urbino one day placing his glass in the furnace, chanced to let a silver button fall from one of his sleeves, but without perceiving that he did so ; the button fell into the lime, which is placed in the furnace beneath the glass, and imparted a yellow stain to the glass above it. See Mrs. Merrifield, *ut supra*. See also Gessert, *Die Glasmalerei*, &c., with Thibaud, and other writers, as cited above.

† That of Arezzo namely.

‡ Various parts of these windows having suffered injury, and several pieces being lost, they have been very ably re-placed within our own days, remark the Italian commentators, by the Aretine artist, Raimondo Zaballi, who has discovered the method of fixing the colours in the fire, as used by Guglielmo.

his Son. This window is immediately over the baptismal font of the Cathedral, and in the same building the Prior Guglielmo painted a window whereon is represented the Resurrection of Lazarus, on the fourth day of his burial. It is difficult to imagine how the master has been able to arrange so many figures, all in the most appropriate attitudes, within so small a space, nor do we fail to perceive the expression of terror and amazement in that crowd of people at this awakening of the dead; their perception of the fetor exhaled from the body of Lazarus is equally manifest, while the tears of emotion and the rejoicing of his sisters are also finely expressed. In this work are many instances of those exco-riations and of that colour laid upon colour in the glass, which we have described above, and every part of the whole, even the smallest, does certainly exhibit the utmost animation, each in its separate kind and place.

But whoever shall desire to ascertain of what the skilful hand of the Prior has been capable in this branch of art, let him examine the window of St. Matthew, which is over the chapel dedicated to that Apostle, and let him observe the admirable composition of the story there depicted, for in this he may well believe himself to see Christ truly in life. The Saviour is represented as calling St. Matthew from the bench of the money-changers, and the latter extending his arms, as one who would receive the Redeemer to his inmost heart, abandons the riches and treasures he has amassed, ready to leave all and follow his master. At the foot of a flight of steps is seen one of the Apostles lying asleep, while another is in the act of awaking him, which he does with extreme vivacity of movement: equally excellent is the figure of San Piero, who is in conversation with San Giovanni, both of whom are so entirely beautiful that they truly appear to be divine. In this same window there are besides perspective views of temples, flights of stairs, &c.; the figures also are so admirably grouped, and the landscapes so well represented, that no one would ever suppose them to be merely painted glass, but might rather believe them to have been rained from heaven for the consolation of men.* Guglielmo painted the window of Sant' Antonio and that of San Niccolo in the

* The large windows above described still remain in a state of excellent preservation.—*Ed. Flor.* 1832-3.

same church, both of which are exceedingly beautiful;* he also executed two others in that building, one of these represents the Saviour expelling the buyers and sellers from the Temple, the other exhibits the story of the woman taken in adultery, and the whole of these works are deservedly held to be truly excellent and admirable.†

So fully were the many good qualities, the talents, and the labours of the Prior Guglielmo appreciated by the people of Arezzo, and with so many praises, caresses, and rewards were they acknowledged, that the master was with reason entirely satisfied and content, insomuch that he finally formed the resolution of adopting that city as his home, and from a Frenchman as he had originally been, he determined to become an Aretine.

At a later period, considering within himself that the art of painting on glass could not secure a long duration to the works of those who attach themselves thereto, seeing that they are perpetually liable to destruction, Guglielmo conceived the desire of devoting himself to painting generally, and accordingly accepted a commission from the superintendents of works to the Episcopal church of Arezzo for the decoration in fresco of three very large vaultings, these being labours in which he hoped to leave an enduring memorial of his existence. When this undertaking was completed, the people of Arezzo presented the master with a small estate which had belonged to the confraternity of Santa Maria della Misericordia; it was situated near the town and was the site of several very good houses, this they desired that he should enjoy for the remainder of his life. They further decreed, that the work, on being finished, should be estimated by an artist of due distinction, and that the superintendents of the Cathedral should then make over to Guglielmo the full sum thus awarded.‡

In this work the Prior was desirous of showing what he could do, and resolved to have the pictures of very large size

* The Chapel of the Baptistry is now on this site, and the works of the Prior are no longer to be seen.—*Ed. Flor.* 1832-8.

† These works still maintain their place.—*Ibid.*

‡ This occurred in the year 1524, and the Prior received four hundred ducats for two of these vaulted ceilings, according to the estimation of Rinaldo Ghirlandajo. See Gaye, *Carteggio Inedito d'Artisti*, p. 450.

in imitation of those executed by Michael Angelo in the Sistine chapel. He was indeed so fully possessed with the desire to attain excellence in that branch of art, and to that end made efforts so zealous, that although then fifty years old he nevertheless improved by steady and constant progression, to such an extent, that he gave as manifest proof of power to understand the beautiful, as he had in his works furnished evidence of delight in the imitation of the good.* In the three large vaultings he had represented the earlier events recorded in the beginning of the Old Testament, wherefore he afterwards depicted those related in the commencement of the New:† and what was herein effected by Guglielmo gives me reason to believe, that every man of genius who is determined to attain perfection, will be found to possess the power (if he will but endure the labour) of approaching those limits which have been set to the endeavours of men, in any science. It is true that this master was at first somewhat alarmed at the magnitude of his undertaking, and at a labour in which he had so little experience; for which cause he induced the French miniature painter Maestro Giovanni, to leave Rome and join him in Arezzo, when the latter, having reached that city, painted the picture of Christ in fresco on an arch above Sant' Antonio: he also executed the banner which the Brotherhood of Sant' Antonio are wont to bear in procession, and these works, for which he had received his commission from the Prior, he conducted to completion with great diligence.‡

At the same time, Guglielmo painted the round window of the Church of San Francesco, a work of great importance. In this he depicted the Pope in Consistory with the Conclave of Cardinals. San Francesco also, is here portrayed bearing the Roses of January§ to the Pope and proceeding to Rome, whither he repairs to obtain confirmation for the Rule of his Order. In this painting the master has shown the perfection to which he understood the composition of his works; inso-much that one may safely affirm him to have been born for

* These works remain in good preservation.

† Most probably in the six smaller compartments.—*Gaye*, as above cited.

‡ The banner was a copy of that painted on canvas by Lazzaro Vasari. See vol. ii. p. 52.

§ The roses namely which St. Francis had caused to bloom in that month "by miracle."

that vocation. On this point indeed, there is no artist who has ever hoped to surpass him, whether we consider the beauty or the vast number and grace of the figures.* A large variety of exceedingly beautiful windows by his hand, may be found in different parts of the city, among others, that of Santa Maria delle Lagrime, the large rose window namely, with the Assumption of the Virgin and the figures of the Apostles; there is also a very beautiful Annunciation† by this master on another window of the same church.

A circular window, wherein there is the Marriage of the Virgin, with a second representing San Girolamo, were likewise painted by the Prior for the Church of the Spadari, he also executed three more in the same place, but the latter being for the lower church.‡ For the Church of San Girolamo he painted a rose window, with the birth of Christ very beautifully delineated, as he did likewise another for the Church of San Rocco.

Many of the works of this master, were sent into other cities also, as for example to Castiglione del Lago: he likewise sent certain specimens to Florence, to Ludovico Capponi; one of these was for the Church of Santa Felicità, wherein there is a picture by the eminent painter, Jacopo da Pontormo, with a chapel, also painted by the last named artist, with mural pictures in oil, as well as in fresco, and decorated with others on panel, also by the hand of Jacopo.§ This window of Santa Felicità fell into the hands of the *Frati Ingesuati*, who executed many works of that kind in Florence, and by them it was taken to pieces, to the end that they might ascertain the processes by which it was accomplished; they even carried off numerous pieces, by way of patterns for themselves, for which they substituted new ones; nay, by these practices they ultimately changed the work to so great an extent, that it became quite a different thing from what it had originally been.

* The window of San Francesco still remains in excellent preservation.—*Ed. Flor.* 1832-8.

† The Assumption is still in its place, but the Annunciation is no longer to be seen.—*Ibid.*

‡ These works also have disappeared.—*Ibid.*

§ This window is now in the private chapel of the Capponi family, at their palace of the Rovinate. It is in good preservation, and represents the bearing of Christ to the tomb.—*Ibid.*

Guglielmo greatly desired to paint in oil likewise, and, in the Church of San Francesco in Arezzo, he executed a picture for the Chapel of the Conception, wherein there are certain vestments which are very well done, with several heads of great animation, and so beautiful, that the master was always much esteemed for this work, seeing that it was the first he had ever executed in oil.

The Prior Guglielmo was a man of most honourable and upright life ; he delighted greatly in useful occupation, and would have all about him in good order : wherefore, having purchased a very handsome house, he made great improvements and changes in every part, enriching and beautifying all. As a man of religion, his habits were ever strictly regular, and the remorse of conscience which he suffered from having abandoned the Brotherhood in which he had taken orders, oppressed him greatly. Moved by this cause, he constructed a most beautiful window for the chapel of the High Altar in San Domenico, the Convent of his Order in Arezzo : on this he painted a Vine, which he figured as proceeding from the body of San Domenico, and whereon he depicted a vast number of monks, renowned for their sanctity : so that the whole represents the Tree of Religion. At the summit is Our Lady, with Christ, who espouses Santa Caterina of Siena, a work of masterly excellence, and which has been very highly extolled ; yet Guglielmo would accept no reward for the execution thereof, considering himself to be greatly indebted to that Order. To Perugia he despatched a very beautiful window for the Church of San Lorenzo, and sent many others to several other places around Arezzo.

This master took great pleasure in architecture, and made designs for numerous fabrics erected by the citizens of his adopted country, with ornamental structures of various kinds for many cities of the Aretine territory ; the two stone doors of San Rocco, for example, with the decorations in macigno,* which were added to the picture of Maestro Luca in San Girolamo, are from his designs ; he likewise executed certain embellishments in the Abbey of Cipriano d'Anghiari, and constructed an ornamental framework for the Chapel of the Crucifix which belongs to the Brotherhood of the Santa Trinita. The exceedingly rich lavatory in the sacristy of that church was

* The stone so called.

also designed by the Prior Guglielmo ; and these things were executed with much diligence and perfect success by the stone-cutter Santi.

Delighting in labour and occupying himself continually, winter and summer, with mural paintings, a practice calculated to render the most robust unhealthy, Guglielmo suffered greatly from the humidity amidst which he worked ; disease ensued, for which he was treated by physicians : but unable to endure the operation to which they submitted him, he sank beneath his sufferings after a few days' illness, resigning his soul into the hands of Him who had given it ; first receiving the sacraments of the church as befitted a good Christian, and making his will. Entertaining a particular veneration for the Eremite monks of Camaldoli, who have their abode on the summit of the Apennines, at the distance of twenty miles from Arezzo or thereabout ; to them it was that the Prior Guglielmo left his property and his body. His glasses, implements of labour, and drawings, he left to his disciple, Pastorino of Siena, who had been with him many years. We have ourselves a specimen of the latter in our book of designs, the subject of the work being the Submersion of Pharaoh, King of Egypt, in the Red Sea.

Pastorino afterwards occupied himself with many branches of art, and among them, with the preparation of painting on glass, although he did not produce many works of that kind ; Masso Porro, of Cortona, was also a zealous follower of the Prior's method, but succeeded better in burning and joining the glass than in painting it. Battista Borro, of Arezzo, was among the pupils of Guglielmo, and still continues to imitate him much in the windows he executes. The Prior likewise taught the first principles of art to Benedetto Spadari and to Giorgio Vasari of Arezzo. He lived to the age of sixty-two, and died in the year 1537. Infinite praises are due to this artist, since it was by him that the art of painting on glass, with all the delicacy and perfection that can be desired, was brought into Tuscany ; wherefore, since he has conferred upon us so great a benefit, we also will show ourselves friendly to him by unceasing praise and honour, exalting him continually, both in his life and in his works.*

* " Here," remarks an Italian writer, " we have another proof of Vasari's

THE FLORENTINE ARCHITECT SIMONE, CALLED
IL CRONACA.

[BORN 1455—DIED 1509.]

MANY are the men of genius by whom rare and excellent works would undoubtedly be produced, if, at their entrance into life, they had been thrown into contact with such as were both able and willing to direct their activity towards the mode of exertion best suited to their powers and endowments. But it too frequently happens, that those great or rich men who have the ability to do this, have neither the knowledge nor the requisite will. Many of these persons, for example, desiring to erect some great and important edifice, will not give themselves the trouble to seek an architect of adequate endowments and of highly elevated mind, but on the contrary, place their glory and reputation in the hands of ignoble and dishonest persons, by whom their name is discredited and their memory disgraced in the very works which should have contributed to their lasting honour. Nay, not unfrequently, for the mere sake of bringing forward those who are willing to depend wholly on their patronage, (such is the force of an ill-understood ambition,) men will often reject the meritorious designs which may be presented to them, while they cause the most worthless to be put in execution; whence it follows, that their own fame is diminished by the poverty and insufficiency of the work; for all who have judgment in such matters, consider the artist and his employer to be of one mind, since they are conjoined in one and the same work. But, on the other hand, how many have been the princes, who, however little they know themselves, have yet, from the circumstance of having met with masters of judgment and excellence, obtained no less glory after their death for the buildings erected by them, than they enjoyed during their lives, from the dominion which they exercised over the nations.

Now in this respect Cronaca was in his time most fortunate, seeing that he possessed much knowledge, and also found those who gave him opportunities for showing what he

impartiality, in his designation of a stranger as *most excellent*, in an art which had already been so long known and practised in Tuscany.

could do, and that in works which were all of a grand and magnificent character. Of this artist we find it related, that at the time when Antonio Pollaiuolo was in Rome, and much occupied with the monuments of bronze which he was constructing in St. Peter's, there came to his house a youth of his kinsmen, called Simone,* who had fled from Florence on account of certain quarrels. This young man, who had been placed with a master in wood-work, had a great inclination to the study of architecture, and began to examine the beautiful antiquities of Rome,† wherein he found a perpetual delight; he therefore employed himself with infinite assiduity in the admeasurement of the same. Continuing this occupation, he had been no long time in Rome before he began to give evidence of the progress he had made, not only in that study of the proportions, which we have just indicated, but also in the the proper methods of executing such works as might be proposed for erection.

Having proceeded thus far, Simone resolved to return to Florence. He left Rome accordingly, and when he arrived in his native place, having that facility of speech which goes far towards the making of an effective narrator, he would often describe the wonders of Rome, or such remarkable objects as he had seen in other places; but this he did with so much exactitude, that he was ever afterwards called *Il Cronaca*, or the Chronicler, and that because it did truly appear to all who heard his relations, as though he were himself a chronicle of events, so minute and accurate were his descriptions.

In course of time this artist rendered himself so good a master, that he was reputed to be the best among the modern architects of Florence; he showed a particular discernment in his choice of sites, and gave manifest proof also of a more elevated mind than was displayed by many of those who were attached to the same profession. The fact that he was

* In the life of Andrea Cantucci di Monte San Savino, which follows, Vasari calls this master *Simone del Pollaiuolo*. In his will, cited by Gaye, *Carteggio*, &c., he is described as *Simon Masi, Architectus et Sculptor excellentissimus de Florentia*.

† At that time there were great numbers of these remains in excellent preservation, whereas now we have but few, and those few spoiled or disfigured, a loss which we owe to the depraved taste of ignorance, and to the ruin entailed by presumption.—*Bottari. Roman Edition of Vasari, 1759.*

an excellent imitator of the works of antiquity, was rendered obvious in all the buildings erected by him; and which also clearly proved the closeness wherewith he observed the rules of Vitruvius, and the careful study which he gave to the works of Filippo Brunelleschi.

There was at that time living in Florence, that Filippo Strozzi, who is now called *the elder*, to distinguish him from his son,* and who, possessing great riches, desired to leave to his country and his children, one memorial among many others, in the form of a handsome palace. Benedetto da Maiano was accordingly summoned by him for that purpose, when this master prepared him a model, which was entirely isolated from every neighbouring fabric, the design was placed in execution accordingly, but not in all its extent, seeing that certain of Filippo's neighbours refused to make space for it and accommodate him by yielding up their houses, as will be related hereafter. Benedetto, therefore, had to commence the palace in the best manner he could; but he brought the external works of the building almost to their completion before the death of Filippo. This outer shell is in the rustic manner, but with certain gradations, as is clearly seen, since the lower part, that beneath the first range of windows, namely, has its blocks of a much more elevated form, and of a more decidedly rustic character, than has that above it, as may be said of the doors; the portion between the first range of windows and the second, is indeed of a character much less decided.

Now it happened, that just at the time when Benedetto was leaving Florence, Il Cronaca had returned to that city from Rome, when he was proposed as an assistant to Filippo, whom he pleased greatly by the model which he made for the court yard, and for the large cornice which he also designed and

* This "son" was that Filippo Strozzi who, being imprisoned during the reign of Cosmo I., destroyed himself with his own hand, and who, according to some historians, wrote the following verse from Virgil with his blood, while dying:—

Exoriare at. juis nostris ex ossibus ultor.

whence he has been called the Tuscan Cato. From a MS. by this younger Filippo, Gaye has furnished us with the history of the building in question. See the *Kunstblatt*, No. 67, (1837.) See also the *Carteggio inedito*, &c., of the same author, where a more circumstantial relation will be found.

which goes entirely around the Palace on the outer side. Instantly perceiving, therefore, that Cronaca was a man of extraordinary gifts, Filippo determined that the whole work should thenceforward pass through his hands, and be conducted by him alone : indeed Brunellesco availed himself ever afterwards of the services of Cronaca. Continuing the building in the Tuscan manner therefore, the latter not only gave to it the exceeding beauty which all admire in the whole of the exterior, but also added a magnificent Corinthian cornice to the summit of the walls and immediately beneath the roof, to which it serves as the completion. Of this cornice the half is now seen in its finished state, and this exhibits such remarkable grace, that nothing could possibly be added to its beauty, nor could anything more admirable be desired.* The cornice here referred to was copied by Cronaca from an antique example which may be found at Spogliacristo, and which the architect had copied with its exact measurements, while he was in Rome, where it is esteemed to be among the most beautiful of the many preserved in that city. It is true that he enlarged this work to the proportions required for the palace that he was constructing, to the end that it might form a suitable finish, and with its ressaults might complete the roof of the building. Thus did the genius of Cronaca enable him to avail himself of the works of others, and even to make them become almost as his own, a thing which few succeed in accomplishing ; for the difficulty does not consist in merely becoming possessed of drawings and copies from fine works, but in knowing how to use them in such sort that they shall be in harmony with that to which they are applied, and shall conduce to the beauty, grace, and convenience of the whole, in due measure and proportion.

But just as much as the cornice of Cronaca has been and ever will be commended, has that which Baccio D' Agnolo constructed for the Palace of the Bartolini, in the same city, been censured and vituperated : for to the end that he might imitate Il Cronaca, Baccio D' Agnolo added to the façade of a small building of slight construction, a large and heavy antique cornice with the exact proportions of that on the front or

* The remaining half of this work has never been completed.—*Ed Flor.* 1832-8.

Monte Cavallo :* but this succeeded so ill, from the fact that it had not been judiciously suited to the edifice, that the effect could not well be worse, and the building reminds the spectator of a small head half buried beneath a huge cap.†

It is not sufficient that an artist, when he has completed his work, shall remark, as many do, in excuse for its defects, "it has the exact proportions of the antique and has been copied from good masters," seeing that a sound judgment and correct eye avail more in all cases than does the mere admeasurement with the compass. But the cornice executed by Cronaca was adapted, as we have said, with infinite art to that palace ; he carried it entirely around the one half of the building, adding the denticulated and oviform ornaments, which are exceedingly beautiful, and completing the whole on two of the sides; he gave so well-considered a counterpoise moreover, to the stones of which it was constructed, balancing and securing all with so much ability, that it is not possible to see masonry more judiciously executed, or to find any building carried to perfection with more care. In like manner all the other stones of this palace have been so carefully finished, and are conjoined with such admirable skill, that they have not so much the appearance of having been added one to another as that of being all in one piece. And furthermore, that every thing might be in harmony, the architect caused exceedingly beautiful ornaments of ironwork to be constructed for all parts of the palace, all which, together with the frames or lanterns for holding torches, which are placed at the angles of the edifice, were executed with the utmost ability and diligence by Niccolò Grosso Caparra, a smith of Florence.

With respect to these admirable lanterns, in each one of them are to be seen cornices, columns, capitals, &c., all constructed in iron with the most surprising and masterly skill, nor has any modern artificer executed works in iron so large and so difficult, with knowledge and ability equal to those herein displayed by Caparra.

Now this Niccolò Grosso was a somewhat fanciful person-

* This front was that which looked on the Gardens of the Contestabile ; it has now been demolished.—*Bottari*.

† Notwithstanding this defect, the design of this palace was afterwards copied, to the end that a similar one might be constructed for the Duke de Retz, in the *Rue Montmartre*, at Paris.—*Ed. Flor.* 1832-8.

age, and not a little obstinate, a just man in his way and very exact in his dealings, whether as regarded his own interest or that which belonged to another, nor ever desiring more than his due; but he would never give credit to any one, and from all for whom he executed works of any kind he demanded "earnest-money." For this cause Lorenzo de' Medici always called him Caparra,* by which name he soon became known to many others also. To his shop this Caparra or Niccolò Grosso, had a sign affixed, on which he had caused books burning to be represented, and to any one who requested time for his payments, Niccolò would reply, "I cannot give it, for my books are burning, as you see, so that no more debtors can be inscribed therein."

Niccolò Grosso had received orders to make a pair of andirons for the captains of the *Parte Guelfa*, and these being duly finished, were more than once sent for, but Niccolò constantly replied, "here do I labour and toil on this anvil, and hereon it is that I will have my money paid me." Whereupon the captains again sent to demand the work ordered, causing Niccolò to be told at the same time that he might go to fetch his money and should be paid immediately, but he obstinately replied that they should first bring him the money. The Proveditore thereupon fell into a rage, for the captains desired to see the work, and he sent a message to Niccolò, reminding him that he had already received one half of the money, and bidding him once more send the andirons, when he should be paid the remainder. Hearing this, Caparra acknowledged it to be true, and gave one of the audirons to the messenger, saying, "here, carry them this one, for that belongs to them, and if it please them, bring me back the rest of the money, then I will send the other andiron, but not before, for that other belongs to me." The officials having seen the admirable work he had made for them, despatched his money to the shop forthwith, whereupon he sent them the remaining andiron.

I find it further related, that Lorenzo de' Medici desired to have various kinds of iron work prepared, intending to send them to different places as presents, and to the end that the excellence of Caparra might be made known. He

* *Caparra*,—earnest-money.

consequently went in person to the work-shop and there chanced to find the master busily occupied with various works for certain poor people from whom he had received a part of the payment as earnest money. When Lorenzo therefore requested him to prepare the objects desired, the utmost that he could obtain from Caparra was the remark that he could promise nothing, until he had first satisfied the persons above mentioned. They had come first to his shop, he said, and must be first served, their money being quite as acceptable to him as that of Lorenzo.

Some young men of the city one day brought a drawing to this artificer, begging him to make them an iron instrument after that design, the object required being one wherewith other instruments or fastenings of iron might be forced or sprung by means of a screw ; but Caparra would have nothing to do with the matter ; on the contrary, he reproved those gentlemen roundly, declaring that the thing they demanded was fit for nothing but to be the tool of thieves, or to aid them in the abduction or disgrace of maidens. "I tell you," quoth Niccolò Grosso, that works of this kind are not fit for me to construct, or for you, who seem to be honest men, to use." Finding that they could make nothing of Caparra, the young men desired him to tell them who there was in Florence that would be likely to prepare them what they wanted, but the smith fell into a violent rage at this request, and drove them out of his workshop with violent abuse.

Niccolò Grosso would never work for Jews, declaring that their money was dirty and had an evil odour ; he was an upright and religious man, but very whimsical and obstinate ; he could never be prevailed on to leave Florence, though very great offers were made to him ; so there he lived and died. I have thought it well to make this memorial of Caparra, because he was certainly quite unique in his calling ; he never has had, nor do I think that he ever will have an equal : many proofs of his skill may still be seen in Florence, but more particularly in the iron works of the Strozzi Palace, above all in the lanterns, which are most beautiful.*

This building was completed with great ability by Cronaca,

* The lanterns here mentioned, with certain large bells, and the branches, with their sockets for holding torches, are still remaining.—*Ed. Flor.* 1832-8.

who adorned it with a magnificent court in the Corinthian and Doric orders, and with the rich ornaments of columns, capitals, cornices, &c., as well as the doors and windows, which are all finished to the utmost perfection. And if it should appear to any one that the inside of this palace does not correspond with the exterior, be it known to him that the fault of this is not to be attributed to Cronaca, since he was compelled to accommodate his work to the external shell, which had been commenced by others, and was forced to permit himself to be guided in a great measure by what had previously been arranged by those who had preceded him, nor is it a small matter that he has been able to give it so great a degree of beauty as we now see it to possess. The same answer may be rendered to all who shall remark, that the ascent of the stairs is not sufficiently gentle and does not rise by just degrees, but is much too steep and sudden; and a similar reply must in like manner be given to him who may observe, that the chambers and other apartments do not accord as we have said, with the splendour and magnificence of the exterior: this palace can nevertheless by no means be considered as other than a truly handsome fabric, since it is equal to any private building erected in Italy during our times: wherefore Cronaca has obtained and will ever merit infinite commendation for that work.

The same master constructed the Sacristy of Santo Spirito in the city of Florence; this is in the form of an octangular temple, the proportions are very fine, and it is very elegantly designed: among other particulars to be remembered in this edifice are certain capitals executed by the fortunate and skilful hand of Andrea dal Monte San Savino, and which are finished with extraordinary delicacy and perfection. The ante-room of that Sacristy is also admired and considered a very fine work, although the distribution of the parts above the columns cannot as I propose to remark hereafter,* be called a very judicious one.† Our architect also built the church of San Francesco dell'Osservanza which is situate on the declivity

* In the life of Andrea Contucci, of Monte San Savino, namely.

† From this sacristy, with its ante-chamber, Ventura Vitoni, the disciple of Bramante, took his model for the beautiful church of the Madonna dell'Umiltà, in Pistoja. *Ed. Flor.* 1832-8.

of San Miniato, outside the gates of Florence,* as he likewise did the whole of the convent belonging to the Servite monks, which has been highly commended.†

Now about this time the great hall of the Council in the palace of the Signoria at Florence was on the point of being constructed, by the advice of Fra Girolamo Savonarola, who was then a very celebrated preacher; opinions on the subject were therefore demanded from Leonardo da Vinci, Michelagnolo Buonarroti, who was at that time still a young man, Giuliano da San Gallo, Baccio D'Agnolo, and Simone del Pollaiuolo, called Il Cronaca, who was a devoted friend and follower of Savonarola. After much discussion, therefore, and many disputes, these masters at length became of one accord, and decided that the hall should be constructed after the manner which it retained down to our own time, when it was almost entirely rebuilt, as I have already mentioned and as will be related more at large in another place. Of all this work the entire execution was confided to Cronaca, not only because he was considered an able artist, but also as being the friend of the above-named Fra Girolamo, and he conducted it to completion with great promptitude and assiduity, giving evidence of his remarkable ability, more particularly in the construction of the roof. The building is one of great extent in every direction, and the wood work supporting the rafters extending to a length of thirty-eight braccia from wall to wall, was formed of several beams well bound and dovetailed together, seeing that it was not possible to find any single beam of sufficient size for the purpose. Cronaca therefore constructed his tie-beams, of several pieces carefully scarfed and joined together; and whereas there is usually but a single king-post to each pair of principals, those of this hall have three, one king and two queen-posts namely, the braces and spurs also were of proportionate dimensions, and the spurs of the queen-posts crossing those of the king-post, abutted against the centre of the latter.

I have desired to describe the method in which these

* This is an exquisitely beautiful church, and it is said that Michael Angelo was accustomed to call it his "fair country maiden."—*Bottari, Roman Edition of Vasari, 1759.*

† Little beside the first cloister of this convent, that called Del Pozzo namely, now remains of the building erected by Cronaca.—*Bottari, loc. cit.*

timbers have been placed, because they were managed very judiciously, and with much care and forethought. I have indeed frequently seen the plan copied by different artists, for the purpose of being sent into distant parts.

When raised, the principals were placed at the distance of six braccia apart, and the roof being covered in with unusual expedition, Cronaca then fixed the joists, which were made of single timbers. The ceiling was at that time simply of wood divided into square compartments, of which each was four braccia square, and was surrounded by a cornice of very simple character; but there was a plane surface reserved, the width whereof was equal to the thickness of the beams, and this, enclosing the square compartments, went entirely around the whole building; the intersections being decorated with pendants, as were also the angles of the ceiling. The two ends of the Hall were out of square to the extent of eight braccia, but, instead of resolving, as they might have done, to thicken the walls in such a manner as to render the interior square, which could have been effected very easily, they constructed them of equal thickness throughout, up to the roof. They then formed three large windows at either end. But when the work was concluded, the great size of the Hall caused it to appear too dark; it had, moreover, a stunted and dwarfed effect, notwithstanding the vastness of its extent, seeing that the height was not commensurate to the great length and width of the building. The fabric was, in short, altogether ill-proportioned, and an attempt was made, but not with any great success, to improve it by adding two windows in the centre of the eastern side, and four on that of the west. Finally, and for the ultimate completion of the work, they erected on the floor, which was of brick, a Tribune of wood, three braccia high and of similar width, and this, at the solicitation of the citizens, was constructed with great rapidity. On this Tribune, which was furnished with seats in the manner of a theatre, and had a balustrade in front, all the magistrates of the city were to take their places; but in the centre of the side which is turned towards the east, was a more important erection, intended for the Gonfaloniere of Justice and the Signori. On each side of this elevated place was a door, and one of these two doors conducted to the Chamber of Council, the other to the

Office of Registers. Opposite to this, and on the side towards the west, was an Altar, whereon Mass was read, with a picture from the hand of Fra Bartolommeo, as we have before said,* and beside the Altar was the Oratory for Prayer. In the centre of the Hall were benches for the citizens; these were placed along the length and across the width of the building, and in the centre of the Tribune, as well as at the angles, were passages, each having six steps, for the use of the ushers and others, who were required by their offices to bring forward the different parties appearing before the magistrates.

This Hall was at the time much commended, as having been erected with great promptitude, and, in some respects, with much judgment also; but time has since revealed its defects more clearly, and has shown it to be, as it is, low, dark, melancholy, and out of square. There are, nevertheless, many excuses to be made for Il Cronaca and the rest, seeing that the citizens had hurried forward the work unduly, intending to have the Hall adorned with pictures, and the ceiling covered with gold: and also because there had at that time been no Hall so large erected in Italy, although there were some of great extent in that country; as, for example, the Hall of the Palace of San Marco in Rome, that of the Vatican, built by the Popes Pius II. and Innocent VIII., with those of the Castello in Naples, and the Palace in Milan, to say nothing of others existing in Urbino, Venice, and Padua.†

At a later period, and aided by the counsels of the same masters, Il Cronaca constructed a grand staircase, six braccia wide, to serve as the ascent into this Hall; these stairs he divided into two winding flights, each richly decorated in macigno stone, with Corinthian columns and capitals, double cornices and arches, all in the same stone. The vaultings were coved, the windows ornamented with columns of vein-coloured marble, and the capitals were also of marble, finely sculptured. This work was likewise much commended, but it would have been still more highly extolled, had the

* See Life of Fra Bartolommeo, vol. ii. p. 461.

† Milizia, in the life of Pietro Cozzo, calls the Hall of Padua the largest in the world, but in his life of Simone Pollaiuolo, he agrees with Vasari in declaring that of Florence to be the largest of which Italy can boast.—*Ed. Flor.* 1832-8.

ascent not been rendered incommodious by its too great steepness, since it is certain that the steps might have been made to rise more gradually, even in the same amount of space, because that has been done for the Duke Cosimo, by Giorgio Vasari, opposite to those erected by Cronaca, and with no greater extent of room to work in : this last-mentioned staircase being of so gentle an ascent and so commodious, that the mounting them is but very little more fatiguing than going over level ground ; and this has been done by order of the Duke Cosimo, who, in all things, as well as in the government of his people, gives evidence of a most happy genius and the most profound judgment. No expense nor other obstacle is suffered to impede his plans ; for which cause all the fortifications and other edifices, public or private, when he has taken them in hand, afford proof of the greatness of his mind ; being rendered no less beautiful than useful, and no less useful than beautiful.

His Excellency, therefore, considering that the body of this Hall is the largest, the most magnificent, and the handsomest in all Europe, has resolved that it shall be improved in all those parts which are defective, and that in all other parts it shall be richly decorated after the designs and by the labours of the Aretine, Giorgio Vasari, whom he has commanded to enrich it with ornaments that shall surpass those of all the other edifices in Italy.

The walls having been raised therefore, twelve braccia higher than they originally were, so that the height of the building from the ground to the ceiling is now thirty braccia, the rafters wherewith Il Cronaca supported the roof have been restored and re-erected after a new arrangement ; the old ceiling has also been altered and remodelled, seeing that it was too ordinary, too simple, and altogether unworthy of such a Hall : it has been embellished by a richer variety in the compartments, with more beautiful cornices, adorned with carved work and covered with gold ; there have, moreover, been added thirty-nine pictures in oil, of round and octangular forms, the greater part of which are nine braccia in extent, and some of them even larger ; these pictures exhibit historical delineations, the larger figures of which are from seven to eight braccia high.

In these paintings are depicted events from the history of

Florence, commencing with the earliest period ; they represent the extension and improvement of the city, the honours, the victories, and all other great events or illustrious deeds by which the glory of the state and town have been increased ; more particularly those respecting the war with Pisa and Sienna, with an infinite variety of other circumstances, the relation of which would lead me too far. A convenient space of sixty braccia in extent has also been left in both of the side-walls, for the purpose of executing three pictures in each,* to correspond with the ceiling and to include the space of seven compartments on each side, the subjects whereof are also taken from the wars of Pisa and Siena. These mural-paintings are so large, that no space of greater extent has yet been seen filled with historical pictures, either among the ancients or the moderns. The compartments are furthermore adorned by exceedingly massive stones which meet at the end of the Hall, where on one side, the north that is to say, the Signor Duke has caused an apartment to be completed, which was commenced and carried forward to a considerable extent by Baccio Bandinelli ; this is richly decorated with columns, pilasters, and niches filled with marble statues, and is intended to serve as a public audience-chamber, as will be related in its proper place.

On the other side, and opposite to this, there is to be another and similar apartment, which is now in course of construction by the sculptor and architect Ammanato, with a fountain in the Hall, which is to throw up water, and to be surrounded by a rich and beautiful decoration of columns and statues in marble and bronze. Nor will I affect to conceal, that by thus raising the roof of the Hall these twelve braccia, the structure has not only acquired freedom, but a most ample quantity of light also, seeing, that in addition to the windows of the upper part, there are three very large ones about to be constructed at each end ; these will look upon a corridor, which forms a loggia within the Hall, and on one side extends over the apartment erected by Bandinelli ; from this erection there will be a very fine view across the whole of the Piazza.

But of this Hall, and of other improvements, which have

* Painted by Giorgio Vasari, with the assistance of Giovanni Stralano.

been or are to be made in this Palace,* I propose to speak at more length in another place;† for the present I will merely remark, that if Il Cronaca and the other ingenious artists, who gave the design of this Hall, would return to life, it is my belief, that they would not recognize either the Palace, the Hall, or anything else that is there.‡ The Hall, that part of it namely which is in square, has a length of ninety braccia, and is thirty-eight braccia wide, omitting all mention of the additions made by Bandinelli and Ammanato, as above described.

But to return to Il Cronaca. In the last years of his life he became possessed with such a frenzy for the discourses of Fra Girolamo Savonarola, and his head was so filled with them, that he would speak of nothing else. This master died in 1509,§ after an illness of some duration, in the fifty-fifth year of his age. He received honourable sepulture in the Church of Sant' Ambruogio, in the city of Florence and no long time after his decease the following epitaph was written for him by Messer Giovanni Battista Strozzi :—

*Vivo e mille e mille anni e mille ancora,
Mercè de' vivi miei palazzi e tempi,
Bella Roma, vivrà l'alma mia Fiora.¶*

* That of the Signoria.

† Vasari has already mentioned certain of the facts here mentioned, in the life of Michelozzo, (see vol. i.); these repetitions have caused Bottari to believe that Vasari wrote his Lives in fragments and detached morsels, forgetting at one time what he had said at another, and consequently repeating facts already stated, almost in the same words. See *Roman Edition of Vasari*. The further mention here promised is given by Vasari with considerable detail in his own life, which follows.

‡ Vasari has said nearly the same thing respecting Michelozzo in the life of that master. See vol. i.

§ Doctor Gaye, *Carteggio*, vol. ii. p. 481, gives the date of his death 1500. This is most probably an error of the press, since from documents given in the *Carteggio* itself we find that Il Cronaca died in Sept., 1508. In the same work we have a proof of this master's disinterestedness, in a document relating the fact, that being chosen architect for the cathedral, he would accept no more than twelve gold ducats per annum, in place of the twenty-five which formed the usual salary, assigning as a reason, that the amount of building formerly required was no longer demanded for the cathedral.

¶ Thousands of years I live, and thousands more,
And still more thousands do I live, in you,
My living temples and my palaces. Rome lives,
Fair Rome ! and thou, mine own loved Florence
Thou too shalt live.

Il Cronaca had a brother called Matteo, who gave his attention to sculpture, and was a disciple of Antonio Rossellino; but although he possessed much talent and ability, drew well, and had great practice in working in marble, he yet left no completed work, death having taken him from the world in his nineteenth year; wherefore he had no opportunity for the fulfilment of those hopes which had been conceived of his further progress by all who knew him.

THE FLORENTINE PAINTER, DOMENICO PULIGO.

[BORN 1475—DIED 1527.]

It is a remarkable, nay, it is a wonderful thing, that many practice the art of painting and handle the colours, either by an impulse of nature or by the adoption and pursuit of a good manner, who are yet without any knowledge of design, and are wholly destitute of any fixed principle in art. Nay, they sometimes attain the power of producing works of such merit, that even though the artists themselves be nothing extraordinary, yet their productions compel men to bestow on them the highest praise, and to hold them in the utmost respect. That the most animated and most perfect works have been produced by such of our artists as have been naturally endowed with a fine manner, and are perpetually engaged in studious labour, is a truth exemplified by numerous pictures, and is to be observed in many masters; for that gift of nature has so powerful an effect, that even when those who possess it neglect or abandon the studies of art, follow no other master, and do no more than merely pursue the practice of painting, and handle their colours with that grace which has been imparted to them by nature, yet at the first glance at their works every part is seen to be excellent and admirable, as on minute examination we find to be such, as are produced by those masters whom we hold to be of the best. That what I here say is true has been clearly demonstrated in our own times by the works of the Florentine painter Domenico Puligo, seeing that in them, whoever has acquaintance with art will find all that I have remarked above to be fully exemplified.

At the time when Ridolfo Ghirlandajo was occupied with the many works which he executed in Florence, as will be related hereafter, he constantly, continuing the habit of his father, kept a number of young men painting in his *bottega*, the result of which was, that labouring thus in emulation of each other, not a few of them became very excellent masters, some distinguishing themselves in taking portraits from the life, some in fresco painting, some in tempera, and others in rapidly painting pictures on canvas. Employing these disciples, therefore, in the execution of works on panel or canvas, Ridolfo, to his no small profit, sent a large number of such pictures, in the course of a few years, to England, Germany, and Spain. Two of these disciples, Baccio Gotti and Toto del Nunziata, were afterwards invited, the one into France by King Francesco, the other into England by the king of that country; both of whom were induced to require their services from having previously seen works executed by them. Two others of his disciples remained many years with Ridolfo, and this because, although they also were invited into Spain and Hungary by many merchants and others, yet they never could be prevailed on, whether by gold or fair promises, to resign the delights of their native land, where they had indeed more labours proposed to them than they were able to accomplish.

One of these last-mentioned artists was the Florentine Antonio del Ceraiuolo, who, having been for many years with Lorenzo di Credi, had learned from him to draw so well from nature, that he made his portraits exactly similar to the life, and that with the utmost facility, although in other things the drawing of Antonio was not particularly good. I have seen heads from the life by his hand, for example, which though they had the nose awry, with one lip large and the other small, or other defects of a similar kind, have nevertheless a very faithful resemblance to the original, because he had the faculty of catching the exact expression and air of him whom he portrayed; while on the other hand, many excellent masters have executed pictures and portraits of the highest perfection as regarded art, but which yet have but little resemblance, or perhaps none at all, to the person for whom they are designed. Now it is a truth, that he who takes portraits, should labour, not so much with reference to

what is demanded by a perfect figure, as with the determination to make his works resemble those for whom they are intended; but when the portrait, in addition to being a faithful resemblance, is beautiful also, then such works deserve to be called extraordinary, and the masters who execute them merit the reputation of excellence. But beside these portraits, Antonio painted many other pictures in Florence, whereof, for the sake of brevity, I will not mention more than two. One of these is in the Church of San Jacopo-tra-fossi, at the corner of the Alberti, and here the master has depicted a crucifix, with Santa Maria Maddalena and San Francesco.* The other is in the Church of the Nunziata, and the subject is San Michele weighing the souls of the Dead.†

The second of the two disciples above alluded to, was Domenico Puligo, who of all we have mentioned above, was most excellent in design and most graceful in colouring. This artist early perceived that his works exhibited a higher degree of relief and increased beauty from the avoidance of all crudity, wherefore, painting with softness, and eschewing all harsh or over-bright colours, he caused his distances to recede by very gentle degrees, and imparted to them the appearance of being half veiled by a sort of mistiness, giving much grace to his pictures; and although the contours of his figures are so slightly defined that they are in a manner obliterated, concealing many defects thereby, the figures being partly lost and indistinct on the ground of the picture; yet, his colouring being very beautiful, and the heads having an exquisite expression, the works of this artist give very great pleasure. He consequently always maintained the same manner, and invariably pursued that mode of treatment, which caused him to be held in estimation during the whole of his life.

I leave out of the account all the pictures and portraits executed by Domenico Puligo while he remained in the

* This work is now in the public gallery of Florence: it will be found in the vestibule of the corridor which leads to the Pitti Palace. The figure of the Crucified Redeemer has been almost entirely restored; those of the two saints at the foot of the cross are in better preservation.—*Ed. Flor.* 1832-8.

† This work has been lost.

bottega of Ridolfo Ghirlandajo, a part of which were sent abroad, while the rest were for persons in the city; I propose to speak solely of those which he painted when rather the friend and competitor of Ridolfo than his disciple, or of such works as he performed when he was so much the friend of Andrea del Sarto, as to have no greater pleasure than that of observing Andrea in his workshop, and learning from his experience. Then Domenico would show to Andrea the attempts he was making, and would take his opinion, the better to avoid such defects as those artists frequently fall into who never show any of their performances to the masters exercising the same art with themselves, and who, confiding too implicitly in their own judgment, would rather incur the censure of all men for the completed work, than improve it in its progress by aid of the warning, remarks, and counsels of affectionate friends.

Among the first pictures painted by Domenico Puligo, was an exceedingly beautiful one of Our Lady, for Messer Agnolo Della Stufa, who still retains it at his Abbey of Capalona in the neighbourhood of Arezzo, holding it in the highest estimation for the beauty of its colouring and for the care with which it has been executed. No less beautiful than this just named was another picture of the Virgin which Domenico painted for Messer Agnolo Nicolini, now Archbishop of Pisa and a Cardinal. This is at present in his house at the corner of the Pazzi in Florence; and there is another of similar size and equal beauty which is now in the possession of Filippo dell' Antella, and also in Florence. In another, which is about three braccia in height, Domenico painted the Madonna a full length, with the Divine Child in her lap; a San Giovanni, also in childhood, and another head; this painting, which is considered to be one of the best ever executed by Domenico, seeing that it is not possible to find anything more beautifully coloured, is now in the possession of Messer Filippo Spini, treasurer to the most illustrious Prince of Florence, a gentleman of a magnificent spirit, and one who delights much in works of painting.

The many portraits taken by Domenico Puligo from the life are all beautiful as pictures, while they are besides good likenesses; but among the most admirable of all is that which he made of Monsignore, Messer Piero Carnesecchi, who was

then a singularly handsome youth, and for whom he painted other pictures also, all of which are beautiful and executed with great care. Domenico likewise painted a picture which was the portrait of the Florentine courtesan, Barbara, who was very famous at that time, being exceedingly beautiful and much beloved by many, yet scarcely so much for her beauty as for her good parts and fine manners; she was besides more particularly admired as a most excellent musician, and one who sang divinely.* But the best work ever executed by Domenico Puligo, was a large painting in which he depicted a figure of Our Lady, the size of life, together with Angels and Children, and a San Bernardo, who is writing. This picture is now in the possession of Giovanni Gualberto del Giocondo, and Messer Niccolò his brother, who is a canon of San Lorenzo, in Florence.†

The same master painted many other pictures which are dispersed among the houses of the citizens; some of these represent the half-length figure of Cleopatra, at the moment when she is causing herself to be bitten by the asp, and others have the Roman Lucrezia, stabbing herself with a dagger. There are besides many very beautiful pictures, and some portraits from the life, by the hand of this master, at the *Porta a Pinti*, in the house of Giulio Scali, a man who possesses no less perfection of judgment as regards works in our arts, than in those of the other high and renowned professions.

For Francesco del Giocondo, Domenico painted a picture representing San Francesco receiving the Stigmata; this the owner destined for his chapel in the Church of the Servites, in Florence; it is exceedingly soft and harmonious in colour-

* Borghini, in his *Riposo*, informs us that the portrait of the courtesan Barbara being in the possession of Giovanni Battista Deti, was altered by him at the desire of his wife, who caused him to have certain pieces of music which she held in her hand removed, and placed the attributes of Santa Lucia in their stead, but whether these were the lamp and palm, or the awl by which the eyes of this saint were bored out, or those eyes themselves laid on a dish, or the sword, with all which she occasionally appears, Borghini does not inform us.

† Many of the works of Domenico Puligo are now believed to be scattered among the galleries of Europe, under the name of paintings by Andrea del Sarto.—*Ed. Flor.* 1832-8.

ing, and is executed with infinite care.* In the Church of the Cestello,† this master painted Angels in fresco around the tabernacle of the Sacrament, and in a picture painted for a chapel of the same Church, he depicted the Madonna with the Divine Child in her arms. Our Lady is also accompanied by San Giovanni Battista, San Bernardo, and other Saints.‡ Having completed this picture, the monks of that monastery being of opinion that he had acquitted himself exceedingly well in those works, commissioned him to paint certain pictures in a cloister of their abbey of Settimo, situate at a short distance from the gates of Florence, the subject of these being the Visions of Count Ugo, who built seven abbeys.

No long time after this, Domenico Puligo painted a tabernacle, which is at the corner of the Via Mozza da Santa Caterina, wherein he depicted Our Lady standing upright, with the Divine Child in her arms; the latter is in the act of espousing Santa Caterina; there is also a figure of San Piero the martyr.§ In the Castello d' Anghiari, Domenico painted a Deposition from the Cross for a certain Brotherhood, and this picture may be justly enumerated among his best works.|| He made it his principal profession to paint pictures of Our Lady, portraits and other heads rather than larger works, in-somuch that he spent almost all his time in such things. Now if this artist had given more of his attention to the labours of art, and less of it to the pleasures of the world, he would without doubt have made very extraordinary progress in painting, and the rather as he had Andrea del Sarto for his most intimate friend, and was in many things assisted by the advice and even the designs of that master; wherefore many of Domenico's works are seen to be well designed, as well as coloured in a good and beautiful manner.

But Domenico Puligo was not willing to subject himself to

* This painting is no longer in the church of the Servites.—*Ed Flor.* 1832-8.

† Now Santa Maria Maddalena de' Pazzi, as we have before remarked.—*Ibid.*

‡ This is still in the church; an engraving of it may be found in Malvasia, *Etruria Pittrice.*

§ This work is in so grievous a state of decay that it may be considered lost.—*Ed. Flor.* 1832.

|| Still in the place above-named, and a very beautiful picture.—*Ibid.*

heavy labour, he worked more for the sake of getting through with his task and obtaining the money, than with a view to fame; and this was the cause wherefore he made no further progress in art. Passing his life with joyous companions and lovers of pleasure, musicians, and light women, he resigned himself to the desires of his heart, and died at the age of fifty-two, in the year 1527, of the plague, which he had caught in the house of one whom he loved.

By this artist the colours were handled so well, and in a manner so harmonious, that he merits praise on that account more than on any other. Among his disciples was the Florentine Domenico Beceri, who also coloured exceedingly well, and executed his works in a very good manner.

THE SCULPTOR ANDREA OF FIESOLE, AND OTHER FIESOLAN ARTISTS.

[Flourished from the latter part of the fifteenth century, to about the middle of the sixteenth century.]

THE sculptor is required to be as well acquainted with the use of the chisel as is the painter with the management of colours, but it will sometimes happen that those who are very capable of working in clay are afterwards found but poorly prepared for the carrying to perfection of such labours as require to be executed in marble. Others there are again, who on the contrary work exceedingly well in marble, although they have no knowledge of design, but are guided by a certain idea which they have, and the facility which they possess of pursuing a good manner, the imitation of which is derived from certain works which satisfy their judgment, and which being assimilated by the imagination, is then reproduced in their own performances. It is indeed almost wonderful to see the manner in which some sculptors, though not even knowing how to draw on paper, will yet execute works with their chisels, and will even bring the same to a good and praiseworthy conclusion; an instance whereof has been seen in the case of Andrea di Piero di Marco Ferrucci,* a sculptor

* At another part of the life this name is written *Ferruzzi*, but that the first is the correct form, we learn from a document cited by Gaye, *Carteggio*, &c.

of Fiesole. In his early childhood this artist acquired the rudiments of his art from the Fiesolan sculptor, Francesco di Simoni Ferrucci, and although in the first instance he only learned to chisel foliage, he nevertheless by little and little attained to such a degree of facility, that no long time elapsed before he began to execute figures. He had a bold and rapid hand, by which, and by the exercise of judgment and a certain natural facility, it was that he performed his works in marble, far more than by any knowledge of design.* To the last mentioned requisite he did nevertheless give a greater degree of attention, when at a later period of his youth he followed his profession under the sculptor Michele Maini, who was also of Fiesole. It was by this Michele, that the San Sebastiano in marble was executed for the Minerva in Rome, a work which at that time was very much extolled.

But to return to Andrea himself; being taken to work at Imola, he there built a chapel of the stone called macigno, in the Church of the Innocents, and was highly commended for the execution thereof.† Having completed that work Andrea repaired to Naples, whither he had been invited by Antonio di Giorgio of Settignano, a most skilful engineer, and architect to the king Ferrante,‡ with whom Antonio had so much influence, that not only did he superintend all the public buildings of the kingdom but even managed all the most important affairs of state. Arrived in Naples, Andrea was at once set to work and executed many labours for that monarch in the Castello di San Martino, as well as in other parts of the city. Soon afterwards Antonio died, and by the command of the king was buried, not with obsequies suited to an architect only, but with a pomp befitting the funeral of a prince, being accompanied to the tomb by twenty couples of bearers.§ Andrea thereupon departed from Naples, perceiv-

* Cicognara esteems this sculptor much more highly than Vasari appears to have done, since he places him above Mino da Fiesole. See *Storia della Scultura Moderna*, lib. iv. cap. 5.

† He also executed two small figures in the Chapel of the Saviour.—*Bottari*.

‡ Ferdinand I. The period was about 1490.

§ The Italian word here used is *imbastiti*; its accepted meaning is merely "hired bearers," or mourners, but Bottari explains it to the following effect:—"This name alludes to the haste with which the clothes or robes of these hired mourners were sewed, or *basted* together."

ing that the place did not suit him, and repaired to Rome, where he remained some time employed in the studies of his art and working also as occasion for doing so presented itself.

He then returned to Tuscany, and at Pistoja he constructed the marble chapel wherein is the baptismal font, in the church of San Jacopo, also executing the font of that baptistry; which he completed, together with all its decorations, with the utmost assiduity and care.* On the principal wall of the chapel, moreover, this artist executed two figures of the size of life in mezzo-rilievo; San Giovanni that is to say, who is baptizing the Saviour, an exceedingly well sculptured group, and in a very good manner. There are certain other small works completed by Andrea about the same time, but of these there needs no further mention; I will but remark, that although these things were effected, more by the force of practice than with any great art, yet there are nevertheless to be perceived in them a boldness and a correctness of taste which are highly commendable. It is indeed certain, that if artists, who have been endowed as was Andrea da Fiesole, had united a knowledge of drawing to their admirable facility and good judgment, they would have far surpassed those who, though drawing perfectly, yet, when they come to execute their designs, do but scratch the marble, and, notwithstanding all their efforts, put an end to their work in a very poor manner, for the want of practice, and because they cannot use the chisels with the requisite ability.

After the completion of the labours above-mentioned, Andrea prepared a work in marble, for the episcopal church of Fiesole; this was placed between the two flights of steps which ascend to the upper choir; it comprises three figures in full relief, with certain historical representations in low relief.† In the church of San Girolamo at Fiesole, also, there is a small work in marble by this master, which is built into the wall of the church.‡

The fame of these works causing Andrea to become known,

* It is still to be seen in good preservation near the principal entrance to the cathedral of Pistoja.—*Ed. Flor.* 1832-8.

† This is still in the church.

‡ These rilievi now belong to the Ricasoli family. See Cicognara, *Storia della Scultura*, &c., plate xxxii.

he was commissioned by the superintendents of works for Santa Maria del Fiore, to execute the figure of an Apostle of four braccia high. This was at the time when Giulio Cardinal de' Medici was governing Florence; and at the same period four similar figures were given for execution to four different masters; one to Benedetto da Maiano namely, another to Jacopo Sansovino, a third to Baccio Bandinelli, and a fourth to Michelagnolo Buonarroti.* The number of these statues was indeed to have been that of the apostles, and these twelve figures were to be placed in the same part of that magnificent church whereon Lorenzo di Bicci had painted his twelve apostles.

Andrea completed his work with admirable facility and with judgment greatly superior to the design; he acquired from it, therefore, if not equal praise with the other masters, yet nothing less than the reputation of an able and experienced artist,† wherefore he continued ever after to be almost always employed in the works of that church, and executed the bust of Marsilio Ficino, still to be seen there, within the door leading to the canonicate.‡ He likewise prepared a marble font which was sent to the king of Hungary, and by which he acquired very great honour. A marble tomb, also by his hand, was in like manner despatched to Strigonia, a city of Hungary; on this was a figure of the Virgin admirably executed, with many other figures, and in it was ultimately deposited the body of the Cardinal of Strigonia.

To Volterra Andrea sent two Angels of marble in full relief, and for the Florentine Marco del Nero, he executed a Crucifix

* Neither Bandinelli nor Buonarroti completed the statues undertaken by them. A St. Matthew roughly sketched by Michael Angelo was discovered some time since in one of the courts of the cathedral, and was removed in 1834 to the new Hall of Sculpture in the Academy of the Fine Arts. The twelve apostles were all in the first instance confided to Michael Angelo. See the document in Gaye, as above cited.

† Andrea's work is the figure of the Apostle St. Andrew.

‡ The bust is still in its place, and we learn from Gaye, *Carteggio, &c.*, that Andrea was not only employed in the cathedral, but was appointed superintendent of sculptures for that edifice, in the year 1512, Baccio D'Agnolo being then chief of the builders. For this office Andrea received sixty gold ducats yearly, with a horse. Many interesting documents relating to these, and other facts connected with the cathedral, will be found in Gaye, *ut supra*.

in wood of the size of life which is now in the church of Santa Felicità in Florence,* with another and smaller crucifix, for which he received the commission from the Brotherhood of the Assumption in Fiesole. Andrea likewise found much pleasure in architecture, and was the master of the stone-cutter and architect Mangone, who afterwards erected many palaces and other buildings in Rome with considerable ability, and in a very creditable manner.

Having at length become old, Andrea confined his attention entirely to smaller works, and being a man of modest character and upright mind, he was more desirous of quiet than of any other thing whatever. He was commissioned by Madonna Antonio Vespucci to prepare the sepulchral monument of her husband Messer Antonio Strozzi, but not being able to work much himself, he suffered the two Angels to be executed for him by his scholar Maso Boscoli of Fiesole, who afterwards performed numerous labours in Rome and elsewhere, while the Madonna of that work was executed by Silvio Cosini of Fiesole.† But the monument was not erected so soon as it was completed, which was in the year 1522, because Andrea died at that time. He was buried by the community of the Barefooted Brethren in the Church of the Servites.‡

Silvio Cosini, by whom the Madonna above mentioned was finally placed in its due position, and who finished the sepulchre of the Strozzi at all points, pursued the studies of his art as a sculptor with extraordinary zeal; he consequently produced many admirable works at a later period: much grace and beauty of manner are apparent in his performances, which surpass those of many among his contemporaries. Silvio was more particularly remarkable for the fancy which he displayed in such things as are called *grottesche*, and of

* Where it still remains.

† The Angels of Boscoli, and the Madonna of Cosini are still to be seen on the tomb of the Strozzi family, in the church of Santa Maria, in Florence. See Cicognara, vol. ii. pl. xxxi.

‡ This Brotherhood was so called, because in all their processions one of them was compelled to carry the Cross barefoot. It was suppressed in 1785, and the cloister, with its frescoes, has been given into the care of the President of the Academy of the Fine Arts. The fresco paintings are sixteen; twelve from the life of the Baptist, of which ten are by Andrea, and two by Franciabigio; the remaining four exhibit small allegorical representations of Faith, Hope, Charity, and Justice.

this we have evidence in the Sacristy* of Michelagnolo Buonarroti, where there are certain marble capitals carved over the pilasters of the tombs, and these exhibit masks so admirably finished that it is not possible to find anything better. In the same place there are beautiful friezes, also by this artist, and which are decorated with masks represented in the act of laughing. The skill and ability of Silvio being remarked by Michelagnolo Buonarroti, that master caused him to begin certain trophies as a completion to the monuments of the Sacristy, but the siege of Florence prevented these as well as many other works from being finished, as they would otherwise have been.

Silvio Cosini constructed a sepulchral monument for the Minerbetti family, in their chapel, which is in the centre aisle of the church of Santa Maria Novello, and this he completed in a very beautiful manner; for besides that the tomb itself is very fine, there are moreover many shields, helmets, and other fancies all admirably designed and executed in such sort that nothing better could be desired.† Being at Pisa, in the year 1528, Silvio Cosini there added the figure of an Angel, which was wanting to one of the columns at the High Altar of the cathedral, as a companion to that executed by Tribolo, and which was so closely similar to the work of the last named artist, that the two could scarcely have been more alike had they been produced by the same hand.‡

In the Church of Montenero near Leghorn, Cosini executed a small work in marble, with two figures for the Frati Ingesuati; and in Volterra he constructed the tomb of Messer Raffaello da Volterra, § a very learned man, whose portrait taken from the life, he represented on the sarcophagus, together with various decorations and other figures. Now it

* The Chapel of San Lorenzo that is to say, which is called the New Sacristy, and wherein are the monuments of Lorenzo and Giuliano de' Medici, Dukes of Urbino and Nemours, both by Michael Angelo.—*Ed. Flor.* 1832-8.

† This tomb is now on the right hand of the entrance; it has been built into the wall.—*Ibid.*

‡ There are two Angels of marble in the cathedral of Pisa, both of which bear the name of Silvio Cosini, and Vasari himself affirmed in the first edition that this artist "made two Angels in marble at the high altar of the cathedral of Pisa."

§ Raffaello Maffei, a man of great piety as well as learning. This tomb is in the church of San Lino.—*Bottari.*

chanced that while the siege of Florence was still proceeding, a much honoured citizen, Messer Niccolo Capponi* departed this life at Castel-Nuovo della Garfagnana, when on his return from Genoa, where he had been sojourning as ambassador from his Republic to the Emperor. Silvio Cosini was therefore sent for in great haste, to the end that he might take the model of his head, the portrait of which was afterwards to be executed in marble, according to that which had been formed with great success in wax.

Silvio Cosini dwelt for some time at Pisa with all his family, and while there he belonged to the company of the Misericordia, who in that city accompany such criminals as are condemned to execution by the decree of public justice to the place of their death. Cosini was sacristan also, and there came into his head the very strangest caprice that could be imagined. He one night drew the corpse of a man who had been hanged the day before, from his grave, and having first dissected it, in reference to the purposes of his art, he next flayed the body, and being a person who believed in wizards, enchantments, and such follies, he prepared this skin according to the method which he had been taught, and from it he made himself a jerkin, which he wore for some time over his shirt, believing it to be possessed of some great virtue, but without suffering any one beside himself to be made acquainted with the matter. Ultimately, however Cosini confessed what he had done to a good Monk, when the confessor reproved him for his conduct; whereupon he drew his jerkin from his back and replaced it in the grave, as the good father had exhorted him to do. Many other things of similar kind might be related of this artist, but since they have no relation to our history, I pass them over in silence.

His first wife having died at Pisa, Cosini betook himself to Carrara, and here, being employed in the execution of certain works, he took another wife, with whom no long time afterwards he repaired to Genoa. In that city he entered the service of Prince Doria, and sculptured the arms of the Doria family, over the door of their palace, in a very beautiful manner. He also prepared numerous decorations in stucco for different parts of the palace, according to the directions

* See the life of Capponi, at the end of the History of Bernardo Segni, which was printed at Augsburg.—*Bottari*.

which he received to that effect, from the painter Perino del Vaga. Silvio Cosini executed a very fine portrait in marble of the Emperor Charles V., but as he never liked to stay long in one place, and was a man of somewhat unsettled habits, he became weary of doing well in Genoa, and set himself on the way to proceed into France. He had however hardly arrived at Monsanese before he turned back, and having halted at Milan, he there executed certain historical works in the Cathedral, with some figures and numerous ornaments, all of which added greatly to his credit. In this city Cosini ultimately died, being then in the forty-eighth year of his age.*

This artist was a man of much fancy and ingenuity, he showed great ability in all his works, and completed every thing, of whatever kind, to which he laid his hand, with remarkable assiduity. He delighted in the composition of sonnets, which he would then sing to music, composing the same as he proceeded; in his first youth he likewise gave much time to the exercise of arms. Had Silvio Cosini devoted himself with constancy to the study of sculpture and design, he would have had few equals, and as he surpassed his master Andrea Ferruzzi, so would he also, with longer life, have surpassed many others, who have yet obtained the reputation of being excellent masters.

At the same time with Andrea Ferruzzi and Silvio Cosini, there flourished another Fiesolan sculptor, called Cicilia, who was an artist of much ability. The tomb of the Cavalier, Messer Luigi Tornabuoni,† which is in the church of San Jacopo in the Campo Corbolini at Florence, is a work of his hand and has been highly commended. It is more particularly to be remarked for the escutcheon of that cavalier, which Cicilia made in the form of a horse's head, proposing to show, that according to the ancients, the form of the shields we use was originally taken from the head of the horse.

* In his first edition, Vasari describes this sculptor as "finishing the course of his life in the year 1540, and in the thirty-eighth year of his age."

† Luigi Tornabuoni was Grand Prior of Pisa, of the Order of the Jerusalemites. His tomb still remains in the above named church of San Jacopo.—*Ed. Flor.* 1832-8.

About the same period, the most excellent sculptor Antonio da Carrara was working in Palermo, where he executed three statues for the Duke of Montelione, one of the Neapolitan family of Pignattella, and viceroy of Sicily. These figures all represented Our Lady in various attitudes and with certain differences of manner; they were placed on three altars in the cathedral of Montelione in Calabria. Antonio likewise executed several historical scenes for the same noble, and these are still remaining in Palermo. He left a son, who is now also a sculptor, and is no less excellent than was his father.

THE PAINTERS, VINCENZIO OF SAN GIMIGNANO, AND
TIMOTEO OF URBINO.

[BORN ABOUT 1468.—DIED 1530.] [BORN ABOUT 1470—DIED 1523.]

HAVING written the life of Andrea of Fiesole, I am next to set forth those of two excellent painters, Vincenzio of San Gimignano in Tuscany namely, and Timoteo of Urbino.* I will therefore first speak of Vincenzio, since it is the portrait of this artist which stands above.† But I propose to mention Timoteo immediately after because they were close contemporaries while both were disciples and friends of Raphael da Urbino.

Vincenzio, ‡ then, who laboured in the Papal Loggie for the graceful Raphael in company with many artists, acquitted himself in such a manner that he was commended by Raphael himself as well as by all besides. He therefore received a commission to paint a façade in *terretta* which is opposite to the palace of Messer Giovanni Battista dell' Aquila, and there to his great credit he executed a frieze, wherein he delineated the Nine Muses with Apollo in the centre, above these figures are lions, as being the device of the Pontiff then occupying the seat of St. Peter, and which are held to be most beautiful.

* Timoteo della Vite. The life of this artist does not appear in the first edition of Vasari's Lives.

† In the second, or Giunti edition, that is to say, which, like the first edition, was published with portraits under the superintendence of the author himself.

‡ The family name of Vincenzio was Tamagni.—*Coppi, Annali de San Gimignano.*

The manner of Vincenzio was very carefully considered, his colouring was soft and harmonious, his figures were of very pleasing aspect; in short, he did his utmost continually to imitate the manner of Raphael da Urbino, an evidence of which may be seen in the same Borgo, on the façade of a house which stood opposite to the palace of the Cardinal of Ancona, and was built by Messer Giovanni Antonio Battiferro, of Urbino. The design for that façade was obtained from Raphael by Messer Giovanni Antonio because of the intimate friendship subsisting between them; the master likewise procured Battiferro many other advantages, and even obtained for him a large revenue from the court for the same reason. In one part of the design just alluded to, Raphael included the Cyclops preparing thunderbolts for Jove, in allusion to the name of the Battiferro family;* and in another portion he represented Vulcan forging the arrows for Cupid with many beautiful nude figures, various historical delineations, and several statues, all of which are likewise exceedingly beautiful.

On the Piazza of St. Louis of the French, also, in the city of Rome, this same Vincenzio painted numerous stories on another façade, the death of Cæsar namely, and a Triumph of Justice, with a frieze whereon there is a combat of horsemen, exhibiting remarkable spirit, and executed with extreme care; between the windows immediately beneath the roof of this building there are certain allegorical figures of the Virtues, moreover, which are exceedingly well done. On the front of the Epifani, which stands behind the Curia of Pompey, and near the Campo di Fiore, Vincenzio painted in like manner a representation of the Magi, whom he has depicted in the act of following the star. He executed a large number of other works in that city,† the air and position whereof would seem to be well calculated for causing the minds of men to produce beautiful and admirable labours. Experience has indeed amply taught us, that the same master has not always the same manner in different places, he cannot produce works of equal beauty in all situations, but rather accomplishes some better, and others worse, according to the quality of the air and place wherein he is labouring.

* The word *Battiferro* literally meaning iron-beater.

† The works of Vincenzio here alluded to by Vasari, have all perished.

Vincenzio had attained to a very fair reputation in Rome, when in the year 1527 the ruin and sack of that unhappy city, which had been the mistress of the nations, took place; whereupon, being grieved beyond measure at the destruction he had witnessed, our artist returned to his native place of San Gimignano. The sufferings which he had undergone may perhaps have diminished his devotion to the studies of art, and the being deprived of that air from which the spirits of those who produce the beauties and marvels of art derive their nourishment, may also have affected him; be this as it may, Vincenzio suffered a grievous change, and although he did execute certain works at a later period, yet I prefer to pass them over in silence, that I may not obscure the renown and the greatness of that name which he had so honourably acquired for himself in Rome.* Let it suffice to remark, that adverse fate is but too frequently seen to turn the mind from its first object of pursuit, and does indeed sometimes compel the pilgrim into a totally opposite path. This happened also in the case of a companion of Vincenzio called Schizzone, who performed works in the Borgo which were highly commended, as he likewise did in the Campo Santo of Rome, and in San Stefano degl' Indiani, but he also was led by the disorders of the soldiery to abandon the path of art, and in a very short time lost his life. Vincenzio died in his native place of San Gimignano, having had but little enjoyment of his life after his departure from Rome.

The painter, Timoteo of Urbino was the son of Bartolommeo della Vite, a citizen of decent condition, and of Calliope, the daughter of Maestro Antonio Alberto of Ferrara,† a tolerably good painter of his time, as his works at Urbino and elsewhere sufficiently demonstrate. His father died while Timoteo was still a child, and he was left to the guardian-

* In the church of Sant' Agostino, at San Gimignano, are the pictures of the Cintola, and that of the altar of Sant' Anna, both by Vincenzio. The picture of the High Altar in the church of San Girolamo, at the same place, is also by his hand. In the suppressed Convent of Santa Caterina, there is a Marriage of St. Catherine in fresco, by Vincenzio, and in the Dresden Gallery is an exquisite Madonna by this master, which is well known by engravings.

† For minute details respecting this artist, the reader is referred to Pungileoni, *Elogio Storico di Timoteo Viti*, Urbino, 1835. See also Grossi, *Commentario degli Uomini Illustri d' Urbino*.

ship of his mother Calliope, but under good auspices and a fortunate augury, since Calliope is one of the nine muses, and seeing too the close conformity which exists between painting and poetry. After the child therefore had been carefully brought up by the prudent mother, and had been by her initiated into his earliest studies, that of drawing among the rest, the youth entered on his first acquaintance with the world at the time when the divine Raphael Sanzio was flourishing. Having been placed in the first instance to learn the calling of the Goldsmith, he was summoned by his elder brother, Messer Pier Antonio, who was then studying in Bologna, to that most noble city, to the end that he might there pursue that vocation, for which he seemed to have a natural inclination, under the discipline of some good master.

From that period Timoteo dwelt for a considerable time in Bologna, where he was much esteemed, and by the magnificent and noble Messer Francesco Gombruti was received into his house with every kind of courtesy. Passing his time entirely with virtuous and ingenious men, Timoteo was in a few months well known as a promising and deserving youth, who was much more decidedly inclined to the art of painting than to that of the goldsmith. Of this he gave evidence in certain portraits of his friends and others, which were exceedingly well executed, insomuch that it appeared most desirable to the elder brother above-mentioned, that a free development should be afforded the genius of the youth, and furthermore that to this end it would be proper to remove him from the files and chisels, thus enabling him to devote himself wholly to the study of design; Pier Antonio was moreover persuaded to adopt that course by many of his friends, and Timoteo, being greatly rejoiced at this decision, instantly applied himself to drawing and the various labours of art, copying and designing with great assiduity all the best works to be found in that city, and always frequenting the society of painters.* He entered with so much zeal on his new path, that the progress which he made from day to day was matter of astonishment, and the rather as he readily acquired the most difficult parts of his art, without having

* From documents cited by Malvasia, we find that Timoteo studied nearly five years with Francia, by whom he was greatly beloved. See the *Felsina Pittrice*, p. 55.

been placed under the discipline of any appointed master.* Enamoured of his profession, he attained to the knowledge of its various mysteries merely by the occasional observation of such painters as he saw preparing their colours or using their pencils. Guided by himself alone, and by the force of nature, he began boldly to handle the colours, adopting a very pleasing manner, and one very similar to that of his compatriot the new Apelles, although he had seen but a few of his works, which were at Bologna.

Having thus very successfully completed several pictures, both on panel and in fresco, by the aid of his good ability, and guided by his fair judgment; and then feeling convinced that in all these things he had acquitted himself very well, as compared with what had been accomplished by other painters, Timoteo continued the study of his art with great courage, and that to such good purpose, that in process of time he gained a firm footing in his vocation, obtaining the good opinion of all, and awakening the highest expectations. He returned to his native place a man of twenty-six years old,† and there he remained for some months, giving very satisfactory proof of his ability. The excellent picture of the Madonna, which is on the altar of the holy cross in the cathedral of Urbino, is by his hand; in this, beside the Virgin, he depicted San Crescentio and San Vitale,‡ with a little angel seated on the ground and playing on a viol: the childlike simplicity and grace of this little figure are truly angelic, and the whole work is executed with much art and judgment.§ Timoteo also painted the picture for the high altar of the Church of the Santa Trinità, with a figure of Sant' Apollonia|| to the left of the altar.

* That this is an error will be sufficiently manifest from what has been said in the preceding note.

† Timoteo returned to Urbino in the year 1495, as we find from the Journal of Francia himself, as cited by Malvasia, and wherein we have the following affectionate and touching entry:—"4th April. This day departed my dear Timoteo: may God give him every blessing."

‡ See Mrs. Jameson, *Poetry of Sacred and Legendary Art*, vol. ii. p. 282.

§ This painting is on canvas; it was transferred from the cathedral to the oratory, which belongs to the Brotherhood of the Holy Cross.—*Ed. Flor.* 1832-8. It is now in the Brera, at Milan. See Passavant, *Rafael von Urbino*, vol. i. p. 376.

|| The figure of Sant' Apollonia, which is an exceedingly graceful work, is still in the Church of the Trinity.

These works, and some others of which I do not propose to make further mention, caused the name and fame of Timoteo to be bruited about, and he was very pressingly invited by Raphael to Rome; he proceeded thither accordingly with very good will, and was received with that friendliness and cordiality by which Raphael was distinguished, no less than by his excellence in art. In little more than a year from the time when he began to work with Raphael, Timoteo was found not only to have made great progress in painting, but also to have acquired large gains, seeing that within the above-named period he is known to have remitted considerable sums of money to his home. In the company of his master he worked in the church called "della Pace," where he painted the Sybils of the lunettes to the right of the church, with his own hand, and those figures, so highly esteemed by all painters, are of his own invention also. There are persons still surviving who remember to have seen Timoteo working on these Sybils, and the fact that they were executed entirely by himself, is shown by the Cartoons, which are still in the possession of his successors.*

In the Scuola of Santa Caterina of Siena, this artist painted the Catafalco, or bier on which reposes the corpse, with all those works around it, which have been so much commended, and which were also entirely of his own invention. It is true that certain of the Siense, from an overweening love of their native place, have attributed these productions to others; † but it is perfectly easy to perceive that they are the work of Timoteo, not only by the grace and beauty of the colouring, but also by the other memorials of himself which he has left in that most noble school of excellent painters.

Now Timoteo was very fortunately and even honourably placed in Rome, yet he could not, as so many do, support the separation from his native place, to which his return was besides perpetually entreated by his kinsmen; he was more-

* In the life of Raphael, Vasari speaks of these works as among the best of those executed by Raphael himself, (see ante, p. 24.) For certain details on this subject, see also Passavant, *Rafael von Urbino*, vol. i. p. 192. vol. ii. p. 166.

† To Pacchierotto, according to Della Valle, (*Lettere Sanesi*, tom. iii. p. 181;) according to Giulio Mancini, (who nevertheless cites Della Valle,) to Baldassare Peruzzi, to whom Vasari himself also ascribes them in his life of Peruzzi, which follows.

over attracted thither by the counsels of his friends, and these, with the prayers of his mother, who was now become old, induced him to leave Rome and return to Urbino, much to the regret of Raphael, by whom, for his many good qualities, he was much beloved. No long time after having done so, Timoteo was persuaded by his kinsfolk to take a wife,* when he became more than ever attached to his fatherland, wherein he moreover perceived himself to be highly honoured; his family also began to increase, and he consequently made a resolution to depart from his home no more, nor was he to be moved from this determination, although he was entreated by Raphael, as may still be seen from various letters, to rejoin him in Rome.

But Timoteo did not cease to labour; on the contrary, he executed numerous works in Urbino, and all the cities around it. In Forlì, for example, he painted a chapel, in company with his friend and compatriot, Girolamo Genga.† He likewise produced a picture on panel in the same place, which was afterwards sent to Città di Castello, with another of similar kind, for the people of Cagli.‡ At Castel Durante, Timoteo executed various works in fresco, which are truly deserving of commendation, as indeed are all the works of this master, since all prove him to have had an exceedingly graceful manner, not only in his figures, but in landscape, and every other department of art.

At the request of the Bishop Arrivabene, of Mantua, Timoteo painted a chapel in the Church of San Martino; this he did in company with the above-named Genga; but the altar-piece and central paintings of that chapel are entirely by the hand of Timoteo.§ In the same church is a

* Timoteo della Vite married Girolama Spacioli, who survived him, continuing in a state of widowhood for thirty-two years.—*Schorn, German Edition of Vasari.*

† The works performed by Timoteo Vite and Girolamo Genga in common, were in the church of San Francisco, but that edifice has now been destroyed.—*Ed. Flor.* 1832-8.

‡ This picture represented St. Martin, and is said by Lanzi to be one of the best by this master now remaining to us. See *History of Painting*, (English Edition) Roman School, Epoch ii. vol. i. p. 398.

§ The altar-piece, representing St. Martin himself, is now in the sacristy of the church dedicated to that saint; the Pope, St. Martin, as well as St. Martin the Bishop, is depicted thereon, with two votive portraits. In this

figure of the Magdalen, also by this master : she is standing upright, her vestment is a short mantle, but the figure is covered principally with the long hair, which falls to her feet ; and this is so beautiful and natural, that, while observing it, one cannot but fancy that the light silky tresses are stirred by the wind. The countenance, also, has the most divine beauty of expression, and clearly exhibits the love which this Saint bore to her Lord.*

In the church of Sant' Agatha, likewise, there is a picture by the hand of Timoteo, with exceedingly well-executed figures.† And in the church of San Bernardino, which is situate without the city of Urbino, there is a work by our artist which has ever been highly and deservedly commended. This is on the right hand of him who enters the building, and at the altar of the Bonaventuri, a noble family of that city, the subject is an Annunciation, and the Virgin, who stands upright with folded hands, and with her head and eyes raised towards heaven, is depicted with the most exquisite grace. Over this figure, and in the air, there is the Divine Child portrayed in the centre of a broad blaze of light ; his foot is on the Holy Spirit in the form of a Dove ; in his left hand is a globe, to signify his dominion over the world ; and his right is in the act of benediction. On the right side of the Child is an Angel, who is pointing him out to the Madonna with his finger. On the lower plane, on the level of the Madonna that is to say, stands the Baptist ; he is on the right hand, and is clothed in a garment of camels' hair, which is torn, to the end that the nude figure may be seen. To the left of the Virgin is San Sebastiano, entirely undraped and bound to a tree. The attitude of this figure is exceedingly beautiful, it could not possibly have more relief than the master has here given, nor could any figure be depicted with more beauty in all its parts.‡

work the master approaches the manner of Francia, reminding the spectator of that of Perugino also.—*Ed. Flor.* 1832.

* This work is now in the Gallery of Bologna. See the Catalogue of Giordani. See also Passavant, *ut supra*.

† The authorities on this subject declare that no work of Timoteo della Vite ever appeared in the church of St. Agatha.

‡ This picture is now at Milan, in the Gallery of the Brera. Outlines, and a description of it, may be found in the published work relating to this gallery. See also Passavant, and the *Elogio Storico* of Pungileoni.

In the palace of the most illustrious the Dukes of Urbino, there is a picture by Timoteo della Vite, which is beautiful to a miracle; the subject is Apollo with two of his Muses, the figures partially undraped. This painting is in a retired study, or writing-chamber, used by the Dukes themselves. Timoteo executed many other paintings for the same princes, and produced numerous decorations, which are singularly beautiful,* for their apartments. He also contributed, with Genga, in whose company he worked, to the decoration of certain caparisons for horses, which were sent to the King of France; these he adorned with figures of various animals, so finely depicted, that they appear to the spectator to be possessed of life and movement. This master likewise prepared triumphal arches, resembling those of the ancients, for the reception of the most illustrious the Duchess Leonora, on her marriage with the Duke Francesco Maria. To that prince Timoteo was highly acceptable, as he was indeed to the whole court, and he consequently remained in the service of the ducal family for many years, receiving a very honourable provision.

This master was very bold in design, but was still more remarkable for the soft and pleasing character of his colouring, his works were indeed executed with a care and delicacy that could not be surpassed.† He was a man of a cheerful disposition, social and festive in his habits, very dexterous in all personal exercises, abounding in witticisms, and most acute as well as facetious in conversation; he delighted in music, and performed well on every kind of instrument, but more particularly on the lyre, to which he sang improvisations, with the most extraordinary grace.

* Many paintings belonging to the Dukes of Urbino were transferred by inheritance to the Medici family, but the fate of the work here described is not known.

† In the *Memorie di Timoteo Vite d'Urbino*, published by Andrea Lazzari, at that city, in 1800, we have mention of many works not alluded to by Vasari: there was an Exaltation of the Cross for example, which was formerly in the church of San Francesco, at Pesaro, but was lost at sea by the wreck of the vessel in which it was about to be transported into foreign lands. An Urbinese gentleman, named Antaldo Antaldi, now (1838) resident in Pesaro, has a highly-finished and well-preserved miniature by this master, in his possession; the subject is Christ on the Mount of Olives, and the work is one of high value.—*Masselli*.

Timoteo died in the year of our salvation 1524,* when he had reached the fifty-fourth year of his age, leaving his country as much enriched by his fame and excellencies, as it was grieved by his loss.† He left certain unfinished works in Urbino, and these, having been afterwards completed by others, serve to show, by the comparison, how great the power and ability of Timoteo must have been.‡

I have several very fine drawings by the hand of this master in my book, and these I have received from his son, the very excellent and amiable Messer Giovanni Maria. They are all of great beauty and merit; among them is a sketch for the portrait of the illustrious Giuliano de' Medici, done with the pen; which was executed by Timoteo at the time when the above-mentioned Giuliano had repaired to the court of Urbino, and to its most renowned University. I have besides a *Noli me tangere*, and a figure of San Giovanni Evangelista, who is represented asleep, while the Saviour is praying in the Garden.§ All these works are exceedingly beautiful. ||

THE SCULPTOR AND ARCHITECT, ANDREA DEL MONTE
SANSOVINO.

[BORN 1460—DIED 1529.]

ALTHOUGH Andrea di Domenico Contucci of Monte Sansovino, was born of extremely poor parents, his father being a

* In the Book of the Brotherhood of St. Joseph, to which Timoteo belonged, the death of this master is recorded as having taken place on the 10th of Oct., 1523.

† Timoteo della Vite left two sons, Giovanni (whom Pungileoni calls Francesco) Maria, and Pietro; the first entered the church, the second became a tolerably clever painter.

‡ One of the works of Timoteo, a picture called the Conception namely, painted for the church of the Osservanti in Urbino, is now in the Finacoteca of Munich.

§ Among the drawings in the Florentine Collection of the Uffizj, there are four by Timoteo della Vite, one of which represents Christ in the Garden, with St. John sleeping, as here described.

|| Minute details respecting this master will be found in the *Elogio Storico* of the Padre Luigi Pungileoni, as cited above.

labourer of the earth, and was himself brought up to guard the flocks, he was nevertheless of so exalted a mind, of intelligence so remarkable, and of so bold a spirit, that, whether in works or discourses relating to the difficulties of architecture and perspective, the period at which he lived could show no genius more truly elevated, no mind more subtle than his own. Neither was there any master by whom the doubtful points of these matters were more effectually explained and rendered more lucidly clear than by himself; wherefore this artist well deserved to be enumerated, as he was by all who understood the subject at that period, among the most extraordinary men of those professions.

Andrea was born, as we find it related, in the year 1460, and being employed in his childhood to herd the cattle, as is recorded of Giotto, he employed himself all day with drawing in the sand, or formed figures in clay, which he copied from some one or other of the animals he was guarding. It thus happened, that one day while the boy was in this manner employed in keeping his cattle, there passed by a certain Florentine citizen, said by common report to have been Simone Vespucci, who was then Podestà or mayor of the Monte, and who, seeing this child intent on his occupation of drawing or modelling in clay, called him to come and speak with him, when, finding the strong bent of his inclination, and hearing whose son he was, he demanded the boy of his father. This request was readily granted by Domenico, Simone promising to place the child where he might attend to the study of design, that all might see to what the natural inclination of which he gave proof could attain, when aided by instruction and by continual application.

Having returned to Florence, Simone placed the boy with Antonio del Pollaiuolo, with whom Andrea learned so much and so rapidly, that in a few years he became an excellent master. In the house of this same Simone, which is situate at the Ponte Vecchio, may still be seen a Cartoon executed at this time by his hand, and wherein he has delineated Christ Scourged at the Column, a work performed with the greatest care. There are besides, two wonderfully beautiful heads in terra-cotta by Andrea Sansovino, in the same place; these are copies from ancient medals, they represent, the one the head of Nero, the other that of Galba; and

serve as the ornament of a chimney-piece; but it is to be remembered that the head of Galba has now been transferred to Arezzo, and is in the house of Giorgio Vasari.*

While still in Florence, Andrea executed a work in terra cotta, for the church of Sant' Agata, at Monte Sansovino; this represents San Lorenzo and other Saints, with certain historical scenes: the figures are very minute, but all are finished with much ability; and no long time after, the master produced another, that last being a very beautiful Assumption of Our Lady, with Sant' Agata, Santa Lucia, and San Romualdo, a work which was afterwards vitrified, or glazed, by some of the della Robbia family.†

Pursuing his studies in sculpture, Andrea executed two capitals for the pilasters of the Sacristy of Santo Spirito, these he did while still in his youth, for Simone Pollaiuolo, otherwise called Il Cronaca; and they obtained so much commendation for their author, that he was commissioned to erect the Ante-room between the Sacristy and the Church.‡ The space at his disposal being very small, Andrea was compelled to consider the matter very carefully, and he finally determined to erect twelve columns of the Corinthian Order, in the stone called macigno, six on each side; above the columns he then placed the architrave, frieze, and cornice, constructing a coved ceiling, all of the same stone, and dividing the latter into compartments finely decorated with carvings; this was then a new thing, and the work being moreover exceedingly rich and varied, was very greatly admired and extolled. It is true that the work would have been brought much nearer to perfection, if those compartments of the ceiling and the divisions of the cornice, by which the squares and niches forming the decoration of the compartments are separated, had been made with a more careful relation to the lines of the columns; and this might have been very easily effected. But according to what I have heard from old friends of Andrea, he defended himself by reference to

* This work has now disappeared.—*Ed. Flor.* 1832-8.

† On the suppression of the Convent of St. Agatha, these works were taken to the house belonging to the Brotherhood of Santa Chiara.—*Ibid.*

‡ Neither the sacristy nor the ante-room has, up to the present time, 1838, been subjected to any alteration whatever.—*Ibid.*

the Rotundo at Rome, which had served as his model. Here, as he observed, the ribs that descend from the circular opening in the centre, which gives light to the building, form the compartments, which are divided transversely into those deepened recesses that secure the rosettes, and which diminish by regular degrees from the base to the summit, as do the ribs also, wherefore the latter do not fall precisely on the centres of the columns. He added, that if he who had erected that Temple of the Rotundo, which is the most admirable and most carefully considered edifice known, and is constructed with the most exact proportions, paid no regard to that circumstance in a vaulting of so much greater size and so superior in importance, still less was he required to consider it, in the compartments of a space so much smaller. Be this as it may, many artists, among whom is Michelagnolo, are of opinion, that the Rotundo was erected by three different architects, the first of whom raised the building to the completion of the cornice which is above the columns; the second they consider to have carried it from the cornice upwards, that part namely, wherein are windows of a more delicate manner; and this portion is certainly very different from that beneath, the vaulting having been then continued without any regard whatever to the relation required between its compartments and the divisions of the lower part. The third master is believed to have executed that portico which is held to be so exquisite a work. He, therefore, who should now permit himself to fall into the error of Andrea, could scarcely offer the same excuse.

Having completed this work, our architect received a commission from the Corbinelli family, for the construction of the Chapel of the Sacrament, in the Church of the Santo Spirito, a task which he completed with infinite care, imitating Donato and other excellent masters, in the bassirilievi, and sparing no labour or pains in his desire to do himself honour, wherein he succeeded accordingly. In two niches, which are one on each side of a very beautiful tabernacle, he placed figures of two Saints, somewhat more than a braccia in height, these are San Jacopo and San Matteo, and they are executed with so much animation, and in so good a manner, that the observer perceives every kind of

excellence in them, while he can discover absolutely no fault. Of equal merit are two Angels in full relief, which serve as the completion to this work ; they are in the act of flying, and are draped in the most graceful vestments that can possibly be conceived. In the centre is a small figure of the Infant Christ entirely nude, and exceedingly graceful. There are also certain small historical representations on the predella, and over the tabernacle ; the figures are minute, but so well done, that the point of the pencil could not effect, without difficulty, what Andrea has done with the chisel.

But he who shall seek cause for admiration and astonishment at the extraordinary diligence of this remarkable artist, let him consider all the details of this work, let him examine the architectural minutiae of the tabernacle, which, small as it is, is so admirably finished, and the various portions are so carefully conjoined in every part, that one might believe it to have been chiselled from one entire stone. Very highly extolled, likewise, is the large marble figure of the Dead Christ, which Andrea executed in mezzo rilievo, for the decoration of the altar ; the figures of the Madonna and of San Giovanni, who are both weeping, are also much admired.* Nor would it be possible to imagine more beautiful works in foundry, than are the bronze gratings, with their decoration of marble, by which that chapel is enclosed. Stags, which are the device or crest of the Corbinelli family, serve as a portion of their ornaments, and are besides used to adorn the chandeliers of bronze, wherewith the fabric is further enriched.† This Chapel was, in short, completed without sparing any labour, and with all that careful forethought which could most effectually secure the desired result.

By these and other works, the name of Andrea became widely known ; and the King of Portugal made his request to Lorenzo the Magnificent, in whose garden it is said that Andrea pursued the studies proper to his art, to the effect that the master might be sent to his court. Lorenzo des-

* All these sculptures still adorn the Corbinelli Chapel, and well deserve the encomium here bestowed on them by our author.—*Ed. Flor.* 1832-8.

† The ornaments in bronze are no longer to be found.—*Ibid.*

patched him thither accordingly, when he executed numerous works in sculpture and architecture for that monarch, more particularly a most beautiful palace, having four towers; with many other edifices. One part of the above-mentioned palace was painted also from Cartoons designed and prepared by the hand of this architect, who drew admirably well, as may be seen in our book of designs, wherein there are some drawings by Andrea, which are finished with the point of charcoal; we have besides, in our possession certain architectural studies, which are of great merit.

This master likewise executed an altar carved in wood for the same king, the decorations being figures of the Prophets, he also prepared a battle-piece in clay which was ultimately to be executed in marble, representing events from the wars which the Portuguese sovereign had waged with the Moors, and wherein he had conquered them. Never did a work of greater spirit or of more extraordinary force proceed from the hands of Sansovino than is exhibited in this battle, whether we consider the various movements and attitudes of the horses, the carnage intimated by the number of the dead, or the wild fury of the soldiers who are still engaged in deadly combat; all are indeed most admirable. He executed a marble figure of San Marco likewise, which was also considered to be a work of remarkable excellence.

While in the service of the king of Portugal, Andrea produced several fanciful and difficult architectural works in the manner peculiar to that country, and to do pleasure to that sovereign; of these things I formerly saw a book at Monte Sansovino, in the possession of Andrea's heirs, and it is said to be now in the hands of Maestro Girolamo Lombardo, who was the disciple of our artist, and by whom, as we shall relate hereafter, some of the works left incomplete by Andrea were subsequently finished.

When this master had been nine years in Portugal,* his servitude in that country became distasteful to him, he desired to see once more the kinsfolk and friends whom he had left in Tuscany; and having got together a fair sum of money, he determined, with the good leave and favour of the king, to return to his own land. Having obtained his dis-

* During the reigns of John II. and Emanuel, that is to say.—*Ed. Flor.* 1832-8.

missal therefore, though with difficulty, he departed and returned to Florence, leaving behind him one who might complete such of his works as he had left unfinished.

It was in the year 1500 that Andrea returned to Florence, and he almost immediately commenced a group in marble representing San Giovanni in the act of baptizing the Saviour; this work was to have been placed over that door of the church of San Giovanni which looks towards the Misericordia, but the master did not finish it, because he was almost compelled to betake himself to Genoa. There he completed two statues in marble, representing Christ or San Giovanni,* and the Madonna; these last are truly worthy of commendation; the two previously mentioned as remaining unfinished in Florence, are still there in the same condition, and may be seen in the building occupied by the wardens of works in the cathedral.†

Andrea was next invited to Rome by Pope Julius II. from whom he received a commission to execute two marble tombs in the church of Santa Maria del Popolo, one for the cardinal Ascanio Sforza, the other for the cardinal of Recanati, a very near relation of the pope;‡ these works were completed in so perfect a manner by the master that nothing better could be desired, they have the propriety, beauty, and grace of well-executed and carefully-finished works, exhibiting all the thoughtful consideration and just proportion of art. There is a figure of Temperance also, by the hand of Sansovino, in this place, which is extolled as one of divine beauty. She is holding an hour-glass, and has in truth not so much the appearance of a work executed in modern times as that of a most perfect specimen from the antique; other figures of the same

* The two statues executed by Andrea for the chapel of St. John the Baptist, in the cathedral of Genoa, represent St. John, and the Virgin with the infant Christ in her arms; beneath the figures is the inscription: *Sansovinus Florentinus faciebat*. For certain details of interest respecting this work, see Gaye, as before cited.

† They were afterwards completed by Vinc. Danti, of Perugia, and were placed over that door of San Giovanni which faces the cathedral. The figure of an Angel by Innocenzio Spinazzi was added to them during the last century. Outlines of those by Andrea will be found in Cicognara, *Storia della Scultura*, vol. ii. plate lxii.

‡ They are in the choir of the church, and are accounted among the best specimens of their style in Rome.—*Ed. Flor.* 1832-8.

work have also great and similar merit, but the attitude and grace of the Temperance are such as to render that figure much the best; the veil by which this statue is enveloped has a charm and beauty beyond the power of words to describe, and it is finished with so much lightness and grace, that the work is wonderful to behold.

In the church of Sant' Agostino in Rome, on one of the pillars in the middle of the building that is to say, this master executed a group in marble, consisting of Sant' Anna, who holds the Virgin with the infant Christ, in her embrace; the size of the figures is somewhat less than that of life.* The work here alluded to may be accounted as one of the most excellent among the productions of modern artists; in the countenance of the elder woman there is an expression of joy and gladness most naturally rendered, the face of the Madonna is adorned with divine beauty, and the figure of the infant Christ exhibits a grace and lightness which have never been surpassed; few indeed have ever been finished to such perfection; well therefore did Andrea merit the sonnets and many other ingenious and learned compositions, which, during so many years, were perpetually appended to this group; insomuch that the monks have a whole book filled with them; I have myself seen this collection, and with no little admiration.†

The reputation of Andrea continued constantly to increase; and Leo X., resolving that the decoration in marble of the House of the Virgin in the church of Santa Maria di Loreto,‡ which had been commenced by Bramante, should be completed, entrusted the commission for that work to our artist. The marble incrustation, as commenced by Bramante, had four double ressaults at the angles, and these, decorated with pilasters of which the bases and capitals were carved, were supported by a socle or basement, two braccia and a half high, which is also very richly carved. Immediately above

* Cicognara, speaking of this group, which is still in the church, has the following remark: "This work has ever been the subject of surprise and admiration; it is indeed most beautiful, and has largely contributed to the fame of the sculptor."—See *Storia della Scultura*, &c.

† This collection has been printed.—*Bottari*.

‡ The reader who shall desire minute details respecting this work is referred to the notice inserted by Schorn, (the *Bericht über die Sta Casa* namely,) in the work of Thiersch, entitled, *Reisen in Italien*.

this basement, and between the two pilasters, which from the decoration of the angles, the architect formed a large recess or niche, with the purpose of placing a seated figure therein, and over each of these is another and smaller niche, which last reaching to the collarino of the capitals crowning the pilasters, left a frieze of height equal to that of the capitals; on these the master then placed the architrave with the frieze and richly-carved cornice, continuing the latter, which projected over the four angles, entirely around all the four sides of the holy house. In the centre of each of the larger or principal sides (for the length of that edifice is somewhat greater than the width) are left two spaces, in the midst of which there is a ressault similar to those of the angles, the larger niche below and the smaller one above, of which we have just made mention, having a space to the extent of five braccia on each side of them. In this space were two doors, one on each side namely, by which entrance was obtained to the chapel, and over the doors was a space between one niche and another, of five braccia in extent, in each of which historical representations in marble were to be executed. The façade was of similar character, but had not the niches in the centre, and the height of the basement with the ressault, formed an altar enclosed on each side by the projecting edges of the pilasters and the niches of the angles. On this front there was besides a space for the reception of historical subjects in relief, of the same extent with those on the other walls, that below being of similar height with those on the side walls. But on this side, and commencing immediately above the altar, was a grating in bronze, exactly opposite to the internal altar; through this the mass could be heard, and the inside of the holy house itself could be seen, together with the altar of the Madonna. The spaces and compartments thus left for the stories were in all seven, one on the front namely and over the grating, two on each of the principal or longer sides, and two above, that is to say behind the altar of the Madonna.* There were moreover eight large niches and

* Vasari has forgotten here to name two small compartments, to which he alludes at a later period, and which are in the façade, on each side of the grating namely. These also are adorned with sculptures in relief — *Schoru*.

eight small ones, with other minor spaces for the arms and devices of the pope and those of the church.

Having found the work in the state of progress here described, Andrea proceeded to decorate the lower spaces with a finely-ordered series of rich and beautifully executed historical representations from the life of Our Lady. In one of the compartments of the two side walls, he commenced a story, the subject of which was the Birth of the Madonna ; of this he executed the half only, it was therefore completed at a later period by Baccio Bandinelli. In the other compartment he began the representation of the Spozalizio or Marriage of the Virgin, but this also remained unfinished, and was completed after the death of Andrea, by Raffaello da Monte Lupo, in the manner which we now see. On the façade, and in two small spaces which stand one on each side of the bronze grating, Andrea had arranged for the execution of two works in relief. the one a Visitation, the other representing Joseph and Mary going to Jerusalem to be taxed ; these works were afterwards executed by Francesco da San Gallo, who was then very young. But in that part where the greater space is left, Andrea himself represented the Annunciation to the Virgin by the angel Gabriel, (an event which took place in the very chamber which these marble decorations enclose,) and this he did with such exquisite grace, that nothing better could possibly be seen. The Virgin in particular is most deeply intent on the salutation she is receiving ; and the angel, who is kneeling, does not appear to be a mere figure of marble, but a living being of truly celestial beauty, from whose lips the words, "Ave Maria," seem to be sounding. Gabriel is accompanied by two other angels, in full relief, and entirely detached from the marble which forms the ground, one of these follows immediately behind Gabriel, the other appears in the attitude of flying. There are, furthermore, two angels besides these, seen to be advancing from behind a building, and so delicately chiseled that they have all the appearance of life. In the air, on a cloud so lightly treated as to be almost entirely detached from the marble beneath, is a group of angels in the form of boys, who support a figure of God the Father, in the act of sending down the Holy Spirit ; this is effected by means of a ray which streams from the person of the Almighty,

and the marble of which being entirely detached, affords a most natural representation of the object ; the same may be said of the Dove which represents the Holy Spirit.

In this work there is a vase of flowers which is sculptured with such extreme delicacy by the most graceful hand of this master, that it would not be possible for words to describe its beauty and perfection ; the plumes of the angels also, the soft flow of the hair, the loveliness of the countenances, the grace of the vestments, every part in short gives proof of such extraordinary excellence, that no praise bestowed on this divine work could be adequate to its deserts. Nor of a truth could that most holy place, which was the very home and habitation of the Mother of God's divine Son, receive any more beautiful, rich, or worthy adornment (so far as the power of this world can extend or is in question) than it has obtained from the architecture of Bramante, and the sculpture of Andrea Sansovino. Nay, were the whole work of the most precious oriental jewels, the worth of it would be little or nothing in comparison with the innumerable merits of that which it now exhibits.

Our artist expended an almost incredible amount of time on that portion of the work just described, insomuch that he had not leisure to complete the others which he had begun ; for in addition to those we have already mentioned, he also commenced the Birth of Christ in a compartment on one of the side walls, where he represented the Shepherds with four Angels singing, figures which are all so finely executed, that they appear to be alive, and these he executed with his own hand : but the story of the Adoration of the Magi, which Andrea began immediately above that just mentioned, was afterwards completed by his disciple Girolamo Lombardo, and by others.*

On the hindermost wall of the building, Andrea had designed the execution of two large representations, one above the other namely—in one of these is the death of the Virgin, and the Apostles are seen bearing her to her burial ; in the air four angels are hovering, and beneath are numerous Jews who are plotting to steal that most holy corpse ; this also was finished after Andrea had departed from life, by the

* For minute details respecting Girolamo Lombardo, of Ferrara, see Baldinucci, Decenn. iv. sec. 4.—*Ed. Flor.* 1832-8.

sculptor Bologna.* Beneath the last mentioned story, our artist had determined to represent the miracle of Loretto, showing in what manner that chapel, which was the dwelling of Our Lady, the place where she was born, wherein she was brought up, and where she had received the salutation from the angel: where she had reared her divine Son moreover, up to his twelfth year, and where she had finally dwelt ever after his death; he proposed, I say, to represent in what manner that chapel had ultimately been carried by angels, first into Scлавonia, next into a wood belonging to the territory of Recanati, and lastly to that place where it is still held in such high veneration, and is constantly visited by all Christian nations with such solemn frequentation.

This story, I say, in pursuance of the orders given and arrangements made by Andrea, was executed in marble on that wall by the Florentine sculptor Tribolo, as will be related in its due place.† The figures of the Prophets were also sketched by Andrea, but as one only was entirely finished by himself, the others were afterwards completed by Girolamo Lombardo and other sculptors, as will be seen in the lives which are to follow. But as regards the works that were performed by Andrea himself in this church, they are the most beautiful and most perfectly executed specimens of sculpture ever seen up to that time.

The palace of the Canonicate was also continued by Andrea, after the designs which had been prepared by Bramante in obedience to the orders of Pope Leo. But as the building still remained unfinished after the death of Andrea, it was continued by Antonio da San Gallo, under the Pontificate of Clement VII., and subsequently, up to the year 1563, that is to say, by the architect Giovanni Boccacino, under the most reverend Cardinal da Carpi.

Whilst Andrea was working at the aforesaid Chapel of the Virgin in Loretto, the fortifications of that place were also proceeded with, together with other works, which were highly commended by the most invincible Signor Giovanni de' Medici, with whom Andrea stood in terms of the closest intimacy, he having been previously made known to that prince in Rome.

* Domenico Lancia, of Bologna.

† In the life of that sculptor namely, which follows.

At the time when Andrea was labouring at Loretto, he had four months in every year allowed him for his repose, which period he spent at Monte Sansovino, his native place, occupying himself with agriculture, and enjoying meanwhile the society of his kinsfolk and friends in a most tranquil retirement. Being thus at the Monte during the summer, he there built a very commodious house for his own use, and bought several pieces of land. He likewise caused a cloister to be erected for the Augustinian Monks of that place; and this, although small, is extremely well planned; but it could not be made exactly square, because the monks desired to have it built on the old walls. It is true, that for the interior Andrea did contrive to secure the form of the square, and this he accomplished by increasing the thickness of the piers supporting the angles, by which means he brought what had previously been imperfectly proportioned to a just and correct measurement. For a Company which belongs to that Convent, and which is called the Brotherhood of Sant' Antonio, Andrea likewise prepared the design for a most beautiful door, with decorations of the Doric order, as he also did those for the middle aisle and pulpit of the Church of Sant' Agostino. Before the door which leads to the old deanery also, and midway down the declivity by which the monks descend to go to the fountain, he built a small chapel for their use, although they did not desire that it should be done.

In the city of Arezzo this master prepared a design for the house of Messer Pietro, a most learned and skilful astrologer. At Montepulciano, also, he formed a large figure in clay, representing the King Porsenna, and this was a very remarkable work, but I have never seen it since the first time that it was shown to me, whence I have some fear that it may have been destroyed. For a German priest, who was his friend, Andrea Sansovino executed a figure of San Rocco in terra-cotta, the size was that of life, and the production was an exceedingly beautiful one: the priest above-mentioned caused it to be placed in the Church of Battifolle, a village in the neighbourhood of Arezzo, and this was the last work in sculpture ever executed by Andrea.

The design for the steps by which the ascent to the Cathedral of Arezzo is effected, was also given by this master, and for the Church of the Madonna delle Lagrime,

in the same city : he likewise prepared the design for a very rich ornament, which was to be executed in marble : four figures, each four braccia high, were to form part of this work, but this design has not been put in execution, the work being impeded by the death of the master, which took place when he had attained his sixty-eighth year. Being a man who would never remain idle, Andrea had repaired to his house in the country, for the purpose of superintending the removal of certain piles from one place to another. Thus occupied he took cold from overheating himself, and this being aggravated by fever, he died, after a few days' illness, in the year 1529.*

The death of Andrea caused much grief in his native land, to which he did so much honour ; he was greatly lamented by his three sons and his daughters, for the great love they bore him, as well as for the loss they sustained by his departure : nor did any long time elapse before he was followed by one of those sons, Muzio Camillo namely, who had given evidence of a fine genius for learning and the sciences, and whose death took place, to the great loss of his family, as well as to the regret of their friends.

Andrea Sansovino was not only distinguished in art, but was in other respects a remarkable man ; in conversation he was prudent and wise, speaking well and to good purpose, whatever might be the subject on which he discoursed ; upright and well-regulated in every action, he was a friend to the good and learned, in whose society, and in that of natural philosophers particularly, he took great delight. He gave some attention to questions of cosmography, and left many drawings to his heirs, with certain writings on the subject of distances and measurements. Somewhat small of

* In the first edition, this life closes as follows : " Many epitaphs were written for him in various tongues, but it shall suffice me to give two of these, which are as follow :—

*Sansovini æternum nomen, tria Nomina pandunt
Anna ; Parens Christi, Christus et ore sacro.*

*Si possent sculpi mens ut corpora celo,
Humanum possim vel reparare genus.
Humanas enim sculpo quascumque figuras
Esse homines dicas, pars data si illa foret."*

stature, he was nevertheless well-proportioned, and of good constitution; his hair was long and soft, his eyes light, the nose aquiline, the complexion fair, with a good colour, but he had a slight impediment in his speech.

The disciples of Andrea Sansovino were the above-named Girolamo Lombardo, the Florentine Simone Cioli, Domenico of the Monte Sansovino, who died a short time after him, and Leonardo del Tasso, also a Florentine, who executed a figure of San Sebastiano in wood over the tomb of his master in the Church of Sant' Ambruogio in Florence,* with a work in marble for the nuns of Santa Chiara. The Florentine Jacopo Sansovino—so called by his master—was also a disciple of Andrea; of him we shall speak at length in another place.†

Architecture and sculpture are thus deeply indebted to Andrea Sansovino, seeing that he enriched the first by the elucidation of many laws relating to measure and proportion, by various methods for the raising of weighty bodies, and by a diligent forethought in the execution of works which, before his time, had not been sufficiently accorded to them. As regards the second, artists have by him been taught in what manner works in marble may, by judgment, care, and practice, be carried to the most admirable perfection.

THE SCULPTOR, BENEDETTO DA ROVEZZANO.

[BORN —DIED BETWEEN 1550 AND 1560.]

VERY great, as it appears to me, must be the pain of him who, having produced some ingenious work, and having hoped to enjoy the fruits thereof in his old age; or to see the results of industry and fine genius in the works of others who have performed labours similar to his own, and to judge of the perfection whereunto the art he has exercised may have attained; very deep, I say, must be his grief, when, by some unhappy chance, by time, by sickness, or by whatever

* The St. Sebastian is still in the above-named church. Padre Richa is in error when he attributes this work to Andrea Conradi. See *Notizie Storiche delle Chiese Fiorentine*, tom. ii.

† In the life of Jacopo Sansovino.

other cause, he finds himself deprived of the sight of his eyes, and can no longer be gratified by the perfections, or perceive the defects of those whom he hears mentioned as still living and labouring in the exercise of their vocation. And above all, as it seems to me, must he be grieved, when he hears the praises of the new artists; not from envy, but from regret that he also cannot have the opportunity of judging whether such commendations be well-founded or not.

Such was the misfortune which happened to the Florentine sculptor Benedetto da Rovizzano,* whose life we are now about to write, that the world may know how able and practised a master he was, and that all may be made aware of the extent to which he gave life † to marble, and may learn to appreciate the care and ability which enabled him to produce the admirable effects exhibited in his delicately-executed labours. Among the earliest of the many works produced by this artist in Florence, may be mentioned a mantel-piece in the stone called macigno, for the palace of Pier Francesco Borgherini, ‡ the capitals, friezes, and other ornaments of which were richly carved by his hand; many of these decorations being wholly detached from the marble ground beneath, and exhibiting an almost inconceivable lightness; there is also another mantel-piece by the hand of Benedetto in the house of Messer Bindo Altoviti, with a lavatory in macigno stone, and other things all very delicately adorned by the same artist, but as regards the architecture, these last were designed by Jacopo Sansovino, who was then very young.

In the year 1512 Benedetto received the commission for a marble sepulchre very richly adorned, to be erected in the principal chapel of the church of the Carmine in Florence;

* Rovizzano is a small market town, situate about two miles from Florence, the road to it leaving that city by the *Porta alla Croce*.—*Ed. Flor.* 1832-8.

† The Italian commentators make some question as to the precise meaning to be attached to the word “campare,” as here used. The present writer has given that which seems best to render the thought of the author as gathered from the context, &c., but the reader who shall desire to see the subject discussed, is referred to the annotation of the learned and reverend Monsignore Bottari, *Roman Edition of Vasari*, 1759.

‡ This work may still be seen in excellent condition, the house being that in the Borgo Sant’ Apostolo, which now belongs to the Rosselli family. See Cicognara, *Storia*, tom. ii. pl. xxx.

this monument was dedicated to the memory of Piero Soderini, who had formerly been Gonfaloniere of the Florentine republic; it was executed by Benedetto with indescribable assiduity and care.* The carvings of foliage, the various attributes of death, and the different figures, are all of great merit, and there is a canopy in basso-rilievo carved in the stone called *paragone*, and representing a drapery of black cloth, which is executed in a manner so graceful, and exhibits so much lustre as well as elegance, that the material of which it is composed might rather be taken for rich black satin than for the stone of which in fact it is formed: to say all in one word, the whole work, as executed by the hand of Benedetto, is such, that no praise can be bestowed on it which is not beneath its deserts.

This artist gave his attention to architecture also, and it was after his design that the house of Messer Oddo Altoviti, near the church of Sant' Apostolo in Florence, of which the above-named Messer Oddo was the patron and prior, was entirely rebuilt and restored. The principal door, which is in marble, was likewise executed by the hand of Benedetto, and over this door are the arms of the Altoviti in macigno stone, also by the same master: in this work the gaunt and meagre wolf is so freely carved that it appears to be almost wholly separated from the shield; there are besides certain pendant ornaments on this coat of arms which are so delicately treated, and seem to flutter so lightly, that they look more like the finest paper than heavy stone. In the same church, and over the two chapels of Messer Bindo Altoviti, wherein Giorgio Vasari of Arezzo depicted the story of the Conception in oil, Benedetto executed the sepulchral monument of Messer Oddo above-named, this he surrounded with foliage of the most exquisite workmanship, the sarcophagus itself being also exceedingly beautiful.†

In company with Jacopo Sansovino and Baccio Bandinelli

* This monument is in the choir of the above-named church. It may be seen engraved in the *Monumenti Sepolcrali della Toscana*, the illustrative text of which is by Dr. Gius. Gonnelli.

† In the year 1833, the tomb of Oddo Altoviti was transported to the appointed niche, a door having been opened through its original place, to afford a more convenient communication with the sacristy. Of this work also there is an engraving in Gonnelli, as above cited.

Benedetto also took part, as is said, in the figures of the Apostles, four braccia and a half high, for Santa Maria del Fiore, the figure attributed to him being that of San Giovanni Evangelista, which is one of tolerable merit, and evinces good design as well as some practice. This is now in the rooms of the wardens of works together with the others.*

In the year 1515,† the superior and the more influential brethren of the order of Vallombrosa determined to transfer the body of San Giovanni Gualberto from the abbey of Passignano to the church of the Santa Trinità in Florence, which is also an abbey of the same order. They consequently commissioned Benedetto to prepare the design for a chapel and tomb, adorned with a large number of figures in full relief and of the size of life, all to be duly arranged, among the compartments of the work, in certain niches, to be prepared for that purpose; with columns, pilasters, rich friezes, and an infinite variety of fanciful ornaments, the whole of which were to be delicately carved: beneath the entire work there was also to be extended a basement, one braccio and a half in height, and here there were to be represented certain events from the life of the said San Giovanni Gualberto, while other decorations of various kinds were to be placed around the sarcophagus, and to be employed in other parts also, as the completion of the work.

At this monument therefore Benedetto, assisted by numerous carvers, laboured continually for ten years, to the great cost of that Brotherhood; the work was to be executed until its ultimate completion in the house of the Guarlondo, a place near San Salvi, outside the gate of the Croce, where the General of the order, who had commanded the erection of that monument, made his almost constant dwelling-place. This undertaking, both chapel and tomb, was carried forward by Benedetto, in a manner which caused the utmost surprise and admiration to all Florence, but as fate would

* It was afterwards placed in the church, where it still remains. Cicognara remarks of this work, that the folds of the vestments are somewhat too formally complicated, but that the dignity of the head and the grandeur of the style might else render it worthy to be enumerated among the best works of that age. See *Storia*, &c.

† This should perhaps be 1505, since we find in Albertinelli, *Relazione*, &c., 1510, that Benedetto had then been for some time employed on the tomb of San Giovanni Gualberto.

have it (for even the marble and other excellent works of men are subjected to Fortune,) there arose many discords among those monks, and the government of that community was consequently changed. The work therefore remained unfinished in the Guarlondo until the year 1530; at which time, war raging around the city of Florence, all these labours, the fruit of inconceivable toils and cares, were destroyed by the soldiery: those heads, executed with so much care, were brutally hewn from the figures; the whole was, in short, so completely ruined, that the monks afterwards sold the remnants for a trifling sum, and whoever shall desire to see a portion of them, may go to the house of the wardens of Santa Maria del Fiore, where there are several morsels, bought as broken marble some few years since by the officials of that cathedral.* Truly may it be said that, as in those monasteries and other places where there are peace and concord, all things proceed to a satisfactory conclusion, so, on the contrary, where ambition and discord bear rule, nothing is ever brought to perfection, nothing attains to the desired end; for that which a good and wise government has contrived to bring about by care and prudence in a hundred years, shall frequently be ruined by a coarse and ignorant fool in a single day, and of a truth it does sometimes appear as if Fortune preferred those who know the least, and are the most incapable of taking pleasure in anything good or excellent, since she seems to call such by preference to govern and command, or rather to ruin and destroy every thing, as Ariosto, speaking of secular princes, remarks, no less judiciously than truly, in the commencement of his letters, canto XVII.†

* Four historical representations in basso-relievo, with numerous pieces of the several ornaments belonging to this work, are now in the Public Gallery of Florence, in the small corridor of the modern sculptures, that is to say. It is matter of surprise that Cicognara should be unacquainted with their existence, and the place wherein they were deposited; yet, that he must be so, is manifest from the fact that in the 3rd cap. of lib. v., *Storia*, &c., he declares that after the ruin suffered about the year 1530, "the broken relics were entirely dispersed."

† The stanza of Ariosto here alluded to is as follows:—

*Il giusto Dio quando i peccati nostri
Han di remission passato il segno,
Acciò che la giustizia sua dimostri
Equale alla pietà, spesso dà regno*

But to return to Benedetto; it was indeed a great misfortune that all his labours, as well as the cost expended by that religious order, should have so unhappily come to that deplorable end. The architecture and arrangement of the gate and vestibule of the abbey of Florence are due to this master, as are several of the chapels in that edifice, among others that of San Stefano, which was constructed by the Pandolfini family.*

At a later period Benedetto was invited into England to take service with the king of that country, for whom he executed many works in marble and bronze, but more especially the tomb of his majesty. By these labours he obtained such large rewards from the liberality of that monarch, as to be supplied with the means of living at his ease for the remainder of his days. He returned to Florence, therefore; but after he had there completed a few small works, a kind of dizziness, from which he had suffered in England, and which had then begun to affect his eyes, increased to so painful a degree as to occasion him much pain; other causes contributed to the evil, among which, as it is said, was the having stood too long near the fire while engaged in the founding of metals: from these, or whatever else may have been the disposing circumstances, Benedetto became gradually incapable of distinguishing objects, and finally the sight of his eyes was totally lost; he ceased his labours, therefore, in the year 1550,† and died a few years after.

Benedetto endured the blindness which afflicted him during the last years of his life with Christian patience and resignation, thanking God for having permitted him first to provide himself by the fruit of his labours with the means of living honourably. A good and courteous man was Benedetto,

*A tiranni atrocissimi ed a mostri,
E dà lor forza e di mal fare ingegno :
Per questo Mario e Silla pose al Mondo,
E duo Neroni e Cajo furibundo.*

* The access to the chapel of St. Stephen is through the corridor, which serves as a vestibule to the church.—*Ed. Flor.* 1832-8.

† In the year 1550 it was that Vasari's first edition was published, and he then remarks that Benedetto, "old and blind, had ceased to work since the year 1540, but having prudently managed the gains won by his labours, he can still live in comfort, although fortune has turned her back on him, and he endures all her insults most patiently."

and one who always took pleasure in the society of men distinguished by their talents and virtues.* His portrait was copied from one taken of him in his youth by Agnolo di Donino,† and whereof we have the original itself in our book of designs, where there are, likewise, certain drawings, exceedingly well executed, by the hand of Benedetto, who, for the works we have enumerated, well deserves to be numbered among more eminent artists.

THE SCULPTOR, BACCIO DA MONTE LUPO, AND
RAFFAELLO HIS SON.

[BORN 1445—DIED 1534, *circa*.] [BORN—DIED 1583.]

IT is an opinion very general among men, that those who are negligent in pursuit of the occupation to which they should devote themselves, never attain to any eminence in the same ; but this judgment was shown to be occasionally incorrect, when Baccio da Montelupo‡ acquired the art of sculpture. Led away in his youth by the pleasures of the world, he would scarcely study at all, he had little or no esteem for art, and although frequently reprov'd and exhorted by many to a more industrious life, these counsels did not for the moment avail him. But when the years of discretion, which usually bring prudence with them, had arrived, these taught him effectually the extent to which he had departed from the right way ; wherefore, covered with shame, as he thought of those who had passed before him in his vocation, he resolv'd with good courage to follow them, and thenceforward to devote himself studiously to those labours, which idleness had previously induced him to shun.

This determination, which he did not abandon, caus'd Baccio to attain an eminence in sculpture which many of

* After these words the *editio princeps* has the following : “ Benedetto also wrote poetry, which he sang to music, the latter, in like manner, of his own composition. In these works he display'd no less ability than in those of the chisel, wherefore he has won well-merited fame in both arts.”

† Agnolo di Donnino, as Vasari more correctly calls him in other places. In certain MSS. of the Magliabecchiana Library, he is call'd, according to Piacenza, *Agnolo in Domenico Donnini*.

‡ Bartolommeo Lupi was the proper name of this artist. Monte Lupo is a place distant about twelve miles from Florence.—*Ed. Flor.* 1832-8.

those who had observed his proceedings in early youth had long ceased to expect; devoted with all his powers to the study of his art, and labouring very diligently, he became excellent and distinguished in the vocation before neglected. Baccio first gave proof of his ability in a work executed with the chisel in *pietra forte*; this was the Escutcheon of Pope Leo X. which was affixed to the corner of the garden belonging to the palace of the Pucci family in Florence: the two children by whom the shield is supported, are in a very fine manner and exceedingly well finished.* Baccio also executed a statue of Hercules for Pier Francesco de' Medici, and he received from the Guild of Porta Santa Maria the commission for the figure of San Giovanni Evangelista, which was to be executed in bronze. But before our artist obtained this commission he had to endure not a few vexations, seeing that several masters prepared models in emulation of his work; he completed his task nevertheless with the utmost diligence, and when finished it was placed at the corner of San Michele-in-Orto, opposite to the Chancery.†

It is said that when this figure was as yet formed in earth only, the observer could plainly perceive, by the attitude, the arrangement of the armour, and the treatment of other parts, that the work would be one of great excellence, and the talent possessed by the artist for this branch of art was rendered sufficiently obvious; but when the success with which he cast the work was seen, all conceded to Baccio the credit of having displayed great mastery, none refusing to admit that he had completed his undertaking in the best possible manner. The labours of our artist in this branch of his vocation secured him the name of a good, nay, rather of an excellent master; and the work we have just alluded to is now more than ever prized, being acknowledged by all artists to be one of the highest merit.

Baccio da Monte Lupo occupied himself also with carving in wood, and produced a large number of crucifixes the size of life, numerous examples of which are to be found in

* These arms have suffered greatly from exposure to the weather.—*Ed. Flor.* 1832-8.

† This work still retains its original place; the reader will find an engraving of it in Cicognara, *Storia della Scultura Moderna*, vol. ii. plate lx.

various parts of Italy. Among these may be particularized one which belongs to the monks of San Marco, and is placed over the entrance to the choir of their church ; all are exceedingly graceful, but there are nevertheless some which are much more beautiful than others, as that of the Murate in Florence* with another, no less admired, which is in the Church of San Pietro Maggiore. The master likewise executed a Crucifix in this manner for the monks of Santa Fiora and Lucilla, who placed it over the High Altar of their abbey in Arezzo ; this last is considered a more admirable work than any one even of those previously mentioned.

When Pope Leo X. visited Florence, a triumphal arch of great beauty was constructed of wood and clay by Baccio da Monte Lupo, between the palace of the Podesta and the abbey ; he also executed many smaller works, which have been destroyed, or are dispersed among the houses of the citizens ; but becoming weary of his residence in Florence, he repaired to Lucca,† where he performed many labours in sculpture, and yet more in architecture, while in the service of that city. Among these, more particular mention must be made of the beautiful and well-designed Church of San Paolino, the patron saint of the Lucchesi, which is constructed with great judgment ; it gives proof of learning and intelligence in every part, and in all the ornaments with which it is so richly decorated, both within and without.

Baccio dwelt in that city of Lucca to the eighty-eighth year of his age,‡ and there he finished the course of his life ; in the Church of San Paolino above named he then received honourable sepulture, which was conferred on his remains by those to whom he had done honour in his life.

The Milanese sculptor and carver, Agostino, an artist greatly esteemed,§ was a contemporary of Baccio da Monte

* The Crucifix executed for the monks of San Marco is still in their great Refectory, of the remainder we can obtain no authentic information, many of them having been sold during the French invasion, and when the monastery was secularized, while others were lost, or perhaps destroyed at the same time.

† This master had also visited Venice before the year 1510, having executed the figure of Mars on the tomb of Benedetto da Pesaro, in the church of the Frati, prior to that period.

‡ In the first edition we find, "till his seventy-eighth year."

§ Agostino Busti, commonly called *Il Bambaja*, or by some, *Bambara*,

Lupo ; this Agostino commenced the sepulchral monument of Monsignore di Foix, which still remains incomplete. Many large figures designed for this work are still to be seen, some entirely finished, others half done, and others again merely sketched, there are also numerous historical events represented in basso-rilievo, but all in fragments and unfixed in their places, with a vast number of pieces whereon are carved foliage, trophies, and other ornaments.* Agostino constructed another monument for the Biraghi family, but this is finished and erected in the Church of San Francesco ; it has six large figures and a basement or pedestal decorated with stories in relief, and other rich ornaments, the beauty of all affording ample testimony to the skill and experience of that excellent master.†

Among other sons whom Baccio left at his death, was one called Raffaello, who also devoted himself to sculpture, and not only equalled his father, but even surpassed him to a very great degree. This Raffaello, beginning in his earliest youth to work in clay, in wax, and in bronze, acquired the reputation of being an excellent sculptor, and was therefore invited to Loretto with many others, by Antonio da San Gallo, there to aid in completing the decoration of the Holy House, according to the designs and directions left by Andrea Sansovino. Here Raffaello entirely finished the Sposalizio or Marriage of the Virgin, which Sansovino had begun, completing many parts in a most admirable manner, some of them after the sketches left by Andrea, and some from his own invention, he was therefore deservedly accounted among the best masters labouring there in his time.

This work was finished about the time when Michelagnolo, and even *Zambaja*. He has been named in the life of Vittore Carpaccio, vol. ii., and will be further mentioned in that of Girolamo Carpi, which will be found in the present volume.

* Of the admirable and precious works in sculpture prepared for the tomb of Gaston di Foix, one portion is preserved in the Gallery annexed to the Ambrosian Library in Milan ; another part of them is in the Gallery of the Brera in the same city, and many pieces are finally dispersed among private collectors in Milan and elsewhere. See Cicognara, *Storia della Scultura Moderna*.

† A sculptor worthy of the highest admiration, in the opinion of all competent authorities, many declaring that in the handling of the chisel for the finish of minute parts he had no equal in Italy. See Cicognara, as above-cited, lib. v.

by command of Pope Clement, was on the point of setting hand to the completion of the new Sacristy and Library of San Lorenzo in Florence, according to the manner in which it had been begun; wherefore, the last-mentioned master, being well aware of the ability possessed by Raffaello, availed himself of his assistance on that occasion. Among other things, he caused him to execute the figure of San Domenico, of which Michelagnolo had himself prepared the model. This most beautiful statue, which is in marble, is now in the above-named sacristy, and is highly extolled by every competent observer.*

On the death of Clement VII. Raffaello attached himself to the service of the Duke Alessandro de' Medici, who was at that time building the fortress of Prato, when, at his command, our artist executed the Arms of the Emperor, Charles V., on grey stone, for one of the most conspicuous parts of the out-works. It was placed on the highest point of the principal bastion, on the outer side that is to say. The shield was borne by two figures, entirely nude and of the size of life, each representing Victory, and both held at that time, as they are now, and ever have been, in the highest estimation. On the summit of another elevation, on the southern side namely, and towards the city, Raffaello placed the Arms of the Duke Alessandro above-named, in the same stone, and in like manner upheld by two figures.†

No long time after having completed this undertaking, Raffaello executed a large Crucifix in wood, for the Nuns of Sant' Apollonia; and for Alessandro Antinori, then a rich and noble merchant of Florence, he prepared a magnificent work on the marriage of his daughter, decorating the same most richly with statues, historical representations, and many other exceedingly beautiful ornaments.

Having then repaired to Rome, Raffaello received a commission from Buonarroti for two large marble statues,‡ each

* This statue is still in the new sacristy of San Lorenzo, called the Chapel of the Sepulchres, and stands on the left of Michael Angelo's group of the Madonna.

† Of these escutcheons, the first is entirely destroyed, and the second has almost wholly perished.

‡ Two seated figures namely. They represent a Prophet and a Sybil. Raffaello executed them, according to the German commentator, Schorn, "after models prepared by Michael Angelo himself."

five braccia high, and destined for the monument of Pope Julius II., to be erected in the church of San Pietro in Vinculi, which was then in course of construction by Michelagnolo. But Raffaello becoming very ill while employed with these figures, could not devote himself with his accustomed zeal and diligence to the work, which caused him to suffer in the general esteem; nor did he give Michelagnolo so much satisfaction as he had been wont to do.

When the Emperor Charles V. visited Rome, the Pontiff, Paul III., caused a triumph, worthy of that most powerful sovereign, to be prepared for his reception, and on this occasion Raffaello erected fourteen statues of clay and stucco, on the bridge of Sant' Angelo; these were so beautiful, that they were adjudged to be the best of all that were made for that festivity, nay, further, these figures were executed with so much rapidity, that the artist found time to repair to Florence also, where preparations for the reception of the same monarch were likewise in progress; and there, within the space of five days and no more, he constructed figures of two River Gods, each nine braccia high; these represented the Rhine as the symbol of Germany, and the Danube as that of Hungary, and were placed on the descent from the Ponte Trinità.

This master was subsequently invited to Orvieto, and there, in a chapel which had been enriched at an earlier period, with numerous decorations by the excellent sculptor, Mosca, Raffaello executed an Adoration of the Magi, in mezzo-rilievo. This work, which is in marble, deserves no little commendation for the great variety of the figures, which the master has executed in a very good manner.

Having afterwards again repaired to Rome, Raffaello was appointed architect of the Castel Sant' Angelo, by Tiberio Crispo, who was then Castellan of that great fortress. He there arranged and decorated many apartments, adorning the same with carvings in stone and vari-coloured marbles of different kinds, wherewith he ornamented the mantel-pieces, windows, and doors. Our artist likewise executed a statue in marble, five braccia high, that Angel of the Castello namely, which is on the summit of the large square tower in the centre (whereon the standard is erected), and which represents the Angel who appeared to the Pope (St.

(Gregory), when the latter, having prayed for the people, who were suffering from a raging pestilence, beheld the celestial messenger sheathing his sword, in token of cessation from further destruction.*

At a later period, and when the above-named Crispo had been made a Cardinal, he despatched Raffaello several times to Bolsena, at which place he was building a palace; but no long time elapsed before the master resigned his appointment at the Castello Sant' Angelo, and abandoned the service of Cardinal Crispo likewise. He then received a commission from the most Reverend Cardinal Salviati, and from Messer Baldassare Turini, of Pescia, to execute the statue of Pope Leo X., which is now over the tomb of that Pontiff, in the church of the Minerva, at Rome; † having completed which, he was further appointed by the same Messer Baldassare to erect the tomb of the latter, in a chapel which he had built, of marble, ‡ in the church of Pescia. For one of the chapels in the church of the Consolazione in Rome, he also executed three marble figures in mezzo-rilievo; but being disposed rather to the life of a philosopher than that of a sculptor, and delighting in the quietude of retirement, Raffaello then withdrew to Orvieto. He there undertook to superintend the erection of Santa Maria, a fabric in which he made many improvements; and in this place he remained many years, becoming old before his time. §

I am of opinion that Raffaello would have produced more and better performances in art, if he had undertaken works of more importance, as he very well might have done; but he was too gentle and diffident; he had a great aversion to all conflict, and contenting himself with the little which fate had provided for him, he suffered many opportunities for

* Bottari has a remark to the effect that the statue executed by Raffaello having been much injured by time, but more especially by lightning, was replaced by a figure in bronze, erected in the last century by the able master in foundry, Giordani, but a German writer informs us that the model of this statue was prepared by the Dutch sculptor, Verschaffelt.

† For details relating to the monuments of Leo X. and Clement VII. the reader is referred to Gaye, *Carteggio inedito*, vol. ii.

‡ This is considered to be the best work of Raffaello.

§ The office of inspector and architect to the Cathedral of Orvieto is an important one, remarks the Padre della Valle, which is never bestowed on any but first-rate masters. See *Storia del Duomo d'Orvieto*.

securing works by which he might have distinguished himself, to escape his hands. Raffaello drew very skilfully, and had a much clearer intelligence of all things pertaining to art, than was evinced by his father, Baccio da Monte Lupo.* There are drawings by the former, as well as by the latter, in our book, but those of Raffaello are much superior to those of his father—they are more graceful, and display more knowledge of art. In the execution of architectural ornaments this master followed, in a great measure, the manner of Michelagnolo, as may be seen from the mantel-pieces, doors, and windows, by his hand, in the Castello di Sant' Angelo, as well as by certain chapels constructed after his designs at Orvieto, and which are in a very original, as well as beautiful manner.†

But we will now return for a moment to Baccio da Monte Lupo. The death of this master was much regretted by the people of Lucca, who had ever found him a good and upright man; he was besides, of a very friendly disposition, being courteous and obliging to all. The works of Baccio were executed about the year of our Lord 1533. His most intimate friend was Zaccaria da Volterra,‡ who received much benefit in many things from his instructions, and by whom many works in terra-cotta were performed in Bologna, some of which are now in the church of San Giuseppe.

* The approach of Raffaello da Monte Lupo to the manner of Michael Angelo was a great merit in the eyes of Vasari, as one of his Italian critics remarks.

† Borghini, in his *Riposo*, affirms that Raffaello da Monte Lupo, considering the decorations in marble of these chapels as too costly, whether as regarded time or money, caused them to be executed in stucco, for which he gave the designs, but the statue of St. Peter he sculptured with his own hand in marble, intending that this should be accompanied by those of all the other apostles, executed in like manner, and in the same material. Raffaello was buried with great honour in the chapel of Santa Maria: the inscription on his tomb bearing date 1588. See Della Valle, *Storia del Duomo di Orvieto*, p. 323, *et seq.*

‡ Vasari speaks again of this Zaccaria, in the life of Alfonso Lombardi. The statue of Pope Paul III. in the Sala Farnese of the Palazzo Publico, at Bologna, is by this master whom some writers call *Zacchio da Volterra*.—*Ed. Flor.* 1832-8.

THE FLORENTINE PAINTER, LORENZO DI CREDI.

[BORN 1449—DIED 1536.]

WHILE Maestro Credi, a goldsmith of Florence, who was very eminent in his day, was labouring in his native city with much reputation and a good name, a certain Andrea Sciarpelloni, who had a son named Lorenzo, a youth of admirable genius and excellent dispositions, determined to place the latter with him, to the intent that he might learn the art of the goldsmith.* And as the master was no less able and willing to teach, than the scholar was diligent and anxious to learn, so did Lorenzo quickly acquire all that was appointed to him, insomuch that no long time had passed before he became, not only a careful and good designer, but so able and finished a goldsmith, that no youth of his time could pretend to equal him. This redounded greatly to the honour of the master Credi also, and from that time forward Lorenzo was no longer called Sciarpelloni, but was named Lorenzo di Credi by all who knew him.

Encouraged by his success, Lorenzo placed himself with Andrea del Verrocchio, who had then taken it into his head to devote himself to painting, and under him, having Pietro Perugino and Leonardo da Vinci for companions and friends, although they were his rivals, Lorenzo di Credi diligently studied the art of the painter. Being greatly pleased with the manner of Leonardo, Lorenzo succeeded so happily in the imitation of that manner, as to surpass all who attempted it, none evincing so much ability or finishing their works with so much care, nor did any approach more nearly to the manner of Leonardo in these imitations than did Lorenzo di Credi; of this many proofs may be seen in various designs which I have in my own book, some done with the pen, some with chalk, and others with water-colours; among these examples are copies of medals in clay, they are done on waxed cloth with a liquified earth or *terra*, and the copy is

* Gaye has made us acquainted with the testament of Lorenzo di Credi, and from this document it might be inferred that Lorenzo was not the son of Sciarpelloni, but of Credi himself, since he is there called *Laurentius Andriæ Credi*. See *Carteggio inedito*, vol. ii. p. 372.

so exact, it is finished with such extraordinary patience and care, that one finds a difficulty in conceiving, much more than in imitating it.

The zeal, diligence, and other excellent qualities of Lorenzo, caused him to be greatly beloved by his master Andrea Verrocchio, insomuch that when the latter went to Venice to cast the bronze horse and the statue of Bartolommeo da Bergamo, he left to Lorenzo the entire management and administration of all his affairs, with the control of his income and the care of all his statues, drawings, and rilievi, with the materials of every kind used in his art. Lorenzo on his part was most truly devoted to Andrea his master, and not only did he give his attention with inconceivable solicitude and affection to all his affairs in Florence, but even repaired more than once to his master in Venice, there to render him an account of his upright administration, wherein he acquitted himself so much to the satisfaction of Andrea that the latter would have made him his heir, if Lorenzo would have consented to accept that arrangement. Nor did Lorenzo show himself ungrateful for these proofs of good will; when Andrea died it was he who proceeded to Venice, whence he brought the remains of his master to Florence, he then consigned to the legal heirs whatever property Andrea had possessed, excepting only the designs, pictures, sculptures, and other matters connected with art.*

The first paintings of Lorenzo were a circular picture of Our Lady, which was sent to the King of Spain, the design whereof was copied from one by Andrea his master, and a picture much superior to that just mentioned, which was also copied by Lorenzo from one by Leonardo da Vinci, and was likewise sent into Spain; but so exactly similar was this last to that of Leonardo, that the one could not be distinguished from the other. There is a Madonna by the hand of Lorenzo in a picture most admirably executed, which may be seen near the great church of San Jacopo at Pistoja† with another, also representing the Madonna, by the same master,

* In the will of Andrea Verrocchio, the name of Lorenzo appears as that of the principal legatee. He is furthermore charged to complete the Equestrian Statue of Bartolommeo da Bergamo, with the following remark, "quia est sufficiens ad id perficiendum."

† The oratory or chapel wherein this picture is still to be found was formerly separated from the church of San Jacopo; but the wall of separa-

which is in the hospital of the Ceppo,* and is considered to be one of the best paintings in that city.

Lorenzo painted many portraits, and among these was that of himself, taken while he was young; this is now in the possession of his disciple, Giovanni Jacopo, a painter in Florence, with many other things left to him by Lorenzo, among which is the portrait of Pietro Perugino and that of Andrea del Verrocchio, his master. The portrait of Girolamo Benevieni, a very learned man, and an intimate friend of Lorenzo, is likewise among those taken by that master.

For the Brotherhood of San Sebastiano, who have their seat behind the church of the Servites in Florence, Lorenzo painted a picture representing the Virgin, with San Sebastiano and other saints: and for the altar of San Giuseppe in Santa Maria del Fiore, he painted a figure of that saint. To Montepulciano, Lorenzo sent a work of great merit, which is now in the Church of Sant' Agostino: the subject of this picture is the Crucifix, with Our Lady and San Giovanni, figures which are very carefully executed.† But the best work of this master, and that on which he expended so much thought and care, that he would seem to have been desirous of surpassing himself, is one which will be found in a chapel of the Monastery of the Cestello, and which represents the Virgin with San Giuliano and San Niccolò. Whoever shall desire to see the care with which those artists who desire that the works they execute in oil should be secure of duration, have thought it needful to proceed, let him examine this picture, which is executed with an assiduous delicacy that could not possibly be surpassed.‡

On one of the pillars of Or San Michele, Lorenzo, while still very young, depicted a figure of San Bartolommeo;§ and for the nuns of Santa Chiara in Florence, he painted a

tion having been removed, the chapel is now incorporated with the cathedral.—Tolomei, *Guida di Pistoja*.

* This work is now in the church of Santa Maria delle Grazie, or del Letto.—*Ibid*.

† Of these pictures no well-authenticated information can now be obtained.

‡ This most admirable picture was sent to Paris in 1812, and is still in the Louvre. The former monastery of the Cestello is now the Convent of Santa Maria Maddalena de' Pazzi.

§ This work has become so much obscured, as scarcely to be distinguishable.—*Ed. Flor.* 1832-8.

picture of the Nativity of Christ, with the shepherds and numerous angels: in this work may be remarked among many things the pains which the master has taken to imitate certain plants, and these he has copied so exactly that they seem to be not feigned but real.* In the same place he painted a picture of Santa Maria Maddelena doing penance; and in another work, which is now in the palace of Messer Ottaviano de' Medici, he represented the Virgin; this last-named picture being of a circular form. There is a work by Lorenzo di Credi, in the church of San Friano likewise, and in San Matteo, and the church of the Hospital of Lelmo he painted several figures, with a picture of San Michele, in the church of Santa Reparata.† For the Company of the Bare-footed Brethren, he painted a picture which is executed with infinite care; ‡ there are besides many pictures of the Virgin, and other works by this master, dispersed throughout Florence, in the houses of different citizens.§

By these numerous labours, Lorenzo ultimately got together a sufficient sum of money, and being a man who desired quiet rather than riches, he fixed himself at Santa Maria Nuova, in Florence, where he abode, and had a commodious dwelling-place to the end of his days. Lorenzo was a devoted adherent to the sect of Fra Girolamo Savonarola; he constantly lived the life of an upright and honourable man, giving proof of courteous friendliness to all, whenever the occasion was presented to him. Finally, having arrived at the seventy-eighth year of his age, he died of the debility attendant on his advanced years, in 1530,|| and was buried in the church of San Piero Maggiore.

* Now in the Florentine Academy of the Fine Arts. See Lanzi, *History of Painting*, vol. i. p. 131.

† These works are lost.

‡ It represents the Baptism of Christ. In the year 1786 this picture was taken to the church of San Domenico, at Fiesole, and placed on the altar of the Guadagni chapel, instead of one by Pietro Perugino, which was that year removed to the Tribune of the Florentine Gallery.

§ Two round pictures of the Madonna, kneeling in adoration of the Divine Child, who is lying on the earth, are now in the eastern corridor of the Public Gallery in Florence.—*Masselli*. A very beautiful and well preserved picture by this master, also representing the Madonna with the Child, is in the gallery belonging to the Public Library of Mayence.—*Schorn*.

|| He must have been living, according to Bottari, in 1531, that writer

The works of this master were so carefully executed, and finished with so much delicacy, that every other painting looks but just sketched and left incomplete as compared with those from his hand.* He left many disciples, and among them were Giovanni Antonio Sogliani, and Tommaso di Stefano. But as we shall speak of Sogliano in another place,† I will here confine myself to a few remarks respecting Tommaso. This artist closely imitated the careful finish of his master, and executed many works in Florence, as well as in the neighbourhood of that city; he painted a picture representing the Birth of Christ, for Marco del Nero, at his villa of Arcetri, and this work he completed with great delicacy of finish.‡ But the principal occupation of Tommaso ultimately became that of painting banners to be borne in procession, whence it resulted that he painted these standards better than any other artist.

The father of Tommaso had been a painter in miniature, and had also given some attention to architecture, wherefore his son, by way of following his example, undertook, after the death of his father, to reconstruct the bridge at Sieve, which is at the distance of about ten miles from Florence; that fabric having been destroyed by a flood. He likewise built the bridge at San Piero-a-Ponte, on the river Bisenzio, which is a very fine work; and, after having erected numerous buildings for monasteries, and in other places, he was ultimately appointed architect to the Guild of the

having seen a document registered by him in April of that year, whereby he makes a donation to the Hospital of Santa Maria Nuova of a farm which he had purchased near San Casciano. Dr. Gaye also informs us that his testament was signed in 1531, and brings other documents to prove that he was living in 1535. In the next year he is found to be sick, and even bed-ridden, as early as June, and though still living on the 11th of November, may be fairly supposed to have closed his existence at the end of that year.

* "It was therefore not without having well deserved it that he obtained the following," remarks the first edition of our author:—

*Aspicias ut niteant inducto picta colore
Et completa manu protinus artificis.
Quidquid inest operi insigni candoris, et artis
Laurenti excellens contulit ingenium."*

† His life follows, and will be found in the present volume.

‡ This villa now belongs to the noble family of Capponi delle Rovinate, and the work of Tommaso is still in good preservation on the altar of the chapel.—*Ed. Flor.* 1832-8.

Wool-workers, and prepared the model for the new houses erected by that Guild behind the church of the Nunziata. Tommaso di Stefano departed this life at the age of seventy, in the year 1564, and was buried in San Marco, being honourably accompanied to his tomb by the Academy of Design.

We will now return to Lorenzo. This master left many works unfinished at his death, more particularly a picture representing the Passion of Christ, which is very beautiful (this afterwards came into the hands of Antonio da Ricasoli); and a picture of Messer Francesco da Castiglioni, Canon of Santa Maria del Fiore, who sent it to Castiglioni; this also is a very fine work. Lorenzo was not anxious to undertake many large works, but took great pains in the execution of all that he did, and subjected himself to almost inconceivable labours for that purpose; he had his colours more particularly ground to excessive fineness, carefully purifying and distilling the nut-oil with which he mixed them; he would place a vast number of colours on his palette, arranging them from the palest of the light tints to the deepest of the dark colours, graduating them with what must needs be called a too minute and superfluous care, until he would sometimes have as much as twenty-five or thirty on his palette at one time, and for every tint he had a separate pencil. Wherever Lorenzo was working he would suffer no movement to be made that would occasion dust to rise; but all this excess of care is perhaps little more worthy of praise than negligence, for there should in all things be observed a certain measure, and it is always good to avoid extremes, which are, for the most part, injurious.

THE FLORENTINE SCULPTOR AND ARCHITECT, LORENZETTO; AND THE PAINTER, BOCCACCINO, OF CREMONA.

[BORN 1494—DIED 1541.]

[BORN 1466—DIED 1518.]

It sometimes happens, that when fortune has for a certain time pressed down the talent of some fine genius by poverty, she appears suddenly to reconsider the matter; at a moment when her favours are least expected, conferring benefits of

various kinds on him towards whom she had before been adverse, and that in such sort as to make up in one year for the sufferings of many. An example of what we have here intimated was seen in the case of Lorenzo, the son of Ludovico, a Florentine bell-founder, who distinguished himself greatly in architecture and sculpture, and was so much beloved by Raffaello da Urbino, that not only did the latter assist and employ him on many occasions, but also gave him the sister of his disciple, Giulio Romano, to wife. Lorenzetto (for so was he always called*) completed in his youth the sepulchral monument of Cardinal Forteguerra, which had been commenced by Andrea del Verrocchio, and was erected in the Church of San Jacopo at Pistoja; † in this work there is a figure of Charity among other parts, which is by the hand of Lorenzetto himself, and which cannot be considered unworthy of praise. No long time after this period, he likewise executed a statue for Giovanni Bartolini, which the latter required for his garden; having finished this figure, he repaired to Rome, where he executed many things in the first years of his abode there, of which we need make no further mention.

At a later period Lorenzetto received a commission from Agostino Chigi, by the intervention of Raffaello, for the construction of his tomb in Santa Maria del Popolo, where Agostino had built a chapel. To this work our artist devoted himself, with all the forethought, assiduity, and diligence that he could possibly command, in the hope of acquitting himself with credit, more particularly in the eyes of Raphael, from whom he had reason to hope much assistance and many favours: he expected also to be largely remunerated by Agostino. Nor did these labours fail to secure many of the hoped-for results; assisted by the judgment of Raffaello, Lorenzetto conducted his work to the utmost perfection: the

* Little Lorenzo, or Lawrence, that is to say, Lorenzetto being the diminutive of Lorenzo; a remark not uncalled-for perhaps, in explanation of this passage, to the reader who may chance not to be familiar with the colloquialisms of the Italian.

† This figure is still to be seen at the tomb of the Forteguerra family: Lorenzetto also commenced the statue of the Cardinal, but did not complete that work, and the figure is still to be seen in its unfinished state, in one of the Halls of the Sapienza.—Tolomei, *Guida di Pistoja*.

monument consisted principally of the nude figure of Jonas* proceeding from the mouth of the whale, as a type of the resurrection, and of another figure, representing Elias,† who, by the grace of God, is supported beneath the juniper tree, by means of bread baked in the ashes, and the cruse of water. These figures, I say then, were completed by Lorenzo with all the resources of his art, and all the care that could possibly be bestowed on them; they exhibit accordingly a very high degree of beauty; but he did not obtain for them the reward which the necessities of his family required, and which the vast amount of labour that he had bestowed on his work well merited. This happened from the fact that death having closed the eyes of Agostino and of Raphael likewise, almost at the same time, the carelessness of Agostino's heirs permitted these statues to remain in the workshops of the artist, where they continued to stand during many years. It is true that they are now being fixed in their place on the tomb of Agostino in the Church of Santa Maria del Popolo; but Lorenzo, deprived of all hope by the negligence of the heirs and the death of his protector Raphael, as we have said above, perceived, for that time at least, that his labours and the days expended on those statues had been thrown away.

The dispositions made by the will of Raphael having then to be put into execution, Lorenzo was appointed to prepare a figure in bronze of Our Lady, four braccia high,‡ to be placed on the sepulchre of Raffaello in the Church of Santa Maria Ritonda, and where the tabernacle was restored, as had been commanded by the departed master. At the Church of the Trinità in Rome, Lorenzo also constructed a tomb for a merchant of the Perini family, adorning the same with two Children in mezzo-rilievo. In architecture he gave the

* It is believed that Raphael not only gave the design, but also prepared the model for this admirable statue, the excellence of which has indeed caused some to declare it a work of his own hand.

† The figure of this prophet, though much inferior to the Jonas, yet betrays the influence of Raphael. A third work of Lorenzetto, representing a Dolphin bearing a dead child, was also executed after a model by Raphael. The marble group has disappeared, but a cast of it may be seen at Dresden. See Jahn, in the *Kunstblatt*, for 1837, No. 62. See also Passavant, *Rafael von Urbino*, vol. i. p. 240.

‡ Called the Madonna del Sasso, because the foot is placed on a stone. This figure has not the height attributed to it by Vasari.

designs of several houses, but more particularly that for the palace of Messer Bernardino Caffarelli. In the Valle also, he executed one of the interior façades, preparing the design moreover for the stables and upper garden, built by Andrea, Cardinal della Valle. In this work the divisions are formed by columns, with bases and capitals after the antique; and around the whole, by way of basement, Lorenzo arranged antique piers covered with sculptures: above these, but beneath certain large niches, to be further notified hereafter, the artist constructed another frieze, consisting of fragments from the antique, and within the niches he placed marble statues, also spoils from the antique. Now these last were by no means entire, some being without heads, others without arms, and some had no legs; every one, in short, was mutilated in some respect, but Lorenzo arranged the whole work extremely well nevertheless, having caused all that was wanting to be supplied by good sculptors. This work gave occasion to the same thing being done by many nobles, who also caused fragments of antiquity to be restored; the Cardinals Cesis, Ferrara, and Farnese, for example, or, to say the whole in one word, all Rome. And of a truth, these antiquities thus restored, have certainly a much more graceful effect than have those mutilated trunks, those members without a head, or other figures, defective and maimed in their different parts.

But to return to the garden above-named. Over the before mentioned niches was placed as we now see it, the frieze of antique sculptures in mezzo-rilievo, of most rare and exquisite beauty, and this mode of proceeding, which was an invention of Lorenzo's, became a source of great advantage to that artist; for when the troubles of Clement VII. had somewhat passed by, he was much employed by that pontiff, to his great honour as well as profit. And that happened on this wise: when the Castello Sant' Angelo had been attacked, Pope Clement had remarked that two small marble chapels near the entrance to the bridge had caused him great loss, seeing that certain musketeers who had taken possession of them, had found means, thus sheltered, to shoot down all who permitted themselves to be seen on the walls of Sant' Angelo; they thus destroyed the defences of the Castello, while they remained themselves secure from all injury. His Holiness

therefore determined to remove those chapels, and to place two figures, with their pedestals, on the site which they had occupied. He caused the San Paolo, of which we have before spoken as a work of Paolo Romano,* to be erected on one side accordingly, and commanded that another, representing San Pietro, should be prepared by Lorenzetto; this artist acquitted himself tolerably well in that work, but did not surpass Paolo Romano: the two statues were in due time erected in the positions assigned to them at the entrance to the bridge of Sant' Angelo, where they may still be seen.†

When Pope Clement VII. died, his sepulchral monument, and that for Pope Leo X., were confided to Baccio Bandinelli; Lorenzo also receiving the charge of certain portions of the same work, to be executed in marble, and over these he employed a considerable amount of time. Finally, Paul III. was elected Pope, and this happened at a moment when Lorenzo was in very evil plight, burdened with five children, and exhausted by different expenses; he had indeed come to a very low ebb, and possessed nothing but a house which he had built for himself at the Macello de' Corbi. But fortune now changed, resolving effectually to raise him up and enrich him; Pope Paul, therefore, having determined that the fabric of San Pietro should be continued, and neither Baldassare of Siena, ‡ nor any of the other architects who had contributed to that work, being in life at that time, Antonio da San Gallo caused Lorenzo to be appointed architect; the erection of the walls being then in progress at a fixed price of so much the yard. By this appointment the merits of Lorenzo became more widely known, and in a few years, his affairs, without any pains on his own part, took a more prosperous turn than he had found them to do in many previous years, with all the labours and toils to which he had subjected himself; for at that precise point of time, God, men, and fortune were alike propitious to his endeavours; nay, had he lived some time longer, he would have found himself still more completely raised above those trials which a cruel fate, while he was labouring worthily, had unjustly

* See Life of Paolo Romano, vol. i.

† These statues are still in their place.

‡ The life of this artist follows.

imposed on him. But having attained the age of forty-seven years, he died of fever, in the year 1541.

The death of Lorenzetto caused much grief to his friends, who had ever found him kindly to others and diffident of himself. He had, moreover, always lived the life of an upright and good man; wherefore, at his death, the Deputati of San Pietro gave him honourable sepulture in one of their vaults, and inscribed on his place of rest the following words:—

SCULPTORI LAURENTIO FLORENTINO.

Roma mihi tribuit tumulum, Florentia vitam;

Nemo alio vellet nasci et obire loco.

MDXLI.

Vix Ann. XLVII. Men. II. D.XV.

Boccaccino of Cremona lived at about the same time with Lorenzo, and had acquired the reputation of being an excellent painter, not in his native city only, but through all Lombardy, where his pictures were highly extolled. Proceeding to Rome, for the purpose of beholding the works so much renowned of Michelagnolo, Boccaccino had no sooner cast eyes on them, than he began to do his utmost to depreciate their value, considering that he exalted himself in proportion to the censure which he thus bestowed on a man who was most excellent, not only in design, but in almost every other department of art. But when Boccaccino himself, being commissioned to paint the chapel of Santa Maria Traspontina, had completed his work, and presented it to view, he opened the eyes of all who, having expected to see him soar above the heavens, found that he was not able to attain even to the last floor of the houses. He had represented the Coronation of Our Lady, whom he had depicted with Children flying around her; but when the painters of Rome saw what he had accomplished in this work, their anticipated admiration was changed into derision.*

From this we may perceive, that when the popular voice exalts a man who is more excellent in name than in deed, it is a difficult thing to reduce such a person to his true place by mere words, however just and reasonable; nor until his works themselves are found to prove him wholly different

* This story is denied by the Cremonese. See Lanzi, vol. ii. p. 424, *et seq.*

from what has been supposed, is it possible to make the world understand what the artist, so highly but unjustly celebrated, really is. It is certain that the greatest injury a man can receive, is to be too early and too highly extolled, for such talent as he may display, in whatever may be his vocation, since these injudicious praises, inflating those who are the subject of them, serve as an impediment to their subsequent progress. And furthermore, it may be observed, that men thus extolled, when their works are found to fall short of the excellence expected from them, are apt to become discouraged by the first breath of censure, and, falling into another extreme, are sometimes led to despair of ever accomplishing anything of value. He, then, who is wise, will dread praise more than censure, for the first deceives while it gratifies; but the second, unveiling truth, serves to instruct him who can learn.

Boccaccino left Rome, where he felt himself wounded and mortified at all points, and returned to Cremona; there he continued to exercise the art of painting as he best might. In the Cathedral, for example, he depicted the entire life of the Madonna on the central arches; and this is a work which has been much commended in that city; other works, also, were performed by this artist, both in Cremona and the neighbourhood, but they do not require further mention.*

Boccaccino taught the art of painting to his son, Camillo, who gave himself to the study of the same with a more zealous care, and took pains to avoid the faults into which the vain-glory of his father had been betrayed.† By his hand are certain works at San Gismondo which is at the distance of about a mile from Cremona, and these are considered by the Cremonese to be the best paintings in their possession.‡ On the façade of a house in the Piazza of his native city, this artist executed certain pictures, and painted the compartments of

* Lanzi, on the contrary, speaks thus of this master: "Boccaccio Boccaccino is to the Cremonese what Ghirlandajo, Mantegna, Perugino, and Francia are to their schools, 'the best modern painter among the ancients, and the best ancient among the moderns.'"

† Lanzi calls this Camillo "the greatest genius of whom the Cremonese school can boast."

‡ For many interesting details respecting this artist, but which cannot here find place, the reader is referred to the *Pittura Cremonese* of Count Bartolommeo Vidoni, Milan, 1824.

the ceiling in the church of Sant' Agata; the front of the church of Sant' Antonio, with some pictures in the church, and other paintings executed by his hand, made him known as a good and experienced master. If death had not taken this artist from the world before the time,* he would, without doubt, have produced most honourable works, seeing that he had commenced in the right manner: and even those which he has been permitted to leave us render him well worthy of a memorial.

Returning to Boccaccino, it is to be remarked that he passed from this life in the fifty-eighth year of his age, without having effected any amelioration in the art. Contemporary with him, was a tolerably competent miniature painter, called Girolamo, of Milan, in which city, and in other places, many of his works may be seen. About the same time, lived Bernardino del Lupino, who was also a Milanese; this artist was an exceedingly delicate and very pleasing painter,† as may be seen by many works from his hand, which are still in that city. At Sarone,‡ also, a place about twelve miles from Milan, there is a Marriage of Our Lady by this master, which is admirably executed, as are certain historical pictures in the church of Santa Maria, which are most perfectly painted in fresco.

Bernardino worked extremely well in oil also; he was a most obliging person, friendly and liberal in all his actions. To him, therefore, is deservedly due all the praise which belongs of right to those artists who do themselves no less honour by the courtesy of their manners, and the excellence of their lives, than by the distinction to which they attain in art.§

* According to Lanzi, he died at the age of thirty-four; but Count Vidoni would make him to have lived at least ten years longer.

† Bernardo Luino; not as Bottari and Della Valle will have it, Lauino.—*Ed. Flor.* 1832-8.

‡ Saronno.—*Schor.*

§ These few words suffice to show that Vasari held Luini in high estimation, and if he has said no more of him, that has doubtless proceeded from the fact that he had no further information to impart.—*Ed. Flor.* 1838.

THE PAINTER AND ARCHITECT, BALDASSARE PERUZZI,
OF SIENA.

[BORN 1480—DIED 1536.]

AMONG all the gifts which Heaven confers on mortals, there is none which can be or justly ought to be held in higher esteem than elevation of the mind, with quiet and peace of soul; for by the first man is rendered immortal, and with the second he may truly be accounted blessed. He then who is thus endowed should not only render great and perpetual thankfulness to God, but is bound to show himself among his fellow men, as it were a light amidst darkness, and so it is that in our own times we have seen done by the Sienese painter and architect, Baldasare Peruzzi. Of him it may truly be affirmed, that the modesty and goodness so beautifully exemplified in his life, were possessed to such a degree, as to form no mean part of that supreme tranquillity and peace of mind, for which all men who think must needs sigh, and towards which all should constantly aspire; while the works which he has left to us are manifest and honourable fruits of that true genius, which was breathed into his mind by Heaven itself.

I have called him above, Baldassare of Siena, because he was always considered a Sienese, but I will not omit to mention, that as seven cities contended for Homer, each desiring to claim him for her citizen, so have three most noble cities of Tuscany, Florence, Volterra, and Siena, namely, all maintained, each for herself, that Baldassare was of the number of her sons.* But to tell all the truth of this matter, every one of them has part in him, seeing that at the time when Florence was distracted by wars, the father of Baldassare, Antonio Peruzzi, a noble citizen of Florence, changed his abode, in the hope of living more quietly, and went to dwell in Volterra. Having remained there a certain number of years, he then took a wife in that city; this

* For numerous details regarding this question, which has been much agitated among the compatriots of Baldassare, the reader is referred to Della Valle, *Lettere Sanesi*. He will also find further information in Lomazzo, Serlio, and Giulio Mancini.

happened in the year 1482,* and in a few years, two children were born to him ; one, a boy, called Baldassare ; the other a girl, named Virginia. Now it chanced, that while thus desiring only peace and quiet, Antonio was nevertheless pursued by the evils of war ; Volterra being sacked, he was compelled to take refuge in Siena, and there, having lost nearly all that he possessed, he found himself reduced to live in a somewhat poor fashion.

Baldassare, meanwhile, was increasing in stature, and early gave token of the pleasure he found in the society of good and distinguished men ; more especially delighting to frequent the workshops of the goldsmiths and others, who practised the arts of design. Wherefore, eventually finding these arts please him, he gave all his attention to drawing, and his father dying about that period, Baldassare devoted himself to the study of painting with so much zeal, that in a very short time he made the most extraordinary progress. Copying and imitating the works of the best masters, he yet gave his principal attention to nature and living objects, and thus early acquiring some little gain by his art, he found means to support himself while he aided his mother and sister, pursuing his studies in painting at the same time.

Among the first works of Baldassare (omitting to mention some few performed in Siena, which do not require more particular notice), was a small chapel near the Florentine Gate of Volterra ; here he painted certain figures with infinite grace, and these were the cause of a friendship which he contracted with the painter Piero of Volterra, who dwelt for the most part in Rome, where he was employed in the execution of various works in the papal Palace, for Pope Alessandro VI. Baldassare consequently repaired with Piero to Rome, but Alessandro being dead, and Piero no longer finding employment in the Palace, Baldassare placed himself in the workshop of the father of Maturino,† a painter of no great excellence, but who, at that period, was neverthe-

* Or some few years earlier, seeing that the inscription on the tomb of Baldassare gives his age as fifty-six at the time of his death, which took place in the year 1536.

† The Life of Maturino will be found, together with that of Polidoro, in the present volume.

less much employed in the more ordinary labours of our avocation, and had always many works on hand.

This artist, therefore, having placed before Baldassare a panel, the ground of which had been duly prepared, bade him paint thereon a figure of Our Lady, but without giving him a cartoon or design of any kind. Baldassare, nevertheless, having taken a piece of chalk, in a moment and with great ability, designed such a figure as he proposed to paint, and having shortly after taken the colours in hand, in a few days he produced a picture so beautiful and so admirably finished, that he caused astonishment, not only in the master of the bottega or workshop, but also in many painters who saw the work and at once perceived its merit. These artists, therefore, procured for Baldassare a commission to paint the chapel of the High Altar in the church of Sant' Onofrio, and this work he executed in fresco in a very beautiful manner, and with infinite grace.*

Having finished his undertaking in the chapel of Sant' Onofrio, our artist next painted two small chapels in the church of San Rocco-a-Ripa, whereupon, being now in considerable credit, he was invited to Ostia, where he decorated certain apartments in the tower of the fortress, with very beautifully executed historical representations in chiaro-scuro. Among these are more particularly to be mentioned one of those hand to hand combats, in the manner customary among the ancients; with a body of soldiers also, the latter proceeding to attack a fort. In this last the bold and prompt action of the warriors is particularly to be observed; covered with their shields, they advance the scaling ladders which the assailants are placing against the walls, while those within repulse them with fearful rage; there are also numerous instruments of war in this story, of the fashion used in ancient times, with armour of similar character. Baldassare likewise painted many other stories in one of the halls of that fortress, and these are held to be among his best works; but it must be observed that he was assisted in their execution by Cesare of Milan.†

* According to Mancini, who is cited by Della Valle, *Lettere Sanesi*, tom. iii. p. 182, the paintings in the Tribune of Sant' Onofrio are due to Bernardino Pinturicchio. The delicate and scrupulous Bottari, as his countrymen very justly call him, does not hesitate to declare that in later times these works have been grievously maltreated by "the curse of restorations."

† One of the disciples of Leonardo da Vinci, but also a follower of Raphael, whose acquaintance he made in Rome.

On the completion of these labours Baldassare returned to Rome, where he contracted a most intimate friendship with Agostino Chigi of Siena, who received him to his intimacy not only because Baldassare considered himself a Sienese, but also because Agostino was by nature the friend of all distinguished men. With the assistance of such a man as Agostino Chigi, Baldassare found means to afford himself leisure for remaining during some time in Rome, occupied solely with the study and examination of the antiquities, but more particularly of those relating to architecture. In this vocation, emulous of Bramante, Baldassare made extraordinary progress in a very short time, which was afterwards, as we shall relate in due course, the cause of very great honour as well as profit to him: he gave considerable attention to the study of perspective also, and became so highly distinguished by his attainments therein, that very few who have laboured in our times can be named as his equals; the effect of this acquirement may be clearly perceived in all his works.

Pope Julius II. meanwhile, having built a corridor to his palace, with an aviary almost at the level of the roof, Baldassare was commissioned to depict all the months of the year therein; with the occupations proper to each month throughout the year: in this series of paintings, which is in chiaro-scuro, we have innumerable edifices, theatres, amphitheatres, palaces, and other buildings, all showing admirable invention, and each occupying an appropriate position in the work.* Baldassare painted several apartments in the palace of San Giorgio, for the Cardinal Raffaello Riario, Bishop of Ostia; this he did in company with other painters. On a façade which is opposite to the palace of Messer Ulisse da Fano, this master also executed various paintings; as he did on that of Messer Ulisse's own house, whereon he delineated stories from the life of Ulysses, and by this work he greatly increased his name and reputation.

But still higher was the glory which he obtained for the model of a palace, prepared for Agostino Chigi,† and which he executed in the graceful manner we now see. This edifice

* These paintings are entirely destroyed.

† The palace of Agostino Chigi, which is situate in the Lungara, now bears the name of the Farnesina, as we have already remarked in the life of Raphael.

should rather be described as a thing born, than as one merely built: the exterior decorations are in *terretta*, and exhibit very beautiful historical representations, executed by Baldassare with his own hand. The hall of this palace is also adorned by this master, who painted columns in perspective therein, the depth of the intercolumniation causing it to appear much larger than it really is. But the most remarkable part of this work, and a subject of deserved admiration, is the Loggia of the garden, wherein Baldassare has painted stories representing Medusa turning men into stone, and than which nothing more beautiful could possibly be imagined; near this we have Perseus striking off the head of the monster, with other paintings in the angles of the ceiling. The decorations of this Loggia are painted in perspective to imitate stucco-work, and this is done so perfectly with the colours, that even experienced artists have taken them to be works in relief. I remember that the Cavalier Tizian, a most excellent and renowned painter, whom I conducted to see these works, could by no means be persuaded that they were painted, and remained in astonishment, when on changing his point of view he perceived that they were so.*

In the same palace there are certain paintings executed by Fra Sebastiano Veneziano,† in his first manner; and by the hand of the divine Raffaello there is the Galatea carried off by Marine Deities, as we have before said.

Between the Campo di Fiore and the Piazza Giudea, Baldassare painted a façade in *terretta*, which is most exquisitely beautiful, the views in perspective being truly admirable; this he did, receiving a commission to that effect from one of the Pope's Chamberlains, but the palace is now in the possession of the Florentine Jacopo Strozzi. In the church of the Pace, this master likewise painted a chapel for Messer Ferrando Pozetti, who was afterwards made a Cardinal; this is on the right of the entrance to the church; the subjects chosen are events from the Old Testament, the figures of which are small; but there are besides, other figures, which are of considerable size; the

* All these works, the stories in *terretta* excepted, are in excellent preservation; the cornices still appear to be in relief, and deceive all who see them.—*Bottari*.

† Better known among ourselves as Sebastiano del Piombo.

whole work is in fresco, and is executed with much care. But even more remarkably has Baldassare shown the extent of his ability in painting and perspective, by certain pictures in the same church and near the high altar, where he depicted a story for Messer Filippo da Siena, one of the Clerks of the Chamber, representing Our Lady ascending the steps of the Temple, and about to enter that edifice. In this picture there are many figures highly worthy of praise ; among others, that of a noble personage arrayed in the ancient manner, and who, descending from his horse, while his servants wait around, presents alms to a poor wretched beggar, totally naked and grievously attenuated, who appears to be entreating charity with the most eager importunity.* In this work, also, there is a great variety of buildings, with many very beautiful ornaments of different kinds ; the painting, which is in fresco, counterfeits, in like manner with that above-mentioned, decorations in stucco, which go entirely around the whole, and it furthermore appears to be affixed to the wall by means of large nails, as if it were a panel painted in oil.

Among the magnificent preparations made by the Roman people to receive the Duke Giuliano de' Medici, when the baton of a Commander was conferred on him by Holy Church, were six historical representations, in as many pictures, executed by six different painters, who were all artists of eminence. One of these was by the hand of Baldassare ; it was seven *canne* † high, and three and a half broad, the subject chosen, being the betrayal of the Romans by Julia Tarpeia ; and this was acknowledged to be, without doubt, the best of them all. But that which awakened astonishment in every beholder was the perspective view or scene which this master prepared for a Theatre, and which was so beautiful that nothing better could possibly be imagined. Such, indeed, were the variety and admirable manner of the buildings, the beauty of the loggie, the fancy exhibited in the doors and windows, the rich arrangement of all the

* This work has been re-touched, but Lanzi remarks that its originality of conception, and the eloquent expression of the figures, are still apparent. Annibal Carracci copied this work, and the drawing thus made is now in the possession of the Duke of Devonshire.

† About twenty-eight feet.

other architectural details, with the remarkable judgment and extraordinary power of invention manifest throughout the whole work, that it would not be possible to describe the thousandth part.

For Messer Francesco da Norcia, Baldassare designed a portal of the Doric order, which was an exceedingly graceful composition : this the master erected in the house of Messer Francesco, which is on the Piazza of the Farnesi. He also painted a very beautiful façade, near the Piazzini degli Altieri, for Messer Francesco Buzio,* depicting on the frieze, from the life, all the Cardinals who were then living; while on the wall itself he executed historical scenes, which represented the Cæsars receiving tribute from all the kingdoms of the world; above these stories our artist painted the twelve Emperors, placed on corbels; they are foreshortened with much judgment, and executed with remarkable ability; for the whole work, indeed, the master well merits the highest praise. Baldassare, furthermore, painted an Escutcheon, exhibiting the Arms of Pope Leo X., near the Banchi, with three Boys as supporters. This is in fresco, and the flesh of the children is painted with so much softness, that they seem to be alive.

For Fra Mariano Fetti, Frate of the Piombo, this master painted a San Bernardo in *terretta*; this figure, which is one of great beauty, was executed for the Garden of Monte Cavallo. For the Brotherhood of Santa Caterina of Siena, whose house is in the Strada Giulia, Baldassare painted an exceedingly beautiful Bier, for the removal of the dead to the place of their burial, with many other works, all of which are worthy of commendation.

In Siena, Baldassare Peruzzi prepared the design for the Organ which is in the church of the Carmine; and he likewise executed some other works in that city, but they were not of any great importance.†

Being subsequently invited to Bologna by the wardens of works to the church of San Petronio, to the end that he might prepare a model for the façade of that edifice, he designed two large ground plans, with elevations and sections,

* The paintings of these two façades no longer exist.—*Bottari*.

† The Sienses attribute the cloister and campanile of the Carmine also to this master.

one in the modern manner, the other in that of the Teutonic nations. This work is still preserved in the Sacristy of San Petronio* as an extraordinary production, the master having drawn the building in perspective, after such sort that the fabric appears to be in relief. In the same city there are a vast number of designs by this artist, which he made in the house of the Count Giovanni Battista Bentivogli, for the above-named church, and which are so beautiful that it would not be possible adequately to extol their merit, more especially when we consider the wonderful and admirable inventions worked out by this master, in his wish to avoid the destruction of the old building, and in the endeavour to conjoin the new part with just and fair proportion to what remained of the old. For the Count Battista above-named, Baldassare made a design in chiaro-scuro, representing the Nativity of Christ and the Adoration of the Magi:† the horses, chariots, and all else belonging to the Courts of the Three Kings are wonderful to behold; with such admirable grace and beauty are they depicted, as are also the architectural details of the temples and other buildings, by which the cabin is surrounded. The Count caused that work to be subsequently coloured by Girolamo Trevigi, who performed his part to great perfection.‡

The design for the portal of the church of San Michele in Bosco, a very beautiful monastery outside Bologna, which belongs to the Monks of Monte Oliveto,§ was prepared by this master; as were also the design and model for the Cathedral of Carpi, which was exceedingly beautiful; the structure was built under the direction of Baldassare, and according to the rules laid down by Vitruvius. In the same city our artist commenced the church of San Niccolò; but this building was not completed at that time, the master having been almost compelled to return to Siena, whither

* See Bianconi, *Guida di Bologna*. See also Gaye, *Carteggio inedito*, vol. ii.

† Of this work there is an admirable engraving in three parts by Agostino Carracci.—*Bottari*.

‡ The life of the painter and military architect, Girolamo Trevigi, follows. A sketch of it will also be found in Ridolfi, among the Lives of the Venetian Painters.

§ The monastery was suppressed in 1797, but the church, with its magnificent portal, still remains. See Bianconi, *Guida di Bologna*.

he was summoned to prepare designs for the fortifications of the city, and those defences were then constructed under his direction.

This undertaking being completed, Baldassare once more repaired to Rome, where he built a house opposite to the Farnese Palace, with others in the centre of the city. He was also employed on many occasions by Pope Leo X., more particularly when that Pontiff, desiring to bring the church of San Pietro, which had been commenced by Julius II. after the design of Bramante, to a conclusion, and finding the edifice too large, resolved to have a new model constructed. His Holiness was of opinion, that the various parts of that vast fabric were not in harmony with each other; wherefore he committed the work to Baldassare, who prepared a new model, which is truly ingenious, and of very magnificent character; it gives proof of so much judgment also, that succeeding architects have frequently availed themselves of many parts thereof.* Diligent and judicious, this master brought his works so successfully to completion, that he may truly be said never to have had his equal in architecture, and this principally because he combined with his knowledge of that art, so beautiful and admirable a manner in painting and decoration. The design for the tomb of Pope Adrian VI., was given by Baldassare, and the paintings around it are also by his hand, but the marble work of the sepulchre was executed by the Sienese sculptor, Michelagnolo, assisted only by Peruzzi.†

When the *Calandra*, a drama written by the Cardinal di Bibiena, was performed before Pope Leo, Baldassare prepared all the scenic arrangements for that spectacle in a manner no less beautiful, nay rather it was much more so, than he had exhibited on the occasion referred to above; and his labours of this kind deserve all the more praise from the fact that these performances of the theatre, and consequently all re-

* Baldassare Peruzzi was chosen architect of St. Peter's, on the death of Raphael. See the work on architecture of his disciple Serlio; even the difficult *Milizia* praises the above-mentioned design, which is perhaps the most beautiful of all those prepared for the building. See also Platner and Bunsen, *Beschreibung der Stadt Rom.*, Abth. 2nd, s. 140.

† The tomb of Adrian VI. is in the chapel of the High Altar, in the Church of Santa Maria del' Anima. A print of it may be seen in the work of Ciacconio.

quired for their representation, had long been out of use ; the festivals and sacred dramas having taken their place. But either before or after the representation of the Calandra, which was one of the first comedies seen or recited in the vulgar tongue, in the time of Pope Leo X. that is to say, Baldassare painted two of these scenic decorations, which were surprisingly beautiful, and opened the way to those of a similar kind, which have been made in our own day. Now it appears to me difficult even to imagine how this artist has found it possible, within the closely limited space to which he was restricted, how he has found it possible, I say, to exhibit such a variety of objects as he has depicted, such a number of streets, palaces, temples, loggie, and fanciful erections of all kinds, with cornices and ornaments of every sort, so perfectly represented that they do not look like things feigned, but are as the living reality : neither does the piazza, which is the site of all these edifices, appear to be, as it is, a narrow space merely painted, but looks entirely real and of noble extent. In the arrangement of the lights also, Baldassare showed equal ability, in those of the interior, which are designed to enhance the effect of the views in perspective, more especially ; every other requisite, demanded for the occasion was added with similar judgment ; and this is the more remarkable, because the habit of preparing such things had, as I have said, been totally lost. This kind of entertainment is nevertheless superior in my opinion to those of every other character, when it has all the appliances required for its perfection, surpassing them all by very far, however sumptuous and magnificent they may be.

In the year 1524, Clement VII. was elected Pope, when Baldassare made the preparations for his coronation. The façade of the principal chapel also, which had been commenced by Bramante, was completed by Baldassare, who constructed it in Peperino marble. In the Chapel wherein the bronze monument of Pope Sixtus is placed, this master painted in chiaro-scuro the Apostles, which are in the niches behind the altar ; he likewise gave the design for the tabernacle of the sacrament, which is a very graceful work.*

* This tabernacle was afterwards broken up ; that which we now see is by Bernini, who took his idea of its form from the work of Bramante, in the cloister of San Pie'ro-a-Montorio.—*Bottari*.

Then came the deplorable sack and plunder of Rome, in the year 1527, and the unfortunate Baldassare was made prisoner by the Spaniards ; when not only did he lose all that he possessed, but he was also grievously maltreated and tormented by them : for it so chanced that Baldassare, being a man of a noble, grave, and commanding aspect, was believed by them to be some great prelate or other man of high rank in disguise, and one who could pay an enormous ransom. Finally, however, those most impious barbarians discovered that he was indeed a painter, and one of them, who was a devoted adherent of the Constable de Bourbon, compelled our artist to take the portrait of that reprobate commander, the enemy of God and of all good men ; either by showing him his corpse, dead as he was, or by some other means, perhaps by giving him drawings of the face or describing it in words : enough, they compelled him to make the portrait.

Having escaped at length from the hands of the Spaniards, Baldassare took ship to go to Porta Escole, proposing to proceed thence to Siena ; but on the way he was so effectually plundered, so completely stripped, and despoiled of every thing, that he entered Siena deprived of all but his shirt. He was nevertheless honourably received and clothed anew by his friends ; nor did any long time elapse before he entered the service of the Republic, and was appointed superintendent of all works connected with the fortifications of the city.* While thus residing in Siena, two sons were born to Baldassare ; he was employed, as we have said, in the public service,† and made numerous designs moreover for the houses of his fellow citizens, as he did that for the organ of the Church of the Carmine,‡ which is exceedingly beautiful.

* The decrees by which he was appointed may be seen, with many other details respecting this period, in Gaye, *Carteggio*, &c.

† See Gaye, as above cited, where will be also found the appointment of Baldassare as architect of the Church of the Immaculate Conception, then projected by the Signoria of Siena, with many other particulars of much interest, but which cannot here find place.

‡ Vasari here repeats what he has previously said, while he omits to mention many of the best works executed by Baldassare at this period ; the beautiful High Altar, and the Chapel of St. John the Baptist, in the Cathedral of Siena, for example ; the Villa Belcaro, near that city ; the fine portal of the Sacratì Palace in Ferrara, and many others, which are noticed by Mancini, and by Della Valle, *Lettere Sanesi*.

The Imperial and Papal armies had meanwhile advanced to the siege of Florence, when his Holiness despatched Baldassare to the camp, there to give his aid to the Commissary, Baccio Valori, who was commanded to avail himself of the judgment and counsels of Baldassare in the services of the siege, and for the more effectual investment of the city. But Baldassare, esteeming the liberty of his ancient fatherland beyond all the favour of the Pope, was not to be prevailed on to lend his assistance in any affair of moment, nor was he to be alarmed in any manner by the indignation even of that great Pontiff, who, perceiving this, bore him no little ill-will for a considerable space of time.*

The war being ultimately brought to an end, Baldassare would fain have returned to Rome, wherefore the Cardinals Salviati, Trivulzi, and Cesarino, whom our artist had on many occasions very faithfully served, made such efforts in his behalf, that they succeeded in reinstating him in the favour of the Pope; he was thus permitted freely to return to Rome, and was even replaced in the appointments he had previously held. Nor had he been many days in the city before he commenced the preparation of designs for two beautiful palaces, commanded by the Signori Orsini, and which were erected on the road leading to Viterbo: he also designed other edifices to be constructed in Apuglia.

Baldassare did not neglect meanwhile, the study of astrology, in which he greatly delighted, nor that of the mathematics, and others in which he took pleasure. He also commenced a book on the Antiquities of Rome, with a Commentary on Vitruvius, gradually preparing the designs that is to say, in illustration of that author's writings, some part of which commencement is now to be seen in the possession of Francesco da Siena,† who was his disciple. Among these are

* Della Valle maintains that Baldassare acted thus, not from love of Florence, but in obedience to the commands of Siena, which city was a good Ghibelline. A letter of Baldassare himself, as cited by Gaye, *Carteggio inedito*, has, however, proved Vasari and Della Valle to be both in error. Baldassare really did serve against Florence, and in the letter alluded to he adverts to the possibility of attacking the city from the Poggio Imperiale.

† Della Valle calls this Francesco "a poor creature, whom Baldassare employed on all occasions, whether as concerned his paintings or not."

designs after the ancient manner, as well as others proper to the modern mode of building.

While thus sojourning in Rome, Baldassare prepared the design for the palace of the Massimi family: the plan of this building is of an oval form, and the edifice is in a new as well as very beautiful manner; the principal façade is enriched by a vestibule of Doric columns, admirable for the justice of the proportions, and proving much knowledge of art on the part of the master: equally beautiful is the distribution of the interior quadrangle; and the flight of steps by which the chief entrance is gained deserves the utmost commendation; but this building Baldassare could not finish, having been overtaken by death before its completion.*

But notwithstanding the great talents of this noble artist, his numerous works availed but little to his own advantage, however useful to others. It is true that he was employed by Popes, Cardinals, and other great and rich personages, but no one of them ever conferred on him any real and effectual benefit; yet this may very possibly have happened, not so much from the want of liberality in those nobles (although they are for the most part ever most open-handed in cases where they should be least so), as from the timidity and excessive modesty, or to say what in this case was the fact—the simplicity and faint-heartedness of Baldassare.† But it is certain that by as much as all should be discreet and moderate in respect of princes who are magnanimous and liberal, by so much is it needful to be importunate and pressing towards those who are avaricious, ungrateful, and discourteous; for inasmuch as an unremitting demand would be an unpardonable error, nay a vice, if applied to the upright and liberal, insomuch is it a virtue when practised against the mean and avaricious; nay, to be modest with such people is an absurdity and a wrong. Baldassare thus found himself very poor as

* Our readers are well aware that this palace is erected on the foundations laid for the ancient theatre of Marcellus, and Serlio affirms that Baldassare, in digging among the remains of that edifice, discovered so much of the plan that he was enabled to ascertain exactly what had been its proportions in every part.

† “We lament,” observes one of our author’s most candid as well as admiring compatriots, “that Vasari should call that an awkward faint-heartedness, which was indeed the extreme delicacy and true modesty of this most excellent master.”

age came on, and was beside, burdened with a family ; finally, after having always lived a most upright and honourable life, he fell grievously sick, and was obliged to confine himself to his bed : hearing which, and, when too late, perceiving the loss he was about to incur by the death of such a man, Pope Paul III. sent him one hundred scudi by the hands of Jacopo Melighi, accountant of San Pietro, making him at the same time the most friendly offers and promises. But the illness of Baldassare increased, perhaps because it was ordained so to be, or, as some believe, because his malady was provoked, and his death hastened by the effect of a poison, administered to him by one of his rivals, who desired to succeed him in his office, from which he derived two hundred and fifty scudi per annum. The physicians did not discover this until it was too late, and Baldassare died in great sorrow ; but more on account of his family and of the painful condition in which he was leaving them, than for himself.*

He was deeply mourned by his children and friends, who laid him to rest in the Rotondo near Raffaello da Urbino ; all the painters, sculptors, and architects of Rome accompanied him with tears to the grave, according to his remains the most honourable sepulture, and inscribing over them the following epitaph :—

Balthasari Perutio Senensi, viro et pictura et Architectura aliisque ingeniorum artibus adeo excellenti, ut si priscorum occubuisset temporibus, nostra illum felicius legerent. viv. Ann. LV. Mens. XI. Dies XX.

Lucretia et Io : Salustius optimo conjugii et parenti, non sine lachrimis Simonis, Honorii, Claudii. Æmilie, ac Sulpitie minorum filiorum, dolentes posuerunt. Die IIII. Januarii MDXXXVI.†

The fame of Baldassare was greater after his death than during his life ; † more particularly were his judgment and

* In the life of Daniello da Volterra, Vasari mentions an architect, called Salustio, as a son of Baldassare Peruzzi. He is likewise named in the epitaph cited a few lines below.

† This inscription is not now in the Rotondo.—*Schorne*.

‡ Baldassare was without doubt an artist of the first rank. In painting he approached the best masters of his day ; in architecture he belonged to the greatest. Many place him before Bramante. Lomazzo calls him, "Architetto Universale." In perspective he was unsurpassed, as even Milizia, who so rarely praises, admits ; "and this," observes one of his compatriots, "is sufficient to prove his merits, for never does Milizia bestow a syllable of commendation that has not been well earned."

knowledge vainly desired, when Pope Paul III. determined to cause the church of San Pietro to be completed, seeing that all then discovered how useful his assistance would have been to Antonio da San Gallo. It is true that the last named architect effected much, in accomplishing what we now possess ; but he would, nevertheless, as is believed, have seen his way more clearly through certain of the difficulties incidental to that work, had he performed his labours in company with Baldassare.

Many of the artistic effects of Baldassare were inherited by the Bolognese Sebastiano Serlio, who wrote the third book of the "Architecture," and the fourth of the "Antiquities of Rome," with their admeasurements. In these works, the results of Baldassare's studies, to which we have alluded above, were inserted in the margin, and other portions of the same were likewise of great use to the author. The writings of Baldassare on the before-mentioned subjects remained for the most part in the hands of the Ferrarese, Jacopo Melighino, who was afterwards appointed by Pope Paul III. the architect for all his buildings ; and in those of that Francesco the Siense, whom we have before mentioned, and who was his creature and disciple. By this artist is the escutcheon of the Cardinal di Trani, in Navona, which has been very highly commended, and which is still to be seen in Rome, with certain other works, also by Francesco da Siena. It is from him that we have procured the portrait of Baldassare ; and I have likewise received many notices from him of things with which I was not acquainted, when this book was first put forth to the world.

The Roman artist, Virgilio, was also a disciple of Baldassare. He painted a façade in the middle of the Borgo Nuovo, in his native city, representing Captives thereon, and executed many other very fine works. Antonio del Rozzo, a citizen of Siena and a most eminent engineer, also received the first principles of architecture from Baldassare, under whom the Siense painter, Riccio, likewise studied his vocation, although he afterwards imitated, to a certain extent, the manner of Giovanni Antonio Sodoma of Vercelli.*

The Siense architect, Giovanni Battista Peloro, was

* The life of this artist follows.

another of Baldassare's disciples; he gave much attention to mathematics and cosmography, constructing quadrants, the mariners' compass, instruments for measuring, and other things of similar kind, with his own hand; he likewise made plans for numerous fortresses, which are now for the most part in the hands of the Sienese goldsmith, Maestro Giuliano, his most intimate friend. This Giovanni Battista made a model of the city of Siena, for the Duke Cosimo, which is, in truth, exceedingly beautiful, with the valleys and every thing surrounding the place to the distance of a mile and a half—the walls, the roads, the forts, and, in short, every object within that distance, are all shown in relief—a truly admirable work. But being of an unstable mind, Giovanni would not remain in the service of Duke Cosimo, although he had a good stipend from that prince, but departed, thinking to do still better, and repaired to France, where, having followed the Court without any advantage for a long time, he died at Avignon. And although this master was a very good and able architect, yet one does not see buildings erected by him or after his design in any city, because he remained for so short a time only in each place, that he had not time to determine on any thing, insomuch that he consumed all his days in the preparation of designs, in fanciful inventions, in the admeasurement of buildings, or in making models. He has nevertheless deserved this mention, as being a follower of our arts.

Baldassare drew admirably well in all manners, giving proof of great judgment and infinite care in each, but more particularly with the pen, in water-colours, and in chiaro-scuro. Of this, numerous examples may be seen in the many drawings by this master, which are now in the possession of different artists: we have ourselves a considerable number in our book of drawings, and among them is one which is a most fanciful invention. It represents a Piazza entirely filled with arches of triumph, colossal statues, theatres, pyramids, obelisks, temples of various character, colonnades, porticoes, and other erections of similar kind, after the manner of the ancients. On a pedestal in the midst of these edifices, is a figure of Mercury, and around him are thronging all sorts of Alchymists with bellows, some large, others small, crucibles, retorts, and other instruments used

in distillation, proposing to administer an enema to the end that he, the said Mercury, might be delivered from peccant humours. A ridiculous and fantastic delineation, but a singular idea, and very well executed.

Baldassare, who always proved himself courteous, modest, and friendly to all, was very intimate with the excellent Sienese painter, Domenico Beccafumi,* as he also was with Capanna,† who executed many paintings in Siena; among them the façade of the Turchi, and that of another building on the Piazza.

THE FLORENTINE PAINTER, GIOVANNI FRANCESCO, CALLED IL FATTORE; AND OF THE PAINTER, PELLEGRINO DA MODENA.

[BORN 1486—DIED 1528, *circa.*] [BORN 1480—DIED 1523.]

THE Florentine painter, Giovanni Francesco Penni, surnamed Il Fattore, was indebted to fortune no less than to the excellence of his own dispositions, seeing that Raffaello da Urbino, attracted by his good conduct, his love for painting, and other estimable qualities, received him into his house, and brought him up together with Giulio Romano, treating them always as he would have done had they been his sons. Nay, so dearly did he hold both these disciples, that he proved his affection to them at his death, by leaving them heirs to his art and property alike.‡

Giovanni Francesco having begun from a boy, and when he first went into the house of Raphael, to be called Il Fattore, retained that name ever after. He imitated the manner of his master in drawing, and constantly remained faithful to that manner, as may be seen by certain of his designs which we have in our book: nor is it to be wondered at, if we find vast numbers of these, since Giovan Francesco took more pleasure in drawing than in painting, and all his designs are finished with extraordinary care.

* Whose life follows.

† Shortly alluded to in the life of Don Bartolommeo, Abbot of San Clemente. See vol. ii. p. 194.

‡ They inherited the property connected with art only, as we have remarked in the life of Raphael. See *ante*, p. 60.

The first works of Il Fattore were executed in the Papal Loggie at Rome, in company with Giovanni da Udine, Perino del Vaga, and other distinguished masters: in these first performances we perceive remarkable grace, and many proofs that they are the productions of an artist who was labouring earnestly to attain perfection; he was a man of extensively varied practice in his art, and delighted in the execution of landscape and of architectural structures, as well as in that of figures. He painted finely in oil, in fresco, and in tempera, drew admirably well from the life, and was in every respect highly favoured by nature, seeing that he readily acquired all that appertained to his vocation with but very little study. This rendered him very useful to Raphael, whom he assisted in painting the greater part of the cartoons for the Tapestries of the Pope's chapel, and for those of the Consistory, helping him more particularly in the decorations of these works. He also painted numerous pictures after the cartoons, and under the direction of Raphael; the ceiling of Agostino Chigi's Palace in the Trastevere is by Giovanni Francesco,* as are many frescoes, panel pictures, and other works of various kinds, connected with the numerous undertakings of his master, by whom the excellent manner in which he acquitted himself, and his deportment on all occasions, caused him to be daily more and more beloved.

In the Monte Giordano at Rome, Giovan Francesco painted a façade in chiaro-scuro; and in Santa Maria dell' Anima, he painted in fresco a San Cristofano eight braccia high, which is an admirable work. This figure will be found near the side-door which leads towards the Pace; there is, besides, a Hermit, represented standing within his cell, or grotto, and holding a lanthorn in his hand: the drawing of this figure, also is very good, the execution very graceful, and the whole work is remarkable for its harmony and the care with which it has been finished.†

At a later period Giovanni Francesco visited Florence, where he painted a tabernacle at Montughi, a place without

* All the pictures from the fable of Love and Psyche, in the hall of the Farnesina, were executed after Raphael's cartoons, by Giulio Romano and Francesco Penni, who were assisted, as regarded the decorations, by Giovanni da Udine.

† These works are now whitened over.—*Bottari*, writing in 1759.

the gate of San Gallo, for Ludovico Capponi, with a figure of Our Lady, which has been very highly extolled.*

The death of Raphael then took place, when Giulio Romano and Giovan Francesco, who had been his disciples, remained for a long time together, and together completed the works which were left unfinished by Raphael; more particularly such as he had commenced in the Vigna of the Pope, † with those in the great hall of the Palace, wherein are depicted by these two masters events from the history of Constantine, with figures of great beauty, executed with infinite skill and in an excellent manner: it is true, that the invention and sketches of these stories proceeded in part from the hand of Raphael. ‡

While these works were in course of execution, the distinguished painter, Perino del Vaga, § took the sister of Giovan Francesco to wife, for which cause these two last-named artists subsequently executed many works in company, but Giulio and Giovan Francesco also continued to labour together; and, among other works, they jointly executed a picture in two parts, representing the Assumption of Our Lady, which was sent to Monteluci, near Perugia: || other pictures and works of various kinds by the same artists were in like manner despatched to other places.

Having at a later period received a commission from Pope Clement VII., to paint a picture similar to that of Raphael, which is in San Pietro-a-Montorio, ¶ and which His Holiness

* This work is no longer to be seen.

† Very probably the pictures in the chapel of the small hunting palace at Magliano. See Passavant, *Rafael von Urbino*. See also Hahn, in the *Blatt für literarische Unterhaltungen* for 1841, by whom these works are described in detail.

‡ The picture painted by Penni represents Constantine receiving the rite of Baptism from Pope Sylvester.—*Masselli*.

§ Pietro Bonaccorsi of Florence, called Perino del Vaga, whose life follows.

|| The picture of Monteluci is now in the Gallery of the Vatican, and is in good preservation. The drawing for this work had been prepared by Raphael himself, but this was not closely followed by his disciples. The upper part of the picture is by Giulio; the lower part by Giovanni Francesco. See *Platner and Bunsen, Beschreibung der Stadt Rom*. See also Gaye, in the *Kunstblatt* for 1836, No. 34.

¶ The Transfiguration, that is to say, which was in the church of San Pietro-in-Montorio, in Vasari's time, and remained there until the close of the last century.

proposed to send into France, seeing that the first (that executed by Raphael, namely) had been destined for that country: the two masters commenced the work together accordingly, but discord soon afterwards arising, and having separated them, they divided the possessions which had belonged to Raphael, his drawings and all besides that he had left to them, when Giulio Romano departed, and repaired to Mantua. There he executed numerous works for the Marchese, and soon afterwards Giovan Francesco also arrived in that city, either attracted thither by his friendship for Giulio, or by the hope of being employed there. But he was received with so little affection by Giulio Romano, that he left Mantua immediately, and having first travelled through all Lombardy, then returned to Rome. From that city he next proceeded to Naples, in the galleys with the Marchese del Vasto, carrying with him the completed picture which had been intended for San Pietro-in-Montorio, with other works: these last were taken to Ischia, an island belonging to the Marchese, but the picture first mentioned was placed in the Church of the Santo Spirito, which belongs to the hospital of the Incubables at Naples, where it is still to be seen.*

Giovan Francesco then settled in Naples, where he was entertained in the most friendly manner by the Florentine merchant, Tommaso Campi, by whom the affairs of the Marchese were managed. But he did not long dwell in that city, for being of a delicate constitution, he fell sick and died there, to the great regret of the above-named Signor Marchese, and of all who had been acquainted with him.

This master had a brother called Luca, who was also a painter, and worked in Genoa with Perin del Vaga his brother-in-law. In Lucca also, and many other parts of Italy, this artist laboured, but subsequently went to England, where, having executed certain works for the king and for different merchants, he finally attached himself to the occupation of preparing designs for copper plates, which he caused to be engraved by Flemings: of these he sent considerable numbers to different parts, they are known not only by their manner but by his signature, which he inscribed on them.

* Bottari was of opinion that this picture had been sent into Spain; but even in his day nothing certain was known respecting it, nor can we now obtain any well authenticated information in regard to its fate.

Among the works of this artist is one representing Women bathing,* the original drawing of which, by Luca's own hand, is in our book.†

Leonardo, called Pistoja‡ because he belonged to that city was a disciple of Giovanni Francesco; he executed certain works in Lucca, and took numerous portraits from the life in Rome: at Naples also, he painted a picture representing the story of St. Stephen for Diomede Caraffa, Bishop of Ariano, who is now a cardinal; this work is in the church of San Domenico, and in a chapel which belongs to the above-named prelate. In Monte Oliveto also, Leonardo painted a picture, which was placed on the high altar, but was removed thence, to make way for one of similar invention, by the hand of the Aretine, Giorgio Vasari. This artist gained large sums of money from those Neapolitan nobles, but he did not accumulate anything, because he spent all quite as rapidly as he obtained it, and finally died, leaving the reputation of having been a good colourist, but not that of a master distinguished for excellence in design.

Giovan Francesco lived forty years, and his works were performed about the year 1512.§

The friend of the last named artist, and like himself a disciple of Raphael, was Pellegrino da Modena, || who had acquired the name of a good master in his native place,

* In addition to the Women in the Bath here alluded to, may be mentioned another, called the *Tessitrici* (women weaving), to which Vasari alludes in the life of Marcantonio Raimondi.

† For other engravings by this artist, the reader may consult Brulliot, *Dictionnaire des Monogrammes*, &c., Munich, 1832. A short list of them, with his monogram, may also be found in Bryan's *Dictionary of Painters and Engravers*.

‡ As respects the family name of this master, the authorities are not agreed; by some he is called Malatesta; by others, Guelfo; while some call him Tronci. See Tolomei, *Guida di Pistoja*. Consult also Lanzi, vol. i. pp. 169, 400, vol. ii. p. 23.

§ The epitaph inscribed to his memory is as follows:—

*Occido surreptus primævo flore juventæ
Cum clara ingenii iam documenta darem.
Si mea vel justos ætas venisset ad annos,
Pictura æternum notus et ipsa forem.*

|| In the *Cronaca* of Ancellotti, this artist is called *Aterusa alias di Munari*; but *Munari* would seem to be his true name, since Tiraboschi, *Notizie degli Artifici Modanesi*, speaks of him as receiving his first instructions in painting "from his father, Giovanni Munari."

but having heard of the wonderful works performed by Raffaello da Urbino, he resolved to repair to Rome, to the end that by renewed endeavours he might justify the expectations which had been formed of him. Being received into the school of Raphael, who never refused any request made by a man of good parts, he there laboured in company with many other young men devoted to the study of painting, and who emulously strove to surpass each other, in the hope of obtaining the favour of Raphael, and of securing a name in the world at the same time. Pursuing his studies without remission, Pellegrino became exceedingly skilful in design, evincing great mastery over other departments of his art likewise; and when Leo X. caused Raphael to paint the loggie, he also worked there in company with the other disciples, succeeding so well that Raphael afterwards availed himself of his services on many other occasions.

There are three figures in fresco by this master over one of the altars, near the entrance to the church of Sant' Eustachio in Rome; and in the church which belongs to the Portuguese at the Scrofa, he painted the chapel of the high altar in fresco, and executed the altar-piece likewise.* The Cardinal Albornense having subsequently caused a chapel in the church of San Jacopo, which belongs to the Spanish nation, to be richly decorated with marbles, and having also placed therein a marble statue of San Jacopo, four braccia and a half high, the last a much-extolled work by Jacopo Sansovino, determined to have that chapel further decorated with paintings in fresco by Pellegrino. That master accordingly depicted events from the life of the apostle San Jacopo,† giving the figures an exceedingly pleasing expression, in imitation of his master Raphael, and arranging the whole composition with so much ability, that this work made Pellegrino fully known, as a man who possessed much judgment and a fine genius for painting. Having finished these works, he executed many others in

* We learn from Bottari that the fresco paintings in the church of St. Eustachius, and those in St. Anthony have been alike destroyed; respecting the Altar-piece we have not been able to obtain information of any kind.

† This picture was still in the church of the Servites, when Vedriani, *Vite de Pittori*, &c. *Modanesi*, wrote; but in the time of Tiroboschi, *Notizie*, &c., it had already disappeared.

different parts of Rome, some wholly by himself, and some in company with other artists.

But eventually occurred the death of Raphael, when Pellegrino returned to Modena, where he executed numerous works. Among these is one for a Confraternity of Battuti ; a picture in oil namely, representing the Baptism of Christ by St. John ; he likewise painted another picture for the church of the Servites, and herein he represented S.S. Cosimo and Damiano, with other figures.

At a later period of his life, Pellegrino took a wife* and had a son, but the latter was the cause of his death, and that happened on this wise. The youth, falling into strife with one of his companions, young Modanese like himself, killed one of them,† and this being told to the father, he was about to take measures for securing the flight of his son, to the end that he might not fall into the hands of justice. Setting off for this purpose accordingly, he had not got far from his own house, before he was met by the kinsmen of the slain youth, who were proceeding to seek the homicide. Thus encountering Pellegrino, who had not time to flee, and enraged that they could not discover his son, these men inflicted so many wounds on the former, that they left him dead on the earth.‡

This event caused great regret to the people of Modena, who knew well that by the death of Pellegrino they had been deprived of a truly excellent and noble genius. Among the contemporaries of this master, was the Milanese Guadenzio, a clever, bold, and good painter, who worked with great rapidity, and executed numerous works in Milan, more particularly a very beautiful fresco of the Last Supper, which

* This he must have done before proceeding to Rome, as appears from the following note.

† According to Vedriani, *Vite de Pittori Modanesi*, and Ancellotti, *Cronaca*, &c., this must have taken place in December, 1525. The death of Raphael occurred in 1520, the marriage of Pellegrino must consequently have preceded his visit to Rome, which terminated with the death of Raphael.

‡ The following epitaph was written to his memory :—

*Exegi monumenta duo : longinqua vetustas
Quæ monumenta duo nulla abolere potest.
Nam quod servavi natum per vulnera, nomen
Præclarum vivet tempus in omne meum.
Fama etiam volitat totum vulgata per orbem
Primas picturæ ferme mihi deditas*

he executed for the Brothers of the Passion, but this picture was never entirely finished, being left incomplete by the death of the master. Guadenzio painted exceedingly well in oil likewise, and there are many works by his hand at Vercelli and Veralla, all of which are very highly esteemed.*

THE MOST EXCELLENT FLORENTINE PAINTER, ANDREA DEL SARTO.

[BORN 1488†—DIED 1530]

AT length then we have come, after having written the lives of many artists who have been distinguished, some for colouring, some for design, and some for invention; we have come, I say, to that of the truly excellent Andrea del Sarto,‡ in whom art and nature combined to show all that may be done in painting, when design, colouring, and invention unite in one and the same person. Had this master possessed a somewhat bolder and more elevated mind, had he been as much distinguished for higher qualifications as he was for genius and depth of judgment in the art he practised, he would

* Guadenzio Ferrari of Valdugia, in the Milanese, was a painter of high merit, and is accounted among the most distinguished masters of the school of Raphael. For more extended details respecting the works of Guadenzio Ferrari, see Lomazzo, *Trattato dell' Arte della Pittura*, but the accusation brought by this writer against Vasari, to the effect that the latter "intended to depreciate the Milanese school, while he desired to exalt his own, that of Tuscany namely, to the skies," is wholly without foundation. But we may safely leave the case of our author to its merits; his best defence is in the evidence of impartiality presented by every page of his work.

† There is much discord among the authorities as to the period of Andrea's birth; Della Valle and most of the later writers give it as above; Biadi only, *Notizie inedite della Vita di Andrea del Sarto*, Florence, 1829, is of a different opinion, and will have it to have taken place ten years earlier, but without adducing sufficient grounds for his opinion, as it appears to the present writer. For very minute details on this and other points, the reader is referred to the Life of Andrea, by Alfred Reumont, Leipzig, 1835.

‡ The family name of Andrea was Vannucchio. According to some writers, his father Michelangelo Vannucchio was of Flemish origin, but fled his native land in consequence of an unhappy quarrel. He calls himself sometimes Andrea Vannucchi, sometimes Andrea d' Agnolo or di Michelagnolo Vannucchio; and in a receipt given to the Abbess of Luco in 1528, he writes, "I, Andrea d' Angiolo del Sarto." See Reumont, *ut supra*.

beyond all doubt, have been without an equal. But there was a certain timidity of mind, a sort of diffidence and want of force in his nature, which rendered it impossible that those evidences of ardour and animation, which are proper to the more exalted character, should ever appear in him ; nor did he at any time display one particle of that elevation which, could it but have been added to the advantages wherewith he was endowed, would have rendered him a truly divine painter : wherefore the works of Andrea are wanting in those ornaments of grandeur, richness, and force, which appear so conspicuously in those of many other masters. His figures are nevertheless well drawn, they are entirely free from errors, and perfect in all their proportions, and are for the most part simple and chaste : the expression of his heads is natural and graceful in women and children, while in youths and old men it is full of life and animation. The draperies of this master are beautiful to a marvel, and the nude figures are admirably executed, the drawing is simple, the colouring is most exquisite, nay, it is truly divine.

Andrea was born in Florence, in the year 1488, his father was a tailor, for which cause he was always called Andrea del Sarto* by every one. Having attained the age of seven, he was taken from the reading and writing school, to be placed with a goldsmith, and while thus employed, was always more willing to occupy himself with drawing than with the use of the chisel, or of such tools as are used by the goldsmith to work in silver and gold. Now it chanced that Gian Barile, a Florentine painter, but one of a coarse and plebeian taste, had remarked the good manner which the child displayed in drawing, and took him to himself, making him abandon the art of the goldsmith and causing him to give his attention to that of painting. In this, Andrea accordingly began to occupy himself to his very great pleasure, and soon perceived with joy that nature had formed him for that vocation : in a very short space of time, therefore, he was seen to do such things with the colours, that Gian Barile and the other artists of the city, were struck with astonishment. After the lapse of three years, having been very zealous in his studies, he was found

* *Sarto* and *sartore* are the Italian equivalents for "tailor ;" the boy was thus called, "the tailor's Andrew."

to have attained much skill in execution, and Gian Barile,* perceiving that if the boy continued his endeavours, he would certainly make an extraordinary painter, spoke concerning him to Piero di Cosimo, who was then considered one of the best masters in Florence, and finally placed Andrea under his care. Full of anxiety to learn his art, the latter studied without ceasing, and his perpetual labour, conjoined with the natural endowments which proved him to be born a painter, produced so great an effect, that when handling the colours, he displayed a grace and facility which could scarcely have been surpassed by one who had used the same for fifty years.

Piero consequently soon conceived a very great affection for his disciple, and heard with indescribable pleasure that whenever Andrea had a little time to himself, more particularly on festival days, he spent the whole of it in drawing, with other young men, in the hall of the Pope, where was then the Cartoon of Michelagnolo, with that of Leonardo da Vinci, and that he there, although still but a youth, surpassed all the other students, natives as well as strangers, who were almost perpetually vieing with each other in that place.

But of all those whom he thus met, Franciabigio was the one whose character and conversation were most agreeable to Andrea del Sarto, and as the latter was equally acceptable to Franciabigio, they became friends; Andrea then confessed to Francia that he could no longer endure the eccentricity of Piero, who had now become old, and that he had therefore determined to seek an abode for himself. Now it chanced that Franciabigio was on the point of doing the same thing, being compelled thereto by the circumstance of his master, Mariotto Albertinelli, having abandoned the art of painting: hearing what Andrea said therefore, he told him that he also had to take a similar step, and remarked to his companion at the same time, that it would be for the benefit of both if they were to establish themselves together. They hired a dwelling accordingly, on the Piazza del Grano, and executed many

* Della Valle, *Lettere Sanesi*, tom. iii. p. 324, warns his readers that this Giovanni Barile is not to be confounded with the celebrated carver in wood of that name, who was invited to Rome by Raphael; the latter being a native of Siena, and though called Giovanni by Vasari, was in fact named Antonio.

works in company ;* among them, certain hangings or curtains wherewith to cover the pictures on the High Altar of the Church of the Servites, the commission for which they received from a Sacristan who was a near relation of Francia-bigio.† On one of these curtains they depicted an Annunciation of Our Lady ; this was on the curtain suspended towards the choir, and on the other they executed a Deposition of Christ from the Cross, similar to that which is in the picture of the same church painted, as we have before observed, by Filippo and Pietro Perugino.‡

The members of the Company called that of the Barefooted Brothers, of San Giovanni Battista, were accustomed to assemble at the end of the Via Larga in Florence, above the houses which belong to the illustrious Ottaviano de' Medici, and opposite to the garden of San Marco, in a building which had been erected at that time by several Florentine artists, who had there constructed, among other things, an outer court or quadrangle, the loggia whereof reposed on columns of no great height. Some of the members of that brotherhood, therefore, perceiving that Andrea was likely to become a most excellent painter, and being richer in spirit than in pocket, resolved that he should paint stories in fresco from the life of San Giovanni around that cloister, twelve compartments namely, executed in chiaro-scuro with *terretta*.§ Having set hand to this work accordingly, Andrea depicted the Baptism of Our Lord by San Giovanni in the first compartment,|| executing the same with so much care and in so good a manner, that he acquired credit, honour, and fame thereby to

* There is a picture in the Dresden Gallery representing Bathsheba in the Bath, which is commonly enumerated among these works, but according to the German annotator, Förster, this is an error ; he has, however, not assigned the grounds for his opinion, in which Reumont, who is usually well informed, does not support him.

† These curtains have long been lost.

‡ Now in the Florentine Academy of the Fine Arts.

§ These works have suffered greatly from time and maltreatment. They have also been much injured by unskilful restorers, but much care is now taken to secure what remains. Four of the original sketches in oil for these frescoes are in the Pinacotheca, Munich ; the latter have been frequently engraved, by Crüger for example, in 1618 ; by Credi, in 1783 ; and at Florence, in 1836. See *Pittura a fresco d' Andrea del Sarto*, &c.

|| This bears the usual cipher of Andrea ; the A intertwined with a V namely.

a remarkable degree ; and great numbers of persons were thereby induced to require works from his hands, as esteeming him one who, with time, must needs arrive at the honourable eminence promised by his extraordinary commencement.

Among other works performed by Andrea at this time, and in his first manner, may be mentioned a picture which is now in the possession of Filippo Spini, by whom it is held in high veneration, in memory of so excellent an artist.* Nor did any long time elapse after the completion of the above-mentioned works, before our artist received a commission from those Monks of the Order of Sant' Agostino, who call themselves the Eremitani Osservanti, to paint a picture for one of the chapels in their church, which is situate beyond the gate of San Gallo ; the subject being the Appearance of Christ to Mary Magdalene, in the form of the gardener. The colouring of this work is so good, there is so much softness, harmony, and delicacy, throughout the whole, that it caused Andrea to receive a commission for the execution of two others in the same church, as will be related hereafter ; this picture of Christ appearing to Mary Magdalene is now in the chapel of San Jacopo-tra-fossi,† near the Alberti, as are the two mentioned immediately after it.‡

After having completed these labours, Andrea and Franciabigio left the Piazza del Grano, and took new rooms in the Sapienza, near the convent of the Nunziata, from which circumstance it happened, that Andrea formed a friendship with Jacopo Sansovino, who was then a youth, and was studying sculpture in that place under Andrea Contucci, his master : § nay, so close an intimacy and so great an affection was subsequently contracted by Jacopo and Andrea, for each other, that they were never separate night or day. The conversations of these young artists were, for the most part, respecting the difficulties of their art ; wherefore, we have no reason to be surprised that both of them should ultimately attain to great excellence, as we are now to show that Andrea did, and as will be related in due time of Jacopo Sansovino, also.

* The subject of this picture is not known, nor is anything certain to be ascertained of its fate.

† Where it still remains.

‡ These paintings are now in the Pitti Palace.

§ See his life, *ante* 116, *et seq.*

In this same convent of the Servites, there was at that period a monk, acting as Sacristan, who had also the superintendence of the wax-lights sold there, and was called Fra Mariano del Canto alla Macine. This monk heard every one praising Andrea, and affirming that he was making most wonderful progress in the art of painting; he, therefore, set about contriving to gratify a wish of his own, at small cost. Attacking Andrea, who was a kind man and of mild manners, on the side of his honour, he accordingly proceeded to affect a great interest in him, and declared himself anxious to assist him, from motives of kindness, in a matter which could not but redound to the glory of the painter and would bring him great profit also, besides making him known in such a manner, that he would never more be poor or wanting in any thing.

Now, it had happened many years previously, that Alesso Baldovinetti had painted a Nativity of Christ, as I have before related,* in the first cloister of the Servites, and on that side which joins the church of the Nunziata; while Cosimo Rosselli had commenced a story on the opposite side of the same cloister; the subject being San Filippo, who was the founder of that Order of the Servites, receiving the Monastic Habit: but this work had not been completed by Cosimo, who died while still engaged with its execution. The sacristan, therefore, greatly desiring to have it finished, thought so to manage matters, that he might turn the emulation of Andrea and Franciabigio, who, from having been friends, had now become rivals in art, to his own account: his plan was to make each take a part of the work, when, as both would be incited by their rivalry in art to do their utmost, the sacristan expected to be the more effectually served, and at much diminished cost, while to them the labour would be increased in an equal proportion.

Having opened his mind to Andrea, he laboured hard to persuade him to undertake the office proposed, by pointing out to him that as the place was a public and much frequented one, he would thus make himself known, not only to the Florentines but to strangers, adding, that he ought, on that account, not to think of expecting any payment for his work, nay, rather, if he had not been invited to perform it, should have even begged permission to do so. Fra Mariano, further-

* See the Life of Alesso Baldovinetti, vol. i.

more, remarked, that if Andrea would not undertake the matter, there was Franciabigio, who had offered to accomplish the whole, for the purpose of making himself known, and was willing to leave the question of payment to him, the sacristan.

These considerations were well calculated to secure Andrea's compliance, although he had but little mind on the whole to undertake such a charge; but the reference to Franciabigio effectually determined him, and he resolved to accept it, making an agreement in writing, to the effect that he was to have the whole, that none other might be permitted to intervene. The Monk having thus pledged him, gave him money to make the necessary preparations, requiring that he should first continue the representation of events from the life of San Filippo; but all that Andrea obtained from the sacristan was the sum of ten ducats for each picture, Fra Mariano declaring that he gave so much out of his own purse, and did all that he was doing, more for the advantage of Andrea himself than for the benefit or need of the Convent. The artist laboured, therefore, as one who thought more of his honour than of reward, and working with the utmost diligence* in no long time he had completed three of the stories.

These three were given to public view accordingly,† and in one of them Andrea was found to have depicted the circumstance of San Filippo clothing the naked, after he had taken the monastic habit. Another represented the same Saint when he was reproving certain gamesters; these men, blaspheming God and scorning the admonition of San Filippo, are making a mockery of his words, when suddenly there falls a lightning-flash from Heaven, which striking the tree under which they were seated, kills two of their number. All the rest are instantly seized with indescribable terror, some raising their hands to their heads, cast themselves in desperation to the earth, others seek safety in flight, with looks full of

* According to the *Notizie delle cose memorabili della Chiesa de' Servi*, in the *Libro di Memorie*, this work was commenced on the 16th of June, 1511.

† These earlier works have suffered more than those painted by Andrea in the same place, at a later period. All are now secured from the weather by the care of the Grand Duke Leopold II., who caused the cloister to be closed in the year 1833, by means of glass windows, furnished with curtains. The whole series was engraved by Chiari, Florence, 1832-3.

horror. Among these is a woman wild with the terror caused by the sound of the thunder, and rushing along with so natural and life-like a movement, that she seems to be indeed alive. A horse, having torn himself loose in his flight, betrays the terror he feels at the outcries around him, by rearing aloft, and in all his movements gives evidence of the effect produced by the unexpected disturbance. The whole work, in short, proves the forethought with which Andrea considered all that the various circumstances of such an event as he was depicting required, and gives testimony of a care and diligence which is certainly most commendable, as well as needful to him who would exercise the art of painting. In the third of these pictures San Filippo delivers a woman from evil spirits, and this also is delineated with all those considerations which can be imagined as proper to the due representation of such an event ; wherefore all these pictures obtained for Andrea very great honour and fame.

Encouraged by the praise he received, the artist continued his work, and in the same cloister he painted two other pictures.* In one, San Filippo is seen lying dead, with the brethren of his order weeping around him ; there is also a child, who having been dead, has been restored to life by touching the bier whereon the body of the saint is laid. The boy is first seen dead, and then resuscitated and restored to life, being painted in each case with much thought, and represented in a manner that could not be more truthful and natural than it is. In the last picture on that side, our artist depicted certain monks who are laying the vestments of San Filippo on the heads of some children, and in this work Andrea has given the portrait of the sculptor Andrea della Robbia, represented as an old man clothed in red and much bent ; he bears a staff in his hand.† In the same picture is also the portrait of Luca,‡ son of the above-named Andrea della Robbia, and in the painting of the death of San

* The two pictures here described are in excellent preservation ; the first is much admired for the beauty of its colouring, the second is equally distinguished for that of the composition.—*Förster*.

† This work has been engraved by Chiari, by Tommasino, and by Scotto. The reader will find a good account of nearly all the engravings from the works of Andrea, in Biadi, *Notizie inedite*, &c.

‡ This is Luca the younger, who executed the pavements of the Papal Loggie, as we have noticed in the *Life of Luca della Robbia*. See vol. i.

Filippo, which we have just described, there is that of Girolamo, who was also a son of the sculptor Andrea, and was an intimate friend of the painter. This Girolamo died no long time since in France.

The one side of the cloister was now completed, and as Andrea thought the reward too little, and considered the honour to be rated at too high a price, he determined to abandon the remainder of the undertaking; the monk complained bitterly at this, and would not set the artist free from the agreement he had made but on condition that the latter should paint two other stories, to be executed at his own leisure and convenience, with an increase of price, and so they remained of accord.*

The paintings above described had caused Andrea to become better known; he consequently received commissions for numerous pictures and works of importance. Among others he obtained one from the General of the Monks of Vallombrosa, who desired to have a Last Supper painted on an arch of the ceiling and on the wall of the refectory in his convent of San Salvi, which is situate at some little distance from the gate of Santa Croce.† In the vaulting of this refectory therefore, Andrea painted four figures, San Benedetto namely, with San Giovanni Gualberto, San Salvi the bishop, and San Bernardo degli Uberti of Florence, who was a brother of their order and a cardinal: in the centre of the same he depicted a circle having three aspects which yet represent one only, to signify the Trinity.‡ All these pictures were executed admirably well for a work in fresco, and Andrea obtained from them the reputation of being, as in truth he was, a most excellent master in painting.

From the sculptor Baccio d'Agnolo, our artist received a commission to paint a small picture of the Annunciation in an angle of the steep descent which leads from Or San Michele to the Mercato Nuovo; this work is still to be seen, it is in

* From the records of the Convent, we find that Andrea received forty-two florins in addition to the ninety-eight accorded to him for the earlier works.—*Masselli*.

† The paintings in the refectory of San Salvi are still in existence, and are now placed, like those in the Cloister of the Servites, under the care of the President of the Academy.

‡ This mode of representing the Trinity was prohibited by Pope Urban VIII.

fresco, but has not been much approved:* now the latter circumstance may perhaps be accounted for by the fact that Andrea, who worked so well when he left himself to his natural powers, and did not place fetters on the endowments so richly imparted to him, had on this occasion, as it is said, imposed too heavy a restraint on his genius, thus doing injury to his work by an excess of care and study.

Of the many pictures which this artist painted for the city of Florence, it would lead me too far were I to discourse at length, I will therefore confine myself to remarks on those most distinguished. Among the best of these may be enumerated that which is now in an apartment of the house of Baccio Barbadori; the subject whereof is a full-length figure of Our Lady, with the divine Child in her arms, she is accompanied by Sant' Anna and San Giuseppe; they are all painted in an admirable manner, and the work is held by Barbadori in the highest estimation;† there is also one of great merit and in a similar manner, which is now in the possession of Lorenzo di Domenico Borghini. For Leonardo del Giocondo likewise, Andrea painted a figure of the Virgin which is at the present time in the hands of his son Piero di Leonardo del Giocondo.

Two pictures, neither of them of any great size, were painted by Andrea del Sarto for Carlo Ginori, and these were afterwards purchased by the Illustrious Ottaviano de' Medici, who has one of them now at his beautiful villa of Campi, the other is in the apartment of the Signor Bernardetto, the worthy son of so noble a father, with many other modern paintings by the most eminent masters, all of which are highly prized by the Signor Bernardetto, who frequently gives proof of the honour and esteem in which he holds the labours of all meritorious artists, as he shows himself indeed in all his actions to be a truly generous and magnificent Signor.‡

* This fresco is in so grievous a condition that it may be considered almost totally lost.—*Masselli*. Borchi, in his *Belezze di Firenze*, affirms that in 1677 there were two angels in fresco, by Andrea, in a room of the same convent; but these also would now seem to have perished, or been whitened over.

† Now in the possession of the Cavalier Pietro Pesaro, a patrician of Venice.—*Ed. Flor.*, 1832-8.

‡ Of these two paintings we know nothing more than that the one men-

Now it chanced that the sacristan of the Servites had given Franciabigio a commission to paint one of the stories still wanting in the cloister, whereof there has already been made mention more than once ; but the latter had not yet finished the preparation of the ground for his work, when Andrea, dispirited by the apprehension of being surpassed by Franciabigio, who appeared to him to handle the colours in fresco more rapidly and with more ability than himself—Andrea, I say, prepared Cartoons for two stories, almost as in contention with the former, proposing to execute them immediately, in the angle situate between the side door of San Bastiano, and the smaller door which leads from the cloister into the Church of the Nunziata.* The Cartoons were no sooner completed, therefore, than Andrea set himself to execute the work in fresco ; in the first of his stories he represented the Birth of Our Lady, the composition exhibiting well proportioned figures, very gracefully disposed about a chamber, whither certain women, relations, and friends of Sant' Anna have repaired to visit the latter, who is in her bed. These her visitors are grouped around the mother of the newly born Babe, and are clothed in such vestments as were customary at that time : others, who are of an inferior condition, stand about the fire ; some are washing the Infant, while some of them are preparing the swathing bands, and others perform other services of similar kind. A child, who is warming itself at the fire, is depicted very naturally, and with much animation ; an old man also who is reposing on a couch, is a figure of great merit, and the same may be said respecting each of the women who are taking food to the patient lying in her bed, the movements and actions of all being truly appropriate and most natural. There are, moreover, certain angels represented by children hovering in the air and

tioned as in the apartment of Signor Bernardetto still retains its place ; it represents the figure of Job.—*Ed. Flor.*, 1832-8.

* These are the pictures of which mention has already been made. See *ante*, p. 188. They are still in good preservation, although somewhat injured by the cleaning and re-touching to which they were subjected during the last century. In 1833, when the Loggia was closed, as we have said, by means of glass windows, the paintings were cleaned with great care and intelligence by Domenico del Podestà, a very able and experienced artist ; they have been engraved in outline by Alessandro Chiari.—*Ibid.*

scattering flowers, and these likewise give evidence of much thought and consideration, as well in their habiliments as in other respects, they are painted with so much softness that the flesh appears to be really living, and in all other respects they seem rather natural than merely feigned.*

In the second picture, Andrea represented the three Magi from the East, who are led by the guiding star, and proceed to pay their adoration to the child Jesus. The master has represented them as having approached near to the place where he is to be found, and exhibits them as having descended from their horses, an arrangement to which he was led by the fact that he had but so much space as included the width of two doors between his work and the Birth of Christ, which had been previously painted in that cloister by Alesso Baldovinetti. The kings are followed by their court, with carriages and baggage of various sorts, attended by numerous followers, three of whom are portraits taken from the life: the figures here alluded to wear the Florentine dress, they are depicted in one of the angles; the first is a full-length figure looking at the spectator, this is Jacopo Sansovino; the second, who is leaning on him and pointing forwards with one arm foreshortened, is Andrea himself, the master of the whole work; and the head, seen in profile behind Jacopo Sansovino, is that of the musician Ajolle.†

In this picture there are boys climbing on the walls, the better to obtain a view of the magnificent show, and of the strange animals which form part of the train, they are admirably painted, and in a word the whole story is equal in merit to that previously described; the master surpassed himself, indeed, to say nothing of Franciabigio, in them both; the latter also completing his work, to which we have alluded above.‡

* One of the two female figures of the foreground, wearing the Florentine habit, is said to be the portrait of Andrea's wife, Lucrezia del Fede. The work has been engraved by Antonio Perfetti, one of Raphael Morghen's most distinguished pupils. The sketch of the group to the left is in the collection of drawings belonging to the Florentine gallery.—*Förster*.

† Francesco Ajolle, of whose madrigals Baldinucci speaks with much admiration; he retired to France, and there lived with great honour till his death.—*Ed. Flor.*, 1832. See also the life of Benvenuto Cellini, who likewise makes mention of this Francesco Ajolle.

‡ This work has been engraved by C. Lasinio.

About the same time Andrea del Sarto painted a picture for the abbey of San Godenzo, a benefice also belonging to the Servite monks; this work was considered to be very well done.* For the monks of San Gallo he painted a picture of Our Lady receiving the Annunciation from the Angel;† in this there is a pleasing harmony to be remarked in the colouring, certain heads of the angels by whom Gabriel is accompanied are painted with the most delicate softness, and the beauty of the expression is perfect. Beneath this picture was a predella executed by Jacopo da Pontormo, then a disciple of Andrea, who gave an indication at that early age of the admirable works which he afterwards produced in Florence, before he became what we may very properly call another and entirely different person,‡ as will be related in his life.§

At a somewhat later period Andrea painted a picture for Zanobi Girolami; the subject of this work, the figures in which are not very large, is the story of Joseph the son of Jacob; it was completed by the master with most unremitting care and diligence, for which cause it has been usual to consider this a very beautiful painting.|| No long time after having finished this work, he undertook one for the men of the Brotherhood called that of Santa Maria della Neve, who have their house behind that of the nuns of Sant' Ambrosio; the picture is small, and the figures are three: Our Lady namely, with San Giovanni Battista, and Sant' Ambrosio: when it was finished, the work was in due course of time fixed in its place on the altar of the above-named Brotherhood.¶

* The author of the annotations to Borghini declares this picture to be in the Pitti Palace; and later authorities consider the work meant to be an Annunciation, which is in the Hall of Mars.

† Now in the Pitti Palace, in the Hall of Jupiter namely. In the church of San Jacopo-tra-fossi, where the original formerly was, there is now only a copy by Ottavio Vannini, in the church, but it is a good one. In the Pitti Palace are three other pictures of the Annunciation, by Andrea del Sarto. See Biadi, *Notizie*, &c.

‡ He became a very mediocre painter that is to say, after having promised to become one of high distinction.—*Ed. Flor.*, 1832-8.

§ It will be found in the succeeding volume of the present work.

|| No authentic information respecting this painting can now be obtained.

¶ The author of the Annotations to Borghini relates that this picture as presented to the Cardinal, Carlo de' Medici, who on his part presented

The abilities of Andrea had caused him, about this period of his life, to become known to Giovanni Gaddi, who was afterwards clerk of the chamber, and who, from his love to the arts of design, then kept Jacopo Sansovino in continual employment. The manner of Andrea del Sarto pleasing Giovanni, he commissioned the artist to paint a picture of the Virgin for him, and this proved to be a singularly beautiful painting, nay, it was considered to be the best that Andrea had then produced, partly because the latter had executed many beautiful and ingenious decorations, by way of frame work, around the picture.*

For the merchant Giovanni di Paolo, this master painted another picture of the Madonna, which pleases all who behold it exceedingly, and is indeed a truly beautiful production : † for Andrea Santini, he likewise painted a picture representing Our Lady, Jesus Christ, St. John, and St. Joseph, all executed with so much care, that in Florence they have ever been esteemed as works of the highest merit. ‡

These various labours secured so great a name for Andrea in his native city, that among the many artists, old and young, who were then painting, he was accounted one of the best that handled pencil and colours. Our artist then found himself to be not only honoured and admired, but also in a condition, notwithstanding the really mean price that he accepted for his labours, which permitted him to render assistance to his family, while he still remained unoppressed for his own part, by those cares and anxieties which beset those who are compelled to live in poverty. But having fallen in love with a

the Brotherhood with a purse of two hundred scudi, and an admirable copy of the work by Empoli, but the original and copy have now alike disappeared.

* This work was some years since in the possession of the Gaddi-Poggi family in Florence. The picture was somewhat faded in some parts, and had much darkened all over, but was upon the whole in good preservation. See Reumont's *Life of Andrea*, as before cited.

† Biadi, who is followed by Reumont, believing this picture to be an Annunciation, although Vasari speaks only of a Madonna, declares it to be that in the Hall of Saturn, in the Pitti Palace ; other writers maintain these commentators to be in error, and affirm that the work here in question is the Madonna with the Divine Child, which is in the room called that of the Education of Jupiter, in the same palace.

‡ Della Valle informs us that this work came by purchase into the hands of the Signor Alessandro Curti-Lepri, who caused it to be engraved by Raphael Morghen.

young woman whom on her becoming a widow he took for his wife, he found that he had enough to do for the remainder of his days, and was subsequently obliged to work much more laboriously than he had previously done ; for in addition to the duties and liabilities which engagements of that kind are wont to bring with them, Andrea del Sarto found that he had brought on himself many others ; he was now tormented by jealousy, now by one thing, now by another ; but ever by some evil consequence of his new connection.*

* In the first edition of Vasari, the history of Andrea's marriage is given at greater length. Our author there says : " At that time there was a most beautiful girl in the Via di San Gallo, who was married to a cap-maker, and who, though born of a poor and vicious father, carried about her as much pride and haughtiness as beauty and fascination. She delighted in trapping the hearts of men, and among others ensnared the unlucky Andrea, whose immoderate love for her soon caused him to neglect the studies demanded by his art, and in great measure to discontinue the assistance which he had given to his parents.

" Now it chanced that a sudden and grievous illness seized the husband of this woman, who rose no more from his bed, but died thereof. Without taking counsel of his friends therefore ; without regard to the dignity of his art or the consideration due to his genius, and to the eminence he had attained with so much labour ; without a word, in short, to any of his kindred, Andrea took this Lucrezia di Baccio del Fede, such was the name of the woman, to be his wife ; her beauty appearing to him to merit thus much at his hands, and his love for her having more influence over him than the glory and honour towards which he had begun to make such hopeful advances. But when this news became known in Florence, the respect and affection which his friends had previously borne to Andrea changed to contempt and disgust, since it appeared to them that the darkness of this disgrace had obscured for a time all the glory and renown obtained by his talents.

" But he destroyed his own peace as well as estranged his friends by this act, seeing that he soon became jealous, and found that he had besides fallen into the hands of an artful woman, who made him do as she pleased in all things. He abandoned his own poor father and mother, for example, and adopted the father and sisters of his wife in their stead ; insomuch that all who knew the facts, mourned over him, and he soon began to be as much avoided as he had previously been sought after. His disciples still remained with him, it is true, in the hope of learning something useful, yet there was not one of them, great or small, who was not maltreated by his wife, both by evil words and despicable actions: none could escape her blows, but although Andrea lived in the midst of all that torment, he yet accounted it a high pleasure." This description has all the more significance when we remember that Vasari was himself one of Andrea's disciples. The name of the gentle lady thus attractively depicted by our author, was Lucrezia Recanati, according to Biadi ; that of her husband, the " cap-maker," being Carlo Recanati.

But to return to the works of this master: if these were very numerous, they were also very beautiful; in addition to those mentioned above, he painted a picture of Our Lady for the church of the nuns of San Francesco, whose Convent is in the Via Pentolini; he received the commission for this work from a monk of Santa Croce of the order of the Minorites, who was at that time Intendant for those nuns, and was a great lover of painting: the Madonna is standing upright on a pedestal of eight sides, and on each of the angles of this pedestal are figures of Harpies, seated in an attitude which is almost, as it were, one of adoration of the Virgin.* Our Lady is holding the Divine Child with one arm; and the Infant, in a most exquisite attitude, has his arms round her neck, about which he is twining them most tenderly; with the other hand the Madonna holds a closed book, she is looking down on two nude figures of children, and these, while they support her in her position, serve at the same time as an ornament to the picture. On the right of the Virgin is San Francesco, extremely well painted, the countenance betokening all that simplicity and excellence by which that holy man is known to have been distinguished. The feet of the figures are also exceedingly beautiful, as are the draperies; and as regards the latter, it was one of Andrea's excellencies that their flow was ever rich and ample, while he contrived, by a certain graceful and flexible turn of the forms, to cause the outlines of the nude figure to be discernable through or beneath them. On the left of Our Lady is San Giovanni Evangelista, depicted in a very fine manner as a youth, and in the act of writing the Gospel. Above these figures and the building wherein they are depicted, light transparent clouds are seen, and are so lightly and naturally represented that they appear to be really moving: this work is now considered among the best of Andrea's productions, and is indeed one of singular and truly wonderful beauty.†

* This is considered to be a pure fancy of our author's. The Harpies are merely the decoration of the pedestal, and are not intended by the painter to represent living beings, but merely lifeless figures carved in stone.

† Now in the Tribune of the Florentine Gallery of the Uffizj, and accounted the best of Andrea's easel pictures. In his first edition, Vasari tells us that the master received but a very small sum for its execution, "more because he asked but little," he further adds, "than because the monk

He painted another picture of Our Lady, for the Joiner Nizza, nor was this in any degree less remarkable for its excellence than are the other works of this master.*

The Guild of the Merchants then determined to cause triumphal chariots of wood to be made, in the manner of the ancient Romans, to the end that these vehicles might be drawn in procession on the morning of the festival of San Giovanni, instead of the canopies of cloth, with wax lights, which are borne by the different cities and fortresses in token of subjection and tribute, when they pass on that festival before the duke and the principal magistrates. Ten of these chariots were then prepared, and Andrea painted some of them in chiaro-scuro, others he decorated with stories depicted in oil, and these works were very highly commended.† It had been proposed that some of the chariots here described should be made every year, until every city and town should possess its own (when they would certainly have made a magnificent addition to the pomp of that show); but since the year 1527, the preparation thereof has nevertheless been abandoned.

While Andrea was thus adorning his native city with these and other works, and at the same time adding daily to his own glory, the men of the confraternity called that of the Barefooted Brethren resolved that he should complete the work which he had formerly commenced in their cloister, where he had then depicted the Baptism of Christ. The master therefore, having recommenced his work with much good will, painted two other stories in that place, adding two very beautiful figures of Justice and Charity as ornaments to a door which opened into the house of the confraternity.‡ In one of the stories now in question, the artist

desired to spend his money sparingly." The Prince Ferdinand de' Medici restored and embellished the church belonging to the Monks, in return for this painting, of which he gave them also a good copy, by Francesco Petrucci. On the pedestal is the inscription,—

AND. SĀR. FLŌ. FĀB.

The picture has been engraved by P. Lasinio, by J. Felsing, and by Lorenzini.

* No authentic information can now be obtained respecting this work.

† These chariots have long been destroyed or lost.

‡ The figures here described have suffered less than some of those in that cloister, but are far from being in good condition.

represented San Giovanni preaching to the people; the attitude of the Saint is full of power, his person is attenuated as was proper to the life which he led; the air of the head and the expression of the countenance give evidence of inspiration and of the contemplative habits of his life. The variety and animation to be observed in the looks of his hearers are equally remarkable and admirable, some are standing as in amazement, and all are full of emotion as they receive those new tidings and listen to a doctrine so remarkable, but which had never before been propounded to them.

But still more wonderfully was the genius of this master rendered manifest in the picture wherein he represented San Giovanni baptizing* a vast concourse of people in the river; some of these figures are divesting themselves of their clothing, others are in the act of receiving the sacred rite; some wait unclothed until the saint shall have finished baptizing those who have gone before them, but in the attitudes of all, the utmost eagerness is apparent, and each one gives evidence of the earnest desire he feels, as he hastens forward to be washed from his sins. The whole of these figures, moreover, are so admirably depicted in the before-mentioned chiaro-scuro, that they have all the appearance of the most animated and life-like statues in marble.

But I will not omit to mention, that while Andrea was occupied with these and other pictures, there came out numerous engravings, executed on copper, by Albert Dürer, and that Andrea availed himself of these works, copying certain figures from them, and adapting them to his own purposes,† a circumstance which has caused some to believe, not that it is wrong to avail one's self dexterously of the meritorious performances of others, but that Andrea was not endowed with any great power of invention.‡

Now it happened at this time, that Baccio Bandinelli,

* See Reumont, as before cited, for details respecting these pictures; the first of which has been engraved by Langermayr, the second by Emilio Lapi.

† Bottari remarks that he can discover but one figure borrowed by Andrea from Albert Dürer, in all the works of the former; but the German commentator, Förster, points out two in the picture of St. John preaching to the people, as taken from the engravings of Albert.

‡ The cartoons for the Preaching and the Baptism are still to be seen painted in oil in the Rinuccini Gallery in Florence.

who was then a very highly renowned artist in design, formed the wish to learn the art of painting in oil; wherefore, knowing that there was no one in Florence who understood the method of proceeding in that branch of art more perfectly than did Andrea del Sarto, he caused the latter to paint his portrait, which must have resembled him greatly at that age, as we may perceive even yet. By observing Andrea execute this and other works, therefore, Baccio obtained a knowledge of his mode of colouring, but he did not put the knowledge thus acquired into practice, either because of the difficulty which he found in doing so, or perhaps, because he was not sufficiently attracted by the art of painting; be this as it may, he betook himself again to sculpture, as being the art which he found to suit him the best.*

For Alessandro Corsini, Andrea painted a picture of Children surrounding a figure of Our Lady, who is seated on the earth, with the divine Child in her arms. The whole is executed with much ability, and the colouring in particular is very pleasing.† For a merchant who carried on his traffic in Rome, and who was Andrea's particular friend, the latter also painted a head of the most exquisite beauty; and in like manner, for the Florentine, Giovanni Battista Puccini, whom the manner of Andrea pleased exceedingly, our artist painted a picture of the Virgin. This work Puccini had caused to be executed for the purpose of sending it into France; but finding it to be a most exquisite production, he could not resolve on parting with it, and kept it for himself.‡ He was, nevertheless, so frequently commissioned to send fine paintings, by good masters, into France, where he had much traffic, that he soon gave Andrea another picture to paint, and the subject of this work was the Dead Christ sur-

* In the life of Bandinelli this circumstance is related somewhat differently. Andrea is there said to have perceived the intention of Bandinelli, and to have proceeded in a manner so confused and unusual, that the astute Baccio could not acquire any information whatever.

† According to Bottari, this picture became the property of the Roman family of the Crescenzi, in the year 1613, when it was removed to the city of Rome, a copy only remaining in the Corsini palace at Florence. Later writers consider the original to be now in the Pinacoteca of Milan.

‡ Authorities are not agreed as to which among the works of Andrea it is that is thus described as executed for Puccini; there is indeed, nothing satisfactory to be ascertained on the subject.

rounded by Angels, who support the body, and in very sorrowful attitudes are contemplating their Maker, reduced to that condition by the sins of the world.

When this work was completed, it received universal commendation ; and Andrea, moved by the entreaties of many persons, who were admirers of the picture, consented to have it engraved in Rome by the Venetian Agostino ;* but the engraving was not a successful one, for which cause Andrea would never afterwards permit any of his works to be engraved. Returning to the picture itself, however, this gave no less satisfaction in France,† whither it was sent, than it had done in Florence ; and the King, conceiving the most earnest desire to possess other works by the same hand, gave orders to the intent, that the master should execute certain paintings for him ; a circumstance which induced Andrea to form the design of proceeding at no distant time into France, and in this he was much encouraged by the persuasions of his friends.

But in the meantime, the Florentines, understanding that Pope Leo X. was minded to do his native city the grace and favour of showing himself therein, which he did in the year 1515 ;‡ the Florentines, I say, commanded that most magnificent preparations should be made for the festivals which were to be arranged for the reception of His Holiness. A very sumptuous array of ornaments, triumphal arches, temples, colossal statues, and other decorations, was accordingly made ready, and the fronts of buildings were richly decorated, insomuch, that the like had never before been seen, whether as regarded splendour, magnificence, or beauty ; for at that time there was a greater number of distinguished men in Florence, and more men of genius were then flourishing there than had been known at any previous period. Jacopo di Sandro and Baccio di Montelupo constructed an arch, en-

* In the life of Marcantonio, Vasari tells us that Agostino himself repaired to Florence for the purpose of prevailing on Andrea to give him one of his works for engraving. The copper-plate of that here in question bears the monogram of Agostino, with the date 1516.

† This picture is not in France, nor is it to be found mentioned in any list of the royal pictures there.—*Bottari, Roman Edition of Vasari, 1759.*

‡ On his journey to Bologna that is to say ; whither he was proceeding to hold a conference with Francis I. of France, after the siege of Marignano.

tirely covered with historical representations, before the gate of San Pietro Gattolini; another was erected at San Felice-in-Piazza, by Giuliano del Tasso, who also prepared certain statues for Santa Trinità, with a half-length figure of Romulus, and the Column of Trajan* for the Nuova Mercato;† while Antonio, the brother of Giuliano da San Gallo, erected an Octangular Temple on the Piazza de' Signori, and Baccio Bandinelli made a colossal figure for the Loggia. Between the Abbey and the Palace of the Podestà, an arch of triumph was constructed by Granaccio and Aristotele da San Gallo; and at the corner of the Bischeri, another was erected by Il Rosso, whose work was much admired for the beauty of its order and the variety of the figures wherewith it was decorated.

But that which was esteemed the most beautiful of all, was the façade erected before the Cathedral Church of Santa Maria del Fiore; this was of wood, so beautifully decorated in chiaro-scuro, by Andrea del Sarto, that nothing more admirable could possibly be desired; and as the architecture of this work was by Jacopo Sansovino,‡ as were likewise certain historical representations in basso-rilievo, with numerous figures of sculpture in full relief, it was declared by the Pope to be so fine, that the edifice could not have been more beautiful, had it been in marble. The decoration here described had been invented while he yet lived, by Lorenzo de' Medici, the father of Pope Leo X.§ The same Jacopo also prepared the figure of a Horse, on the Piazza Novella. It was in imitation of that in Rome, and was considered exceedingly beautiful. An immense variety of ornaments were likewise added to the Hall of the Pope, in the Via della Scala, and

* In the little book, *De ingressu summi Pontificis Leonis X. Florentiam, Discriptio Paradis de Grassis civ. Bonon. Pisaur. episc.* we read that twelve triumphant arches were erected in Florence, and that "*inter arcum et arcum erant variæ structuræ similes illis quæ videntur in urbe Roma, videlicet Obeliscus sicut in Vaticano, Columna sicut in Campo Martio, etc.*"

† The new market.

‡ Tommaso Temanza, in his *Vita di Sansovino*, Venice, 1752, describes this work as one in the modern Corinthian manner.

§ Lorenzo the Magnificent, though not then living, would appear to have been aware of his son's proposed visit, and may thus have taken the part here attributed to him in the projection of the ceremonies to be observed at his reception.—*Ed. Flor.*, 1832-8.

the full half of that street was also decorated with very beautiful stories, executed by the hands of many artists, but the greater part of them designed by Baccio Bandinelli. On the 3rd of September,* then, in that year, it was that Pope Leo made his entry into Florence, and the preparations thus made for that occasion were adjudged to be the most magnificent, as well as the most beautiful, that ever had been made at any time for the reception of a prince.

But let us now return to Andrea: being again required to prepare another picture for the King of France, he finished one in a short time, wherein he represented a Madonna of extraordinary beauty; this was sent immediately into France, where the merchants received four times as much for the work as they had paid for it to the painter.† Now it chanced that Pier Francesco Borgherini had at that time caused rich carvings in wood to be executed by Baccio d'Agnolo for the decoration of coffers, backs of chairs, seats of different forms, with a bedstead in walnut-wood, all of great beauty, and intended for the furnishing forth of an apartment. He therefore desired that the paintings thereof should be equal to and correspond with the rest of the ornaments. To that end, therefore, he commissioned Andrea del Sarto to paint the history of Joseph‡ the son of Jacob, in figures of no great size, and these our artist was to execute in competition with Granaccio and Jacopo da Pontormo, who had produced certain paintings there which are very beautiful;§ he set to work accordingly, with even more than his usual assiduity, making extraordinary efforts and expending a very large amount of time, to the end that his performance might surpass those of the before-mentioned masters; nor did the endeavours thus made fail to produce the result desired, seeing that the variety of circumstances which the facts of the story required him to represent, gave Andrea an opportunity of showing how much

* From the description, *De Ingressu Summi Pontificis*, &c., above named, we learn that it was not on the 3rd of September, but the 30th of November, in the year 1515.

† This is believed to be one of the Holy Families now in the Louvre.—*Ed. Flor.*, 1832.

‡ These paintings are now in the Hall of Mars, in the Ducal Palace, Florence.—*Ibid.*

§ There are two of these pictures by Pontormo; they are in the Uffizj, in the larger Hall of the Tuscan School.—*Ibid.*

he could effect in the art of painting. At the siege of Florence, the beauty of these pictures caused Giovanni Battista della Palla to attempt their removal from the places wherein they were fixed, for the purpose of sending them to the King of France, but they were found to be so firmly fastened, that they could not be stirred without the destruction of the whole work, they were consequently suffered to remain, as was also a figure of Our Lady, which is held to be one of extraordinary beauty.

Shortly after having completed this undertaking, Andrea del Sarto painted a Head of Christ, which is now preserved by the Servite monks on the altar of the Annunciation; and this is so beautiful, that for my part I do not know whether the human imagination could possibly conceive any more admirable representation of the head of the Redeemer.* In the Chapels of the church of San Gallo which is situate beyond the city gate; there were many other pictures besides the two painted by Andrea, but none of which were equal to those by his hand, wherefore as there was another about to be executed in the church, the monks induced the owner of the chapel wherein it was to be painted, to entrust the commission for the same to our artist. He commenced the work accordingly without delay, depicting therein four figures standing upright and holding a disputation respecting the Trinity; one of these represents Sant' Agostino arrayed in the episcopal robes and with features of a character which is truly African; he is moving with impetuous action towards St. Peter the Martyr, who holds an open book aloft with earnest and haughty gestures; the head and figure of the latter have been much extolled.† Near San Pietro stands San Francesco, who also bears a book with one hand, while, with the other pressed to his bosom, he seems to be pouring from his lips with the most fervid eloquence, his own impressions in regard to the subject of dispute, appearing to be

* It is still on the altar, as above-named, and is one of the best of Andrea's works. It was engraved at Parma, by A. Dalco, in 1833.

† This also is accounted to be one of the finest works of Andrea del Sarto, but was unhappily much injured, while still in the church of San Gallo, by an inundation of the Arno, which happened in the year 1557. The expression in the heads of the two Saints above-named is truly admirable. See Bocchi, *Bellezze di Firenze*.

struggling mightily meanwhile to repress the intensity of his emotions. San Lorenzo, being still very young, is listening to the discourse of the other Saints with the semblance of respectful attention, and appears to yield to the authority of his elders.

Beneath this group are two figures kneeling, one of whom, a Magdalen with most beautiful draperies, is the portrait of Andrea's wife, indeed he rarely painted the countenance of a woman in any place that he did not avail himself of the features of his wife; and if at any time he took his model from any other face, there was always a resemblance to hers in the painting, not only because he had this woman constantly before him and depicted her so frequently, but also, and what is still more, because he had her lineaments engraven on his heart; it thus happens that almost all his female heads have a certain something which recalls that of his wife.

The second of the four* figures is a San Sebastiano, he is entirely undraped, with his back turned to the spectator, and does not appear to be merely part of a painted surface, but rather seems to all who behold him to be in truth a living and breathing figure. This work, among all the many paintings in oil that were executed by Andrea, has ever been held by artists to be the best; the figures display much thought in their admirable proportions, and in a certain decorum and propriety manifest in the expression of their countenances; the heads of the young have the softness proper to their age; there is force and perhaps hardness in the old; while those of middle age exhibit a medium between both, and partake of the qualities of each. The work is in a word, most beautiful in all its parts; it is now in the church of San Jacopo-trafossi at the corner of the Alberti, with others by the hand of the same master.†

While Andrea was thus labouring over these works in

* This evidently means the second of the two figures beneath the group of four, which has given its name of the *Disputa* to the painting, since the names of the four composing that group have been already given; Sant' Agostino namely, with S. S. Pietro Martire, Francesco, and Lorenzo.

† Now in the Pitti Palace, for which it was purchased on the suppression of the Monastery of San Jacopo, and in the "Hall of Saturn." It has been engraved by Lorenzini, but not in a very satisfactory manner. There is a copy of the work still remaining in the church of San Jacopo.

Florence, poorly remunerated for his toils, living in wretched poverty and wholly incapable of raising himself from his depressed condition,* the two pictures which he had sent into France, were obtaining much admiration from King Francis, and among the many others which had been despatched to him from Rome, Venice, and Lombardy, these had been adjudged to be by far the best. That monarch therefore, praising them very highly, was told that he might easily prevail on Andrea to visit France, when he might enter the service of His Majesty; this proposal was exceedingly agreeable to the king, who therefore gave orders that everything needful should be done for that purpose, and that a sum of money for the expenses of the journey, should be paid to Andrea in Florence. The latter gladly set forth on his way to France accordingly,† taking with him his scholar Andrea Sguazzella.‡

Having in due time arrived at the French court, they were received by the monarch very amicably and with many favours, even the first day of his arrival was marked to Andrea by proofs of that magnanimous sovereign's liberality and courtesy, since he at once received not only a present of money, but the added gift of very rich and honourable vest-

* In the first edition of our author this paragraph commences as follows: "Andrea now began to feel, not that the beauties of his wife had become wearisome, but that the mode of his life was an oppression to him; his error had become in part apparent to his perceptions; he saw that he could never lift himself from the earth; though perpetually toiling, he did so to no purpose. He had the father and all the sisters of his wife devouring every thing he gained, and though well-accustomed to that burthen, he could not be insensible to the weight thereof, and he finally became tired of the life he was leading. Knowing this, some friend, who still loved him, though more perhaps as an artist than as a man, advised him to change his dwelling, leaving his wife in some more secure abode for a time, that so he might at a future period receive her again, when they might live in a manner more creditable to him. He had hardly been brought to a conviction of his error, and to the persuasion that something should be done towards the discovery of a remedy, when such an occasion for re-instating himself was presented to him as he had never had before, since the time when he had taken a wife. The two pictures which he had sent into France," &c., &c.

† According to Biadi, as before cited, *Notizie*, &c., this happened towards the end of May, in the year 1518.

‡ There is a Deposition from the Cross, by Andrea Sguazzella, in the gallery of the Louvre, which has been engraved by Vicus, with some few changes, and is called a work of Raphael.—*Ed. Flor.*, 1832-8

ments. He soon afterwards commenced his labours, rendering himself so acceptable to the king as well as to the whole court, and receiving so many proofs of good-will from all, that his departure from his native country soon appeared to our artist to have conducted him from the extreme of wretchedness to the summit of felicity. One of Andrea's first works in France was the portrait of the Dauphin, the son of the king, a child born but a few months previously, and still in his swathing bands;* wherefore, having taken this painting to the king, he received in return three hundred ducats of gold.

Continuing his labours, he afterwards painted a figure of Charity for King Francis, this was considered an exceedingly beautiful picture, and was held by that monarch in all the estimation due to so admirable a work.† From that time the king commanded that a very considerable income should be annually paid to Andrea, doing his utmost to induce the painter to remain contentedly at his court, and promising that he should never want for anything that he could desire; and this happened because the promptitude of Andrea in his works, and the easy character of the man, who was satisfied with everything around him, were both agreeable to King Francis; he gave very great satisfaction to the whole court also, painting numerous pictures and executing various works of different kinds for the nobles.‡

And now, had Andrea del Sarto only reflected on all that he had escaped from, and duly weighed the advantageous character of that position to which fate had conducted him, I make no doubt but that, to say nothing of riches, he might have attained to great honours. But one day being employed on the figure of a St. Jerome § doing penance, which he was painting for the mother of the king, there

* Henry II., who was born on the 28th February, in the year 1518.

† This figure of Charity is also in the Louvre, and bears the date 1518; according to Bottari this picture was removed from the panel to canvas by Picault, the wood having been found to be much worm-eaten.

‡ The Louvre has now three, or, according to Leclanchè, four pictures by Andrea; two Holy Families namely, the above-named Charity, and an Annunciation. Among its collection of drawings, M. Jeanron enumerates seven by Andrea del Sarto.

§ The St. Jerome must have been merely sketched; no intelligence can now be procured respecting it.—*Bottari, Leclanchè, and Jeanron.*

came to him certain letters from Florence ; these were written to him by his wife,* and from that time (whatever may have been the cause) he began to think of leaving France ; he asked permission to that effect from the French king accordingly, saying that he desired to return to Florence, but that when he had arranged his affairs in that city, he would return without fail to his majesty : he added, that when he came back his wife should accompany him, to the end that he might remain in France the more quietly ; and that he would bring with him pictures and sculptures of great value. The king, confiding in these promises, gave him money for the purchase of those pictures and sculptures, Andrea taking an oath on the gospels to return within the space of a few months, and that done he departed to his native city.

He arrived safely in Florence,† enjoying the society of his beautiful wife and that of his friends, with the sight of his native city during several months ; but when the period

* In the first edition of our author, the circumstances of Andrea's departure from France, and his return to Florence, are related as follows :—
 “ One day he received a letter, after having had many others, from Lucrezia his wife, whom he had left disconsolate for his departure, although she wanted for nothing. Andrea had even ordered a house to be built for them behind the Nunziata, giving her hopes that he might return at any moment ; yet as she could not give money to her kindred and connexions, as she had previously done, she wrote with bitter complaints to Andrea, declaring that she never ceased to weep, and was in perpetual affliction at his absence ; dressing all this up with sweet words, well calculated to move the heart of the iuckless man, who loved her but too well, she drove the poor soul half out of his wits ; above all, when he read her assurance that if he did not return speedily, he would certainly find her dead. Moved by all this, he resolved to resume his chain, and preferred a life of wretchedness with her to the ease around him, and to all the glory which his art must have secured to him. He was then too so richly provided with handsome vestments by the liberality of the king and his nobles, and found himself so magnificently arrayed, that every hour seemed a thousand years to him, until he could go to show himself in his bravery to his beautiful wife. Taking the money which the king confided to him for the purchase of pictures, statues, and other fine things, he set off therefore, having first sworn on the gospels to return in a few months. Arrived happily in Florence, he lived joyously with his wife for some time, making large presents to her father and sisters, but doing nothing for his own parents, whom he would not even see, and who at the end of a certain period, ended their lives in great poverty and misery.”

† In the year 1519. Andrea Sguazzella remained in France, and, painting in the style of his master, he there made his fortune.

specified by the king, and that at which he ought to have returned, had come and passed, he found himself at the end, not only of his own money, but what with building, indulging himself in various pleasures and doing no work, of that belonging to the French monarch also, the whole of which he had consumed. He was nevertheless determined to return to France, but the prayers and tears of his wife had more power than his own necessities, or the faith which he had pledged to the king : he remained therefore in Florence, and the French monarch was so greatly angered thereby, that for a long time after he would not look at the paintings of Florentine masters, and declared that if Andrea ever fell into his hands he would have no regard whatever to the distinction of his endowments, but would do him more harm than he had before done him good. Andrea del Sarto remained in Florence therefore, as we have said, and from a highly eminent position he sank to the very lowest, procuring a livelihood and passing his time as he best might.

When Andrea had left Florence for France, the Confraternity of the Barefooted Brethren, in the conviction that he would never return, had made over all the paintings still remaining unfinished in their cloister to Franciabigio, who had already completed two stories therein.* But seeing that Andrea had returned to Florence, the brethren determined that he should resume his labours, and he painted four pictures accordingly in a consecutive series. In the first of these is St. John led before Herod; in the second is the Supper, and the Dance of Herodias, with figures grouped with much ability, and of highly appropriate character ; in the third is the beheading of St. John, and in this work the principal executioner, who is partly undraped, is an admirably drawn figure, as indeed are all the others. In the fourth, Herodias holds the head of the Baptist, and in this picture certain figures, whose countenances express their surprise at what they behold, are painted with much thought and ability. These paintings were for some time the study and school of many young men who are now very eminent in our arts.†

* They represent St. John receiving the benediction of his father, before his departure to the desert, and the same Saint, when he is met on the way by the child Jesus, with the Madonna and St. Joseph.

† These paintings have suffered much in various ways, as we have said,

In a tabernacle which is outside the Pinti gate, at the corner where the road to the Ingesuati turns off, there is a figure of the Virgin painted in fresco by Andrea del Sarto. Our Lady is seated with the Infant Christ in her arms: San Giovanni is in this work depicted as a child; he is smiling, and the figure is painted with admirable art, being finished so perfectly, that it has been greatly extolled for its beauty and animation. The head of Our Lady is a portrait taken from that of the artist's wife; and the singular beauty of the painting in this tabernacle, which is of a truth surprisingly perfect, caused the latter to be retained in its place, when at the siege of Florence in 1530, the convent of the Ingesuati, with many other magnificent buildings, was razed to the ground.*

In those days, the elder Bartolommeo Panciatichi carried on a large extent of traffic in France, and being desirous of leaving a memorial of himself in the French city of Lyons, he gave a commission to Baccio d' Agnolo, to the intent that he should cause Andrea del Sarto to paint a picture for him, which Baccio was then to send to Lyons, where Bartolommeo Panciatichi then was; the subject chosen was the Assumption of Our Lady, with the Apostles standing around the tomb. This work Andrea executed almost to its conclusion, but did not entirely complete it; for as the wood which formed the panel became warped, and sprang in various places, he sometimes worked at it, and sometimes permitted it to remain untouched for a time; so that it was left unfinished at his death. It was, nevertheless, ultimately placed by the younger Bartolommeo Panciatichi in his house, as a work deserving the highest commendation, as well on account of the beauty to be perceived in the figures of the apostles, as of that

see *ante*, p. 183, note. Del Migliore relates, that "a Frenchman, whether a madman, or moved by envy, I do not know, daubed them over with ink and bitumen." The Imprisonment of St. John has been engraved by Lasinio, the Decapitation by Migliavacca, and Herodias bearing the Head by Morghen.

* The fresco painting of this Tabernacle is destroyed, but there are several copies of it in Florence. One of these, attributed to Empoli, is in the western corridor of the Uffizj; there is another in the Corsini Palace. A repetition of this work, said to be entirely by the hand of Andrea del Sarto himself, is in the possession of the Marquis of Stafford. This has been engraved by Schiavonetti.

which adorns the Madonna ; she is surrounded by a choir of Angels, while others support and bear her onward with singular grace of action. In the upper part of the picture* is the portrait of Andrea himself, among the apostles ; and this is drawn with such truth and nature, that it appears to be rather a living being than a mere painting. This picture is now in a villa belonging to the Baroncelli family, situate at a short distance from Florence, and in a small building close to the villa, which was erected to receive it by Piero Salviati.†

At the upper part of the kitchen-garden which belongs to the Servite Monks, and in two angles of the wall, are two stories by Andrea, representing the Vineyard of Christ ; showing it first, that is to say, when he is planting, binding, and training the vines, the husbandman appearing and summoning those to the labour who are standing idle around. Among the latter is one who, being asked if he also will take part in the work, has seated himself, and rubbing his hands, appears to be considering whether he should enter among those labourers or not, exactly in the way that those idle people do who have but little mind to work.‡ The second of these pictures is much more beautiful. It represents the husbandman causing each labourer to receive his appointed hire, while those who are dissatisfied murmur and bemoan themselves. Among these labourers, one, who is counting his money apart, and seems deeply intent on examining the sum assigned to him, is a most life-like figure, as is the Steward from whom the labourers are receiving their hire.§ Both these pictures are in chiaro-scuro, and the fresco painting gives proof of extraordinary skill. Andrea afterwards painted a Pietà in a recess on the summit of a staircase in the Noviciate of the same Convent ;

* Not on the upper, but at the lower part of the picture. The portrait is in the figure of an Apostle kneeling, with his back towards the spectator, but the head turned in such a manner as to reveal the countenance.—*Bottari*.

† Now in the Pitti Palace. It has been engraved by Lorenzini.

‡ This work is entirely destroyed.

§ This picture also has suffered considerably, but some parts of it are still visible. There is a good copy of it in oil, in the possession of the Marchese Capponi, in Florence, and Professor Ciampi has a sketch of it in chiaro-scuro.—*Masselli* and *Förster*.

this also is painted in fresco, and is very beautiful.* There is besides another Pietà, a small picture in oil, by the same master, in a room formerly inhabited by Angelo of Arezzo, General of the Order, in the monastery in question, where there is moreover a Birth of Christ by Andrea del Sarto.†

The same artist painted a picture of Our Lady, for one of the apartments in the house of Zanobi Bracci, who greatly desired to possess a work by his hand. The Madonna is in a kneeling position, and is leaning against a mass of rock, while fixedly contemplating the Infant Christ, who is lying on a heap of drapery, and looks smilingly up at the Virgin Mother. San Giovanni, who stands near, is making a sign to the Madonna as in allusion to the Saviour, and as one who would say, "This is truly the Son of God." Behind them is St. Joseph, leaning his head on his hands, which are supported by a rock, and seeming to be in a state of beatitude as he beholds the human race, rendered divine by that birth.‡

Pope Leo having commissioned the Cardinal Giulio de' Medici to cause the ceiling of the Great Hall in the Poggio a Cajano, a palace and villa of the house of Medici, which is situate between Pistoja and Florence, to be decorated with stucco work and paintings, the charge of that business was committed to the illustrious Ottaviano de' Medici, as was also that of paying the monies for the same; he being a person who, not degenerating from his ancestors, was well acquainted with matters of the kind. He was besides the friendly protector of our artists, and the promoter of all our arts, having more pleasure than most men in adorning his house with the works of the most eminent masters. The whole undertaking had been made over to Franciabigio, but Ottaviano now commanded that he should have one-third only, the other two-thirds being divided, and one of them being given to Andrea del Sarto, while the one still remaining was entrusted to Jacopo da Pontormo.

* Now in the Florentine Academy of the Fine Arts. In his first edition, Vasari tells us that Andrea painted this picture in return for a packet of wax-lights.—*Masselli*. It has been engraved by Francesco Zuccherelli.

† This is believed to be in the Imperial Gallery of Vienna. It is engraved by Höfel, in the *Gemäldeammlung des Belvedere*, vol. i.

‡ Now in the Pitti Palace. It has been engraved by Breviette, and by Cosimo Mogalli, but neither of these engravers has succeeded very well.

But whatever efforts Ottaviano made to forward this work—whatever sums of money he promised, and even paid to the artists, he could by no means accomplish the completion of the decorations. It is true that Andrea finished one façade with great assiduity, but this was all. The subject there represented, was Cæsar receiving tribute of all kinds of animals.* The drawing for this picture is among those in our book, with many others by the same artist; it is in chiaro-scuro, and is the most carefully finished of any that Andrea ever executed.† In this work the master, desiring to surpass Franciabigio and Jacopo, subjected himself to labours that were no longer usual, exhibiting a magnificent view of buildings in perspective, with a flight of steps exceedingly difficult and intricate in character, which formed the ascent to the Throne of Cæsar. These steps he adorned with statues admirably arranged, not allowing himself to be satisfied with the rich and varied powers of invention which he had displayed in the great diversity of the figures by whom the different animals are borne or led forward. Among these is an Indian in a yellow cassock or tunic, and bearing on his back a cage, which is drawn in perspective, and is filled with parrots of extraordinary beauty; while others, equally rare, are on the outer side. The figures, who are leading Indian Goats, Lions, Giraffes, Panthers, Wolves, Lynxes, Apes, &c., many of whom are Moors, have also great merit, and are exceedingly well arranged; the fresco, in which they are all depicted, being a work of the very highest perfection.

On the steps that we have mentioned as making part of the painting just described, is a Dwarf who holds a box or case, wherein there is a Chameleon, so admirably well done, that it would not be possible to imagine the deformity of that strange creature more correctly or more justly represented. But the whole work was not finished, as I have said; and although when Pope Leo died the Duke Alessandro de' Medici

* It still remains in tolerable preservation. Lanzi praises this work very highly, but other writers speak less favourably of an effort "altogether different from Andrea's natural manner." See Reumont, as before cited.

† The drawing here mentioned by Vasari passed at a later period into the collection of the French king, but had then received considerable injury.—*Bottari*.

was very anxious to have it completed by Jacopo da Pontormo, yet he could never prevail on him to put a hand to it, a thing which is of a truth to be much lamented, and one that did great wrong to that building, which is one of the most beautiful halls that any villa in the world can boast.*

On his return to Florence, Andrea del Sarto painted a half length and undraped figure of San Giovanni Battista; this picture, which was very beautiful, he executed for Giovanni Maria Benintendi, by whom it was afterwards presented to the Signor Duke Cosimo.†

While his affairs were going on in this manner, Andrea could not fail sometimes to think of his conduct in the matter of the French king, when he would sigh from his heart, and if he could have hoped to receive pardon for the fault he had committed, I make no doubt but that he would have returned to the service of that monarch. Nay, by way of trying how far fortune might be favourable to him, he determined to make an attempt, whereby he should ascertain whether his abilities might not yet avail to restore him to favour. He consequently painted a figure of San Giovanni Battista, partially undraped, intending to despatch the same to France, to be presented to the Grand Master;‡ yet, whatever the cause may have been I know not, but certain it is, that Andrea never sent it; he sold the picture, on the contrary, to the illustrious Ottaviano de' Medici, by whom it was always held in high estimation to the end of his days. Our painter likewise executed two pictures of the Madonna for the same noble, and in a similar manner; these are now both in the palace of the latter.§

No long time after these works were completed, Zanobi

* This story was not completed by Andrea, but was afterwards finished by Alessandro Allori, nephew and disciple of Angelo Bronzino, by whom it is inscribed as follows:—"Anno Domini, 1521, *Andreas Sarti*us pinxerat; et Anno Domini, 1580, *Alexander Allorius* sequebatur."

† There is a San Giovanni in the Pitti Palace, which may be that here mentioned, or it may be the one described immediately after, as sold to Ottaviano de' Medici.—*Ed. Flor.*, 1832-8.

‡ Anne de Montmorency, Grand Master and Constable of France, under Francis I., distinguished by his love of splendour, more especially in architectural erections.—*Bottari*.

§ There is a half-length figure of St. John, said to be by Andrea del Sarto, in the collection of Mr. Rogers. Of the two Madonnas here mentioned, no information can now be obtained.

Bracci caused Andrea to paint a picture for Monsignore di San Biause,* and this the painter completed with the utmost care, in the hope that it might contribute to regain for him the favour of King Francis, to whose service he would so gladly have returned. For Lorenzo Jacopi he likewise painted a picture of a much larger size than common; the subject chosen was Our Lady seated, with the Divine Child in her arms, she is accompanied by two other figures, seated near her on a slightly elevated estrade; this work, both as regards design and colouring, is similar to those before described.† He also painted a picture of Our Lady for Giovanni d' Agostino Dini, which is exceedingly beautiful, and is now held in the highest estimation;‡ Andrea likewise executed a portrait of Cosimo Lupi from the life, and this is so natural that it appears to be alive.

In the year 1523 the plague appeared in Florence as well as in some parts of the surrounding country, when Andrea, desiring to withdraw himself from that peril, and at the same time wishing to continue his labours, was enabled by the intervention of Antonio Brancacci to repair to Mugello, there to paint a picture for the nuns of San Piero, of the order of Camaldoli, at Luco: he took with him his wife and her sister, with a step-daughter and one of his scholars. Remaining here therefore in quiet and safety, he set hand to the work, and as those venerable ladies were daily giving increasing proof of kindness and friendliness to his wife, himself, and the whole party, Andrea set himself with infinite devotion to the execution of that picture, wherein he represented the Dead Christ mourned over by Our Lady, San Giovanni Evangelista and Santa Maria Maddalena, all figures so full of life that they appear indeed to be endowed with soul and spirit. The tender affection of San Giovanni is made manifest in his countenance, and the love of the Magdalen is rendered clearly obvious amidst the tears of her grief, while the extremity of sorrow is equally apparent in

* Jacques Beaune de Samblançay, Intendant of Finance under Francis I. Bottari rectifies the error of Vasari, in the Roman Edition of 1759, but in the first two editions of our author this name is written as in the text.

† This picture was sold by a widow of the Jacopi family to the Duke of Mantua, for the sum of ten scudi.—*Bottari*.

‡ It was purchased towards the end of the last century, by the Count Tatitscheff of St. Petersburg.

the attitude as well as the face of the Madonna; and as she contemplates the dead body of the Saviour, which does indeed appear to be in relief, and is in effect a true dead corpse, she causes so much compassion in the apostles San Pietro and San Paolo, that they stand as if bewildered and terrified, as they regard the Redeemer of the world lying dead in the bosom of his mother. The wonderful manner in which the emotions of these different persons are expressed might indeed alone suffice to prove the pleasure which Andrea found in the beauty and perfection of his art, and this picture has of a truth done more to procure a name for that Convent than all the buildings and other decorations, however costly, which have been undertaken there, although they are without doubt very magnificent and extraordinary.*

Having finished his work, Andrea continued, as the peril of the plague was not yet passed, to abide for some weeks in the same place, and the rather as he received so friendly a welcome, and found himself to be so well treated. During that time, and to the end that he might not remain idle, he painted a Visitation of Our Lady to St. Elizabeth; this is in the church on the right hand, and above a Presepio, having been executed over a small painting by an older master and as a finish to the same.† He likewise painted an exceedingly beautiful Head of Christ on a canvas of no great size; this is somewhat similar to that on the altar of the Nunziata, but is not so highly finished, although it may well be accounted among the better works which proceeded from the hands of this master. The Reverend Father Don Antonio, of Pisa, who is a friend not only of those who are eminent in our arts, but of all men of distinction in whatever kind, has

* For this picture, Biadi informs us that Andrea received ninety gold ducats, as appears from a quittance given by him on the 8th October, 1528, to the Abbess of Luco, Donna Caterina della Casa. It was purchased from the Convent by the Grand Duke Pietro Leopoldo, and was for many years in the Tribune of the Uffizj, but is now in the Hall of Apollo, in the Pitti Palace. In the year 1811, it was engraved by Pietro Bettelini, after a drawing by Ermeni. It has been also engraved by C. Lasinio, by M. Esslinger, and by Pauquel and Forster, in the *Tableau de la Galerie de Florence*.

† This work was painted in a lunette, and in tempera. In the year 1818 it was restored by Luigi Scotti, and was then sold.—*Masselli*. See also the Supplement to Biadi, *Notizie della Vita di Andrea del Sarto*.

this picture in his possession, and it is now in the monastery of the Angeli in Florence.* There are several copies of this painting, seeing that Don Silvano Razzi, having entrusted it to the painter Zanobi Poggini, to the end that he might make a copy of it for Bartolommeo Gondi, who had requested to have one, some others, which are held in high estimation in Florence, were also made from the work.†

In this manner Andrea passed the time while the plague was raging without danger, while the nuns of that convent obtained such a work from the talent of so distinguished a man, that it may well endure comparison with the best paintings executed in our times; wherefore it is not to be wondered at if Ramazzotto, chief of the party of Scaricalasino,‡ made all possible endeavours to obtain it during the siege of Florence, or that he should many times attempt to gain possession of the same, since he desired to send it to Bologna, where he proposed to place that work in his chapel in the church of San Michele in Bosco.§

Having returned to Florence, Andrea del Sarto painted a picture for the worker in glass, Beccuccio da Gambassi, who was his intimate friend: the subject of this work was Our Lady represented in the heavens with the Divine Child in her arms; there are besides four figures beneath; San Giovanni Battista namely, Santa Maria Maddalena, San Sebastiano, and San Rocco.|| In the predella are this Beccuccio and his wife, taken from nature, and these figures are portraits of the most life-like truth: the picture is now at Gambassa, a fortified place in the Valdelsa, between Volterra and Florence. For Zanobi Bracci, Andrea painted an

* No authentic information can now be obtained respecting it.—*Ed. Flor.*, 1832-3.

† There are in fact many, and in the hands of private individuals, all of whom believe themselves the possessors of original pictures.—*Ibid.*

‡ Of this Ramazzotto some mention is made by Varchi, in the tenth book of his *Storia*.

§ Masini speaks of this chapel in his *Bologna perlustrata*.

|| Bottari assures us that the fourth Saint is not San' Rocco, but Sant' Onofrio; but this is a question not difficult of determination, since Sant' Onofrio is represented as a man so worn and haggard that scarcely a vestige of humanity remains in his whole person, while San' Rocco, the patron saint of prisoners and the sick, but more especially of those stricken with plague, is usually and most correctly depicted as a young man, or one in the prime of life, and of delicate and refined, although somewhat

exceedingly beautiful picture of the Madonna with the Divine Infant at the breast; St. Joseph is also present: this work was destined for the villa which Zanobi had at Rovezzano, it is painted with infinite care, and the figures appear to be standing out from the picture, so extraordinary a degree of relief has the artist succeeded in imparting to them: it is now in the house of Messer Antonio Bracci, son of the above-named Zanobi.*

About the same time, Andrea painted two additional stories in the cloister of the Barefooted Brethren, which we have before mentioned; in one of these he has represented Zacharias, who is offering sacrifice and is rendered dumb on the Angel appearing to him, and in the other is the Visitation of Our Lady, which is beautiful to a marvel.†

Now it chanced that Federigo the 2nd, Duke of Mantua, when passing through Florence on his way to Rome, whither he was proceeding to offer his respects to Pope Clement VII., saw that portrait of Pope Leo, which represents the Pontiff between Cardinal Giulio de' Medici and the Cardinal Rossi, and which had formerly been painted by the most excellent Raffaello da Urbino, over a door in the palace of the Medici;‡ wherefore, being infinitely pleased therewith, as a man who delighted greatly in fine paintings, he thought to make it his own, and thus when he found a good opportunity, he begged it as a gift from Pope Clement, who very courteously granted him that favour; orders were therefore sent to Florence to Ottaviano de' Medici, under whose care and government were Ippolito and Alessandro, to the effect that it should be packed up and sent to Mantua.

But this command was exceedingly displeasing to Ottaviano, who was not willing to see Florence deprived of such a picture, and who marvelled much that the Pope should so

emaciated appearance, when San Rocco has a coarse or robust figure: the painter has not given him his characteristic form. See *Poetry of Sacred and Legendary Art*. The picture is now in the Pitti Palace, and has been engraved by Lorenzini, but the predella is lost.

* In a note to the edition of Vasari commenced at Leghorn in 1767, and continued at Florence in 1771, we find a minute description of this picture, which had even then disappeared from the house of the Bracci family.

† See note §, p. 183.

‡ See the Life of Raphael, *ante*, p. 36.

readily have agreed to such a request. He replied, nevertheless, that he would not fail to do as the duke wished, but remarked that as the frame was in a very bad condition, he would have a new one made, and when it had been gilt he would send the picture in all safety to Mantua. Then Messer Ottaviano, having done this, "to save the goat and the cabbage," as we say, sent secretly for Andrea del Sarto, and told him how the matter stood, adding that there was nothing for it but to make an exact copy, with all the care that could possibly be devised, and send that to the duke, retaining, but in the strictest secrecy, the work which had been performed by the hand of Raffaello.

Andrea having thereupon given a promise to do the utmost that his skill and knowledge could effect, a panel of exactly similar size, and in all respects like that of the original work, was prepared; the master then laboured secretly at his task in the house of Messer Ottaviano, and ultimately acquitted himself in such a manner, that although Messer Ottaviano was profoundly versed in matters of art, yet when Andrea had finished his work, he did not know the one picture from the other; nor could he distinguish the true and original painting from the counterfeit; the resemblance having been further secured by the fact that our artist had copied even to the spots of dirt as they were to be seen on the work of Raphael. After they had hidden the picture of the latter therefore, they sent the one executed by the hand of Andrea del Sarto, in a frame like that of the original, to Mantua, where the duke received it with extreme satisfaction. Even Giulio Romano, though a painter and the disciple of Raffaello, was deceived by the resemblance, and bestowed on it innumerable praises, without perceiving any thing of what had been done; nor would he have known the truth, on the contrary, he would have always believed the work to be that of Raphael; but when Giorgio Vasari arrived in Mantua, he who had been the favourite and *protégé* of Ottaviano in his childhood, and had seen Andrea working on the picture, discovered and made known the whole affair. For as it chanced that Giulio, who conferred many kindnesses and favours on Vasari, was showing him the various antiquities and paintings belonging to the duke, this work of Raffaello was exhibited among the latter

as the best of all that were to be seen there. Giorgio thereupon remarked, "The picture is a beautiful one without doubt, but it is not by the hand of Raphael." "How!" exclaimed Giulio, "not by his hand? do not I know the work, when I recognize the very strokes of the pencil that I did myself give to it while it was in course of execution?" "You are nevertheless in error and have forgotten them," replied Giorgio, "for this was painted by Andrea del Sarto, and as a proof of what I say, there is a sign (and he described it to him) which was made in Florence, to the end that the one might be distinguished from the other, for when they were together it was not possible to say which was by Raphael and which by Andrea." When Giulio heard this, he caused the picture to be turned round, and having discovered the counter-sign, he shrugged his shoulders, saying these words, "I esteem it no less than I should do if it were by the hand of Raphael, nay, rather much more, for it is a most amazing thing that one excellent master should have been capable of imitating the manner of another to such a degree, and should have found it possible to produce a work so exactly similar to the original."*

But enough of this, which yet suffices to show what the art of Andrea was, even when compared with that of so great a master; and we see besides that he was thereby enabled, in concert with the prudence and judgment of Messer Ottaviano, to satisfy the duke, while Florence was yet not deprived of so admirable a work. The latter was subsequently presented by the Duke Alessandro to Messer Ottaviano, who retained it many years in his possession, and finally made a gift thereof to the Duke Cosimo, who has it in his guardaroba with many other renowned pictures.† While Andrea was occupied with the copy here in question, he likewise painted the head of the Cardinal Giulio de' Medici, who was afterwards Pope Clement, in a separate picture;

* According to a tradition which had been maintained to the time of the painter Gabbiani, by whom it was imparted to Bottari, the sign or mark made by Andrea del Sarto was his own name, written on the edge or in the thickness of the panel, and which was of course concealed by the frame.

† It is now in the Pitti Palace. The copy made by Andrea is in the Museo Borbonico in Naples, the latter must have been executed about 1525, at which period Vasari was a disciple of Andrea's, and was living in the house of Ottaviano de' Medici.

this also is exceedingly beautiful, and exactly similar to that by Raphael in the picture of Pope Leo: it was ultimately presented by Messer Ottaviano to the old Bishop De' Marzi.

No long time after the completion of these works, it happened that Messer Baldo Magni,* of Prato, desired to present a picture of beauty and value to the Madonna delle Carcere in his native city, where he had already caused a magnificent decoration in marble to be prepared by way of frame-work to the same: on this occasion, therefore, Andrea del Sarto was proposed to Messer Baldo, among many other painters, for the execution of the work; † whereupon Messer Baldo, although not well acquainted with matters of the kind, felt more inclined to accept the services of Andrea than of any of the others, and had all but given him to understand that himself and no other artist should perform that work, when a certain Niccolò Soggi ‡ of Sansovino, who had some interest in Prato, was presented to Messer Baldo, and was so zealously supported by the assertions of his friends that no better master than he was could be found, that Messer Baldo, hearing him so much praised, entrusted him with the undertaking. Meanwhile the friends of Andrea, having sent for him, and he, supposing the work to be his own, repaired with Domenico Puligo, and other painters who were his associates, to Prato, but having arrived in that place they found that Niccolò Soggi had not only caused Messer Baldo to change his mind, but was also bold and shameless enough to say to Andrea, in the presence of Messer Baldo, that he would willingly bet any sum of money with him as to who should produce the best work in painting, the winner to receive the whole sum.

Andrea, who knew what Niccolò could do, though not often showing himself to have much spirit, did on that occasion reply to some purpose, saying, "I have here one of my young disciples, who has not been long studying our art, and if thou hast a mind to bet with him, I will lay down the money for him, but with myself thou shalt make no wager for any sum whatever, seeing that if I vanquish thee, that

* Magni rather, and so written in the first edition of our author.

† Andrea was proposed to Baldo Magni by Antonio da San Gallo.—*Bottari*.

‡ The life of this artist follows.

could not be any addition to my honour, whereas if thou shouldst conquer me it must be to my perpetual shame." Having then told Messer Baldo that he would do well to give the work to Niccolò, since he would be sure to do it in such a manner as would please the people going to market, Andrea returned to Florence.

He then received a commission to paint a picture for Pistoja, and which was to be placed in a church dedicated to the Madonna, and called Sant' Agnesa, which is situate close to the wall of that city, between the old citadel and the cathedral. This work was divided into five compartments, in each of which the master depicted a single figure, St. John the Baptist and St. Peter namely, who are placed one on each side of the Madonna of Sant' Agnesa, which is one of those that work miracles; with St. Catherine the Martyr, St. Agnesa, and St. Margaret: the last named figures being so remarkable for their beauty, that they awaken astonishment in all who behold them, and are considered to be the most graceful and most admirable female figures ever painted by this master.*

Now, it chanced that Messer Jacopo, a Monk of the Servites, had commanded a woman, whom he had absolved from a vow, to cause a figure of Our Lady to be painted over the side-door of the Nunziata, which leads into the cloister, by way of commutation: meeting with Andrea, therefore, the monk told him that having this money to spend and there being but little of it,† he thought it would be well if he, who had already obtained so much reputation by the works which he had executed in that place, would undertake this also, rather than suffer it to be done by others: to

* From the year 1618 these pictures were in the Cathedral of Pisa, but "the incredible carelessness of those who ought to have taken care of them in past times, and the unpardonable audacity" of those who re-touched them in the last century, have inflicted no slight injuries on the figures, more especially on those of St. Peter and St. Paul. In 1835, the skilful restorer, Antonio Garagalli, relieved them from some of the wrongs they had suffered, and left the original painting in the condition to which time had reduced it, merely supplying certain parts which had scaled off, and doing this with the most scrupulous delicacy and exactitude.—*Ed. Flor.*, 1832-8. These pictures were probably painted in 1527. See Reumont, as before cited.

† The sum was ten crowns. See Biadi, *Notizie*, &c., p. 45.

which Andrea, who was a sufficiently obliging person, replied, that he would do it willingly, being moved partly by the persuasions of the Monk, partly by his wish for the payment, and partly by his hopes of fame. Shortly afterwards, therefore, he commenced the work accordingly, and painted a very beautiful Madonna in fresco; Our Lady is seated with the divine Child in her arms, and there is also a St. Joseph, who is leaning on a sack, and has his eyes fixed on an open book. This work is executed in such a manner, the drawing, the grace of the figures, the beauty of colouring, the life-like animation, and the force of the relief, are of such perfection, that the picture proves Andrea to have far excelled and surpassed all the painters who had laboured up to that time; the painting is of a truth so complete, that it speaks plainly for itself, and does not need praise from any other quarter to make it known as a most wonderful and extraordinary work.*

There was now one story only required to complete the pictures in the cloister of the Barefooted Brethren; wherefore Andrea, whose manner had become enlarged from the circumstance of his having seen the figures commenced, and in part finished by Michelagnolo in the Sacristy of Lorenzo,† Andrea, I say, resolved to set hand to this work also, wherein he gave the ultimate proof of that amelioration just alluded to. The subject chosen was the Birth of San Giovanni Battista; the figures are most beautiful, exhibiting much greater ability, and being in much finer relief, than those which had formerly been executed by Andrea in the same place. Among other most admirable figures in this work, may be distinguished that of a woman, who is bearing the

* We need scarcely remark that this work, called the Madonna del Sacco, has ever been considered one of the finest, if not the finest of Andrea's fresco paintings. It is said to have suffered more by the injury received from the copyists, than from the action of time. In the year 1573 it was engraved by Zuccherelli, but a much better engraving, the best, indeed, made from it since that time, is one by Raphael Morghen, in 1793; it has also been engraved in outline by Chiari. The engravings from this work now in the British Museum, will have rendered this work more familiar than those of this master usually are to the English reader.

† Bottari observes on this passage, that Andrea had also profited by the study of the cartoon depicting the War of Pisa.

newly-born babe towards the bed wherein is St. Elizabeth, and which is also very beautiful : the same may be said of Zachariah, who is writing on a piece of paper, which he has placed on his knee and is holding with one hand, while he inscribes the name of his son with the other; all which is done so naturally, that the figure seems to want nothing but the breath itself. Nor less admirable is the figure of an old woman, who is seated on a slightly elevated stool ; she is smiling at the parturition of a mother already so far advanced in life as is St. Elizabeth ; her attitude and expression exhibiting precisely such an appearance as would be made in actual life on the occurrence of a similar event.*

Having finished this work, which is certainly worthy of all praise, Andrea del Sarto painted a picture for the General of Vallombrosa, depicting therein four singularly beautiful figures, San Giovanni Battista namely, San Giovanni Gualberto, founder of the order, San Michele the archangel, and the Cardinal San Bernardo, who was a monk of their order ; in the midst of these are certain children, which could not be more life-like nor more beautiful than they are. This picture is now at Vallombrosa, on the summit of a rocky mountain, whereon certain of the monks, separated from the rest, have made their abode in solitary dwellings or cells, almost after the manner of hermits.†

From Giuliano Scala, Andrea received a commission to paint a picture, which was destined to be sent to Serrazana.‡ The subject was a Virgin § seated, with the Infant Christ in her arms, and two other figures in half-length, San Celso and Santa Giulia namely: Sant' Onofrio, Santa Caterina, San Benedetto, Sant' Anthony of Padua, San Piero,

* See *ante*, p. 183, note . This work, which was painted in the year 1525, has been engraved by A. Verico.—*Förster*.

† It is now in the Florentine Academy of the Fine Arts, where the predella, with four small historical representations, will also be found. There was besides an Annunciation in the centre of the four stories of the predella, but this was obtained under the French domination, by a certain M. Charles Scitivaux.—*Ed. Flor.*, 1832-8.

‡ Sarzana, that is to say.

§ Lanzi tells us that the picture was made over to a private family in Genoa, and that the Domenican monks, to whom it had belonged, contented themselves with retaining a copy.

and San Marco, also form part of this picture, which is esteemed to be fully equal to the other works of our artist.* There was beside a semi-circular painting, prepared as the completion of that above described, and destined to be placed over it, but this remained in the hands of Giuliano Scala, who retained it as security for a sum of money which he had advanced on account of those to whom it should have been sent; the subject of this last-mentioned work was the Annunciation, and it is now in a chapel belonging to the above-named Giuliano, which is situate near the choir in the principal tribune or apsis of the church of the Servites.†

Many years had now elapsed since the monks of San Salvi had thought of having any progress made with the Last Supper, which they had commissioned Andrea to paint at the time when he executed the work before mentioned, that in the arch with the four figures namely. But there came at last an Abbot, who was a man of sense and judgment; by him therefore it was determined that the Last Supper should be completed; and Andrea, who had long before engaged to paint that picture, made no opposition. In a few months he set hand to it accordingly, working at it as he found himself inclined, and doing one part after another, but finishing it at length, and that in such a manner as to compel the acknowledgment of its excellence from all who beheld it.‡ This work is indeed, as it is held to be, among the most animated, whether as regards design or colour, ever executed by the hand of our artist, nay, rather that could be effected by any hand; it gives proof of admirable facility, and the master has imparted grandeur, majesty, and grace to all the figures, insomuch that I know not what to say of this Supper that

* From the Genoese palace, alluded to in the preceding note, this work found its way to Paris, and was there purchased (from the Lafitte Collection) in 1838, for the Royal Gallery of Berlin, where it still remains in excellent preservation. For a circumstantial account of the same, see the *Kunstblatt* for 1838, No. 27.

† Now in the Pitti Palace, in the Hall of Saturn, to which place it was removed from the Church of the Servites. It has been engraved by Domenico Picchianti.

‡ This work has been engraved by Theodor Cruger, and in outline by Chiari. An engraving of the same had been commenced by Giovacchino Cantini, a scholar of Raphael Morghen; but the work, when nearly half completed, was interrupted by the death of the engraver.

would not be too little, seeing it to be such that all who behold it are struck with astonishment.* We are therefore not to be surprised if its excellence formed the safeguard of the building in the siege of Florence, in the year 1529, when that convent was suffered to remain standing while the soldiery and spoilers, by command of those who were ruling, destroyed all the suburbs, demolishing and razing to the ground all the monasteries, hospitals, and every other edifice situate without the walls. They were proceeding in truth to tear down a part of the Convent, having already ruined the church and Campanile or bell tower of San Salvi, and had arrived at the Refectory where this Last Supper is; but when the officer by whom they were led saw this work, having probably heard people speak of it, he would not permit so wonderful a painting to be destroyed, and, abandoning the place, determined that it should be injured no further, unless it should be found that nothing short of its total destruction would suffice.†

For the brotherhood of San Jacopo, called Il Nicchio, Andrea del Sarto afterwards painted a Banner to be carried in their processions; the subject chosen was San Jacopo, who is caressing a boy clothed in the habit of the Flagellants; there is also a second boy holding a book in his hand, and portrayed in a manner which is very natural and graceful.‡ He likewise depicted the portrait of an Intendant of the monks of Vallombrosa, who constantly made his abode in the country, for the purpose of attending to the affairs of his monastery; the picture was placed beneath an arbour of vines, around which the Intendant had arranged shady walks and many contrivances after his own fancy, but where it was somewhat exposed to wind and weather: so it was, nevertheless, that the Intendant, who was a friend of Andrea, would have it.

* In the first edition, Vasari tells us that the quarrels between the Monks, and the discredit into which the Convent had been thrown by disputes between its Abbot and the General of the order had disinclined Andrea to continue the paintings of their Refectory here alluded to, he not seeing a sufficient certainty of repayment.

† Varchi relates the same thing. See the *Storia*, lib. x.

‡ This work is now in the Florentine Gallery of the Uffizj, in the larger Hall of the Tuscan School, but it has suffered not a little from exposure to the winds and weather, while being borne in the processions. The picture has been engraved by P. Lasinio.

When Andrea had finished this work, he found that certain colours and other materials were left remaining, whereupon he took up a tile and calling his wife, Lucrezia, he said to her, "Come hither, wife, and since we have these colours left, I will take your portrait, that all may see how well you have preserved your good looks even at this time of your life, but also that it may be likewise seen to how great an extent your features have altered, and how widely different this portrait will therefore be from those made at an earlier period." But the woman would not remain still, perhaps because she had other things in her head at the moment; and Andrea, as though almost divining that his end was near, took a mirror and drew his own portrait on that tile instead, executing the same so naturally and to such perfection, that one might almost believe him to be in life. This portrait is now in the possession of the above-named Madonna Lucrezia his wife, who still survives.*

Andrea likewise painted the portrait of a certain Canon of Pisa who was a very intimate friend of his, and this likeness, which is a very life-like and beautiful one, is still in Pisa.† He afterwards commenced the cartoons for the paintings with which, by command of the Signoria, the balustrades of the Ringhiera‡ on the Piazza were to be decorated; and herein also he has displayed much fancy and power of invention, more particularly in the compartments appropriated to the various quarters of the city, and in the banners of the Capetudini,§ which last are supported by children; there are besides ornaments consisting of picturesque representations of the different virtues, with the mountains and most important rivers of the Florentine dominions. But this work thus begun, remained incomplete by reason of Andrea's death, as was also the case with a picture which he had commenced for the monks of Vallombrosa at their Abbey of Poppi in Casentino, but which was all but finished. The subject of

* It is among the portraits of painters in the Florentine Gallery; but is unhappily much injured and blackened. This work also has been engraved by P. Lasinio.

† We can obtain no information as to the present place of this picture.

‡ The Ringhiera is an enclosed space, a kind of loggia or platform, used in the manner of an exchange, for the transaction of business.

§ Bottari tells us that the word *Capetudini* was used to designate assemblage of the Syndics or Consuls of the Guilds.

the last-mentioned work was an Assumption of Our Lady, who is surrounded by numerous angels in the forms of children; San Giovanni Gualberto, the cardinal San Bernardo, who, as it is said, was a monk of their order, Santa Caterina and San Fedele are beneath; this picture, unfinished as it is, is now in the above-named Abbey of Poppi.*

There was also a picture, but not of any great size, which, when finished, was to have gone to Pisa, and which likewise remained incomplete at the death of Andrea.† He also left a very beautiful picture that was entirely finished, in his house at the time of his death, with some others, but the first named is now in the possession of Filippo Salviati.

It was about this time that Giovanni Battista della Palla,‡ having bought up whatever paintings and sculptures of merit he could lay his hands on, had despoiled Florence of an infinity of fine works without respect or consideration, causing all that he could not get into his possession to be copied; his purpose being to send them to the King of France, for whom a series of chambers, decorated in the richest manner possible, was then in course of preparation, these apartments being more especially to be adorned with ornaments of the kind just mentioned. This Giovanni Battista was very desirous that Andrea should return once more to the service of the French King, and therefore caused him to paint two pictures, in one of which the master depicted Abraham, who is on the point of sacrificing his son, and that with so much care, that he is judged never at any time to have accomplished a work of more perfect excellence. In the countenance of the Patriarch there is a beautiful expression of that lively faith and steadfast trust which render him willing to offer his only son without hesitation, and which gives him strength to slay the child with his own hand. He is in the act of turning his

* Now in the Pitti Palace. Various details respecting this picture, which cannot here find place, will be found in Benci, *Lettere sul Cusentino*. See also the work of Reumont, as cited above.

† It was finished by Antonio Sogliani, whose life follows, and is now in the cathedral of Pisa. It had previously belonged to the Brotherhood of the Stigmata, in the same city.

‡ Giovanni Battista Palla, having taken part with the enemies of the Medici, fell into the hands of the latter, and ended his life miserably in the fortress of Pisa.

head towards a most beautiful angel, in the form of a boy, who appears to be commanding him to hold his hand.

I will not attempt further to describe the attitudes, the vestments, and other particulars relating to this figure of the Patriarch, since it would not be possible to do justice to the subject; I will therefore only remark that the tender and beautiful child, Isaac, wholly naked, is seen to be trembling with fear of the death prepared for him, and almost dead from terror, even without having received any blow. The neck of the boy is somewhat coloured by the effects of the sun's heat; but all those parts which during the journey of three days may be supposed to have been covered with his clothing, are represented as of the most delicate fairness. The ram, which is caught in the thorn, is exceedingly natural, and the vestments of Isaac, which are lying on the ground, seem rather to be real than merely painted. There are certain servants also, undraped figures, who are guarding an ass, which is browsing near; with a landscape, which is so admirably depicted, that the very scene wherein the event took place could scarcely have been more beautiful, or in any way different from what is there beheld. This picture having been purchased on the death of Andrea, and when Battista Palla was made prisoner by Filippo Strozzi, was presented by the latter to the Signor Alphonso Davalos, Marchese del Vasto, who carried it to the island of Ischia, which is near Naples, and where he placed it in one of his apartments, together with other valuable paintings.*

In the second picture, painted, as has been related, by command of Battista Palla, with intent to send it into France, was depicted a singularly beautiful figure of Charity, with three Children. This was bought from the wife of Andrea, after his death, by the painter Domenico Conti, who ulti-

* The praises bestowed on this work by Vasari, are declared by all competent authorities to be fully merited. There is a slight error in the description, there being but one servant, and not several, in charge of the ass. The picture, after many wanderings, had found its way once more to Florence, but was exchanged for a Correggio with the Duke of Modena. It was finally sold to Augustus II., King of Saxony, and is now at Dresden. Andrea made more than one *replica* of this work. Of these, Lyons possesses one, which is held by many to be the original work. Bottari tells us that it was engraved by Louis Surugue the elder.

mately sold it to Niccolò Antinori, by whom it is prized as an admirable performance, which it certainly is.*

About this time the illustrious Ottaviano de' Medici, remarking how greatly Andrea had improved his manner, conceived a wish to possess a picture by his hand; wherefore Andrea, who was very anxious to please that noble, to whom he felt under great obligations, and by whom men of distinguished ability were always favoured;—Andrea, I say, moved by these incitements, painted a picture of Our Lady for the illustrious Ottaviano. Seated on the earth, the Madonna is enjoying the sports of the Infant Christ who is riding on her knees, while he turns his head back to a little San Giovanni; the latter supported by his mother, St. Elizabeth, an aged woman, painted in a manner so admirable and so natural, that she appears to be alive. Every other part of this painting is in like manner executed with a power and knowledge of art, a beauty of design, and a careful delicacy of finish, which render it a work of indescribable excellence.

When the picture was completed, Andrea took it to Messer Ottaviano, but the city of Florence being at that time besieged and surrounded on all sides by its enemies, Ottaviano, who was occupied with other matters, excused himself, and thanking the artist in the most friendly manner, told him that he might dispose of his work as he best could, seeing that he had himself affairs of so different a kind to attend to. Andrea made no other reply than these words: "The labour was undertaken for you, and to no other shall the work belong." "Sell it," replied Messer Ottaviano, "sell it, and use the money, for I know perfectly well what I am talking about." But Andrea carried the picture back to his house, and notwithstanding all the applications that he received for it, which were many, would never part with the painting to any one. But when the siege was over, and the Medici had returned to Florence, he once more took the picture to Messer Ottaviano, who then received it most gladly, and, thanking Andrea very kindly, paid him double the price of his work. This is now in the apartment of his consort Madonna Francesca,† the sister of the illus-

* Of this picture nothing more is known.

† Now in the Pitti Palace (Hall of Apollo). This work, which is considered to be one of the most graceful of the Holy Families painted by

trious Salviati, by whom the fine works in painting, left to her by Messer Ottaviano, are preserved and valued as they merit, and who in like manner esteems and seeks to retain as her own, the friends who were those of her husband.

Another picture by Andrea, is one almost exactly like that of the Charity above named, which he painted for Giovanni Borgherini; it represents the Madonna with the Divine Child, to whom an infant St. John, presents a globe, to signify the world, and a very beautiful head of Joseph.*

Now it happened that Paolo da Terra Rossa had seen the sketch for the picture of Abraham about to sacrifice his son, and, being a friend to all painters, he desired to possess a work by the hand of its author; he therefore requested a copy of that painting from Andrea, who complied with much willingness, and performed his part in such a manner, that the copy in its minuteness is by no means inferior to the large original. Greatly pleased with what he had obtained, Paolo inquired the price that he might pay for it, fully expecting that the picture would cost him what it was indeed worth; but Andrea demanded only such a wretched sum, that Paolo felt almost ashamed, and, shrugging his shoulders, paid him all he required.† This work was afterwards sent by Paolo to Naples, and is there considered the best and most admirable picture in the place.

During the siege of Florence, certain leaders of the troops had fled the city, with the funds entrusted to them for the payment of their men: wherefore Andrea was called on to paint the effigies, not of these persons only, but of certain other citizens who had departed to join the enemy, on the palace of the Signoria, and on the open Piazza. He accepted the office accordingly, and said that he would do as was required, but, that he might not obtain the appellation of

Andrea has been engraved, but not with any great success, by Picchianti. There is a *replica* in the Brignole-Sale Palace in Genoa.

* We have no information respecting this work. Baldinucci remarks that many of the oil paintings executed by Andrea for the Florentine citizens, had in his day begun to disappear from the city, having been sent into foreign lands, where they were sold for very large sums.

† A most lame and impotent conclusion indeed, and one for which we would fain apologize to the reader, who was doubtless expecting to hear that at least this Paolo had "paid him double the amount," rather than the miserable "all" that he had required.

Andrea degl' Impiccati,* as Andrea dal Castagno had done, he set about a report that the work was to be executed by one of his disciples, called Bernardo del Buda. But a large enclosure having been prepared, he glided within this shelter himself, secretly and by night, working at those figures with his own hand, and painting them in such sort, that they seemed to be there in life and reality, rather than in the mere colours of the painter. The soldiers thus exposed were depicted in the Piazza, on the front of the old Mercatanzia namely, near the Condotta, but they were covered over with whitewash many years since, that they might no longer be seen; the portraits of the citizens also, which Andrea painted entirely with his own hand on the palace of the Podestà, have in like manner been destroyed.†

In the last years of his life, Andrea lived in much familiarity with some of those who governed in the Brotherhood of San Sebastiano, which has its abode behind the monastery of the Servites; he consequently painted for that Brotherhood a figure of San Sebastiano in half-length, which is so beautiful that it might well have been supposed likely to prove the last stroke of a pencil that he was to make.‡ The siege of Florence was now at an end, and Andrea was in constant expectation of seeing matters take a more favourable turn, although he had but little hope of success for his attempt, as regarded his re-admission to the favour of the French King, seeing that Giovanni Battista Palla had even then been taken prisoner. But when Florence was filled by the soldiers of the camp, together with the stores of food that were then brought in, there came certain Lansquenets among the other corps of the soldiery, and some of these were infected with the plague; this caused no slight alarm in the

* Andrea of the Gibbeted or Hanged. See Life of Andrea dal Castagno, vol. ii., p. 104, note †.

† No trace of them is now to be seen, but certain studies for some of the figures are preserved in the collection of drawings in the Florentine Gallery.

‡ Baldinucci, as well as Bottari, affirms that this work was in the Pitti Palace, and they maintain that it was engraved as belonging to that collection, by C. Mogalli; but it cannot now be found there, nor is there any one at present remaining who can remember to have seen it there. A very beautiful copy, or perhaps the original itself, according to the opinions of many, was purchased by Mr. Sanford at Florence, in the year 1832.

city, and the terror thus awakened was quickly followed by the pest itself, which those troops left behind them.

Now whether anxiety respecting this misfortune affected the health of Andrea, or whether it were that, after the want and privations which he had suffered during the siege, he had committed some excess in eating; certain it is, that he one day felt seriously ill, and laid himself in his bed as one whose doom was pronounced: no remedy was found for his disease, nor were many cares bestowed on him, his wife withdrawing herself from him as much as she could, being moved by her fear of the pest. Thus he died, and as it is said, almost without any one being aware of it; and in the same manner was interred with few ceremonies by the men of the Barefooted Brotherhood in the church of the Servites, which was near to his house, and where it was the custom to bury all who belong to that Brotherhood.*

The death of Andrea was a great loss to his native city and to the art he practised, seeing that up to the age of forty-two, which he had attained,† he had continually proceeded from one work to another with a constant amelioration of his manner, insomuch that the longer he had lived, the more he would have benefited his art: and much better is it to proceed thus, step by step, gradually but surely acquiring power, and advancing with a foot which becomes evermore stronger and firmer, towards the mastery of all difficulties, than to attempt the compulsion of nature and genius by sudden efforts. Nor is it to be doubted that Andrea, if he had remained in Rome, when he went thither to see the works of Raffaello and Michelagnolo, and to examine the statues and ruins of that city,—had he then remained in Rome, I say, he would without doubt have greatly enriched his manner as regarded style of composition, and would eventually have attained the power of imparting a more elevated character and increased force to his figures, which are qualities that have never been perfectly acquired by any but those who have been for some time in Rome, studying and carefully labour-

* Andrea was buried beneath the pavement of the presbytery in the church of the Annunziata, on the left hand, and beneath the niche wherein is the statue of St. Peter. See Biadi, *Notizie*, &c., as previously cited.

† This must be fifty-two and not forty-two, as is proved by the date of Andrea's birth, which is well authenticated. See also p. 235, note *.

ing in presence of the marvels therein contained. Andrea del Sarto more particularly had received from nature so graceful and soft a manner in design, with a mode of colouring so life-like and easy, as well in fresco as in oil, that all were firmly persuaded of the success that must have attended him had he remained in Rome; nay, there are not wanting those who affirm that he would in that case, without doubt, have surpassed all the artists of his time.*

It is the opinion of some persons that Andrea was prevented from settling himself in Rome by the discouragement which the sight of the works executed there, whether in sculpture or painting, and ancient as well as modern, occasioned him, a feeling that was further increased by the numerous disciples of Raffaello† and other young artists, whom he perceived to possess great power in design, and saw executing their works with a bold and firm hand which knew neither doubt nor difficulty. All this, timid as he was, deprived Andrea of courage to make trial of himself, it caused him to distrust his own powers, and he decided that for him it would be better to return to Florence, where, recalling with care and reflecting at his leisure on all that he had seen, he profited to such a degree that his works are, and ever have been, held in the highest estimation; nay, what is more, they have been more frequently copied and imitated since his death than while he lived; they are highly prized by those who possess them, and all who have been willing to sell them have received three times as much for

* Of the many qualities that must have been imparted to Andrea del Sarto before he could have ventured to compete with the divine Raphael, this is not the place to speak. Vasari is manifestly in error on the point he has here mooted, but the estimation in which the powers of Andrea were held by Michael Angelo likewise, may be inferred from a remark of that master to Raphael, which we find cited in Bocchi, *Bellezze di Firenze*. "There is a bit of a mannikin in Florence," observes Michael Angelo, "who, if he had chanced to be employed in great undertakings as you have happened to be, would compel you to look well about you." How far the desire of Michael Angelo to mortify Raphael may have affected the remark thus made, we leave our readers to judge.

† It would appear from these words that Raphael had died before the arrival of Andrea in Rome. Bottari disbelieves this assertion, but Lanzi upholds the credit and veracity of our author with perfect success.—See *Storia Pittorica* (English edition), vol. i., p. 155.

the work as was paid for it to the artist, who never demanded more than a very small price.

Two reasons may be given for the circumstances just alluded to; first, the timidity of disposition, which, as we have said, was natural to Andrea; and secondly, the fact that certain of the masters in wood-work, who at that time were most commonly employed to superintend the best works in the dwellings of the citizens, would never oblige their friends by giving Andrea any work to execute, unless they knew that he was at the time in very great need of money, when he would content himself with the meanest price. Be this as it may, these things do not deprive his paintings of their value, nor prevent them from being, as they are, most admirable. Nor do they affect the estimation in which they are held; very great account is made of them, and very deservedly, seeing that Andrea was certainly one of the greatest and best masters that the world has yet seen.

There are many drawings by Andrea del Sarto in our book, which are good, but that of the picture which he painted at Poggio may be particularly remarked, seeing that it is perfectly beautiful. The subject, as will be remembered, is the Presentation to Cæsar, of Tribute, consisting of all sorts of animals brought from the East. This drawing, which is in chiaro-scuro, and a truly admirable work, is perhaps the most finished design ever executed by Andrea del Sarto; for when he drew the different objects from nature which he proposed to use in his works, it was his custom for the most part to sketch them but very slightly, since these few memoranda sufficed him, although, when the object in question was executed in the painting, he completed it to the utmost perfection. His drawings, therefore, were rather used as memorials to remind him of what he had seen, than as copies, to be imitated exactly for the representations depicted in his work.

The number of Andrea del Sarto's disciples was very great, but they did not all pursue the same course of studies under his guidance, since some remained a shorter, and others a longer time with him; those who left him doing so not by his fault, but by that of his wife, who, refusing to pay due regard to any one, had respect to nothing but her own will; she treated all, therefore, with an arrogance of

demeanour by which each was in turn offended. Among these disciples, then, were Jacopo da Pontormo and Andrea Sguazzella, the latter of whom remained constant to the manner of his master. By him there is a palace in France, at a short distance from Paris namely, which is very much extolled. Solosmeo; Pier Francesco di Jacopo di Sandro, who painted three pictures in the church of Santo Spirito, and Francesco Salviati, were likewise of the number, as was Giorgio Vasari, of Arezzo, a companion of Salviati, although he did not remain long with Andrea. The Florentine, Jacopo del Conte, was also one of Andrea's disciples, and that Nannoccio,* who is now in France, and in high credit with the Cardinal de Tournon, was another.

Jacopo, called Jacone, was not only the disciple but the friend of Andrea, of whose manner he was a zealous imitator. His master constantly availed himself of his assistance, even to the day of his death, as may be perceived in all his works, but more particularly in that executed for the Cavaliere Buondelmonti, on the Piazza of Santa Trinità.†

The drawings of Andrea del Sarto, and other possessions relating to art which he left at his death, were inherited by Domenico Conti, who did not make any very distinguished progress in the art of painting. He is said to have been robbed one night of all the designs, cartoons, and other things which had belonged to Andrea; and this was done, as it is believed, by some who belonged to the same vocation, but who those persons were has never been discovered.

Now this Domenico was not ungrateful for the benefits which he had received from his master, and being anxious, after his death, to render him all the honours which he had merited, he prevailed on Raffiaello da Monte Lupo to make him a tolerably handsome monument in marble, which was built into the wall of the church of the Servites, with the following inscription, written by the very learned Messer Piero Vettori, who was then very young:—

* "From this list of Andrea's disciples," remarks Masselli, "we perceive that Sguazzella and Nannoccio are not one and the same person, as some writers affirm them to be."

† Vasari speaks at more length of Jacone, in the life of Bastiano da San Gallo, called Aristotele.

ANDREÆ. SARTIO
 ADMIRABILIS. INGENIL. PICTORI
 AC. VETERIBUS. ILLIS
 OMNIUM. IUDICIO. COMPARANDO
 DOMINICUS. CONTES. DISCIPULUS.
 PRO. LABORIBUS. IN. SE. INSTITUENDO. SUSCEPTIS
 GRATO. ANIMO. POSUIT
 VIXIT. ANN. XLII. * OB. ANN. MDXXX.

But no long time after the erection of this monument, certain of the citizens who were superintendents of works in that church, acting in ignorance rather than as being the enemies of great names or honoured memories, and being displeased that the tablet had been erected without their permission, proceeded in such sort that it was removed from its position, nor has it as yet been put up in any other place.† And herein it may be that fortune designed to teach us that the influences of the fates are powerful, not only over our lives, but even on our memory after death. The works and the name of Andrea shall nevertheless long continue to live, in despite of them; nay, these my writings shall, as I hope, preserve the remembrance of them through many centuries.

We conclude, then, with the opinion, that if Andrea displayed no great elevation of mind in the actions of his life, and contented himself with little, yet, it is not to be denied, that he manifested considerable elevation of genius in his art, or that he gave proof of infinite promptitude and ability in every kind of labour connected therewith; nor will any refuse to admit, that his works form a rich ornament to every place wherein they are found; nay, more, it is most certain that he conferred great benefits on his contemporaries

* This is believed on good grounds to be an error: see page 231, note †. It should, without doubt, be fifty-two.—*Ed. Flor.* 1832-8.

† In the year 1606, a prior of the Servites caused a new monument to be erected to the memory of Andrea in the cloister of their monastery, between two of his own frescoes, those representing events from the life of St. Philip namely; a bust in marble was executed for this purpose by Giovanni Caccini, and an inscription was prepared, which is as follows:—*Andræ Sartio Florentino pictori celeberrimo, qui cum hoc vestibulum pictura tantum non loquente decorasset, ac reliquis hujus venerabilis templi ornamenta eximia artis suæ ornamenta adjunxisset, in Deiparam virginem religiose affectus, in eo recondi voluit Frater Laurentius hujus cœnoliæ præfectus, hoc virtutis, illius et sui patrumque grati animi monumentum. p. MDCVI.—Förster.*

in art, by the examples he left them in manner, design, and colouring; his works exhibiting fewer errors than those of any other Florentine; seeing that Andrea, as I have said before, understood the management of light and shade most perfectly, causing the objects depicted to take their due degree of prominence, or to retire within the shadows, with infinite ability, and painting his pictures with the utmost grace and animation. He likewise taught the method of working in fresco with perfect harmony, and without much retouching *a secco*, which causes all his pictures in that manner to appear as if they were executed in a day; wherefore this master may serve as an example to the Tuscan artists on all occasions. He is entitled to the highest praise among the most eminent of their number, and well merits to receive the palm of honour.*

MADONNA PROPERZIA DE' ROSSI, SCULPTRESS OF
BOLOGNA.

[BORN 1501—DIED 1530.]

IT is a remarkable fact, that whenever women have at any time devoted themselves to the study of any art or the exercise of any talent, they have for the most part acquitted themselves well; nay, they have even acquired fame and distinction, a circumstance of which innumerable examples might easily be adduced. There is no one to whom their excellence in the general economy of life is unknown, but even in warlike enterprises they have sometimes been seen to distinguish themselves, as witness, Camilla, Arpalice, Valasca, Tomiris, Panthesilea, Molpadia, Orithya, Antiope Hippolyta, Semiramis, Zenobia, and, finally, Mark Antony's Fulvia, who so frequently armed herself, as the historian

* In the life of Francesco Rustici which follows, Vasari gives further details respecting Andrea, and mentions the joyous societies of the Trowel and of the Kettle; before the last of which Andrea read a little heroic poem in imitation of the *Batrachomyomachia* of Homer, which will be found at the close of Biadi's work so frequently cited, *Notizie Inedite della Vita d' Andrea del Sarto, raccolte da Manoscritti, e documenti autentici*. Florence, 1830.

Dion informs us, in her husband's defence as well as her own.

In poetry too, women have sometimes been known to win admiration, as Pausanias relates. Corinna was highly celebrated in the art of versification; and Eustathius, in the enumeration which he gives of the ships of Homer (as does also Eusebius in his *Book of the Times*), makes mention of the honoured and youthful Sappho, who of a verity, although she was a woman, was nevertheless such a one that she surpassed by very far all the eminent writers of that age. So also doth Varro, with all unwonted and yet well-merited praise, exalt Erinna, who with three hundred verses, opposed herself to the glorious fame of the brightest luminary of Greece, and with a small volume of her own making,* called *Elecate*, counterpoised the widely-grasping *Iliad* of the great Homer.† Aristophanes has celebrated *Carissena* as most accomplished in the same art, upholding her to be a most learned and most eminent lady; and as much may be said for *Theano*, *Mirone*, *Polla*, *Elpis*, *Cornisicia*, and *Telisilla*, to the last of whom a very beautiful statue was erected in the *Temple of Venus*, as a testimony of the admiration in which she was held for her extraordinary abilities.

But, to say nothing of the many other poetesses who might be enumerated, do we not read that in the difficult studies of philosophy, *Arete* was the teacher of the learned *Aristippus*? and were not *Lastenia* and *Assiotea* the disciples of the divine *Plato*? In the art of oratory, the Roman ladies *Sempronia* and *Hortensia* were much renowned; in grammar, according to *Athenæus*, *Agallis* attained to high distinction; and in the prediction of things future, or if you please to call it so, in astrology and magic, *Themis*, *Cassandra*, and *Manto* acquired the greatest fame in their day, as did *Isis* and *Ceres* in matters connected with agriculture;

* "Of her own making:" hear ye that, my masters!

† "If ever," exclaims an angry critic; jealous, without doubt, of the honours so justly paid to ladies by the excellent *Messer Giorgio*; "if ever such a judgment was pronounced in ancient Greece, we may safely affirm it to be the greatest as well as oldest literary wrong ever committed." Another opines that no one will give any weight to our poor *Vasari's* affirmations in this matter; a third declares the story of *Erinna* surpassing *Homer* to be "all but" ridiculous. What made him put in his "all but?"

while the daughters of Thespis received universal applause for their attainments in all the sciences.

But, it is certain that at no period of the world's history, has the truth of the assertion which we have made above been rendered more clearly manifest than in the present, wherein the highest fame has been acquired by women, not only in the study of letters, as in the instance of the Signora Vittoria del Vasto, the Signora Veronica Gambarà, the Signora Catarina Anguisciola, Schioppa, Nugarola, Madonna Laura Battiferra, and a hundred others, who are most learned; not in the vulgar tongue only, and in Latin and Greek, but in every other walk of science. Nay, there are who have not disdained to contend, as it were, with us for the vaunt and palm of superiority in a different arena, and have set themselves, with their white and delicate hands, to mechanical, or speaking more exactly, to manual labours, forcing from the rigidity of marble, and from the sharp asperity of iron, that fame which was the desire of their hearts, and succeeding in the attainment of its highest eminence, as did our Properzia de' Rossi* of Bologna, a maiden of rich gifts, who was equally excellent with others in the disposition of all household matters, while she gained a point of distinction in many sciences well calculated to awaken the envy, not of women only, but of men also.

Properzia was distinguished by remarkable beauty of person. She sang and played on musical instruments better than any woman of her day, in the city of Bologna: being endowed with much fancy and admirable facility in the realization of her ideas, she set herself to carve peach stones, a labour wherein she displayed such extraordinary skill and patience, that the results thereof were marvellous to behold; and that, not for the subtlety of the work only, but for the graceful elegance of the minute figures thus represented, and for the able manner in which they were grouped.

* Alidosi, in his *Istruzione delle Cose notabili di Bologna*, calls Properzia the daughter of Martino Rossi of Modena. Tiraboschi and Vedriani also place her among the Modenese artists, but it was in Bologna that she grew up; if she was not born in that city, it was there that she was educated and there she exercised her talents.

† For minute details, see Count A. Saffi's discourse on the works of this artist, Bologna, 1832. See also Cicognara, *Storia della Scultura*.

It is without doubt a remarkable thing to see the whole history of the Crucifixion exhibited on so small a surface as that presented by the stone of a peach, comprising too, as do those executed by Properzia, a vast number of figures, besides those of the executioners and the apostles, and, what is more than all, exhibiting the most delicate treatment of each figure, with a truly admirable arrangement of all.*

Encouraged by her success in these attempts, Properzia resolved to apply to the superintendent of works to the cathedral for a portion of the labours to be executed, when the three doors of the principal façade of San Petronio were to be decorated with figures in marble. This she did through the medium of her husband, and to that application the superintendents returned a favourable reply, declaring themselves willing to entrust her with a portion of the work, but first requiring to see some specimen in marble of what she could perform.† Properzia thereupon immediately commenced a bust in the finest marble for the Count Alessandro de' Pepoli; this represented the father of that noble, Count Guido Pepoli; it was taken from the life, and gave infinite satisfaction, not only to the Pepoli family, but also to the whole city.‡ The Sculptress consequently received a commission from the superintendents, who immediately

* Of these complicated and therefore remarkable works, no example now remains; the carved peach-stones still preserved in the Casa Grassi, in Bologna, being all of the simplest workmanship.—(See Saffi, *Discorso*, &c.) There is a cherry-stone in the Cabinet of Gems, belonging to the Florentine gallery, on which a “Gloria of Saints” is carved with astonishing exactitude, and wherein there have been counted no fewer than sixty heads of extreme minuteness. If this be, as is reported, a work by Properzia de' Rossi, it must needs be accounted among the most complicated and minute of her performances, as known to us. But there was also a certain Ottaviano Janella of Escola, who obtained celebrity in this sort of work during the seventeenth century, and the work here in question may be by him.—*Ed. Flor.* 1832-8.

† We are here to understand heads or figures in marble, since Properzia had previously given many fine proofs of her ability in other departments of the art, as was formerly to be seen in the principal chapel of Santa Maria del Baracano, where there were numerous arabesques, animals, and other fanciful ornaments, sculptured in stone by her hands.—*Saffi, ut supra.*

‡ The bust of Count Guido Pepoli is still preserved in the church or San Petronio, over a door in the interior of the building that is to say.—*Ibid.*

gave her a portion of the work, wherein she produced a most admirable representation, to the delight and astonishment of all Bologna. The subject chosen was the Wife of Pharaoh's Steward, who, having become enamoured of his servant Joseph, and falling into despair at the repulse received from him, is seeking to detain him by taking hold of his garment, an action to which the Sculptress has given a feminine gracefulness of inexpressible beauty; it is indeed reported that the unhappy woman was herself at that time in love with a very handsome young man, who seems to have cared but little for her, and she is supposed to have expressed her own feelings in this story of the Old Testament, which gave her great satisfaction, and was considered by all to be singularly beautiful.*

But Properzia would never execute any other work for that building, seeing that although entreated by many persons to continue her labours therein, yet being constantly discouraged by Maestro Amico,† who was not among those by whom she was requested to persevere, but who spoke ill of her on the contrary to the Superintendents; she would, as I have said, work no more for that edifice; and so powerful was the malignity with which she was assailed, that the wardens would pay her but a very wretched price for her labours.‡ It is true that there are two angels of most beautiful proportions, and in fine relief, by the hand of Properzia, which are still to be seen in San Petronio, but these were done entirely against her will.§ She ultimately devoted her attention to copper-plate engraving, wherein she succeeded to

* This work is also in the Church of San Petronio, with another representing the Queen of Sheba, also attributed to Properzia de' Rossi. *Saffi*, as above cited. See also Cicognara, *Storia della Scultura*, &c., who gives plates of the first mentioned work. The reader may likewise consult *Scultura delle Porte di San Petronio*, by Guizzardi, with illustrations by the Marchese Virgilio Davia.

† Amico Aspertini, of whom there is further mention in the life of Bagnacavallo, which follows.

‡ Davia denies that Properzia refused to undertake further works for the church of San Petronio, and cites several which she executed for that Basilica after the sketches of Tribolo. See the *Sculture delle Porte*, as above cited.

§ These angels, as is believed, are those standing near the Assumption of the Virgin, by Tribolo, in the eleventh chapel of the Cathedral of San Petronio.

admiration, and was highly extolled; the poor enamoured young woman was indeed most perfectly successful in all things, with the exception of her unhappy love.

The fame of this noble and elevated genius becoming noised abroad, soon extended through all Italy, and reaching the ears of Pope Clement VII., that Pontiff, immediately after having performed the coronation of the emperor at Bologna, made inquiry after the sculptress, but it was found that the unfortunate woman had died in that very week,* and had been buried in the hospital called Della Morte, as she had requested to be in her last will.† Pope Clement, who had greatly desired to see Properzia, was sorry to hear of her death, but much more deeply grieved were her fellow citizens, who while she lived had held her to be one of the greatest miracles of nature that has been produced in our times.‡

We have certain drawings by the hand of Properzia in our book; they are copies from the works of Raffaello da Urbino, made with the pen and extremely well done. Her portrait was procured for and sent to me by certain painters who were among the most intimate of her friends.

But there have not wanted women who have equalled Properzia in design, although she drew very well, and have performed works in painting quite as meritorious as those executed by her in sculpture. Among these is first to be considered the Sister Plautilla, a Nun, and now prioress in the convent of Santa Caterina of Siena, which is situate on the Piazza di San Marco in Florence,§ who, beginning to draw,

* Her death must therefore have taken place about the 24th of February in the year 1530, since it was on that day that the Emperor Charles V. was crowned by Clement VII., in the Basilica of San Petronio.

† The Hospital Della Morte (of Death) has been suppressed, and its revenues are now united to those of the more happily named institution called the *Spedale della Vita* (Hospital of Life).—*Masselli*.

‡ In the first edition of Vasari we have the following words as the conclusion of this life:—"And to do some honour to her memory the epitaph here given was composed:—

*"Si quantum naturæ, artique Propertia, tantum
Fortunæ debeat muneribusque virum
Quæ nunc mersa jacet tenebris ingloria laude
Aequasset celebres marmoris artifices.
Attamen ingenio vivido quod posset et arte
Fæminea ostendunt marmora sculpta manu."*

§ See the *Almanaceo Storico e Statistico di Bologna* of Gaetano Giordani.

from small commencements gradually proceeded to copy the works of the best masters, and ultimately attained the power of producing such performances, that she has awakened astonishment even in artists themselves. There are two pictures by her hand in the church of the above-named convent of Santa Caterina, one of which, that namely wherein are represented the Magi in adoration of Christ, is more particularly extolled.*

In the convent of Santa Lucia at Pistoja, there is a large picture by Sister Plautilla in the choir, it represents the Madonna holding the divine Child in her arms, with San Tommaso, Sant' Agostino, Santa Maria Maddalena, Santa Caterina of Siena, Sant' Agnese, Santa Caterina the Martyr, and Santa Lucia. Another large picture by the same hand was sent abroad by the director of the Hospital of Lelmo. In the refectory of the above-named convent of Santa Caterina in Florence, there is a large picture of the Last Supper by Sister Plautilla; † and in the hall wherein the nuns are wont to assemble for their various labours, there is also a painting by the same artist, with so many pictures dispersed about among the houses of the Florentine gentry, that it would take me too long if I were to enumerate them all.

The wife of the Signore Mondragone, a Spaniard by birth, has in her possession an Annunciation by the Sister Plautilla, and Madonna Marietta de Fedini has one of a similar kind. There is a small picture by this paintress in the church of Santa Maria del Fiore; with the predella of an altar, likewise by her hand: on the latter are depicted events from the life of San Zanobi, which are extremely beautiful delineations. But this venerable and well-endowed Sister, before she had begun to execute works of importance, had occupied herself with minature painting; in this department of art therefore many very beautiful little pictures by her hand may still be seen in the possession of different persons, but of these it is

* Of the two pictures here mentioned, the one, a Deposition from the Cross, is in the Florentine Academy of Fine Arts; the other, that representing the Adoration of the Magi namely, has disappeared, but there is a somewhat inferior copy of it in the corridor by which the Pitti Palace is connected with the Uffizj.

† The Convent of Santa Caterina now belongs to the Academy of Fine Arts, and the refectory, in which was the Last Supper of the Sister Plautilla, is now the Library of the Academy

not needful that I should make further mention. The best of the Sister Plautilla's works are without doubt those that she has copied from others, but from these it is manifest that she would have effected admirable things if she had been able to study as men do, from the life, and had been furnished with the advantages of various kinds which the student in design acquires in drawing from nature, &c. The truth of this observation may be perceived clearly from a picture of the Nativity of Christ copied by Sister Plautilla from one which was painted by Bronzino for Filippo Salviati, and is furthermore made manifest by the fact that the figures and faces of women, whom she could study at her pleasure, are much more satisfactorily rendered in her works than are those of men, and have a much closer resemblance to the truth of nature.* In some of her pictures this artist has given the portrait of Madonna Costanza de' Doni in her female heads; this lady is considered one of the brightest examples of beauty and excellence that our times have produced, and her likeness has been thus depicted by Sister Plautilla in such a manner that for a woman who, for the causes above-mentioned, could not acquire any great extent of practice, nothing better could be desired.†

In like manner, and to her great praise and glory, has Madonna Lucrezia, the daughter of Messer Alfonso Quistelli della Mirandola, devoted and still devotes herself to drawing and painting, under the guidance of Alessandro Allori. This lady, who is now the wife of the Count Clemente Pietra, has produced works which, as may be seen by many pictures and portraits by her hand, are worthy of commendation from all.‡ But with more zeal and in a more graceful manner than any other woman of our time, has the Cremonese Sophonisba, daughter of Messer Annibale Anguisciola,§

* In the Deposition of the Cross, which is preserved in the Florentine Academy of Fine Arts, the countenances of the figures, notwithstanding their black beards, have the form, colour, and expression of women.—*Masselli*.

† The Sister Plautilla has been slightly mentioned in the life of Fra Bartolommeo.—See vol. ii., p. 459, and note.

‡ We cannot obtain any information respecting the works of this paintress.—*Ibid*.

§ Of Sophonisba Anguisciola there is further mention in the life of Girolamo da Carpi.

laboured in these our arts; for not only does she design, paint from the life, and copy the works of others with the most consummate skill and the most perfect success, but has of herself composed and executed most admirable works of her own invention in painting. It has thus happened that Philip, king of Spain, having heard of the extraordinary merits and endowments of Sophonisba, from the Signor Duke of Alba, has sent for her and caused her to be conducted in the most honourable manner into that country, where he retains her near the person of the queen, with a very large stipend; she is there regarded with admiration by the whole court, every one considering the excellence and distinction of Sophonisba as something wonderful.

No long time has indeed elapsed since Messer Tommaso Cavalieri, a Roman gentleman, sent to the Signor Duke Cosimo, besides a drawing of Cleopatra from the hand of the divine Michelagnolo, another drawing executed by Sophonisba; the work represents a little Girl, who is laughing at a boy, because the latter, having plunged his hand into a basket of crabs, which she has held out to him, is caught by one of them, which is pinching his finger, and the boy is weeping and bemoaning his pain. Wherefore, as a memorial of Sophonisba, of whose works, since she is dwelling in Spain, Italy possesses no copy, I have placed this drawing in my book of designs.

Truly may we affirm, then, with the divine Ariosto,* that,

“Women have risen to high excellence
In every art whereto they give their care.”

And this shall be the end of the life of Properzia, the sculptress of Bologna.

* Orlando Furioso, cant. xx., st. 2.

THE SCULPTORS ALFONSO LOMBARDI OF FERRARA, MICHELAGNOLO OF SIENA, AND GIROLAMO SANTA CROCE OF NAPLES; AND DOSSO AND BATTISTA, PAINTERS OF FERRARA.*

[The last decade of the 15th century, and the earlier part of the 16th.]

ALFONSO of Ferrara,† working in his earliest youth in stucco and wax, was accustomed to make vast numbers of portraits from the life in small medallions for different noblemen and gentlemen of his native city, and some of these works, which are still to be seen in wax and white stucco, give proof of the intelligence and judgment possessed by their author; such, for example, are the busts of Prince Doria, of the Duke Alfonso of Ferrara, of Pope Clement VII., the Emperor Charles V., Cardinal Ippolito de' Medici, Bembo, Ariosto, and other personages of similar distinction.

This artist being in Bologna at the time of the coronation of Charles V., was employed to prepare the decorations which were placed before the entrance of San Petronio, and was held in so much consideration from his having been the first to introduce the good method of executing such portraits from the life in medals‡ as I have mentioned above, that there was no personage of distinction in the imperial court from whom he did not receive some commission, to his great profit as well as honour. But not content with the glory and advantage which accrued to him from his works in terra-cotta, in wax, and in stucco, Alfonso set himself to labour in marble, and made such remarkable progress in certain affairs of no great importance which were confided to his care, that he received a commission for the erection of the tomb of Ramazzotto,§ in San Michele-in-Bosco, immedi-

* In the first edition the lives of these artists are separate.

† Late researches have shown that Alfonso was of Lucca; his family name was Cittadelli. See Frediani, *Ragionamento Storico intorno ad Alfonso Cittadella*, Lucca, 1834. See also the Marchese Virgilio Davia, *Scultura delle porte di San Petronio*.

‡ Portraits in medals were executed in the fifteenth century, examples of such are to be seen in the Certosa of Pavia, and in St. Anthony of Padua.—*Ernst Förster*

§ Ramazzotto, chief of the party of Scaricalasino, had his tomb prepared while he was in power, but afterwards falling into poverty and disgrace, he was buried in some obscure place without any ceremony.—*Masselli*.

ately without the gate of Bologna, a work by which he acquired very great fame and honour. After having completed that tomb, Alfonso prepared various stories in mezzo-rilievo, to decorate the sepulchre of San Domenico; these are on the predella of the altar;* they are in marble, and the figures are very small; he likewise executed a Resurrection of Christ,† which is exceedingly beautiful, for the door of San Petronio; this also is in marble, and the figures are in like manner small ones: it is on the left hand on entering the church.

But the work which more than all these delighted the people of Bologna was that of the death of Our Lady, in a composition of clay and gypsum made excessively stiff; the figures of this representation were in full relief, and it was placed in an upper apartment of the Spedale della Vita.‡ There is one thing to be remarked among many others which are worthy of admiration in this performance, the story of the Jew namely, who leaves his hands appended to the bier of the Madonna.§ In the same material Alfonso likewise executed a large figure of Hercules with the Hydra dead beneath his feet; this work was destined for the Palazzo Publico or Town Hall, and was placed in an upper chamber of the governor's apartments; it was made by the artist in competition with Zaccaria da Volterra,|| who was on this occasion very much surpassed by the ability and excellence of Alfonso.

For the Madonna of the Baracane¶ this master executed two Angels in stucco, they are in mezzo-rilievo and are supporting a canopy. In the middle aisle of the church of San Giuseppe, Alfonso also executed half-length figures of the twelve Apostles in full relief; they are in medallions placed

* One of these small stories will be found engraved in Cicognara, *Storia*, &c. vol. i. plate ix.

† Of this work also Cicognara has given a plate. See vol. ii. plate xi. See also the *Scultura*, &c., of Davia, as cited above.

‡ Now in the Church of Santa Maria della Vita. Cicognara remarks that this beautiful example of the plastic art, is preserved as perfectly as it "could have been had it been executed in the hardest marble."

§ The event here alluded to is related in the apochryphal work, *De Transitu Virginis*, written in the fifth century.

|| Vasari here speaks of a statue of Pope Paul III. executed by Zaccaria for the Palazzo Publico.—*Masselli*.

¶ The Baracano rather. The angels are no longer in existence.—*Ibid*.

between the arches; these figures are in terra-cotta.* In the same city he made four figures larger than life, and also in *terra*, for the angles of the vaulting in the church of the Madonna del Popolo; San Petronio namely, San Procolo, San Francesco, and San Domenico, all exceedingly beautiful figures and in a very grand manner.† There are moreover certain works in stucco by this artist at Castel Bolognese, with some others which belong to the Brotherhood of San Giovanni at Cesena.‡

Now let no man marvel if up to this time what we have said of this master has been confined to the enumeration of works in clay, wax, and stuccoes, with very little mention of anything in marble, for not only was Alfonso always more disposed to the first-named manner of art than to any other, but furthermore it is to be observed, that after a certain age he exercised his art principally for his amusement, and to gratify a sort of vain-glory; thus he had no great desire to devote himself to the chiselling of stones. Alfonso was a person of attractive and youthful appearance, it was his custom always to wear ornaments of gold and other trifling decorations on his arms, neck, and clothing, proving himself thereby to be rather the vain and idle follower of a court, than a meritorious artist, conscientiously seeking the acquirement of an honest fame; and of a truth, by as much as these ornaments are becoming and proper to those who from their station, their riches, and the nobility of their blood, may wear them without reproach, by so much are they worthy of reprehension in artists and others, who are called on, some from one respect and some from another, to refrain from measuring themselves with great personages; certain it is moreover, that all who forget this, do not only fail of obtaining the admiration they expect, but in place thereof they incur the censure, and become much lowered in the esteem of all judicious and thoughtful men.

But Alfonso, charmed with himself, considered none of

* The twelve apostles are now in the choir of San Giovanni-in-Monte.

† "The statues of the four Holy Protectors" still retain their places. See Giordani, *Memorio Storico intorno al Palazzo detto del Podestà*, Bologna, 1832.

‡ The Brotherhood of San Giovanni no longer exists in Cesena.—*Ed. Flor.* 1832-8.

these things, he overpassed the bounds of moderation, permitting himself such indulgences as were unworthy of a good and upright artist, and thus diminishing the reputation which he had obtained by his earlier labours, since he no longer bestowed the attention which he had at first given to his vocation. One evening he chanced to be present at a wedding in the house of a Bolognese Count, when it so happened that he was invited to dance the torch-dance, by a gentlewoman of very honourable condition, for whom he had long permitted himself to entertain sentiments of excessive admiration, wherefore, dancing as we have said with this lady, and losing sight of all propriety in his vain conceit, he ventured to regard his partner with eyes full of adoration, and sending forth a never-ending sigh, inquired with a trembling voice:—

“What is it then, that thus I feel! what is it, if not love?”*

Which the gentlewoman hearing, and being a person of good sense, was resolved to make him feel the full extent of the great impertinence whereof he had been guilty; she therefore turned a look of contempt on her adorer and replied, “Without doubt some flea† or a viler animal.” And this response, being repeated by not a few, was soon spread through all Bologna, Alfonso becoming the object of not a little scorn and mocking accordingly.‡ It is nevertheless to be regretted that this artist had not devoted himself to the labours of his art rather than to the vanities of the world, seeing that he would in such case have produced without doubt very admirable works, for since he accomplished so much and that with the slight pains which he took, what might he not have done had he set himself conscientiously to the fitting duties of his vocation?

When the Emperor Charles V. was in Bologna, the portrait of His Majesty was taken by the most excellent Tiziano of Cadore, which Alfonso seeing, desired to try his skill likewise in a portrait of the same monarch. But having no

* The line, as our readers will perceive, is from a sonnet by Petrarch.

† Let the reader be pleased to excuse this his compelled introduction to so unwonted an acquaintance.

‡ Frediani, *Ragionamento*, &c., denies the truth of this statement, but without having adduced the shadow of a reason for doing so.

other means of accomplishing this desire than by favour of Tizian himself, he applied to the latter, yet without saying a word of what he had in his mind, begging that he would permit him to enter the presence of his Majesty, in the place of one of those who were wont to bear his colours. Tizian was always exceedingly obliging, and as he also liked Alfonso very much, he permitted that artist to accompany him to the apartment of the emperor. Alfonso there chose his place immediately behind Tizian in such a manner that the latter, being deeply intent on his occupation, did not observe what he was doing; and thus taking a small case in his hand, he modelled a portrait of the monarch in a medallion of gypsum and completed his work, exactly at the moment when Tizian had also finished his portrait. The emperor then rising, Alfonso concealed the little case within which was the medallion, and had already slipped it into his sleeve, to the end that Tizian might not perceive it, when his Majesty said to him, "Show what it is that thou hast been doing." Whereupon he was compelled to place his work humbly in the hand of the sovereign. Charles examined it therefore, and having highly commended the execution, he inquired, "Wouldst thou have courage to attempt the same in marble?" "Yes, your sacred Majesty," replied Alfonso. "Do it then," rejoined the emperor, "and bring me the work to Genoa."

How extraordinary all this appeared to Tizian may be easily conceived by every one. For my own part, I cannot but think that he must have felt his own credit compromised by such an occurrence; but what must have appeared to him the most singular part of the story was this, that when the emperor sent the present of a thousand scudi to Tizian, he desired the latter to give five hundred of the same to Alfonso; whereat, whether Tizian felt aggrieved or not, we may all imagine. Alfonso immediately applying himself to his work with the utmost diligence, did, of a truth, execute the marble bust with so much delicacy, that it was acknowledged by every one to be a most admirable work: wherefore, having taken it to the emperor, he received from that monarch an additional three hundred scudi.

The gifts and commendations bestowed on our artist by Charles V. very greatly increased the fame of Alfonso,

and Ippolito, Cardinal de' Medici took him in his train to Rome, where he kept him about his person, as he did many other men of ability, both sculptors and painters. Among other things, the Cardinal commissioned him to make a copy from a very fine antique, representing the Emperor Vitellius, and which has ever been greatly renowned; this Alfonso did in a manner which confirmed the opinion entertained of him by Cardinal Ippolito, and which had begun to be shared by all Rome; he therefore received a command from the same cardinal to execute a bust in marble of Clement VII., the portrait being taken from the life, with one of Giuliano de' Medici, father of the above-named cardinal; but this last was not entirely finished. These heads were afterwards sold in Rome, and were purchased by myself, together with certain pictures, in obedience to the commands of the illustrious Ottaviano de' Medici, and the Signor Duke Cosimo has now caused them to be placed in the new apartments of his palace; they are in that hall namely which I have myself adorned with paintings, both on the ceiling and walls, representing events from the life of Pope Leo X. They have been placed, I say, in the above-named hall, and are over the doors made of that red marble which is found in the neighbourhood of Florence, and where those heads are accompanied by the busts of other illustrious men of the house of Medici.*

But to return to Alfonso; this artist continued in the favour of the Cardinal Ippolito, for whom he executed numerous works, but they were of no great importance and are for the most part lost. Then succeeded the death of Pope Clement VII.: when the sepulchral monument of that Pontiff having to be constructed, as also had that of Pope Leo, the work was entrusted by the Cardinal de' Medici to Alfonso.† The latter, therefore, having prepared certain models with figures in wax, after sketches made by Michelangelo,‡ and which were considered to be exceedingly beautiful,

* The bust of Pope Clement remains over one of the doors here indicated, but that of Vitellius has disappeared.

† Cardinal Ippolito is supposed to have been poisoned; he died at Itri, on his way to a conference with the emperor Charles V., with whom he had proposed to mediate in favour of the Florentine exiles.—*Bottari*.

‡ Cittadella accuses Vasari of seeking to exalt Michael Angelo by this

repaired to Carrara with money for the purchase of the requisite marbles: but the Cardinal Ippolito, having left Rome to proceed into Africa, died himself at Itri no long time afterwards; the work was then taken out of Alfonso's hands, and was made over to the Florentine, Baccio Bandinelli, by the Cardinals Salviati, Ridolfi, Pucci, Cibo, and Gaddi, to whom the command of the whole had been confided, and who were induced thus to dispossess Alfonso, by the favour which Baccio Bandinelli received from the recommendations of Madonna Lucrezia Salviati, daughter of the great Lorenzo de' Medici and sister of Pope Leo. Bandinelli had indeed prepared the models for that work even during the lifetime of Pope Clement VII.

Alfonso, therefore, being thus deprived of his office, was almost beside himself; but his pride being brought down, he determined to return to Bologna. In his way he passed through Florence, and having arrived there, he presented an exceedingly beautiful bust in marble of the Emperor Charles V. to the Duke Alessandro; this is now in Carrara, whither it was sent by Cardinal Cibo, who, on the death of the Duke Alessandro, removed it from the guardaroba of that prince.

Now, it chanced that at the time when Alfonso arrived in Florence, the Duke Alessandro had formed the design of having a portrait of himself put in hand; he had already been portrayed for medals by Domenico di Polo,* the carver of gems, and by Francesco di Girolamo dal Prato. Benvenuto Cellini had taken his likeness for the coins, and he had been depicted by Giorgio Vasari of Arezzo, and by Jacopo da Pontormo, among the painters; but he would now have himself portrayed by Alfonso likewise; wherefore the latter, having prepared a head in relief, which was very beautiful and greatly superior to that by Danese of Carrara,† received all that was needful to the execution of the same in marble,

remark, but the accusations of partiality which he makes against our author are in no case justified. See Massini, *Bologna Perlustrata*.

* A disciple of the renowned Giovanni delle Corniole. Vasari mentions him again in the Life of Valerio Vicentino, and some of his letters may be seen in the *Lettere Pittoriche*, vol. iii.—*Bottari*.

† Danese Cattaneo, a disciple of Sansovino; he was a poet also, and his work of *Gli amori di Marfisa* has been much eulogized by Tasso.—*Ibid*. See also Frediani, *Ragionamento*, &c.

to the end that as he would absolutely return to Bologna, he might complete the work which he had undertaken in that city. Having obtained many presents and marks of favour from the Duke Alessandro, Alfonso then returned to Bologna accordingly, but with the death of the Cardinal Ippolito still weighing on his mind, and unable to get over the loss he had sustained in being deprived of the occupation which he had anticipated from the sepulchral monuments, he fell into a very bad state of health, and was attacked by a grievous cuticular disease of the most violent character: this was after a time pronounced incurable; and being gradually consumed by its virulence, he was thereby overcome in the forty-ninth year of his age, and passed to a better life, bewailing himself continually and complaining of fortune, for that she had deprived him of a prince, from whom he might have reasonably hoped to obtain all that could render life happy: better had it been, he would declare, that this cruel destiny had closed the eyes of himself—of him, who was to be reduced to such misery, rather than of so prosperous a noble as was the Cardinal Ippolito de' Medici. Alfonso died in the year 1536.*

The Sienese sculptor Michelagnolo had spent the greater part of his best years with other excellent sculptors in Sclavonia, when he repaired to Rome on the following occasion. Pope Adrian had died, and the Cardinal Hincfort, who had been the *protégé* of that pontiff, and was his most trusted friend, not unmindful of the many benefits he had received from him, resolved to erect a marble monument to his memory, and entrusted the care of the undertaking to the Sienese painter Baldassare Peruzzi. That artist therefore having prepared the models, desired that his friend and compatriot Michelagnolo, should proceed to the execution of the work; the latter commenced the sepulchre in question accordingly, placing a figure of Pope Adrian, of the size of life, extended on the sarcophagus, the portrait having been taken from the life. Beneath this figure he then sculptured the story of his arrival and public entrance into Rome, also in marble, showing the Roman people, who are proceeding to

* From the documents cited in the works of Frediani and of the Marchese Davia before mentioned, we learn that Alfonso Lombardi expired towards the end of the year 1537.

meet and offer the homage of their adoration to the Pontiff. Around the tomb, in four niches, are figures of four virtues in marble, Justice, Fortitude, Peace, and Prudence namely, all of them being executed with great care by Michelagnolo, who was assisted by the counsels of Baldassare.

It is true that some parts of this work were by the hand of the Florentine sculptor Tribolo, who was then very young, and that these have been considered the best of the whole ; but Michelagnolo gave the most zealous attention to the minor details thereof, finishing the small figures with the most subtle delicacy ; these therefore deserve more commendation than all the other parts. Among those portions worthy of being more particularly remarked, are certain decorations in vari-coloured marbles, which are executed with so much elegance, and are so carefully conjoined, that better work could scarcely be desired.* For these labours Michelagnolo received his due and just reward from the above-named cardinal, and was ever treated with great favour by that prelate all the days of his life. Nor was this more than justice or without good reason, seeing that the cardinal has obtained no less renown from that monument, and for the gratitude which he displayed therein, than did Michelagnolo himself, to whom it gave a name in life and much glory after his death. No long time had elapsed after its completion, before Michelagnolo passed from this life to another, which he did when he was at about the fiftieth year of his age.

The Neapolitan sculptor, Girolamo Santacroce, although torn from us by death in the very best of his days and at a time when very great hopes had been conceived of his future progress, yet gave full evidence of what might have been expected from him, had he been permitted to live longer, in the works which he performed in Naples during the few years of his life, seeing that the sculptures by his hand, still to be seen in Naples, are executed and finished with all that love and diligence which could be desired in a youth who is eager to surpass by far all those who have previously held the first rank in the noble art to which he has devoted himself.

* Of this splendid monument, which is still in the church of Santa

This artist constructed the chapel of the Marchese di Vico, in the church of San Giovanni Carbonaro* at Naples, which has the form of a circular temple divided by columns, between which are various niches, and comprising several tombs which are sculptured with much care. The altar table in that chapel is decorated with a mezzo-rilievo by the hand of a Spanish sculptor, which represents the Magi offering their adoration to the divine Child; and in emulation of this, Girolamo Santacroce executed a figure of San Giovanni in full relief, which was placed in one of the niches, and gave ample proof that the Neapolitan was not inferior to the Spaniard, whether in boldness or judgment.†

Now at that time the sculptor Giovanni da Nola‡ was held in high estimation by the Neapolitans, who considered him their best master in his vocation; he was already well advanced in years and had executed a large number of works in that city, where it is very much the custom to construct chapels and carve pictures in marble. Girolamo Santacroce was nevertheless not afraid to enter into competition with Giovanni, and undertook to erect a chapel in the church of Monte Oliveto in Naples, that immediately within the door of entrance into the church namely, and on the left hand, while Giovanni was to construct another exactly opposite and of similar design. In his chapel therefore, Girolamo executed a figure of the Virgin in full relief and of the size of life; this is a work of acknowledged beauty, and the master has given infinite pains to the execution of the hands, the draperies, and other parts, perforating the marble in certain places and finishing the whole to such perfection that the general opinion declared him to have surpassed all who up to that time had used irons on marble in the city of Naples. The figure of the Madonna here in question is erected between those of San Giovanni and San Pietro,§ which have also great merit, evincing much judgment, and being executed

Maria dell' Anima, Vasari has spoken in the life of Baldassare Peruzzi. See *ante*, p. 165.

* This should be *San Giovanni a Carbonara*.—*Ed. Flor.* 1832-8.

† The statue of San Giovanni still remains in the above-named chapel.—*Ibid.*

‡ Giovanni Merliano da Nola, who was the disciple, first of Angelo Agnello di Fiore, and afterwards of Michael Angelo Buonarroti.—*Ibid.*

§ These figures still retain their place.—*Ibid.*

and finished in a very admirable manner. As much may be said for certain figures of Children which are placed above those just described.

In the church of Capella, which belongs to the monks of Monte Oliveto, Girolamo Santacroce executed two large figures in full relief, which are exceedingly beautiful. At the time when the Emperor Charles V. returned from Tunis, he commenced a statue of that monarch, the sketch was completed, and some parts of the figure were chiselled out, but the work remained only half accomplished, seeing that fortune and death, envying the world so good an artist, took him from us when he had but reached his thirty-fifth year. Had the life of Girolamo endured longer, there are sufficient reasons for believing that, as he had surpassed all the sculptors of his own country, so he might, as had been hoped, have excelled eventually all the artists of his time. His death caused infinite sorrow to the Neapolitans, and the rather as he had been endowed by nature not only with a most admirable genius, but also with a disposition of so much gentleness, modesty, and excellence, that better could not be desired in man ; it is therefore not to be wondered at if all who knew him are unable to restrain their tears whenever they speak of the no less estimable than admirable Girolamo Santacroce. The last works of this sculptor were performed in the year 1537, in which year he was interred at Naples with the most honourable obsequies.

Giovanni da Nola, who was an old man, as I have said, when Girolamo was a youth, survived the latter. He was a tolerably practised sculptor, as may be seen by many works which he executed in Naples, and which exhibit much facility, but are not remarkable for any great force of design. He was employed by Don Pietro di Toledo, Marquis of Villa Franca, who was then Viceroy of Naples, to construct a sepulchral monument for himself and his wife ; and in this work Giovanni produced a large number of stories, representing the victories obtained by that commander over the Turks, with numerous figures in full relief for the same work, and which are completely isolated ; all of them, moreover, being executed with great care. This tomb was to have been taken into Spain, but as Don Pietro did not cause the removal to be effected during his life-time, it

remained in Naples.* Giovanni da Nola died at the age of seventy, and was buried at Naples, in the year 1558.

Now, about the same time that Heaven presented to Ferrara, or rather to the world, the divine poet, Ludovico Ariosto, the painter Dosso † was born, in the same city of Ferrara; and although the latter cannot be accounted so great among painters as was Ariosto among poets, he did nevertheless acquit himself in his vocation to such purpose, that not only has Ferrara ever held his works in the highest estimation, but himself also was adjudged to merit a most honourable mention in the renowned writings of the great poet above-named, who was indeed his tried and trusted friend. The name of Dosso has thus obtained greater fame from the pen of Messer Ludovico, than from all the pencils and colours consumed by himself in the whole course of his life. ‡ Wherefore, I, for my part, confess that the good fortune of those who are thus celebrated by great men is, in my opinion, much to be extolled, since the force of the pen compels many to concur in a degree of praise, which all those who receive it may not entirely deserve.

Dosso was highly favoured by the Duke Alphonso of Ferrara; first, because of his abilities in art, and next on account of his excellent qualities as a man, and the pleasantness of his manners, which were advantages always highly acceptable to the Duke Alphonso. In Lombardy Dosso obtained the reputation of painting landscapes better than any other artist, whether in fresco, in oil, or in water-colours; and this opinion of the master was held even more firmly after the German manner in that branch of art had become known. In the cathedral church of Ferrara, Dosso Dossi painted a picture in oil with figures, which were considered sufficiently

* Still to be seen in the church of San Giacomo.—*Ed. Flor.* 1832-8.

† Scannelli affirms Dosso Dossi, and his brother Battista, to have been disciples of Lorenzo Costa. Förster informs us, that the former studied in Rome during six years and in Venice five, and remarks that his efforts to attain the manner of the Venetian school are clearly apparent in his works.

‡ Ariosto has merely named Dosso Dossi in the second stanza of his thirty-third canto, but he has placed him in the company of Andrea Mantegna, Leonardo da Vinci, Giovanni Bellini, Michael Angelo, Raphael, Tizian, and Fra Sebastiano del Piombo; which explains the enthusiastic manner in which Vasari has made mention of the fact, and which his compatriots call exaggeration.

meritorious; and in the Ducal Palace he decorated several apartments, in company with a brother of his called Battista, but these two, although they thus worked together by command of the Duke, were nevertheless always the enemies of each other. They painted the history of Hercules in chiaro-scuro, around the court of the above-named palace, covering the walls with a vast number of nude figures.* Pictures innumerable, whether on panel or in fresco, were also painted by these artists, for all Ferrara. There is a painting by them in the Cathedral of Modena; and at Trent they executed numerous works in the Palace of the Cardinal,† but these last they painted in company with other painters.

At that time, the painter and architect, Girolamo Genga,‡ was preparing various decorations in the Palace of the Imperiale, above Pesaro,§ for Francesco Maria, Duke of Urbino, as will be related in its proper place; and among the many painters who were invited thither by command of the above-named Francesco Maria, were the Ferrarese Dosso and Battista, who were employed principally to delineate landscapes,|| other paintings of various kinds having long before been executed in that palace by Francesco di Mirozzo¶ of Forli, Raffaello dal Colle, of the Borgo-a-San Sepolcro, and many others.

Having arrived at the Imperiale, Dosso and Battista, as is the custom with artists of their sort, began to censure and

* Frizzi, *Memorie della Storia di Ferrara*, describes the Ducal Palace of Ferrara as rebuilt by the Duke Ercole II., after the devouring conflagration by which it was reduced to ashes in the year 1594. This is now the palace of the Cardinal-legate. The paintings of Dosso Dossi remain, but have been much restored. In the cathedral also there is a painting on a gold ground by this artist.

† The Cardinal Bishop of Trent, who, when Bottari wrote, was Cardinal Madrucci.

‡ Whose life follows.

§ The palaces of the Imperiale are described by Bernardo Tasso in two letters, which will be found among the collection published at Padua, by Comino; tom. iii. p. 123.

|| There was another Dosso named Evangelista, according to Scannelli, *Microcosmo*, who was inferior to Battista, and this last was by no means equal to his brother Dosso. See Lanzi, *ut supra*, vol. iii. *School of Ferrara*, Epoch 2nd.

¶ Lanzi is of opinion that this should rather be Francesco di Melozzo, who flourished a full century earlier than the Dossi. See *Storia Pittorica*.

find fault with all that had previously been accomplished, promising the Duke to show him something much better than he there beheld. But Genga, who was a man of judgment, perceived by their deportment in what manner the affair was likely to end; he therefore gave them an apartment which they were to paint entirely without companions. Whereupon they set themselves to their task, and laboured to the utmost extent of their skill and knowledge, in the hope of obtaining distinction; but, whatever may have been the cause, certain it is, that in all the days of their lives they never exhibited a less praiseworthy, or, to tell the plain truth, a more unworthy performance than in that work.

And how often does it not happen, that when there is the most pressing occasion for effort, and when men have awakened the highest expectations, they are themselves so blinded, and their judgment becomes in some manner so bewildered, that they produce works which are absolutely inferior to their usual manner, and acquit themselves less creditably than they have ever before been seen to do? But in the case now in question, this effect may also very possibly have arisen from the malignity of the artists themselves, and from the evil nature which they betrayed by thus blackening and seeking to depreciate the works of others; or it may be, that the having laid too great a restraint upon their genius may have been the cause of their failure. To proceed quietly and as nature permits, but being at the same time careful to neglect no study, and to exercise all diligence, this appears to me to be a better method than is that of labouring to drag out as it were by force from the genius such things as are not there. It is indeed a well-known fact, that in all arts, but more especially, perhaps, in that of writing, things far-fetched and affected are easily recognized, seeing that the forced effort of too much study, if we may so speak, is readily perceptible in all things.

The work of the Dossi having been given to view, therefore, was found ridiculous to such a degree that they left the service of the Duke in great disgrace, the latter being compelled to have all they had done destroyed, and to cause the whole to be painted by others, which was effected accordingly after designs prepared by Genga.

A very beautiful picture was painted at a later period by

these brothers, in the cathedral of Faenza, for Messer Giovanni Battista, Cavaliere de' Buosi; the subject is Christ Disputing with the Doctors in the Temple, and in this work they greatly surpassed their previous labours by the adoption of a new manner; more especially in respect of the portrait of that cavalier and those of others, which are also delineated in the painting. The picture was appended in the cathedral above-named in the year 1536.*

Having ultimately attained to considerable age, Dosso Dossi passed the latter part of his life without labour, having received a pension, which was paid to him till the end of his days, from the Duke Alfonso; † his brother Battista survived him, and executed numerous works, after having been thus left alone, maintaining himself in a condition of much comfort. ‡ Dosso was interred in his native city of Ferrara.

At the same period was flourishing the Milanese Bernazzone, who was most excellent in the painting of landscapes, foliage, animals, birds, fishes, and other objects of external nature; but who did not attempt to work much in figures, as knowing that he was but imperfectly competent to do so; he therefore associated himself with Cesare da Sesto, by whom the same were executed with great ability and in a very fine manner. § It is said, that Bernazzone painted some very beautiful landscapes in fresco around a certain court, and that the natural objects therein represented were copied most exactly, insomuch that a strawberry bed with its fruit, some ripe, others green and partly in flower, being there depicted among other things, was so frequently pecked at by some peacocks which were in the court, as to be at length entirely worn away and destroyed.

* There is now only a copy of this work in the Cathedral of Faenza.

† Dosso Dossi might well have claimed a more extended and less unfavourable mention from our author, but the latter has in part made amends for whatever injustice he may have unintentionally committed in the life of Girolamo da Carpi. See also Lanzi, *History of Painting*, vol. iii., p. 196, *et seq.*

‡ Lanzi affirms that Dosso survived Battista, the latter having died, according to the above-named authority, in 1545, the former living until 1560.

§ In the possession of the Scotti Galanti family of Milan there is an admirable work by Cesare da Sesto, it exhibits the Baptism of Jesus Christ, depicted in a most beautiful landscape, the latter painted by Bernazzone; this is the picture described by Lomazzo, *Trattato*, p. 118.

GIOVANNI ANTONIO LICINIO, OF PORDENONE, AND
OTHER PAINTERS BELONGING TO FRIULI.

[Latter part of 15th, early part of 16th centuries.]

It would appear, as we have before remarked, that Nature, the benign mother of all things, does sometimes endow certain places with the gift of some rare genius, of which, until that moment, the place thus favoured had never formed the conception; and that she will sometimes, for example, cause to be born in such a country, men who are so powerfully inclined to the study of painting and the arts of design generally, that without the aid of any masters, but merely by the imitation of living and natural objects, they become admirable artists; nay, attain to the very summit of distinction. It will also occasionally happen, that when one has thus commenced, many set themselves to emulate his labours, and these will not unfrequently labour to such purpose, that without having visited Rome, Florence, or any other city where remarkable paintings are to be found, but merely by labouring in emulation of each other, they are seen to produce works of the most admirable excellence. Examples of this kind may be adduced more particularly as presented by Friuli, where there have, in our own times, flourished many excellent painters (a state of things which had not happened in those localities for several centuries), all arising from such a commencement as we have described above.

At the time when Giovanni Bellini was labouring in Venice, as we have already related, and was teaching his art to many young aspirants, there were two of his disciples who were rivals of each other; Pellegrino of Udine namely, who was afterwards called Da San Daniello, as will be remarked hereafter, and Giovanni Martino * of Udine. We will first speak of the latter, who always imitated the manner of Giovanni Bellini, which was hard and dry, nor could he ever succeed in imparting more softness to his own manner, notwithstanding all the care and exactitude with which he laboured. This may very possibly have happened from his having

* In the documents of his native place he is called, according to Lanzi, Giovanni di M. Martino, or the son of M. Martino. See *History of Painting*.

always taken much pains to produce certain reflexes, half lights, and faint shadows, with which he would break and interrupt the relief in such sort, that the light or shadow ceasing suddenly, produced an unpleasant effect, and the colouring of all his works has been even considered harsh and displeasing, although he studied carefully and laboured hard to make art imitate nature.

There are many works by this artist in various parts of Friuli, more particularly in the city of Udine, where there is a picture in oil by his hand in the cathedral, which represents San Marco seated, with numerous figures around him. This is considered to be the best work ever executed by Giovanni.* Another painting by the same artist is on the altar of Sant' Ursula, in the church which belongs to the monks of San Pietro the Martyr; the subject is the Saint Ursula, standing upright and surrounded by certain of her Virgins, very graceful figures, with countenances of much beauty and fine expression. Giovanni was not only a very tolerable painter, but was further endowed by nature with a graceful person and agreeable features; his manner of life was highly commendable, and his character was entirely worthy of esteem; he was so prudent and orderly in his affairs that he left considerable property, which he bequeathed to his wife, seeing that he had no sons; she was a woman, as I have heard, of prudence equal to her beauty, which was very great, and conducted herself in such a manner after the death of her husband, that she married her two singularly beautiful daughters into the richest and noblest families of Udine.†

Pellegrino da San Daniello, who was a rival of Giovan Antonio Licinio, as we have said, but displayed a much higher degree of excellence in painting, received the name of Martino at his baptism; but Giovanni Bellino, being convinced that he would some day become as distinguished in art as he ultimately did, changed his name of Martino into that of Pellegrino. And as he thus received a change of name, so was there in a certain sort a change of country also, made by this artist; for as he was much attached to a dwell-

* This picture was painted in the year 1501.—*Lanzi*.

† The year of Giovan Antonio Licinio's death is not known with certainty, but we learn from *Lanzi* that memorials of his existence are found as late as the year 1515.

ing which he had at San Daniello, a place distant about ten miles from Udine, and, having there taken a wife, ultimately spent the greater part of his time in that locality, he ceased to be named Martino of Udine, and was constantly called Pellegrino of San Daniello.

Many pictures were painted by this artist in Udine: examples of these may be seen on the doors of the old organ, on the outer side whereof there is a perspective view representing a deep arch, within which is a figure of San Pietro, seated among a vast crowd of persons, and conferring the crozier on the Bishop Sant' Ermagoras. On the inner side of these doors are the four Doctors of the church, placed within certain niches and represented in the attitude of persons profoundly occupied with study. In the chapel of San Giuseppo Pellegrino painted a picture in oil, which is both designed and coloured with infinite care; this work represents St. Joseph standing upright in a very beautiful attitude, and with an air of much dignity; near him is our Lord depicted as an infant, beneath is San Giovanni Battista clothed in the garments of a little shepherd, and intently gazing on the Redeemer.

The picture here described has been highly extolled, and we may believe what is related respecting it, namely, that it was painted as a trial of strength with the above-named Giovan Antonio Licinio, and that Pellegrino did his utmost to make it, as indeed it is, more beautiful than that of the San Marco, painted, as we have before said, by Giovanni Antonio.* In the house of Messer Pre Giovanni, Intendant of the illustrious Signori della Torre, Pellegrino painted a half-length figure of Judith with the head of Holofernes in her hand, which is a very beautiful thing; and in the district of Civitale, which is distant about eight miles from Udine, there is a large picture in oil by the same hand; this last is divided into several compartments and stands on the high altar of the church of Santa Maria; there are some heads of young maidens in this picture which are extremely beautiful, as are other figures of the same work.†

* The St. Joseph was painted a year after the St. Mark, according to Lanzi, who describes the first named work as "much faded and injured."

† This picture, which is still in the church of Santa Maria de Battuti in Civitale, represents the Madonna seated, with the four Virgins of Aquileia, St. John the Baptist, St. Donatus, and an Angel; it bears the date 1539. This picture is very highly prized.—*Förster*

In one of the chapels of the church of Sant' Antonio at his favorite residence of San Daniello, Pellegrino painted various events descriptive of the Passion of our Saviour; this work is in fresco, and is so admirably executed that the artist well deserved the sum of more than two thousand crowns which he received for it. This master was much esteemed for his abilities by the Dukes of Ferrara, and in addition to the many favours and numerous gifts which they bestowed on himself, he obtained two Canonicates in the Cathedral of Udine for two of his kinsmen, by means of those Princes.*

Among the disciples of Pellegrino, who had a large number of scholars, and constantly availed himself of their services, which he remunerated very liberally, was one of the Greek nation, by whom Pellegrino was very closely imitated, and whose manner was exceedingly beautiful. But greatly superior even to this Greek would without doubt have been another of Pellegrino's disciples, had he not been too soon taken from the world, Luca Monverde of Udine namely, who was greatly beloved by his master, but died while yet a youth. One picture by the hand of Luca remains to us, his first and his last; the subject chosen is the Virgin with the divine Child in her arms, the figure is painted with great softness and has much relief, it is seated within a deep recess, the perspective of which is very good, and beneath are two figures on each side; all so beautiful that they plainly show the excellence to which Luca Monverde would have attained had his life been prolonged.

Another disciple of Pellegrino was Bastianello Florigorio,† who painted a picture of Our Lady for the high altar of the church of San Giorgio in Udine; the Virgin is represented in the heavens surrounded by an immense number of angels in the form of children, all in various attitudes, adoring the divine Child whom she holds in her arms; beneath these figures is a landscape, which is remarkably well done; and here we have a figure of San Giovanni, which is one of extraordinary beauty, with San Giorgio armed and seated on horseback. The figure of the last mentioned Saint is finely foreshortened, and in a bold and animated attitude; he is killing the dragon with his

* He died shortly after having done so, in 1545 namely.—*Lanzi*.

† In his pictures this master subscribes himself Florigorio.—*Ed. Flor.* 1838.

lance, while a young maiden, who is at some distance, appears to be returning thanks to God and the glorious Virgin, for the succour vouchsafed to her.* It has been said that Bastianello painted his own portrait in the head of this San Giorgio.

This master also painted two pictures in fresco,† in the refectory of a monastery belonging to the monks of San Pietro the Martyr; one of these pictures represents our Lord, who, being at Emmaus and seated at table with the two disciples, is breaking the bread with a benediction; the other exhibits the death of San Pietro the Martyr. On the palace of Messer Marguando, an eminent physician, Florigorio painted a picture in fresco, within a niche which is at one of the angles of the building; the subject is a nude figure foreshortened and intended to represent San Giovanni; the painting is considered to be a very good one. Finally, this artist was compelled by certain troubles into which he got himself to depart from Udine, if he had any mind to live in peace, and he withdrew to Civitale accordingly, living there after the fashion of an exile.

The manner of Bastianello Florigorio was dry and hard, partly because he delighted in copying rilievi and objects from nature by the light of a candle: his power of invention was very sufficient, he had considerable practice in taking portraits from the life, and his likenesses were very beautiful as well as good resemblances. In Udine he took that of Messer Raffaello Belgrado among those of other persons; with that of the father of Messer Giovanni Battista Grassi, an eminent painter and architect, of whose courtesy and friendliness we have had many especial intimations, being indebted to his kindness for much of the information which we have here imparted in relation to the artists of Friuli. Bastianello lived to the age of forty or thereabout.‡

Another disciple of Pellegrino was Francesco Floriani of

* "This picture alone would suffice to ennoble a painter," remarks Lanzi. There are two pictures by Florigorio in the Academy of the Fine Arts at Venice; one of these was taken from the church of the Servites in that city, the other from the church of San Bovo, at Padua.

† The frescoes executed by this master in Udine have perished, but there are still some of his works in Padua; at the church of St. Bovo, for example, near the gate of the Palace of the Capitani there is also one which bears the date MDXXII., and which is still in good preservation.

‡ This artist was still working in the year 1533.—Lanzi.

Udine who still survives, he is a very good painter and architect, as is his younger brother Antonio Floriani, whose admirable qualities in his vocation have obtained him an appointment in the service of his Majesty the Emperor Maximilian. Several pictures by Francesco* Floriani were to be seen two years since in the possession of the above-named emperor, who was then king; one of these was a Judith who has just taken off the head of Holofernes: this is a work which betokens great judgment and gives proof of the utmost care. The same monarch is in possession of a book, which is filled with pen and ink drawings by Francesco Floriani, these consist of buildings displaying the richest powers of invention, as for example, theatres, palaces, porticoes, bridges, arches of triumph, and other works in architecture, useful as well as beautiful.

The painter Gensio† Liberale was likewise a disciple of Pellegrino; he is remarkable, among other things, for the exactitude and beauty with which he depicts all kinds of fish. This artist is now in the service of the Archduke Ferdinand of Austria, wherein he holds a distinguished position, and very deservedly, seeing that he is a truly excellent painter.

But among the most renowned and illustrious of all the painters belonging to Friuli, and the one who has most distinguished himself in our days, is Giovanni Antonio Licinio, sometimes called Cuticello, by whom all those above-named were far surpassed, whether we consider their invention, composition, design, boldness, or beauty of colouring. His paintings in fresco were greatly superior to those of all the others; he excelled them in promptitude of execution, in the great relief which he gave to his figures, or, to say all at a word, in every other quality demanded for the due exercise of our arts.

This master was born at Pordenone, a small town in Friuli,‡

* The likenesses of Francesco are much extolled by Lanzi, from whom we learn that there is a picture by this artist in Udine, bearing the date of 1586.

† Ridolfi, *Le maraviglie dell' Arte, ovvero le Vite degli illustri Pittori Veneti*, &c., calls this artist Gennasio.

‡ Where he was born in the year 1483, to Angelo Maria de Lodesanis, of the ancient family of the Sacchi, called also Corticellis or Cuticelli. He assumed various names, now calling himself *Licinio*, now *Di Regille*, but

situate at about twenty-five miles from Udine, and being endowed by nature with a fine genius and decided inclination for painting, he set himself, without any other teacher, to the study of natural objects, imitating the manner of Giorgione da Castel Franco, with which, as exhibited in the many works of that master which he had seen in Venice, he had been greatly pleased.* Having thus acquired the first principles of his art, he was compelled to leave his native place, as the only means of saving his life from the attacks of a deadly pestilence, which was then raging at Pordenone; he thus passed several months in the neighbouring country, employed by the different residents around, to execute various works in fresco, and making his first experiments in mural paintings at their expense.

It thus happened that our artist obtained great skill and facility in that branch of art, seeing that the best mode of learning is by frequent and sufficient practice, which he thereby secured. He furthermore acquired the power of so managing the colours, that when working with the materials in a very fluent state (which is done on account of the white, whereby the plaster or intonaco is so rapidly dried, that it otherwise causes a glare, by which all softness is destroyed), they are yet made to produce the desired effect. Having by these labours secured a knowledge of the nature of colours, and by the extent of his practice attained to great skill in works of fresco, our artist returned to Udine, where he painted a picture in oil for the altar of the Nunziata in the Church of San Pietro the Martyr, showing Our Lady at the moment when she is receiving the Salutation of the Angel Gabriel; in the heavens above is a figure representing God the Father surrounded by numerous angels in the form of

more frequently Pordenone, which is the name found on most of his pictures.—See Zanotto, *Pinacoteca Veneta illustrata*.

* Some writers declare Pordenone to have been a student in the school of Giorgione, others affirm him to have been a fellow disciple of Tizian under Giovan Bellini; but Lanzi denies the truth of both these assertions, and inclines rather to the opinion expressed by Ridolfi, *Maraviglie*, &c., who considers Pordenone to have first imitated the manner of Pellegrino at Udine, and afterwards completed his education by the study of Giorgione.

† Some of these fresco paintings are still preserved in the neighbourhood of Pordenone.—*Ed. Flor.* 1832-8.

children, and in the act of sending down the Holy Spirit. This work is remarkable for the excellence of the design as well as for its grace, animation, and relief; it is indeed considered by judicious artists as the best ever produced by the master in question.*

In the Cathedral of Udine, Giovan Antonio decorated that part of the organ which is beneath the closing doors, and which had previously been painted by Pellegrino, with the history of Sant' Ermagoras and Fortunatus; a work full of grace, and one of great merit as regards design. In the same city he painted the front of the Tinghi† Palace in fresco, and with the hope of making himself friends among the Nobles of that family. In this work he did his utmost to prove the ability which he possessed in architectonic inventions and embellishments, and in fresco painting generally, dividing his work into compartments, finely arranged, and adorned with niches, wherein were different figures with many other ornaments. In the centre of the work are three large compartments occupied by three stories in various colours, one on each side namely, which is tall and narrow; and one in the middle, which is of a square form. In the latter is a Corinthian column with its base in the sea, and at the foot of the pedestal is a Syren, supporting the column on the right, with a nude figure of Neptune, which in like manner supports it on the left. Above the capital of this column is a Cardinal's hat, the device, as it is affirmed, of Pompeo Colonna, who was a most intimate friend of the nobles to whom that picture belongs. In one of the two smaller pictures are the Giants whom Jupiter is destroying with his thunder-bolts, and some of whom lie dead on the earth. These figures are all admirably well done, and there are certain foreshortenings in this picture which are very fine. In the other lateral compartment is depicted the Olympic Heaven filled with the heathen Deities, and on the earth beneath them are two Giants with clubs in their hands; they are rushing to attack the Goddess Diana, who defends herself in an attitude of great boldness and animation,

* This work has been totally ruined by recent restoration.—*Förster*.

† Or, according to Ridolfi, Tigni; the palace afterwards became the property of the Bianconi family.—*Masselli*.

menacing the arm of one of her assailants with a lighted torch, which she holds in her hands.

At Spelimbargo, a large place fifteen miles above Udine, Giovanni Antonio painted the desk and the folds of the doors which close the organ in the principal church. On the outer part he depicted an Assumption of Our Lady, while on the inner side he represented, on the one fold the appearance of San Pietro and San Paolo before the Emperor Nero, who are looking upwards at Simon Magus, seen in the air above; and on the other, the Conversion of St. Paul. On the desk is depicted the Nativity of Christ.

These paintings and others having secured to Pordenone a very great name, he was invited to Piacenza,* from which city, after having executed certain works, he departed to Mantua, where he painted a façade in fresco for Messer Paris,† a nobleman of that city. This performance displays the most admirable grace and loveliness, and among other beautiful and ingenious inventions to be remarked therein, is a frieze on the upper part, and immediately beneath the cornice, which is formed of letters after the antique manner, and one braccio and a half high.‡ Through these letters, beautiful Children, in various attitudes, are passing, clambering and intertwining themselves throughout the same in all directions. Having completed this work to his great honour, Pordenone returned to Piacenza; and here, in addition to many other labours, he painted the whole of the Tribune in the Church of Santa Maria di Campagna, although there was indeed one part which remained incomplete at his departure, and was afterwards finished by Maestro Bernardo da Vercelli, § who accomplished his task with great care.

* This is written Vicenza in most of the editions of our author, but that is a manifest error which we here correct.—*Florentine Editors of the Pasigli Edition of Vasari.*

† A gentleman of the Ceresari family.—*Masselli.*

‡ These letters form the following inscription:—

CERESARIORUM DOMUS ET AMICORUM.

§ Piacenza, in his additions to Baldinucci, affirms that this master is Bernardino Lanino, but Lanzi and others, with better reason, believe the artist here meant, to be Bernardino Galli, called the Soiaro, who was a native of Vercelli, though some consider him to belong to Cremona, and others to Pavia.

In the same church are two chapels which were painted in fresco by Pordenone, the first of these is decorated with representations of various events in the life of Santa Caterina, the second exhibits the Birth of Christ and the Adoration of the Magi, all paintings worthy of the highest commendation. Our artist afterwards painted several pictures representing poetical subjects, in the beautiful gardens of the learned Doctor, Messer Barnaba del Pozzo,* and in the before-mentioned Church of Santa Maria di Campagna, he painted a picture of Sant' Agostino, this is on the left hand as you enter the church.†

All these admirable works moved certain gentlemen of Piacenza, who ever held the master in the highest esteem, to propose that he should take a wife from that city, which was done accordingly. At a later period he repaired to Venice, where, after having executed some works previously, he was commissioned to paint the façade of San Geremia, which is on the Grand Canal; as also a picture in oil containing many figures, for the Church of the Madonna del Orto: but the master more especially laboured to make his abilities manifest in the Church of Giovanni Battista.‡ Pordenone furthermore painted several stories in fresco on the front of a house situate on the Grand Canal before-mentioned, and belonging to Martin d'Anna;§ among these is more particularly to be remarked a figure of Curtius on horseback, very finely foreshortened, and which appears as though it were in full relief and entirely detached from the surface, as does that of a Mercury floating in the air. There are besides a vast number of other particulars of great merit in this work, which pleased the whole city of Venice beyond measure,

* Mythological representations that is to say, Actæon and Diana namely: with the Judgment of Paris, &c.: they have been destroyed by time.

† St. Augustine is not a picture on panel, as the *tavola* of our author would imply, but is a mural painting, and one still remaining in tolerable preservation, although it has not wholly escaped injury.—*Ed. Flor.* 1832-8.

‡ It represents San Lorenzo Guistiniani, accompanied by three Canons Regular, and bears the inscription:—

Joannis Antonii Portunaensis.

This picture was among those taken to Paris, but is now at Venice, in the Gallery attached to the Academy of the Fine Arts.

§ Martin d' Anna was a Flemish merchant established in Venice; the paintings executed on his house have perished.

insomuch that Pordenone was extolled by the Venetians more than any artist who had laboured in their city up to that time had ever been.

But among the various motives whereby Pordenone was incited to exertion, was that of his rivalry with the most excellent Titian : perpetually endeavouring to surpass that master, he promised himself that by continual study, by a bold style of execution, and by his rapid and able mode of working in fresco, he should deprive the latter of that pre-eminence which he had acquired by so many admirable works ; he laboured hard to attain his purpose by other means also, taking great pains to prove himself always courteous and obliging, and being careful to associate as much as was possible with great personages, all with the one object and to the same intent. Nor did this rivalry and emulation fail to produce a good effect, since they caused Pordenone to give the utmost study to his works and to execute all with the most unwearied diligence, by which means he has rendered them worthy of ever-during praise.

The advantages thus obtained caused Pordenone to receive a commission from the wardens of San Rocco, who appointed him to paint the chapel of that Church, with the whole of the Tribune, in fresco.* He commenced the work accordingly, depicting a figure representing God the Father in the tribune above-mentioned, with a large number of Angels in the form of children, moving around him in beautiful and varied attitudes. On the frieze of the same tribune he painted eight figures from the Old Testament, with the four Evangelists in the angles ; and over the High Altar he placed the Transfiguration of Christ, while the two lunettes at the sides are occupied by the four Doctors of the church. There are besides two large pictures in the centre of the church, by the hand of the same master, the one representing Christ restoring a number of sick persons to health, the figures of the latter being exceedingly well done,† and the other

* The pictures of Pordenone in the church of San Rocco, having suffered greatly from the effects of time, were re-painted in the old outlines in the eighteenth century, by Gius. Angeli.—*Ed. Flor.* 1832-8.

† This is the picture of the Pool of Bethesda, but it is by Tintoretto, not Pordenone.—*Masselli.* This work is not now to be found enumerated among the paintings of San Rocco.—*Förster*

exhibiting a San Cristoforo bearing the Infant Christ on his shoulders. On the tabernacle of wood belonging to this church, and wherein the vessels of silver are kept, Pordenone painted a figure of San Martino on horseback, with a crowd of poor offering their vows within a building which is seen in perspective.*

This work, which was highly and deservedly extolled, increased the riches as well as the fame of the master, and caused Messer Jacopo Soranzo, who had become his intimate and zealous friend, to make efforts for procuring him a commission to paint the decorations of the Hall of the Pregait in competition with Titian, an appointment which he received accordingly. Here Pordenone executed various pictures, with figures which foreshorten as they are viewed from below, and are exceedingly beautiful.† He also painted a frieze around the hall, the latter being composed of marine monsters, depicted in oil. All these works were so acceptable to the Senate, and rendered him so great a favourite, that they conferred a very considerable pension on the master, which he received during the remainder of his life.

The desire of Pordenone to contend with Titian causing him always to wish for opportunities of painting in places wherein the latter had laboured, he depicted a San Giovanni Elemosinario in the act of giving alms to the poor, for the church of San Giovanni-in-Rialto; and on one of the altars of the same church he placed a picture representing San Rocco, San Sebastiano, and other saints; a very fine production,§ but yet not equal to the work of Titian, although many persons but more from malignity of feeling than a desire to uphold the truth—have unduly exalted that of Giovan Antonio.

Many pictures in fresco, representing events from the Old

* The St. Christopher and St. Martin over the picture of Furniani, which exhibits Christ Driving the Money-changers from the Temple, between the Altar of the Annunciation namely, and that of the Discovery of the Holy Cross.—Moschini. *Guida per Venezia*.

† Called also the *Sala della Scrutinio*.

‡ In twelve compartments of the ceiling, Pordenone also painted twelve allegorical figures, but these were afterwards replaced by paintings which were executed by Fra Bassano, Ballini, A. Vicentino, and other artists.

§ It is still to be seen in the church, but is not well placed, and has suffered greatly from the effects of time.—*Ed. Flor.* 1832-3.

Testament, with one from the New Testament, were painted by Pordenone, in the cloister of San Stefano; mingled with these were figures of different Virtues, wherein he exhibited the most extraordinary foreshortenings. This master was indeed exceedingly fond of such foreshortenings, and took great pleasure in employing them for all his compositions, seeking by preference for such as were most difficult; and he certainly executed them better than any other painter.*

The Prince Doria of Genoa had built a palace close to the sea shore,† and had caused the renowned painter, Perin del Vaga, to decorate a large number of halls, antechambers, and apartments of all kinds, in oil and in fresco. These rooms are most admirable for the richness and beauty of their paintings. But as Perino was not at that time pressing forward the work with great vigour, Prince Doria, by way of giving an impulse to his movements, and also desirous of awakening a degree of emulation which might induce him to attempt more than he might perhaps accomplish if left to himself, the prince, I say, caused Pordenone to be summoned; and that master there commenced the decoration of an open terrace. In his accustomed manner, he executed a frieze, whereon he depicted a number of Children busily occupied with the unlading of a barque filled with merchandize from foreign parts: they move about in all directions, and their attitudes are most graceful. He likewise painted a large picture, wherein he represented Jason demanding permission from his uncle to depart in search of the Golden Fleece.

But Prince Doria, who soon perceived that he had made no advantageous exchange in taking the works of Pordenone for those of Perino,‡ dismissed the former, and caused Domenico Beccafumi of Siena to be summoned in his place, an excellent artist, and much better master than Pordenone.§

* Ridolfi affirms, that while Pordenone was painting in this cloister, he constantly worked with a sword girt to his side and a shield suspended from his arm, adding that he did so in consequence of the bitter enmity subsisting between himself and Titian.

† This is the Palace of Prince Doria, at Fassuolo.

‡ Italian and German commentators alike dispute the propriety of our author's opinion as respects these masters, affirming that if Perino be remarkable for the correctness and purity of his style, Pordenone also possessed very high qualities in art.

§ "Neither will it be conceded by all authorities," observes an Italian

Domenico would not refuse to abandon his native place, where there are so many admirable works from his hand, since he was called on to serve so great a prince; but he did not execute more than one picture in Genoa,* because Perino brought all the rest to completion with his own hand.

Giovan Antonio then returned to Venice,† where he was given to understand that Ercole, duke of Ferrara, had brought a large number of masters from Germany to the last-named city, and had caused them to commence the weaving of various stuffs in silk, gold, spun-silk, and wool, according to his own fancy and for his use; but that there was a lack of good designers of figures in Ferrara, seeing that Girolamo da Ferrara‡ was better versed in the taking of portraits and such matters, than in the composition of difficult stories, for which all the resources of art and power of design were requisite. It was therefore intimated to Pordenone that he might do well to enter the service of that prince, and he, being no less anxious to acquire fame than to obtain riches, departed from Venice, and when he arrived at Ferrara was received by the duke with much kindness.

But a short time after his arrival in that city, Pordenone was assailed by a very grievous disease of the chest, which forced him to lay himself half dead in his bed; when the malady becoming continually worse, and no remedy being found for his sufferings, in three days or something more, he finished the course of his life, at the age of fifty-six years.§ This appeared to the duke to be a strange thing, as it did to many of Pordenone's friends, and for many months there were not wanting numerous persons who believed that he had died of poison. The body of Giovanni Antonio was

commentator, "that the merit of Beccafumi was so greatly superior to that of Pordenone."

* The works executed there by Pordenone and Beccafumi have alike perished.

† Vasari omits to mention here the pictures painted by Pordenone in the Cathedral of Cremona, but names them hereafter in the life of Girolamo da Carpi.

‡ Girolamo da Carpi.

§ Ridolfi gives the same age, but Maniago, *Storia delle Belle Arti iulesi*, and the Giunti edition of Vasari, make Pordenone fifty-nine at the e of his death.

honourably interred, and his death was regretted by many, more especially in Venice, seeing that he was exceedingly ready of speech, a pleasant companion, and the favoured associate of many among the citizens: he delighted in music, and having given considerable attention to the Latin tongue, he had much force and grace of manner in his discourse.*

This master drew his figures in a large and grand style, he was exceedingly rich in invention, and possessed the power of imitating whatever he beheld to perfection, but was above all skilful and bold in works of fresco. One of his disciples was Pomponio Amateo da San Vito, who by favour of his good qualities was accepted by Pordenone as his son-in-law.† Pomponio always followed the manner of his master very closely, he acquitted himself exceedingly well in all his works, instances of which may be seen in Udine, where he painted the new doors of the organ in oil, depicting the Saviour expelling the Buyers and Sellers from the Temple, on the outer surface of the doors, and the story of the Pool of Bethesda, with that of the Raising of Lazarus, on the inner side of the same. In the church of San Francesco in the same city, there is a painting in oil by the hand of Pomponio, it represents San Francesco receiving the Stigmata, with an exceedingly beautiful landscape, the moment chosen being that of the sun's rising, and from the centre of the light there stream forth beams of seraphic splendour, which fall directly on the hands, feet, and side of the Saint; the latter, kneeling devoutly, with an expression full of love, is receiving the

* There are several works of importance by Pordenone, which our author omits to mention. An Adoration of the Magi in the cathedral of Treviso, for example, with numerous frescoes in the church of San Salvatore di Casa Colalto, near Treviso. The picture of the High Altar in that church is likewise by Pordenone; this last, if the recollection of the present writer be not at fault, is a Tryptica, the centre compartment representing the Transfiguration of Christ; on the wings or folds are figures of saints, St. Peter and St. John the Baptist namely, with SS. Prosdocimus and Jerome. These works are all in good preservation, and are powerfully drawn; the colouring also is full of energy, and is exactly what might be expected from the boldness of manner attributed to this master. Other works, likewise unmentioned by Vasari, also exist; for details respecting which the reader is referred to the *Kunstblatt* for 1844, No. 38.

† Ridolfi gives a short account of Pomponio da San Vito. He was born in 1505, and died about 1588. Examples of his works may be seen at Oberzo; in the cathedral of Treviso, and in that of Ceneda.

divine emanations, while a companion depicted near him, a figure much foreshortened, stands gazing at San Francesco with the aspect of one who is overwhelmed with the extremity of his amazement.

Pomponio likewise painted a fresco for the monks of La Vigna at the end of their refectory, the subject Our Lord between the two disciples, at Emmaus. In the little town of San Vito, his native place, which is at the distance of about twenty miles from Udine, he painted a fresco in the church of Santa Maria, decorating therewith the chapel of the Madonna above-named in so beautiful a manner, and so much to the satisfaction of all, that he received from the most reverend Cardinal, Maria Grimani, patriarch of Aquileia and lord of San Vito, the distinction of being enrolled among the nobles of that place.

In this life of Pordenone it has been my wish to leave a memorial of these excellent artists of Friuli,* because it appears to me that their endowments have well merited the same, and to the end that what is here said shall make known how many have been those who, since that beginning, have proved themselves to possess even much higher excellence, as we remarked in the commencement, and as will be further mentioned in the life of Giovanni Ricamatori† to whom our age has been so largely indebted for his works in stucco, and for the grottesche and arabesques executed by his hand.

But to return to Pordenone: after having performed all those works which we have enumerated as executed by him at Venice, in the time of the most illustrious Gritti, this master died in the manner we have related and in the year 1540. He was among the most able artists that our age has possessed, his figures more particularly appear entirely round and as if detached from the wall, seeming rather in relief than a mere level surface, he may therefore be justly enumerated among those by whom the art has been enriched and who have contributed to the general progress and benefit thereof.‡

* For numerous details respecting the artists of Friuli, which cannot here find place, the reader is referred to Mariago, as above cited, and to Renaldi, *Saggio della Pittura Friulana*. See also Lorenzo Crico, *Lettere sulle belle Arti Trivigiane*, Treviso, 1833.

† Giovanni da Udine, a disciple of Raphael.

‡ "And he who writes thus," exclaims a compatriot of Vasari justly

THE FLORENTINE PAINTER, GIOVANNI ANTONIO
SOGLIANI.

[BORN 1492—DIED 1544.]

It may often be remarked, both in the sciences and in the more exalted and ingenious of the manual arts, that those men who are of a melancholy temperament, are more assiduous in their studies, and support the tedium of their labours with greater patience, than do those of a more lively disposition, wherefore it most commonly happens that the first-mentioned are found to become distinguished above their fellows and usually render themselves most excellent in their vocation.

An instance of this was seen in the Florentine painter, Giovanni Antonio Sogliano, who was so cold of aspect, and of so dejected a countenance, that he seemed to be Melancholy itself. So great an influence had this affection over him, that he gave few thoughts to any subject beyond the domain of art, with the exception of the cares which he took for his family; and to these he devoted his attention with anxious solicitude, although possessed of all that he required for the convenience of life. Sogliano practised the art of painting with Lorenzo di Credi during four and twenty years, dwelling with his master, ever rendering him the utmost honour, and careful to serve him constantly in every manner and on all occasions. Having in that time made himself a very good painter, Giovan Antonio afterwards proved himself a most faithful disciple of Lorenzo, and was the close imitator of the latter in all his works. An example of what is here said may be seen in his first pictures, which are in the chapel of the Osservanza, situate on the height of San Miniato, outside the city of Florence, where he painted a copy of that which his master had executed for the Nuns of Santa Chiara.* This represents the Nativity

indignant at the groundless accusation of partiality sometimes brought against our author,—“he who writes thus, can he be the envious and jealous enemy of the painters of the Venetian School?”

* See *ante*, pp. 146, 147, note *. “It may be,” suggests a German annotator, “that this copy is the very picture now so justly admired in the gallery of Berlin.”

of our Lord, and is in no wise inferior to the work of Lorenzo himself.

After Sogliani had at length separated himself from his master, he painted a picture in oil for the Guild of the Vintners; this work represents San Martino in his episcopal robes; it was painted for the church of San Michele-in-Orto, and the artist obtained for it the reputation of being a very good master. Giovan Antonio held the works and the manner of Fra Bartolommeo di San Marco in the highest veneration; he therefore earnestly sought to approach that master in the manner of his colouring. In a picture which Sogliani sketched, but did not finish, because it failed to satisfy him, we have proof that he did indeed take great pains to imitate Fra Bartolommeo. This picture Giovan Antonio kept in his house while he lived, as considering it useless; but after his death it was sold as old merchandise to Sinibaldo Gaddi, who caused it to be finished by Santi Titi del Borgo, who was then but a youth; and that being done, Sinibaldo then placed it in a chapel which he had in the church of San Domenico, at Fiesole.* In this work are seen the Magi adoring the Infant Christ, who is in the lap of the Virgin Mother; and in one corner of the picture is the portrait of Sogliani himself, a tolerably exact resemblance.

He afterwards painted a picture for Madonna Alfonsina, wife of Piero de' Medici, which was placed, in fulfilment of a vow, on the altar of the chapel of the Martyrs, in the church of the Camaldoli, at Florence. The subject of this painting is the Crucifixion of Sant' Arcadio, who is seen on his cross, with other martyrs, who bear their crosses in their arms. Two of these figures are partially draped, the others are nude, and are kneeling on the earth, still bearing their crosses; in the heavens above are angels in the form of little children, holding palms in their hands. This picture, which was executed with infinite care, gives evidence of much judgment in the colouring, the heads also, which are full of animation, evince considerable ability. It was fixed in the above-named church of Camaldoli, but at the siege of Florence, that monastery being taken from those Eremite fathers, who had worthily celebrated the divine offices in its church, and being afterwards given to the nuns of San Giovanni, who belong

* Where it still remains.

to the Order of the Knights of Jerusalem, was ultimately destroyed; when the picture above described was placed by order of the Signor Duke Cosimo in a chapel which belongs to the Medici family in the church of San Lorenzo, he considering it to be a work which may be accounted among the best of those performed by Sogliani.*

By the same master is a Last Supper, painted in oil for the nuns of the Crocetta; this also was highly extolled at the time. Sogliani likewise decorated a Tabernacle in Fresco for Taddeo Taddei; this is in the Via de' Ginori, and exhibits a Crucifix, with Our Lady and San Giovanni at the foot thereof, and Angels in the air above, who are weeping with an expression of deep sorrow. It has been deservedly commended, and is very well executed for a work in fresco.† There is another Crucifix by this master in the refectory of the Abbey of the Black Friars at Florence; angels are flying around this also, and the grief they suffer is expressed with much grace; beneath is Our Lady, with San Giovanni, San Benedetto, Santa Scholastica, and other figures.‡ For the nuns of the Spirito Santo, whose abode is on the ascent of San Giorgio, Sogliani painted two pictures which are now in their Church; the one represents San Francesco, the other Santa Elisabetta, Queen of Hungary, who was a sister of that Order.§

Sogliani also depicted an exceedingly beautiful Banner for the Brotherhood of the Ceppo. This they bear in procession; on the one side thereof is the Visitation of our Lady, and on the other San Niccolò the Bishop,|| with two children clothed in the habit of the Flagellants, one of whom holds the book for the Saint, the other bears the three balls of gold.¶ In a picture painted for the chapel of San

* This work also is still to be seen in the Church of San Lorenzo.

† From the Palace of Taddeo Taddei, who was the friend of Raphael, this tabernacle was removed to the hall of the opposite palace. It has suffered greatly by time and restoration.—*Ed. Flor.* 1832-8.

‡ The refectory is now used as a magazine for merchandize.—*Ed. Flor.* 1832-8.

§ These pictures have disappeared. They were painted not for the nuns of the Spirito Santo, but for those of San Girolamo.—*Ibid.*

|| Still to be seen in the possession of the Brotherhood of the Ceppo.—*Ibid.*

¶ For the most probable signification of these balls, see vol. ii. of the

Jacopo-sopr' Arno, Sogliani depicted the Trinity, with a large number of angels in the form of children, as also Santa Caterina, San Jacopo, and Santa Maria Maddalena, the latter kneeling. Beside this picture are two figures in fresco, standing upright; they represent San Giovanni and San Girolamo doing penance. In the predella of the work Sogliani caused his scholar, Sandrino del Calzolaio, to paint small stories, which have received considerable praise.

At the upper end of an Oratory, in the Castello d'Anghiari, this master painted a picture of the Last Supper in oil; the figures in the work here in question are as large as life, and on the walls on each side of it our artist depicted the Saviour washing the feet of his disciples on the one hand, with a servant bringing two vessels of water on the other. This work acquired a great reputation for the master in that place, and very deservedly, seeing that it is a very excellent one. He obtained from it accordingly both honour and advantage.* A picture painted by Sogliani, and representing Judith with the head of Holofernes, was sent into Hungary, as being a work of great beauty, and one which he executed by commission, for Paolo da Terrarossa, was sent by the latter in like manner to Naples. The subject of this last was the Beheading of St. John the Baptist, and in it there is the perspective view of the exterior of the Chapter-house of the Pazzi,† which is in the first cloister of Santa Croce.

Sogliani* also painted two other pictures in oil, for one of the Bernardi family; these were placed in a chapel of the church of the Osservanza di San Miniato, and present two figures larger than life, San Giovanni Battista that is to say, and Sant' Antonio of Padua. Between these figures there was to have been another picture, but Giovan Antonio, being dilatory by nature, and one who liked to work at his leisure, delayed the painting so long that the person who had commissioned him to execute it died; this picture,

present work, p. 414, note ‡. See also Mrs. Jameson, *Poetry of Sacred and Legendary Art*, vol. ii. p. 68.

* Still in the church of Santa Maria del Fosso, in Anghiari, and considered to be Sogliani's best work.

† Built by Filippo Brunellesco, as may be seen in his life, vol. i.

therefore, the subject of which was the Saviour lying dead in the lap of the Virgin Mother, remained unfinished.

After these things, and when Perino del Vaga, having left Genoa in anger against the Prince Doria, was labouring in Pisa, where the sculptor Stagio,* of Pietrasanta, had commenced the range of new chapels in marbles, then constructed at the end of the nave of the cathedral, the above-named Perino was commanded to complete the decorations by the addition of paintings, as will be related in his life. The space behind the high altar, and which serves as a sacristy, had in like manner been made ready by the sculptor Stagio; and Perino, with other masters, began to execute the paintings before mentioned, among the marble ornaments. But Perino was recalled to Genoa, when Giovan Antonio was commanded to continue the pictures which were intended for the recess behind the high altar, taking for his subject the Sacrifices described in the Old Testament, in allusion to the Sacrifice of the most Holy Sacrament, which was there placed in the centre of the space above the high altar.

In the first of these pictures, therefore, Sogliani represented the Sacrifice offered by Noah and his sons when they left the Ark; and in the second is the Sacrifice of Cain, with that offered by his brother Abel, all of which were highly commended, but more particularly the Sacrifice of Noah, wherein there are certain heads and portions of figures which are most beautiful. In the picture of Abel there is an admirable landscape executed with great care, and it is besides much admired for the head of Abel, the expression of his countenance being that of the most perfect goodness. The face of Cain is altogether the contrary, it is indeed the countenance of a truly bad man. And now had Sogliani continued the work with spirit and promptitude, the Superintendent of works to the Cathedral, from whom he had received the commission, and who was pleased with his manner of painting, as well as with the excellence of his character, would doubtless have suffered him to complete all the works required for the cathedral. But Giovan Antonio relaxed in his attention, and therefore did not at that time execute more than one picture, in addition to those above described. This he painted in Florence, and it was

* Or Anastagio.

placed in the chapel which Perino had begun to adorn with paintings, where it gave much satisfaction to the Pisans, and was considered to be exceedingly beautiful.* The subject is Our Lady with San Giovanni Battista, San Giorgio, Santa Maria Maddelena, Santa Margareta, and other saints.

Satisfied with this work, the Superintendent then commissioned Sogliani to paint three more pictures, which he commenced accordingly, but did not complete them during the life of that Superintendent, whose place Bastiano della Seta was elected to fill. Then the latter, perceiving that the progress made by Sogliani was very slow, gave a commission to the excellent Siense painter, Domenico Beccafumi,† whom he commanded to paint four pictures for the above-mentioned sacristy, which had been constructed behind the high altar. By that master they were commenced immediately, as will be related in his life, and he executed one picture while other artists proceeded with the others. Continuing his work at leisure, Giovan Antonio then completed the two remaining pictures with infinite care, representing Our Lady, with numerous saints around her, in each of them. Finally, he removed to Pisa, and there undertook a fourth picture, but in this he did not succeed so well as in those previously painted, either because he was becoming old, or because he felt troubled by the competition of Beccafumi, or for some other reason.

But the Superintendent Bastiano, remarking the slowness of this man, and desiring to see the work brought to an end, commissioned Giorgio Vasari of Arezzo to paint the three pictures that still remained; he executed two of them accordingly, those on the front wall and which stand on each side of the door. In that towards the Campo Santo is Our Lady; in her arms she holds the Divine Child, whom Santa Maria is caressing. Santa Cecilia, Sant' Agostino, San Gioseffo, and San Guido the Hermit, are also represented, all kneeling: in the foreground is a figure of San Girolamo entirely nude, with one of San Luca, and some Children holding a drapery, with others who have flowers in their hands. In the other pic-

* The paintings, which were executed by Sogliani in the Cathedral of Pisa still exist.

† The works of Beccafumi, called Mecherino, whose life follows, are also still in existence.

ture Vasari also painted a Madonna, with the Saviour in her arms, as the Superintendent desired; the Virgin is accompanied by San Jacopo Interciso, San Matteo, the Pontiff, San Silvestro, and San Turpè the Knight. But to the end that he might not repeat the circumstances of the previously painted pictures (although he had greatly varied his work from those of others, and that in many respects), having thus to depict another Madonna, Vasari represented her with the Saviour dead in her arms, and with the Saints around her, as in a Deposition from the Cross; the two Thieves, entirely nude, are fixed on crosses formed of unhewn trunks, raised on the height; around are horses and the executioners, with Joseph, Nicodemus, and the Maries, which Vasari did to satisfy the superintendent, who was determined to have all the Saints whose effigies had been found among the old dismantled chapels, reinstated among the paintings of the new building, by way of restoring their memory.

One picture was still wanting, and this was painted by Il Bronzino, who represented a nude figure of Christ with eight Saints therein, and thus were these chapels brought to a conclusion, all which Giovan Antonio might have adorned with his own hands if he had not been so dilatory.

This master had obtained great favour with the Pisans, and after the death of Andrea del Sarto he was commissioned to complete a picture which Andrea had left but just sketched for the Brotherhood of San Francesco; this is now in the house of that brotherhood on the Piazza di San Francesco in Pisa:* he also executed a series of designs for hangings to be used in the hall of the Wardens of Works to the Cathedral; with many others of similar kind in Florence, this being an occupation in which Giovan Antonio found much pleasure, and these he did for the most part in company with the Florentine painter, Tommaso di Stefano,† who was his friend.

Being summoned by the monks of San Marco in Florence to paint a fresco at the upper end of their refectory, Sogliani desired to depict the miracle of the five loaves and two fishes, wherewith our Saviour Christ gave food to five thousand

* This is now in the Cathedral of Pisa.

† Of Tommaso di Stefano, Vasari has made mention in the life of Lorenzo di Credi. See vol. ii.

persons, in the work thus proposed to him, and which was to be executed at the cost of a lay brother belonging to the Molletti family, who when in the world had possessed a large patrimony. He had already made the design of his picture, wherein he had begun to depict numerous women and children, with a vast crowd and concourse of persons, when those monks declared that they would not have that story, but required the artist to paint for them simple, familiar, and well-defined figures. To do them pleasure therefore, he depicted a story from the life of San Domenico, who being in the refectory with his monks, and finding that they were without bread, made his prayer to God, when the table was instantly covered with bread brought by two angels in the form of men. In this work Giovan Antonio portrayed many of the monks who were then in the monastery from nature, and these figures appear to be truly alive; this is more especially the case with that of the lay brother of the Molletti family, who is represented as serving at table.*

In the lunette which is over the table the master then depicted San Domenico at the foot of a crucifix, with Our Lady and San Giovanni Evangelista, who are weeping: on one side of the cross stands Santa Caterina of Siena, and on the other is Sant' Antonino, archbishop of Florence, who was a brother of that order. This work is a fresco of considerable merit, and is painted with great care, but it would have been still more valuable had Sogliani been permitted to execute the subject which he had himself intended to portray, although it is nothing more than justice demands, on the other side, that he who expends his means for a work should be content with the same. Sogliani's design for the proposed painting of the bread and fishes is now in the possession of Bartolommeo Gondi, who, to say nothing of a large picture which he has from the hand of Giovan Antonio, is likewise in possession of numerous drawings and heads painted on tinted paper from the life by this master, and which he received from the wife of Sogliani after the death of the latter, to whom Bartolommeo had been an intimate friend. We also have ourselves certain drawings by the hand of Giovan Antonio in our book, and these are exceedingly beautiful.

* The pictures executed by this master in the great refectory belonging to the Monks of San Marco are still in existence.—*Ed. Flor.* 1832-8.

Sogliani commenced a large picture for Giovanni Serrestori, which was to be placed in the Church of San Francesco dell' Osservanza, outside the gate of San Miniato; this work contains a vast number of figures, among which there are certain heads of admirable beauty, and perhaps the best ever depicted by this master, but the picture was not completed before the previously-named Giovanni Serrestori died. Nevertheless, as Sogliani had received the whole of his demand for it, he completed the work by degrees, and gave it to Messer Alamanno di Jacopo Salviati, son-in-law and heir of Giovanni Serrestori, by whom it was presented, together with the frame-work by which it was ornamented, to the nuns of San Luca, who placed it over the High Altar of their chapel in the Via di San Gallo.*

Many other works were executed by Giovan Antonio Sogliani, in Florence, some of which are dispersed among the houses of the citizens, while others have been sent into foreign parts, but of these I need make no further mention, seeing that we have already enumerated the principal. Sogliani was a most upright and exceedingly religious man, always occupied with his own affairs, and being ever careful to offer no molestation to any of his brethren in art. One of his disciples was Sandrino del Calzolaio, who painted the Tabernacle which is fixed at the corner of the Murate. At the Hospital of the Temple also, there is a work by Sandrino, representing San Giovanni Battista receiving the poor to shelter, and many more works, which would also have been good ones, would Sandrino del Calzolaio have performed without doubt, had he not died so early, but the death of this artist happened while he was still very young.†

Other disciples of Giovan Antonio Sogliani were Michele, who afterwards studied with Ridolfo Ghirlandajo, whose name he took; Benedetto, who went to France with Antonio Mini,‡

* Still in the Church which is near the Hospital of St. Boniface in the Via San Gallo. In the upper part of the work is "the Immaculate Conception," and beneath are several doctors of the Church, among whom are SS. Augustine, Ambrose, and Bernard, holding a deputation concerning original sin, over the dead body of Adam.

† The works of these disciples of Sogliani have perished.

‡ Borghini, in his *Riposo*, relates that Antonio received the Leda of Michael Angelo from that master, and that he took it into France, where he sold it to the king.

a disciple of Michelagnolo Buonarroti, where he performed many admirable works ; and lastly, Zanobi di Poggino, by whom a large number of paintings are to be seen in the city of Florence.

Finally, exhausted and in very bad health, having been long suffering from internal disease, Giovan Antonio rendered his soul to God at the age of fifty-two years. His death caused deep regret, seeing that he was a man of great rectitude of character ; his manner in painting gave much satisfaction, because he imparted to his figures an air of piety and a mildness of expression which please those who care little for the difficult and enterprising in art, but like modest, easy, mild, and graceful delineations. His body was opened after his death, when three large stones each of the size of an egg were found within him ; he would never consent to suffer an operation, nor ever hear it mentioned to him while he lived.*

THE PAINTER GIROLAMO OF TREVISO.

[BORN 1508—DIED 1544.]

It does not often happen, that those who confine their labours exclusively to the country wherein they were born, are exalted by fortune to that elevation whereunto their abilities should entitle them, whereas he who visits many places is almost certain to find his merits acknowledged in one of them, either sooner or later. When it chances, however, that the due reward of a man's labours is very late in being attained, he is but too frequently prevented from enjoying it for any great length of time by the venom of death, as we shall see to have been the case with Girolamo da Treviso.†

This artist was held to be a very good master, for although he was not particularly distinguished as to design, he was an exceedingly pleasing colourist in oil as well as in fresco, and carefully imitated the modes of proceeding adopted by Raffa-

* In the first edition we have the addition of the date, MDXLIV. namely.

† According to the Padre Federici, Girolamo was the son of Pier-Maria Pennacchi, a painter of Treviso.

ello da Urbino. Girolamo produced many works in his native place of Treviso, and in Venice also he executed a considerable number of pictures ; among his paintings in the last-named city is the façade of the house of Andrea Udono,* which he decorated in fresco, as he did the courtyard of the same building, where there is a frieze composed of children in various attitudes by his hand ; an upper chamber of the edifice he likewise adorned with frescoes, not in chiaro-scuro, but in colours, the Venetians preferring that manner to any other.

In the centre of the façade above-mentioned, there is a large picture, representing Juno with the Moon on her head ; she is flying through the clouds, which permit her to be seen only from the waist upwards ; her arms are thrown over her head ; in one hand she holds a vessel in the form of a cruise, the other hand bears a tazza, or vase of an open, shallow form.† He likewise depicted a Bacchus in the same place : the figure of the god is extremely full, and the face is rubicund ; he also holds a vase, which he carries half turned over in one hand, while in the other arm he bears the goddess Ceres, who carries ears of corn in her hands. The Graces also, attended by five figures of children, are seen descending to shower their richest gifts (as this representation was meant to imply) most abundantly on the house of the Udoni ; and further to intimate to the people of Treviso that this house was the friend and entertainer of ingenious and distinguished men, Girolamo painted a figure of Apollo on one side, with that of Pallas on the other ; this work was completed with great freshness of effect, and Giovanni obtained honour as well as advantage from the same.

In San Petronio, the cathedral church of Bologna, this master painted a picture for the chapel of the Madonna in competition with certain painters of Bologna, as will be related in the proper place. This work caused Girolamo to remain for some time in Bologna, where he painted numerous

* Andrea Odoni, of a rich Milanese family established in Venice towards the close of the fifteenth century, was distinguished for the elevation of his tastes and his splendid mode of living ; the works executed for him by Girolamo are described by Ridolfi, *Maraviglie*, &c.

† The low, open form and shallow depth of the vase called a tazza will be familiar to all readers.

pictures, among which were several painted in oil in the marble chapel * of Sant' Antonio of Padua, wherein our artist depicted all the events of the life of Sant' Antonio.† These works do, without doubt, give obvious proof of judgment, ability, and grace ; they are also more particularly to be remarked for propriety and delicacy of finish.‡ For San Salvatore Girolamo painted a picture of Our Lady ascending the steps of the Temple, and accompanied by several saints ; with another Madonna, the last-mentioned appearing in the air with angels in the form of children ; beneath are San Girolamo and Santa Caterina : § this last is perhaps the most feeble of the works performed in the city of Bologna by Girolamo of Treviso. Over a large portal in the same city this artist painted a Crucifix in fresco, with Our Lady and San Giovanni ; these figures are worthy of high commendation.¶

In the church of San Domenico, in Bologna, Girolamo painted a picture in oil, which may be justly considered the best of his works ; ¶ this represents the Madonna, with numerous saints : it will be found near the choir in ascending towards the tomb of San Domenico, and contains the portrait of the person by whom the painter was commissioned to execute the work. He also painted a picture for the Count Giovanni Battista Bentivogli, who had received the Cartoon of the same from the hand of the Sienese Baldassare ; this exhibits the story of the Magi, and was completed with the utmost perfection by Girolamo, although there are more than one hundred figures in it.** There are many other works by

* The pictures of the first chapel of St. Petronio, called that of the Madonna of Peace, have been destroyed.—*Ed. Flor.* 1832-3.

† Vasari here means to say that the paintings were executed in the chapel whereon stands the marble statue of St. Anthony, sculptured by Jacopo Sansovino, and that they were painted in chiaro-scuro, intended to imitate marble, and were executed in oil.—*Ibid.*

‡ The Presentation in the Temple namely, the work retains its place.—*Masselli.*

§ This also is still in a small chapel of the Church of San Salvatore.—*Ibid.*

¶ These frescoes have been destroyed.

¶ This work was sold to a gentleman of Imola, on whose death it is believed to have been transported to some foreign land. The "Passagero disingannato" (1755) declares the work to have been then already removed from among the treasures of the Church of San Domenico.

** See the Life of Baldassare Peruzzi, *ante*, p. 164. The cartoon can

our artist in the city of Bologna, some dispersed among the houses of the citizens, and some in the churches. In Galiera he painted a façade of the palace of the Teofamini family in chiaro-scuro, with another façade, which is behind the Dolfi Palace: and this is considered by many artists to be the best of Girolamo's works in that place.*

Girolamo afterwards proceeded to Trent, where he painted certain pictures in the palace of the old Cardinal,† in company with other artists; from these works he acquired a great increase of fame, and, returning to Bologna, there completed the undertakings which he had commenced in that city. Now it happened, that at this time there was much talk in Bologna respecting a work which was to be executed for the Spedale della Morte,‡ whereupon a large number of designs were prepared by various artists in competition with each other; some of these cartoons being in colours, others merely outlined. But as it was rumoured that different masters were expecting to have the commission, one on account of his merit, another by favour of the interest he possessed, and so on, Girolamo did not choose to come forward, and considering himself to have been unworthily treated in this matter, in a short time he departed from Bologna.

But it was now seen that the envy of his competitors had put him in the way of attaining an elevation for which he had never even hoped; seeing that if he had taken part in the work above-mentioned, he would have been thereby impeded in his advance to the good fortune awaiting him; for, having left Bologna, as we have said, and thence repairing to England, he was so favoured by certain of his friends who recommended him to the king, that he was at once appointed to the service of that monarch. Presenting himself to the English sovereign accordingly, Girolamo was employed, not as painter but as engineer, and having given proofs of his ability in various edifices, copied from such as he had seen in

no longer be found, but a good copy of it is in the possession of the Signor Marescalchi of Bologna.—*Ed. Flor.* 1838.

* The paintings of these two façades have totally perished.—*Ed. Flor.* 1832-8.

† Cardinal Madruzzi the elder.

‡ The Hospital of Death.

Tuscany and other parts of Italy, the king admired them greatly. Nay, furthermore, his majesty rewarded the master with large gifts, and ordained him a stipend of four hundred crowns a year, giving him at the same time opportunity and permission to erect an honourable abode for himself, the cost of which was borne by the king.

Thus exalted from the extremity of disappointment to a great height of fortune, Girolamo lived most happily and in the utmost content, thanking God and his destiny for having permitted him to reach a country where the inhabitants were so favourably inclined towards him. But this unwonted felicity was not suffered to endure ; a furious war raged at that time between the French and English, and it became the duty of Girolamo to provide for the erection of bastions and all other things required for completing the fortifications, he had also to take measures for the efficiency of the artillery and for the defences of the camp. Thus occupied, he was one day superintending the preparation of batteries around the city of Boulogne in Picardy, when he was struck by a cannon ball, which came with such violence that it cut him in two as he sat on his horse. And so were his life and all the honours of this world extinguished together, all his greatness departing in a moment. Girolamo thus expired at the age of thirty-six* and in the year 1544.†

* The first edition gives the age of this master at forty-six, and adds the following epitaph:—

“ *Pictor eram ; nec eram pictorum gloria parva ;
Formosusque domos condere doctus eram.
Aere cavo, sonitu, atque ingenti emissa ruina
Igne a sulphureo me pila transadigit.*”

† For various details respecting the works of Girolamo in Faenza, and some others which Vasari omits to mention, see the work of Giordani, *Memorie degli oggetti d' arte*, &c., published some years since in Bologna. —*Masselli*.

THE PAINTERS POLIDORO OF CARAVAGGIO, AND MATURINO OF FLORENCE.

[Born end of 15th century—died 1543.] [BORN 149...—DIED 1530.]

IN our modern age of gold, for so may the fortunate pontificate of Leo X. be called, for all noble artists and men of ability,—in that our modern age of gold, I say, a distinguished position was obtained by Polidoro of Caravaggio* in Lombardy, who took place among the highest in art, not by means of long and patient study, but because he had been born and produced by nature to be a painter.

This artist arrived in Rome at the time when the Loggie of the Papal Palace were in course of construction, under the direction of Raffaello da Urbino, and there he carried the hod or pail for the masons up to his eighteenth year. But when Giovanni da Udine commenced the decoration of the Loggie, and the building and painting of work proceeded together, the great inclination for painting which had always been felt by Polidoro, who was strongly disposed to the arts of design, did not fail to render itself manifest. He so conducted himself, moreover, that after no long time he was admitted to the intimacy of many among the most able of the young men who there exercised the art; when observing their drawings, with the methods pursued by them in their work, he also began to attempt drawing.

But among all those who were then working in that place, Polidoro selected for his companion Maturino of Florence, who was at that time in the chapel of the Pope, and was considered to be an excellent designer of antiquities. By his intercourse with Maturino, therefore, the love of Polidoro for painting increased to such a degree, that in a few months he attained the power of performing works which sufficiently proved the extent of his abilities, and utterly astonished those who had so lately seen him in the condition we have described. Wherefore, as the works of the Loggie were continually proceeding, Polidoro found opportunity so zealously to employ himself in competition with the other young men working there, and he distinguished himself so creditably even among the best and most skilful of them, that he acquired his art to perfection,

* The family name of Caravaggio was Caldara.

nor did he depart from that work until he had obtained the true glory of being reputed to possess the finest and most noble genius of all who were then employed thereon.

Meanwhile the love of Maturino for Polidoro, and that of Polidoro for Maturino, had so greatly increased, that they resolved, in the manner of true brothers and faithful companions, to live and die together ;* wherefore having united their projects, their purses, and their labours, they began with one accord to work together. But there were at that time many painters in Rome who held much higher rank in art than themselves, and who merited, as they possessed, the reputation of giving to their works a more life-like and animated colouring, with a more noble and chastened manner, than had been acquired by our two artists ; they consequently determined to imitate the methods of the Sienese master Baldassare, who had decorated several fronts of palaces in chiaro-scuro ; and seeing that this mode of ornament was much prevailing, they resolved to give their attention thenceforward to that branch in particular.

Their first work in this manner was commenced by our artists on Montecavallo, opposite to San Silvestro, where they laboured in company with Pellegrino da Modena, and that work gave them courage to attempt an undertaking well calculated to assist their decision as to whether this were to be their peculiar branch of art or not. They accordingly proceeded to decorate in a similar manner the façade of a building opposite to the lateral door of San Salvatore del Lauro ; they also painted an historical representation near the side door of the Minerva, with another at San Rocco-a-Ripetta, the last mentioned being a frieze composed of sea monsters. During this first period of their career many other works, some of less merit than those just named, were executed by Polidoro and Maturino in various parts of Rome, but these we need not further enumerate, since they afterwards produced examples in the same manner of much higher merit.

* "How beautiful was the character of these two artists," exclaims an admiring compatriot ; "Maturino, already a master in art, feels no jealousy of the youth who thus suddenly presumes to emulate himself, nor does Polidoro repay the instructions and assistance rendered to him by Maturino with ingratitude. Not, indeed, that the conduct of Polidoro in this matter should or ought to awaken surprise, nor would it do so, were not examples to the contrary so grievously frequent."

Encouraged by their success, the friends devoted themselves zealously to the study of the antiquities abounding in Rome, imitating the works in marble with their chiaro-scuro; and herein they proceeded with so much diligence that there did not remain a column, a tomb, a vase, a statue, or a story in relief, whether entire or broken, which they did not copy and eventually turn to their purposes. The constancy and determination with which they gave their whole mind to this vocation was such, that they both acquired the most perfect facility in copying the manner of the antique, and the labours of the one were so exactly similar to those of the other, that as the minds of both were actuated by one will only, so did the hands of each express precisely the same idea; and although Maturino was not so powerfully endowed by nature as was Polidoro, yet the perpetual imitation of the same style by the former in company with the latter, and their incessantly labouring together, had produced such an effect, that their performances were exactly similar; whichever placed his hand to the work the effect appeared the same, whether as regarded composition, expression, or manner.

On the Piazza di Capranica, as you go into the Colonna,* these artists painted a façade whereon they depicted the Theological Virtues, with a frieze of remarkable invention beneath the windows; this last exhibited, as the most prominent figure, a draped statue of Rome typifying the Faith, holding the chalice and the Host† in her hands, and having subjugated all the nations of the earth, whose people are unanimously flocking to offer her tribute; last of all are seen the Turks, who have likewise submitted themselves to the yoke, and are shooting with arrows at the tomb of Mahomet. The whole ending in the fulfilment of the words of Scripture, that “there shall be one fold under one shepherd.” And of a truth these artists had no equals in richness of invention, whereof we have ample proof in all their works, which exhibit a surprising variety of habiliments and decorations for every part of the person, with the most singular fancies

* Into the Piazza di Colonna namely.

† This work was engraved by Gio. Battista Cavalieri in 1581, but in this print the figure of Faith has neither Host nor Chalice: Pietro Santi Bartoli and Cherubino Alberti also engraved the same. For details respecting the works of these masters and the engravings made from them, see Bottari's Annotations to the Roman edition of Vasari.

of every kind, all executed in a very careful and most admirable manner. A further testimony to the value of their labours is in the frequency with which they have been and are copied and imitated by foreign masters, wherefore it may safely be averred that by the fine manner they have displayed, and by the admirable facility of their execution, these artists have rendered more important services to art than have been performed by all the other masters from Cimabue downwards. It has accordingly always been remarked in Rome, and so continues to be, that the designers working in that city are more frequently to be seen employed about the works of Polidoro and Maturino than about those of all the other modern painters.

In the Borgo Nuovo these masters painted a façade in the manner called *graffito*, with another at the corner of the Pace in a similar manner; and at no great distance from the last-mentioned, at the house of the Spinoli namely, as you go towards the Parione, they painted a façade whereon are represented games performed, and sacrifices offered after the custom of the ancients, with the death of Tarpia. Near the Torre di Nona, likewise, on the side towards the bridge of Sant' Angelo, there is a small façade of their work, representing the Triumph of Camillus, with a Sacrifice after the antique.* In the road which leads to the Madonna del Ponte there is also an exceedingly beautiful façade by these masters with the story of Perillus, who is represented when about to be shut up in the brazen bull which he had fabricated; and here the force which is used by those who are compelling him to enter the bull, with the terror of the spectators who are waiting to behold a manner of death so unwonted, are expressed with great ability. There is besides the seated figure of Phalaris (as I believe),† who commands that execution with an expression of imperious determination, which is very beautifully rendered; thus showing that so he has resolved to punish the too ferocious invention of him who had contrived that new method of destroying life with so fearful an addition of torment. This work is furthermore

* Of this Sacrifice there is said to be an old engraving by Cherubino Alberti, but that engraving is not known to the present writer.

† This work was engraved by Stefano della Bella, as also by Laurenzani and Galestruzzi, the friend of Stefano.

enriched by a most beautiful frieze of children and other figures, painted to imitate bronze. Higher up in the street, and on the façade of the house where the figure called the Image of the Bridge is placed, Polidoro and Maturino depicted historical representations, the figures of which are clothed in the old Roman vestments, many of them wearing the senatorial habit.

On the piazza of the Dogana* and near the church of Sant' Eustachio, there is a façade whereon these artists have depicted battle-pieces ; and within the church above-named, in a small chapel near the entrance and on the right hand, are certain figures painted by Polidoro.† Above the Farnese palace also the two artists painted a façade, that of the Cepperelli palace namely, with one behind the Minerva, in the street that leads to the Maddaleni ; in the last-named of which are stories from the Roman history. Among other beautiful parts of this work may be specified a Triumphant Procession of Children, painted to represent bronze ; these are finished with the most perfect grace, and exhibit the very perfection of beauty. On the façade of the Boni Auguri, which is near the Minerva, are stories by these artists from the life of Romulus, which are very fine ; they exhibit the hero when he is tracing out the limits of his future city with the plough, and also at the moment when the vultures are flying over his head : in this work, the figures, faces, and vestments of the ancient Romans are imitated with such remarkable exactitude, that the spectator cannot but believe himself to be gazing on the very men themselves in their living persons.

In this branch of art it is indeed certain that none have ever shown equal mastery, none have ever exhibited so much beauty of design, so fine a manner, such perfect facility, and such remarkable promptitude, as have distinguished these masters ; their works are considered with increased admiration by all artists each time that they behold them, and every one is struck with astonishment at the manner in which nature in

* The Custom House.

† The pictures executed in the Church were destroyed when the fabric was rebuilt, those on the various façades also have perished in like manner, but engravings of most of them will be found in Santi Bartoli and other engravers.

this our age has caused her wonders to be placed before us by such men.

Beneath the Corte Cavella, in the house bought by the Signora Costanza, Polidoro and Maturino painted a story showing how the Sabines were borne away by the Romans, and in this work we have not only the desire and necessity felt by the men of Rome to carry off these women, but also the wretchedness and terror of the poor creatures so borne away; some who were thus captured are in the act of attempting flight, others are being borne along by the different soldiers, some on horseback, some in other ways. Nor is it in this story only that we find these evidences of thought, they are to be perceived in an equal or perhaps greater degree in that of Mutius, in that of the Horatius,* and in the Flight of Porsenna, king of Tuscany.

For the garden of Messer Stefano dal Buffalo, which is near the fountain of Trevi, these masters painted exceedingly beautiful pictures representing the fountain of Parnassus,† decorating the same place moreover with *grottesche* or arabesques, and with small figures very beautifully painted. In the house of Baldassino da Sant' Agostino, they likewise executed *graffiti*, and pictures of various kinds, with heads of the emperors, which they painted over the windows in the court-yard. On Montecavallo, near the Church of Sant' Agata, there is a façade by Polidoro and Maturino, whereon they have depicted a vast number of stories much varied in subject; among others is that of the Vestal Tuzia bearing water from the Tiber to the temple of Vesta in a sieve, with that of Claudia, who is drawing the ship with her girdle. The commotion excited by Camillus when Brennus is weighing the gold‡ is also represented on this façade. On another wall of the same building, Romulus and his brother are seen nursed by the wolf, with the terrible combat of Horatius, who is defending the entrance of the bridge alone and with his single arm, against the swords of thousands; behind him is a crowd of figures beautifully drawn and in the most

* Engraved by Laurenziani in 1635.—*Förster, German Edition of Vasari*

† Of this work also there is a good old engraving, and a copy of the same with the inscription, *Apud F. Frey.*

‡ Engraved by Golzius, "as a pattern for all who shall desire to distinguish themselves in painting."

admirable attitudes, who, with axes in their hands, are hewing away the bridge with the most eager haste. The story of Mutius Scævola is also depicted in the same place, he is exposing his own hand to the flames in the presence of the King Porsenna, thereby punishing the member for the error which it has committed in killing the king's minister instead of himself: the countenance of Porsenna expresses contempt with a desire for vengeance. The interior of this house is also decorated with landscapes by Polidoro and Maturino.

On the front of San Pietro-in-Vincola these masters painted stories from the life of San Pietro, with colossal figures of Prophets. The fame of our artists was so widely extended, by the many works thus beautifully executed by them in so large a number of public places, that they not only obtained the highest commendations during their lives, but have likewise secured infinite and perpetual glory after death, by the number of their imitators and copyists.* On the Piazza, whereon stands the palace of the Medici, and on the front of a house behind the Naona,† Polidoro and Maturino painted the Triumph of Paulus Emilius, with many other representations from the history of Rome.‡

At San Silvestro, on the Monte Cavallo, they painted some few small pictures for Fra Mariano, in the garden as well as in the monastery; they likewise decorated his chapel in the church of San Silvestro with two coloured pictures from the life of Santa Maria Maddalena. In these works there are certain parts of the landscapes which give proof of extraordinary ability, and exhibit a grace which is most attractive: indeed Polidoro executed landscapes, groups of trees, and rocks, better than any other master, and it is to

* Bottari remarks that Vasari was mistaken if he supposed that the works of these masters could secure them undying fame, seeing that they have, for the most part, perished, but we retain a certain portion of these labours in the engravings before mentioned; and another compatriot of our author justly remarks, that if the works of the masters have perished, we are all the more indebted to Vasari for the care with which he has described them.

† Piazza Navona.

‡ Among the few remains of these masters still to be seen, are the frescoes in the Garden of the Palazzo Bufalo, where the Perseus and Andromeda, the Danaë extending her arms to catch the golden shower, a Sacrifice, a long Frieze, wherein is depicted the Garden of the Hesperides, and several combats, are still easily to be distinguished.—*Förster*.

him that art is indebted for the facility wherewith painters now execute that part of their works.

Many apartments and friezes in the various dwellings of Rome were adorned by these artists with coloured fresco paintings and works *in tempera*, but these things were for the most part done as trials only, seeing that they could never attain to the high degree of perfection in colours which they constantly exhibited in chiaro-scuro, in works imitating bronze, or in *terretta*. A proof of what is here affirmed may still be seen in the palace which formerly belonged to the Cardinal da Torre-Sanguigna at Volterra, on the front of which these artists painted a decoration in chiaro-scuro, which is exceedingly beautiful, while certain figures painted in colours at the same place are so badly done, that even the excellence of design for which they are generally remarkable is not to be perceived in these figures; and this is rendered all the more evident by the fact that close beside them is an Escutcheon of Pope Leo, with nude figures by Giovanni Francesco Vetraio, who would certainly have distinguished himself very highly, had he not been removed by death in the midst of his career.

Polidoro and Maturino were, nevertheless, not thereby cured of their ill-placed confidence in their own ability to execute such works, and undertook certain figures of Children in colours for the altar of the Martelli family, in the church of Sant' Agostino, in Rome, where Jacopo Sansovino erected a Madonna in marble, as the completion of the fabric; but these Children could never be supposed to be the work of illustrious artists; on the contrary, they have all the appearance of having been painted by persons utterly incapable, and but just beginning to acquire the rudiments of their art. On the side where the altar is in part concealed by the altar-cloth, Polidoro executed a small figure representing our Saviour lying dead with the Maries around the body, which is, on the contrary, exceedingly beautiful,* and serves to show that the manner therein adopted, and not the use of colours,† was in fact the true vocation of those masters.

Having returned to their accustomed work therefore, our artists decorated two façades on the Campo Martio, both of

* These paintings are still in the place here indicated.—Förster.

† The work thus eulogized is in chiaro-scuro.

which are most admirable ; in one of these is the story of Ancus Martius, and in the other are the Feasts of the Saturnalia, which were wont to be celebrated in that place. The chariots, some with two, others with four horses, which are here seen to be careering around the obelisks, are justly considered to be worthy of the highest commendation, seeing that they are executed in such a manner, whether as regards design or execution, that they place the spectacles they are intended to represent in all their reality before the eyes of the spectator. At the corner of the Chiajica, on that side which leads to the Corte Savella, there is a façade by Polidoro and Maturino, which is divinely beautiful ; insomuch, that among all the admirable works for which we are indebted to these artists, this is adjudged to be the most admirable. The principal part of the representation consists of young girls passing the Tiber, but beneath this and nearer to the gate, is a Sacrifice, which gives evidence of the most extraordinary patience and the most admirable knowledge of art : every kind of instrument and utensil proper to the due performance of those ancient customs is here depicted most faithfully, with every particular of the solemnities which it was customary to observe on these occasions.

On a façade near to the Popolo,* and beneath San Jacopo degl' Incurabili, are stories from the life of Alexander the Great by Polidoro and Maturino ; these also are considered to be very fine, and among them our artists depicted those antique statues of the Nile and Tiber which are in the Belvedere. They also painted the façade of the Gaddi Palace, at San Simeone, which is a work well calculated to awaken astonishment, by the number and variety of the ancient vestments, arms, and ornaments represented therein ; the antique helmets, tunics, and buskins of different forms ; the beaks of varied shapes and character, and the profusion as well as grace of the rich ornaments dispersed over every part of the picture is such, that only the most fanciful and inventive imagination could even conceive them : the memory is loaded with the vast amount of admirable objects here presented to the eyes ; the statues of sages, the forms of beautiful women, the numerous circumstances attendant on the celebration of the ancient sacrifices, are all presented

* The Piazza del Popolo.

here, with the embarkation of armaments, the struggle of the combatants, the infinite variety of armour and warlike implements, every part and each object being depicted with such perfect grace and finished with so much skill, that the eyes and mind are alike dazzled and confounded amidst the crowd of rich inventions presented to them.*

Opposite to this is a smaller façade by the same masters, but one that for beauty and variety could not possibly be improved; here in the frieze we have the story of Niobe; she is first seen when commanding the adoration of the people, and receiving tribute and homage from vast crowds who are approaching her with vases and gifts of various kinds: every circumstance in this story is depicted with a novelty, grace, ingenuity, force of relief, and knowledge of art, which would take us too far were we to attempt describing them. Afterwards follows the anger of Latona, and the fearful vengeance which she takes on the children of the too proud Niobe, whose sons are slain by Phœbus, and whose daughters fall by the arrows of Diana. A large number of figures, in imitation of bronze, are admired in this portion of the works, and truly do they merit admiration, since they do not seem to be merely painted, but really appear to be the metal statues which they represent.†

Above these pictures are others, wherein there are vases of gold imitated with infinite exactitude, and other fanciful decorations of such extraordinary ingenuity, that mortal thought could not conceive nor could mortal eye behold any thing more singular or more beautiful; among them are Etruscan helmets, but, at a word, the memory becomes confused amidst the vast abundance and varied character of these original and fanciful delineations, which have been copied and imitated by a large number of those who make this branch of art their study. The court-yard and the

* The façade of the Gaddi Palace represented a Pilgrimage of Egyptians or Arabians.—*Bottari*. There is a good engraving of it in four plates, by Pietro Santi Bartoli.

† The story of Niobe was among the best of the works of these masters, and is one of those which, according to Lanzi, has "suffered the least from time and barbarous treatment." It was engraved in eight plates, by Vischer in 1594, and by H. Golpius, whose work is dedicated to the Duke Federigo Cesi of Aquasparta; it has likewise been engraved by Saenredam, Galestruzzi, and others.—*Förster*.

loggie of this house were in like manner decorated by these masters with very small arabesques of various kinds, and which are esteemed divinely beautiful. All that they touched, in short, in this manner, was completed with a grace and beauty, which can only be justly expressed by declaring them to be of absolute perfection, insomuch that if I were to name all the works of merit performed by them, I should make an entire book of these two masters alone, seeing that there is scarcely a palace, villa, garden, or apartment in Rome, which does not boast of some fine work by Polidoro and Maturino.

But now, while the city was rejoicing over and embellishing herself with their labours, and that the masters were hoping for the due reward of all their pains, envy and their evil destiny sent Bourbon to Rome; this happened in the year 1527, when the whole place was given over to sack and plunder. Then was divided the companionship not of Polidoro and Maturino only, but of many thousands besides: friends and relations who for so many years had there eaten their bread together. Maturino at once took to flight, but no long time had elapsed, as it is believed in Rome, before he died, first being worn out by the sufferings he had endured during the siege and in the sack of the city, and then being attacked by the pestilence, which ended his life, and he was buried at Sant' Eustachio.

Polidoro took the road to Naples and reached that city in safety, but the gentry of that place having but little interest in the excellent works of art, and being but slightly curious in matters of painting, he was on the point of dying of hunger in that town of theirs:* at length he did obtain employment from certain painters, when he executed a figure of San Pietro in the principal chapel of Santa Maria della Grazia, giving his aid to those painters in many other things also, but more to obtain the means of life than from any other

* Lanzi denies that Polidoro was in danger of starvation at Naples, affirming that he was there received into the house of Andrea di Salerno, who had previously been his fellow disciple, "by whom he was made known to that city, where he performed works not a few before proceeding to Sicily." See *History of Painting, Neapolitan School*, epoch 2, vol. ii., p. 19. There are, nevertheless, but few of his works to be found in Naples; the best of them is an Altar-piece in St. Elmo.

motive. The report of his abilities did nevertheless become bruited abroad, and he received a commission from the Count ——— to paint a ceiling in tempera, with other pictures on various walls of a palace, all of which are esteemed to be very beautiful. He likewise painted the court-yard of the Signor ——— in chiaro-scuro, with certain loggie which are very rich in ornaments, and are well and finely done. For the Church of Sant' Angelo which is near the Pescheria, in the city of Naples, Polidoro undertook a small picture in oil; in this work he depicted a figure of the Virgin, with various nude forms representing souls in purgatory; this also is held to be exceedingly beautiful, but more for the design than the colouring. There are besides some other pictures, each of one figure only, by this master, in the chapel of the High Altar in the same church, and which are executed in a similar manner.

Finding his abilities to be but poorly appreciated in Naples, Polidoro determined to depart and leave people who made more account of a horse that could leap than of a master who could give life to the paintings depicted by his hands. Wherefore, embarking in one of the galleys which were proceeding to Messina, he repaired to that city. Here, finding more sympathy and more regard, he set himself to work, and labouring without intermission, he acquired considerable skill and good practice even in the use of colours, producing numerous works which are dispersed about in different places. He likewise gave a portion of his time to the study of architecture, and furnished proof of his ability by the construction of several buildings. When the Emperor Charles V. landed at Messina, on his return from his victories at Tunis, it was by Polidoro that the triumphal arches prepared to do him honour were erected, and the master thereby acquired much credit as well as a large reward.

But the longing desire to return to Rome which is always felt by those who have long lived there, when in other countries, was perpetually urging Polidoro to departure from Sicily; he therefore commenced a picture of Christ bearing his Cross, as the last work which he was to perform in that country; this he painted in oil with admirable manner and very agreeable colouring.* A crowd of persons are repre-

* That Polidoro had not distinguished himself as a colourist before his

sented as following the Saviour to his death; Soldiers, Pharisees, Horses, Women, and Children, form this throng: the Thieves being led to their punishment in the front of all. In this work Polidoro kept constantly before his eyes the consideration of how such an execution should be depicted, and seems to have exerted all the powers of his nature for the purpose of worthily accomplishing this work, which is indeed a most excellent one: having completed it, his every thought was turned to the means of freeing himself from that country, although he had been well received there, and was indeed detained for some time by a lady to whom he had long been attached, and whose sweet words and flatteries availed for a certain period to delay his departure. His earnest desire to see Rome once again, and to rejoin the friends whom he had left there, did nevertheless prevail; and having taken from the bank a good sum of money which he had there deposited, he prepared to set forth on his way.

Polidoro had for some time retained an assistant who was a native of Sicily, and had more affection for the moneys of his master than for his person, but this gold having been kept in the bank, as we have said, he could never find an opportunity to lay his hands on it and carry it off; the cruel and wicked thought of how he might best accomplish that object possessed his mind nevertheless, he consequently resolved to call in the aid of certain companions of his own, and, murdering Polidoro while he slept, then to divide with them the sum of money which he coveted. On the following night therefore, while Polidoro was in his first sleep and slumbered deeply, they assailed him accordingly, and strangled him with a cloth, after which, giving him numerous wounds, they accomplished his death. They then carried him to the door of the lady whom he had loved, hoping thus to turn suspicion from themselves and to cause the belief that he had been assassinated by her kindred, or other persons belonging to the house. The greater part of the gold thus acquired was given by the wicked youth to those wretches who had assisted him to commit so cruel an outrage, and having bidden them depart, he repaired in the morning to the abode of a certain Count,

residence in Sicily, proceeded manifestly from want of practice: in that island he established a school of art, which produced many very able artists. See *Lanzi, ut supra*, vol. ii., p. 21, note.

who had been the friend of his master, relating to him with many tears the occurrence that had taken place: much search was then made, but with all the diligence that could be used, many days elapsed before anything was brought to light.

It was not the will of God, nevertheless, that nature and virtue should be thus aggrieved by the hand of Fortune, and hence it happened that one who had no interest in the matter declared it to be impossible that any but the youth himself could have committed the deed. The Count caused him to be seized accordingly, when being brought to the torture, he did not wait to endure any further martyrdom, but at once confessed his crime. He was then condemned to the gallows, and being first tormented with red hot pincers on his way to execution, was afterwards quartered.*

All this was nevertheless insufficient to restore Polidoro to life, nor could it bring back to painting that extraordinary and varied genius which had so long surpassed all that the world had for many ages possessed, in his branch of art. If invention, grace, and force in the delineation of figures, could have been rendered mortal and subject to death, they would have died with him. Happy was the union of nature and art, when a spirit so noble was endued with human form; but alas, for the envy and hatred of cruel Fortune by which he was subjected to so grievous a death; yet though thus she has deprived him of life, never through all time shall envious Fate prevail to rob him of his name and renown. His obsequies were performed with the utmost solemnity, and to the infinite grief of all Messina, in the cathedral church of that city, where he received the rites of sepulture in the year 1543.

Great is the debt of gratitude which is due from the masters of our arts to Polidoro, seeing that by him painting has been enriched with a vast abundance of beautiful and fanciful vestments of all kinds, as well as with a profusion of singular and varied ornaments, not to mention the grace and excellence of which he has left us examples in all his works. To him also is art further indebted for innumerable figures of every kind; animals, buildings, and *grottesche* that is to say, with landscapes, which are so beautiful, that all who have

* This wretch, whose name was Tonno, belonged to the school mentioned in the preceding note.

succeeded Polidoro have sought to imitate his manner whenever they have proposed to secure to themselves the praise of excellence. From his fate also we may learn to comprehend and to fear the instability of Fortune, and the strange events that she is capable of producing. Men from whom a totally different result might have been expected, she permits suddenly to attain the summit of excellence in some profession, to the no small discomfiture of many who have vainly toiled for many years in the same art; yet shall this same Fortune allow those so favoured to arrive, after heavy trials and labours, at a most miserable and cruel end, which she suffers to come upon them at the moment when they were hoping to enjoy the reward of all their pains: nay, this will sometimes happen in so horrible and monstrous a fashion, that pity itself flies affrighted, virtue is outraged, and benefits are repaid by an incredible and wonderful ingratitude. By as much, therefore, as the Art of painting may rejoice in the richly productive life of Polidoro, by so much may she justly complain of Fortune, who showed herself friendly to this great genius at one moment, only that she might afterwards, and when it was least expected, conduct him to a painful and melancholy death.*

THE FLORENTINE PAINTER, ROSSO.

BORN 1496—DIED 1541.]

WHEN able men devote themselves to some particular study, and pursue the same with all the power of their minds, they are sometimes, and at a moment when it was least expected, exalted before the eyes of all men, and called to distinguished honours, as was exemplified, after many labours endured in his vocation, in the case of the Florentine painter, Rosso.†

* Engravings from this master's works have been made by Sadeler, Venturi, Guidi, Bonasone, Niccola of Vicenza, and some others. In the Cathedral of Messina, at Catania, and in Naples, some few of his paintings may still be found. The Monochrome pictures in the Socle of the Sala della Segnatura in the Vatican, are also ascribed to this master.

† In the Records of the Convent of the Most Holy Annunciation in Florence, this painter is called *Giovanni Battista di Jacopo del Rosso*, and sometimes *Giovanni Battista, called Del Rosso*. In the French archives he is designated, *Rosso del Rosso*.

It is true that his abilities did not receive their due appreciation from those who might have worthily rewarded them in Rome and Florence; but in France, on the other hand, they were so fully acknowledged, that the glory he there acquired might well have sufficed to quench the utmost thirst of fame, and to satisfy the most exacting ambition that could possibly be entertained by any artist whatsoever. Higher dignities and honours, or a more exalted distinction, he could not have obtained in this life, seeing that by so great a monarch as is the King of France, he was valued and regarded beyond any other man exercising his vocation. But of a truth, the merits of this artist were such that Fortune would have done him a very great injustice had she offered him anything less.

In addition to his gifts as a painter, Rosso was endowed with great personal advantages; he was graceful and impressive in discourse, was an excellent musician, and possessed extensive acquirements in philosophy. As respects his own art, the quality more to be prized than all others by which he was distinguished, was the truly poetical character which he constantly imparted to all the figures in his various compositions. In design he was bold and firm; his manner was exceedingly graceful; he displayed extraordinary force in all cases demanding that quality, and gave further proof of his ability in the admirable grouping of his figures. The architectural works of Rosso are singularly meritorious, and in all things, however poor his condition, he ever proved himself rich in spirit, and replete with greatness of mind. Wherefore, whoever shall pursue the manner adopted in his works by this artist, may be certain that his labours shall be for ever renowned, as were those of Rosso, which in respect of boldness have not their equal; they show no trace of an overlaboured effort, and are wholly free from that dryness and tedium to which so many subject themselves, in the hope of bringing their works from their real nothingness to the appearance of something great.

Rosso studied drawing in his youth from the Cartoon of Michelagnolo,* and would follow but very few of the masters

* That prepared for the great Hall of the Council namely.

in art, having a certain opinion of his own, which did not entirely accord with the manner pursued by them. This is at once perceived in his works, and an example of it may be seen in a Tabernacle painted by him in fresco at Marignolle, which is at some little distance from the Gate of San Piero Gattolini at Florence: here Rosso depicted a figure of the Saviour after his Death, for Pietro Bartoli; and in this work he began to show the great desire which he felt for the attainment of a grander and bolder style, and for a more graceful and beautiful manner than had been exhibited by others.

When Lorenzo Pucci was raised to the rank of Cardinal by Pope Leo, the Escutcheon of the Pucci family was painted over the door of San Sebastiano by Rosso, who was then but a youth, with two figures, which at that time awakened astonishment in all the artists who beheld them, seeing that so fine a performance had not been expected from him.* His courage increasing with success, Rosso, who had painted a half-length figure of Our Lady, with a head of San Giovanni Evangelista for Maestro Jacopo, a Monk of the Servites, allowed himself to be persuaded by the latter, who gave much of his attention to poetry, to attempt certain works in the cloister of the Servite monastery. Thereupon he commenced an Assumption of the Virgin,† near the Visitation, which had been painted by Jacopo da Pontormo, and herein he depicted a Choir of Angels in Heaven; they are in the form of naked children, and, making a circle, they hover around Our Lady in graceful attitudes, dancing and wheeling about in the air; these figures are admirably foreshortened, and had the colouring of Rosso then attained to the maturity of art which it afterwards exhibited, there is no doubt that he would have greatly surpassed all the works previously executed in that place, seeing that he fully equalled them in grandeur of conception and excellence of design. It is true that the figures of the Apostles which he has painted there are too heavily loaded with draperies, and these last are too ample in their

* These figures have perished.

† Still to be seen in the Cloister of the Servites. This work has been engraved for the *Etruria Pittrice*.

folds,* but the attributes and some of the heads are more than beautiful.†

Having received a commission for a picture from the Director of the Hospital of Santa Maria Nuova, Rosso commenced the sketch accordingly; but in this there were many faces to which the artist had given a wild and desperate looking air in the sketch, as was his custom, but which he afterwards invariably softened and brought to the proper degree of expression in the finished work. But the Director, seeing this, and having very little acquaintance with matters of art, thought all the saints sketched in the picture no better than so many demons, and he rushed out of the house declaring that the artist had deceived him, and that he would have nothing to do with such a picture.‡

Over one of the doors in the cloister of the Servites this artist painted the Arms of Pope Leo, with two Children, but that work is destroyed. He also executed numerous pictures and portraits, which are still to be seen in the houses of the Florentine citizens. When Pope Leo arrived in Florence, a very beautiful Arch of Triumph was erected for the occasion by Rosso, at the corner of the Bischeri; and at a later period he painted a most admirable picture of the Dead Christ for the Signor di Piombino, for whom he also decorated a little chapel. At Volterra likewise, our artist depicted the Deposition from the Cross, a work of singular beauty.§

His fame and credit increasing, Rosso undertook to complete the picture which had been commenced by Raffaello da Urbino for the Dei family, but which had been abandoned by that master when he repaired to Rome. This work was executed with exceeding grace and beauty of design by Rosso, and exhibits also a very pleasing animation in the colouring;|| nor need any one expect to discover more power or

* In the greater part of the Apostles neither the hands nor the feet are visible.

† The head of St. James, who is clothed in the habit of a pilgrim, is the portrait of Francesco Berni, who is looking smilingly upward, "in allusion," quoth M. Bottari, "to the facetious style of his works."

‡ It was nevertheless accepted when finished, either by that Director himself or his successor, since it is now in one of the apartments devoted to their use in the Hospital. The subject of this work is the Virgin with St. John the Baptist, St. Anthony the Abbot, St. Stephen, and St. Jerome.

§ In the Cathedral, in the Chapel of St. Carlo.

|| Now in the Pitti Palace. A copy by Francesco Petrucci replacing it

greater beauty in any work, than may be found in this when viewed from the proper distance ; the boldness of the figures, and the peculiarities of the attitudes, which were such as no longer appeared in the works of the other painters, caused it to be considered somewhat singular at the time ; but, although it was not then much extolled, the world has gradually attained to the perception of its excellences : the picture has now, therefore, received its due meed of praise. The parts which are most in relief, and those whereon the high lights are brought out most clearly, blend gradually with the parts which are more in shadow, with so much softness and harmony as they sink into the deepest shades, and the degrees of light are managed so judiciously, and with so much knowledge of art, while the intermediate shadows are brought in with such good effect, that every figure stands well out from the rest, and each assists in imparting relief to the other. This work has, indeed, so much force that we may truly affirm it to have been conceived as well as executed with more judgment and mastery than any other that has ever been painted by any master, however judicious.*

In the church of San Lorenzo this artist painted a picture for Carlo Ginori which is considered exceedingly beautiful, it represents the Espousals of the Virgin, and exhibits a facility in the treatment which was a quality wherein it is certain that Rosso was never surpassed ; nay more, it may be with truth averred that in versatility and dexterity of hand no one ever approached him ; his colouring was most harmonious, and his draperies were truly graceful in their rich variety ; his love of art was apparent in all that he did, and secures him the high commendation and glory which his works so well merit.† Whoever shall examine the paintings of Rosso with due care, will acknowledge that what I have here said is strictly true ; more particularly let him remark the nude figures, and he cannot but perceive the admirable manner in the Chapel of the Dei family. The subject is the Madonna, with St. Mary Magdalen and other saints.

* See Borghini, *Riposo*, for certain details respecting the execution of this work, which cannot here find place.

† Still in the church, and in the second chapel on the right of him who enters by the principal door. Borghini, as above cited, makes certain remarks on this work also, and to him, *Riposo*, &c., the reader is referred. The colouring of this work has suffered greatly by cleaning and retouching.

which they are rendered, and the careful attention given by this master to all the details of the anatomy. His women also are singularly beautiful, their draperies are graceful, and the decorations of every part are fanciful and appropriate. In the heads of the old, likewise, Rosso was careful to exhibit the hard lines and sharp angles proper to their age, while to those of women and children he imparted a pleasing expression, and gave a delicate softness of feature. His inventive powers, moreover, were so rich that he never had any portion of his picture remaining unoccupied, every part was appropriately used, and all were executed with so much facility and grace that they cannot be sufficiently extolled.

For Giovanni Bandini, Rosso painted a picture of Moses slaying the Egyptian, the nude figures of this work exhibit extraordinary beauty,* and there are besides many other particulars therein which are highly worthy of commendation. The picture was sent, as I believe, into France. Another, which he painted for Giovanni Cavalcanti, was forwarded to England; the subject of this last is Jacob requesting to drink from the Women at the Well; it was considered an exquisite work, the artist having therein exhibited his power in the treatment of the nude figure, and having also given to the female forms those slight half transparent draperies, those waving or gracefully arranged tresses, and those delicately fancied and skilfully managed habiliments with which he delighted to invest the women of his pictures.

While Rosso was occupied with this work he had his abode in the Borgo de' Tintori, in a house the windows of which looked into the gardens belonging to the monks of Santa Croce. The painter had at that time a monkey in whose pranks he found great pleasure, and who had the intelligence rather of a man than of a mere animal; for this cause he was held in the utmost affection by Rosso, who loved him as himself, and, availing himself of the extraordinary cleverness exhibited by the creature, he employed his monkey in every kind of service. This ape took a great fancy to one of the

* There is a picture in the Florentine Gallery of the Uffizj, left sketched by Rosso, and representing the Daughters of Jethro defended by Moses from the Midianitish herdsmen. There is also a small picture in that collection by the same master, and which exhibits a little graceful figure of Love playing on a lute.

disciples of Rosso, a youth of a most beautiful aspect called Battistino, at whose lightest sign the animal understood all that was required of him, and did everything that his dear Battistino commanded. Now against the wall of the back rooms of Rosso's house which was that turned towards the gardens of the monks, there grew a vine belonging to the Intendant, and which was covered with fine large grapes of the kind called San Colombo. The vine was at a considerable distance from the windows of the painter, but his young men sending down their ape, to which they had fastened a rope, drew him up again by this means, when he ever returned with his hands filled with grapes.

Now the Intendant soon remarked that his vine was thinned of its grapes without knowing who had done it, and suspecting that mice had been there, he set a trap for them accordingly: but one day he beheld the monkey of Rosso in the very act of descending, and, falling into a fury of rage, he seized a stick, and rushing towards him, prepared with uplifted hands to administer the cudgelling which he thought necessary. Then the monkey, perceiving well that if he attempted to ascend to his home, the Intendant would reach him, while if he remained still he would be equally in danger of the stick, began to spring about and destroy the vine, making at the same time as though he would throw himself upon the monk, and holding fast by his hands to the external bars of the trellis. The Intendant meanwhile approached with uplifted stick, and the monkey, shaking the trellis mightily, tore the staves and rods loose from their fastenings, and brought the whole down with the vine and himself, all falling together on the monk. The latter instantly set up loud outcries, calling for mercy with all the force of his lungs, while Battistino and the others drawing the rope, enabled the monkey to ascend in safety to the room whence he had departed.

But the Monk having disentangled himself from the ruins, got away to a certain terrace which he had there, and began to say things that are not in the mass; full of anger and ill-will he then set off to the council of eight, a tribunal much feared in Florence, and having there made his complaint, Rosso was summoned to appear, when the monkey was jestingly condemned to wear a weight fastened to his tail, to the end that he might no more be able to leap as he had before

done down upon the vine. A piece of wood in the form of a cylinder was ordered to be prepared accordingly, and this Rosso fastened to the monkey with a chain which permitted him to leap about the house, but he could no longer get to the houses of the neighbours.

The monkey, thus condemned to bear his punishment, appeared to divine that he was indebted for it to the Intendant, he therefore exercised himself daily in the act of springing step by step with his feet, while he held the weight with his hands, until he became sufficiently expert to secure the success of his purpose. One day therefore, when he was left free to spring about the house, he got out on the roof, and, clambering in the manner described from one roof to another, he arrived at length on that which covered the chamber of the monk, which he reached at the time when the latter was absent at vespers; there he suffered the wooden weight to fall, and danced about with so much good-will, using his club also to such purpose for half an hour, that there was not a tile or lath left whole upon the roof. Having broken all, the animal then returned home. Three days after there came a deluge of rain, and I leave you to judge if the complaints of the Intendant made themselves heard.

Having completed his labours in Florence, Rosso set off for Rome with Battistino and the ape. Much expectation had been awakened respecting him in that city, and his works were earnestly sought for, some of the drawings made by him having already been seen and acknowledged to be most beautiful, as they doubtless were, seeing that Rosso drew to admiration. In the church of the Pace therefore, he painted a picture* over those executed by Raffaello, than which he never depicted a worse in all his days. Nor can I conceive whence this has proceeded, unless we are to conclude that in his case, as in that of many others, we have an instance of a fact which appears to me to be a very extraordinary thing, and one of the secret wonders of nature, that many persons, namely, when they change their country and place, appear to change their character, talents, habits and modes of life also, insomuch that they sometimes no more appear like themselves, but like some others, nay, not unfrequently are as

* Still to be seen in the church; according to Bottari, it is a work of some merit, and one which does not wholly justify the censure of Vasari.

people bewildered and stultified. Now this may have happened to Rosso in the air of Rome, where he beheld the works in architecture and sculpture, the pictures and statues of Michelagnolo, which may have disturbed his self-possession, producing on him the effect perceived in Fra Bartolommeo and Andrea del Sarto, who were driven by the discouragement they experienced in Rome to flee from that city, without having left therein any work to serve as a memorial of their visit. Be the cause what it may, Rosso never produced a picture of so little merit, which is rendered all the more obvious as this work has to endure comparison with those of Raffaello da Urbino.

At that time Rosso painted a picture of a Dead Christ, supported by two Angels, for the Bishop Tornabuoni, who was his friend ; this work, which is an exceedingly beautiful one, is now in the possession of the heirs of Monsignore della Casa. For the Baviera* he prepared drawings of all the Gods, for copper-plates ; these were afterwards engraved by Jacopo Caraglio : † among these drawings are Saturn turning himself into a horse, and Pluto carrying off Proserpine, which is more particularly worthy of remark. Rosso likewise gave the sketch of the Beheading of St. John the Baptist, which is now in a small church on the Piazza de' Salviati in Rome.

Meanwhile the sack of the city took place, and the unfortunate Rosso was made prisoner by the Germans, from whom he received grievous maltreatment, seeing that, besides despoiling him of his clothing, they compelled him to go barefoot, and without any covering on his head, to the shop of a victualler, whose whole stock they forced him to bear away at repeated visitations on his bare back. Thus ill-treated by his captors, but not closely watched by them, he contrived with great pains to escape to Perugia, where he was most amicably received and supplied with clothing by the painter Domenico di Paris, ‡ for whom he designed a

* A youth admitted as a grinder of colours by Raphael, who afterwards employed him in many other offices. See *ante*, p. 38.

† Gio-Jacopo Caraglio, of Verona, a celebrated copper-plate engraver and worker in gems ; he cast medals also, and was much employed at the court of Sigismund I., King of Poland.

‡ Of Domenico di Paris Alfani, and of Orazio his brother, mention has

cartoon for a picture of the Magi, which is a most beautiful thing, and may now be seen in the house of Domenico. But Rosso did not long remain in Perugia, having there heard that the Bishop Tornabuoni had also escaped from the plundered city, and was in Borgo,* whither Rosso thereupon proceeded to join him, the Bishop being his intimate friend, as we have before observed.

The painter, Raffaello del Colle, a disciple of Giulio Romano, was at that time in Borgo, and this master, having undertaken to paint a picture for the Brotherhood of the Battisti, or Flagellants, to be placed in the church of Santa Croce, in his native city, resigned that commission in favour of Rosso, as a mark of friendship to him, and to the end that he might leave a memorial of himself in that place. The Brotherhood complained of this transmission, but the bishop showed Rosso great favour, and rendered him all needful assistance for the completion of his work. Having painted the picture, which acquired much reputation for the artist, the work was fixed in the place designed for it, in the Santa Croce; the subject is the Deposition from the Cross, and the painting is one of great beauty and excellence; it is, moreover, particularly to be remembered that the master has rendered by his colours the sort of darkness which expresses the eclipse whereby the death of our Saviour was accompanied, and the whole work was executed with extraordinary care.†

Rosso afterwards accepted a commission for a picture to be painted at the Città di Castello; but while preparing the ground for commencing his work, a roof falling on the place wherein it had been placed, destroyed it entirely, and as Rosso was at that time attacked by so violent a fever that he was on the point of death, he caused himself to be transported from Castello to Borgo. His malady afterwards changing to a quartan fever, he proceeded to the Deanery of San Stefano for change of air, and finally departed to Arezzo, where he was received into the house of Benedetto Spadari.

already been made in the life of Pietro Perugino. See vol. ii. In the church of Sant' Agostino in Perugia is a picture painted by Orazio, after the cartoons of Rosso.

* Then the small village, and now the town of Borgo a San Sepolcro.

† It was painted for the Church of Santa Chiara, where there is now an old copy of the work.—Lanzi, *History of Painting*, vol. i. p. 162.

who bestirred himself in such sort, with the aid of the Aretine Giovanni Antonio Lappoli and of such kinsmen and friends as they had, that Rosso was appointed to paint in fresco the ceiling in the Madonna delle Lagrime, which had previously been confided to the painter Niccolò Soggi. The price fixed for the monument of his skill, which Rosso was thus to leave in that city, was three hundred gold scudi, and he commenced his cartoons for the same in a room which had been made over to him in a place called the Murello, where he completed them. In one of these he represented our first Parents fastened to the tree of the fall, and Our Lady is taking their sin from their mouth in the form of the apple: beneath the feet of the Virgin is the serpent, and in the air above (the painter proposing to indicate that the Virgin is clothed with the sun and moon) are nude figures of Phœbus and Diana.*

In the second cartoon is Moses bearing the Ark of the Covenant, which is represented by the Madonna surrounded by five Virtues. In the third is the Throne of Solomon, also prefigured by the Madonna,† to whom are presented votive offerings, which signify those who have recourse to her for aid and favour, with other fanciful inventions, which were elaborated by the fine genius of Messer Giovanni Pollastra a Canon of Arezzo, and the friend of Rosso, in compliment to whom that master prepared an exceedingly beautiful model of the whole work, which is now in my own house at Arezzo. He likewise designed a study of nude figures for this work, which is a truly beautiful thing; and had the proposed undertaking been carried forward, and painted in oil instead of in fresco, as was intended, it would have been a perfect miracle. But Rosso was ever an enemy to fresco, and therefore delayed the execution of the cartoons, with the intention of having them ultimately done by Raffaello dal Colle and other artists, until the end of the matter was that they were never finished at all.

* Bottari remarks, and with reason, that this was "a singular agglomeration of personages, more especially, as considering it to be the invention of a priest."

† The drawing of this Solomon's Throne is still in existence, but is so fantastic and extravagant that but for the explanation here given by Vasari, it would not be possible to divine its meaning.

At the same time Rosso, who was a very obliging and friendly person, made numerous designs for pictures and buildings both in the city of Arezzo and its neighbourhood ; among others, one for the Rectors of the Fraternità, and which consisted of a chapel* constructed at the lower end of the Piazza, and in which is now the Volto Santo. He had also prepared a design of a picture, which he was to execute for that chapel and for the same persons ; the subject chosen being Our Lady, under whose mantle a people is depicted as taking shelter. This design, which was not executed, is now in our book, with many other very beautiful drawings by the hand of this master.

But to return to the work which was to have been performed by Rosso in the Madonna delle Lagrime. His most faithful and affectionate friend, the Aretine Giovanni Antonio Lappoli, who had laboured to do him service in all ways and by every means in his power, had offered himself as his security for the due completion of this contract. But in the year 1530, when the city of Florence was closely besieged, the people of Arezzo, being freed from all restraint, in consequence of the want of prudence betrayed by Papo Altoviti, invested the citadel, and razed it to the ground. Our artist, therefore, knowing that the people of Arezzo were by no means friendly to the Florentines, would not confide his safety to the former, and departed to Borgo-a-San Sepolcro, leaving his cartoons and designs for the works above-named stowed away in the citadel.

Now the people of Castello, from whom Rosso had received the commission for a picture, as we have said before, were anxious that he should finish his work, but, remembering the sickness he had endured there, the master would not return to Castello ; he completed their picture at Borgo therefore, nor would he ever permit them to enjoy the pleasure of seeing it while in course of execution. The subject represented was a vast crowd of men with Our Saviour Christ in the air receiving the adoration of four figures:† in this

* The chapel, the model, and the cartoons are alike destroyed.—*Ed. Flor.*, 1832-8.

† A Transfiguration of Christ, that is to say. The picture is still in the Cathedral of Città di Castello, where it occupies a place in the Chapel of the Sacrament, but is not in a good light. Lanzi reprehends, and with

picture the artist depicted Moors, Gypsies, and the most singular things in the world, insomuch that with the exception of the figures, which are perfect, he may be truly said to have considered any thing in this composition but the wish of those who had ordered the work. While occupied therewith, Rosso disinterred dead bodies from the burial ground of the Episcopal palace, in which he had his abode, and made very fine anatomical studies: this master was of a truth very zealous in the study of all things appertaining to his art, and few days passed wherein he did not paint some nude figure from the life.

Rosso had always expressed a desire to end his days in France, in order to deliver himself, as he said, from a certain poverty and need of condition to which those men are so frequently subjected who pass their lives labouring in Tuscany, or in whatsoever country it may be wherein they were born. He therefore determined to depart, and with this end in view he had even studied the Latin tongue, hoping thereby to appear more competent in all matters, and to obtain the reputation of more extended acquirements. Now it so chanced that an occurrence took place whereby he was induced to hasten his departure, and that happened on this wise. Having gone with one of his disciples on the evening of Holy Thursday to be present at the ceremonies in a church some short distance out of Arezzo, the boy made a shower of sparks and flame with a lighted match and some tar, at the very moment when what is called "the darkness" was in course of proceeding. Thereupon certain priests reproached and even struck the child, which Rosso, who had the boy seated beside him, perceiving, started up in great anger with the priests. An uproar ensuing, and no one knowing how the disturbance had arisen, swords were drawn on poor Rosso, who was seen to be in strife with the ecclesiastics, and he was compelled to take flight. It is true that he gained his own rooms in safety, and without being injured or even overtaken by any one; but he nevertheless considered himself to have been affronted, and having finished the picture which he was then working at for the people of Castello, he set off in the night

justice, the eccentric humour of the master, who has brought, as he says, "a family of gypsies into a place where they are by no means appropriately represented."

without regarding the contract into which he had entered with the Aretines, and leaving their commission, for which he had already received a hundred and fifty scudi, unfulfilled; nor did he in any way trouble himself with the injury which he was doing to Giovan Antonio, who had become security for him.

Taking the road by Pesaro, our artist repaired to Venice, and there, being entertained by Messer Pietro of Arezzo, he made a drawing for Messer Pietro, on a sheet of paper, which was afterwards engraved, and wherein he represented Mars sleeping; with Venus, the Loves and the Graces, who despoil the God of his arms and are bearing off his cuirass. Leaving Venice, Rosso then proceeded to France, where he was received with many marks of friendship by those of the Florentine people abiding there. Here, having painted certain pictures, which were afterwards placed in the gallery at Fontainebleau, he presented the same to the King Francis, whom they pleased infinitely, but still more acceptable to that monarch were the appearance, manners, and discourse of Rosso, who was tall and majestic in person, of a ruddy complexion, as was expressed by his name, and in all his actions of a grave, commanding, and thoughtful presence, giving evidence at all times of much judgment and ability.*

The King at once appointed him a stipend of four hundred crowns per annum, and also presented him with a house in Paris, but this he did not often occupy, remaining for the greater part of his time at Fontainebleau. There he had apartments in the palace, and lived in the manner of a gentleman, the King having made him chief and superintendent over all the buildings, paintings, and other decorations of that place, where Rosso commenced the construction of a gallery over the lower court. This he did not finish with a vaulting, but with a ceiling, or rather wood-work, very beautifully divided into compartments. The side-walls of the gallery he decorated entirely in stucco-work, with new and fanciful methods of dividing the spaces, and with cornices richly and variously carved. The piers were adorned with figures of the size of life, and on the entire space beneath the

* A compatriot of our author remarks, that "the quarrel of Rosso with the priests, and his abandonment of his friend, do but poorly accord with this description of a thoughtful and judicious person."

cornice were ornaments composed of exceedingly rich festoons, of fruit and foliage passing from pillar to pillar, some in stucco-work, and others painted.

In a large space of these walls likewise, if I have been rightly informed, this master caused some four and twenty pictures, from the life, as I believe, of Alexander the Great, to be painted after his designs, Rosso preparing, as I have said, all the drawings, which were in chiaro-scuro executed in water colours *. At the two ends of this gallery are two pictures in oil by his own hand, designed and painted with so much ability that few better things are to be seen in the art. In one of these are Bacchus and Venus, executed with remarkable judgment, and showing great knowledge of art: the figure of Bacchus is that of a youth undraped, the form so blooming, delicate, and soft, that it looks as if it were indeed the yielding and palpable flesh, seeming rather to be alive than merely painted. Around this work are vases painted to imitate gold, silver, and crystal, or different precious stones, with so many other fanciful decorations that all who see them are amazed at the infinite variety of invention displayed therein. Among other things is a Satyr who is raising one side of a tent or pavilion, and the head of which, notwithstanding its goat-like character, is of marvellous beauty, the radiance of the smiles and the pleasure which he seems to feel at the sight of so beautiful a youth, being particularly remarkable. There is a Child also of extraordinary loveliness mounted on a bear, with many other graceful and beautiful ornaments in every part of the work.

In the second picture are Cupid and Venus with numerous figures of great merit; but that to which Rosso gave his most particular attention was the Cupid: he has represented him as a boy of twelve years old, but well grown and with more development of feature than is expected at that age. Every part of this figure is eminently beautiful.†

* These pictures from the life of Alexander the Great, on what was called the *Escalier du Roi* at Fontainebleau, were repainted by Primaticcio and Niccolò, and have since been restored by Abel du Pujol.—*Förster, German Translation of Vasari*, 1845.

† The pictures painted by Rosso in the Gallery of Fontainebleau were destroyed immediately after his death, and were replaced by those of Primaticcio.—*Bottari*. In our own times certain traces of paintings by Rosso have been discovered beneath the whitewash which had covered them,

When these works were made known to the king, they pleased him so greatly that he became most favourably disposed towards Rosso, and no long time had elapsed before his Majesty presented the painter with a Canonicate in the Holy Chapel of the Madonna of Paris,* with other revenues and marks of kindness, insomuch that Rosso lived in the fashion of a nobleman with a large number of servants and horses, giving fine banquets, and showing all manner of courtesies to his friends and acquaintance, but more especially to the Italian strangers who chanced to arrive there.†

After the completion of these works, Rosso adorned another hall which is called the Pavilion,‡ because it is in the form of a tent, and is over the apartments of the first floor, being above all the others composing that part of the building. In this apartment Rosso lavished a profusion of rich and varied ornaments in stucco from the floor even to the summit, figures in full relief namely, placed at equal distances, with children, festoons, and various kinds of animals. In the different compartments of the walls, also, are seated figures in fresco, and that in such vast numbers§ that all the gods and goddesses of the old Gentiles may there

in the portico called *Porte Dorée*. They were restored by the painter Picot, by order of the late King Louis Philippe, and present mythological representations: Aurora and Cephalus, the Battle with the Titans, Diana and Endymion, the Argonautic Expedition, Tithon and Aurora, and Paris wounded by Pyrrhus. There are two other paintings; Hercules and Omphale namely, with the same hero between Pleasure and Virtue, but these have been taken from old copper-plates by M. Picot, and are entirely new.—*Ibid.*

* Bottari observes that the Canonicates presented by the king of France, were not, as Vasari supposes, in the Church of Notre Dame, which disposes of its own Canonicates, but in the Church of the Holy Cross of Jerusalem. But what the learned and very pious churchman, Bottari, does not remark, is the singular disposition here made of church property and preferment.

† Cellini, in his autobiography, describes himself as by no means satisfied with his own reception by Rosso, when he visited the latter in Paris.

‡ The apartment here described has been altered to make way for a staircase, on and about which, according to Bottari, the figures in stucco, and other decorations executed by Rosso, were afterwards placed.

§ The Italian editors of our author affirm, and with reason, that the printers of the first edition must have omitted certain words belonging to this passage, thereby leaving the sense imperfect. Piacenza, in his additions to Balducci, has rectified the passage in the following manner: "in each compartment is a seated figure in fresco, with other figures, in such vast numbers that all the gods and goddesses," &c., &c.

be seen ; above all these, and over the windows, is a frieze, entirely covered with ornaments in stucco, and very rich, but without paintings.

In other chambers, ante-rooms, and apartments of various character in the same palace, there are many other works of this master, paintings as well as stuccoes : some of these have been copied, and others are made known to distant countries by means of copper-plates. They are very graceful and beautiful, as are also an infinity of designs made by Rosso for salt-cellar, vases, basins, and other fancies which the king afterwards caused to be executed, all in silver, and of which there were such vast numbers that it would take too much time even to make mention of all : wherefore, let it suffice to say that this artist made designs for all the vessels appertaining to the side-table or beaufet of a king, and for all such matters. For the decoration of horse furniture moreover, for masquerades and triumphal processions, with every other kind of thing that could be imagined, Rosso likewise prepared designs, evincing so singular and varied a power of fancy in all, that it would not be possible to do better.

In the year 1540, when the Emperor Charles V. repaired to France,* under the safeguard of King Francis, and visited Fontainebleau, with a retinue consisting of no more than twelve persons, the half of the decorations which the French monarch caused to be prepared for the due and honourable reception of so great an emperor was confided to the care of Rosso, the other half being undertaken by the Bolognese, Francesco Primaticcio. The constructions thereupon executed by Rosso in arches, colossal statues, and other works of similar character, were the most astonishing, according to what was said at the time, and the most stupendous that ever had been exhibited up to that period. But the greater number of the apartments which this master decorated at Fontainebleau were altered, and the works he had executed in them destroyed after his death, by the above-named Francesco Primaticcio, who has replaced them by new and larger fabrics.†

* Charles repaired to France in 1539, but did not enter Paris until New Year's Day in 1540.—*Masselli*.

† Many of the works performed by Primaticcio himself were subjected to a similar fate after his death.

Among the artists who laboured with Rosso in the above-mentioned works of stucco and relief, were the Florentine, Lorenzo Naldino, Maestro Francesco d'Orleans, Maestro Simon of Paris, and Maestro Claude, also a Parisian, with Maestro Laurence of Picardy, all of whom were highly acceptable to him; and many others whom I do not name. But the best of all was Domenico del Barbieri, who is a most excellent painter and master in stuccoes, being a very extraordinary designer, as is made sufficiently obvious by his engraved works, which may truly be accounted among the best in the world. The painters also whom Rosso employed in the works at Fontainebleau were Luca Penni, brother of Giovanni Francesco, called the Fattore, and who was a disciple of Raffaello da Urbino; the Fleming Leonard, who was a very able painter, and who rendered admirably with his colours the designs prepared by Rosso; the Florentine Bartolommeo Miniati, Francesco Caccianimici, and Giovanni Battista da Bagnacavallo; the two last-mentioned artists having offered their services to Rosso while Primaticcio was gone to Rome, whither he had repaired for the purpose of modelling the Laocoon, the Apollo, and many other of the finest antiquities, which it was proposed afterwards to cast in bronze.* I do not here name the masters in wood-work, the carvers, and many others in great numbers, of whose assistance Rosso availed himself in these labours, since it is not needful to speak of all, although many of them produced works that are worthy of high commendation.

In addition to the labours which have been mentioned above, Rosso likewise painted a San Michele, which is an admirable thing; he also executed a picture of a Dead Christ for the Constable, which is likewise a work of great merit, and is now at a place called Escovan,† belonging to that noble. Rosso painted many exquisite pictures in miniature moreover, for the King of France, and a book of anatomical designs was in like manner prepared by this master, whose design it was to have it printed in France; of this

* According to Benvenuto Cellini, Primaticcio suggested to King Francis the idea of making casts from the best statues of antiquity, to the end that the works thus performed by Primaticcio might rival those of Benvenuto himself.

† According to Bottari, *Ecouen*, or perhaps *Eculette*, near Fontainebleau. Andin's edition calls the place "*Cevan*."

certain portions by his own hand are now in our book. These singularly beautiful cartoons were found among his possessions at the time of his death; one of them is a Leda of admirable excellence, the other is the Tibertine Sybil, who is showing the glorious Virgin, with the Divine Child in her arms, to the Emperor Octavian. In this last is the King Francis, with his Queen, their guard, and a concourse of people, presenting a vast number of figures, all so well done that this work may with truth be declared one of the best that Rosso ever produced.

These, and other productions of which nothing is known,* rendered Rosso exceedingly agreeable to the king, whose liberality some short time before his death had raised his income to more than a thousand crowns yearly, in addition to all that he received for his separate labours, which must have been very considerable; he therefore no longer lived in the manner of a painter, but rather in that of a prince, having numerous servants, many horses, and a house furnished with tapestries, silver utensils, and other muniments and possessions of great value. But Fortune, which seldom or never permits those who confide too much in her promises to remain long in an exalted condition, brought this artist to destruction in the strangest manner imaginable. And that happened on this wise. While Rosso was in the frequent habit of familiarly receiving the visits of the Florentine Francesco di Pellegrino, who greatly delighted in painting and was very intimate with Rosso, the latter was robbed of some hundreds of ducats, when, believing that no other than Francesco could have done this, he caused him to be apprehended and brought before the courts, where he was subjected to a very rigorous examination and put to the torture. But Francesco, who knew himself to be innocent, confessing nothing, was finally released, and moved by a just anger, felt compelled to resent the injurious charge which Rosso had brought against him. Wherefore, having made his complaint for the wrong committed, Francesco pressed him so closely, that finding no help and having no defence to offer, Rosso

* In the Gallery of the Louvre there is a large and valuable picture by Rosso; the subject is a Visitation of the Virgin to Elizabeth. There are also certain allegorical paintings, alluding to events in the life of Francis I. at Fontainebleau. They are in the *Gallerie de Francois lière*, and have in part been engraved by Reni, Boivin, and others. These pictures were restored some years since.—*Förster*

beheld himself reduced to a very evil plight, manifestly perceiving that he had not only falsely accused his friend, but blighted his own honour, while the retraction of his words, or the adoption of any other method then within his power,* would leave him equally in danger of being called a treacherous and worthless man; wherefore he determined to take his own life rather than abide any punishment that might be inflicted on him by others.

One day therefore, when the king was at Fontainebleau, Rosso sent a countryman to Paris for a poisonous liquid, pretending to require the same for the preparation of colours or varnishes, but with the resolution to poison himself therewith, as in effect he did. And such was the malignity of the poison thus used, that the countryman, having held his thumb on the mouth of the phial, was on the point of losing that member, seeing that the venom, although well corked and covered with wax, had nevertheless so deadly a force as to corrode the finger, which was not saved without difficulty. This poison Rosso took, and being then in perfect health he yet died a few hours after having taken it, the venom killing him, as it was his purpose that it should do.

When the news of this event was taken to the king it caused him indescribable regret, since it was his opinion that in losing Rosso he had been deprived of the most excellent artist of his time. But to the end that the works undertaken might not remain unfinished, he caused them to be continued by the Bolognese Francesco Primaticcio, who had already performed various labours for him, as we have said, and to whom he gave a good abbey as he had given Rosso a canonicate.

Rosso died in the year 1541,† leaving his friends and brother artists in great sorrow for their loss. By his example they were taught what eminence in the service of a prince may be attained by him who possesses extensive acquirements, and is in all ways agreeable and well-mannered as he was;‡ many are the reasons indeed for which Rosso

* An Italian commentator justly remarks, that the reparation of so grave an offence by retraction could not have been at any time considered disgraceful, but must have been a just and honourable proceeding.

† To this Piacenza adds, "and in the forty-fifth year of his age."

‡ In the first or Torrentino edition of our author, we have the following

deserved to be admired, seeing that he was without doubt most truly excellent.*

BARTOLOMMEO DA BAGNACAVALLO, AND OTHER
PAINTERS OF ROMAGNA.

[Born towards the end of the 15th century, and died within the first half of the 16th century.]

THERE is no doubt that the emulation to which artists are impelled by their desire for glory is for the most part to be highly extolled, but whenever it happens that he who thus strives for distinction is too much inflated by vanity and pride, the ability of which he has sought to obtain the reputation is usually seen to resolve itself, after a certain lapse of time, into mere smoke and mist. Never will that artist advance to perfection who cannot perceive his own defects, and who has no fear of finding himself surpassed by the works of others; much more safely does the hope of the modest and timid student conduct him towards his object, while, earnestly pursuing an upright walk in life, he does due honour to the works of good masters and labours with all diligence to imitate their productions,—much more certainly, I say, does the hope of such a student conduct him to the end in view, than does that of one who has his head full of

epitaph, which Bottari censures, as wanting the true name, and neglecting to add the age and date of the master's death; he furthermore reproves the writer for his irreligion:—

D. M.

ROSCIO FLORENTINO PICTORI.

*Tum inventione ac dispositione,
Tum varia morum expressione,
Tota Italia Galliaque celeberrimo,
Qui dum poenam talionis effugere vellet
Veneno laqueum rependens,
Tam magno animo quam facinore,
In Gallia miserrime periit.
Virtus, et desperatio Florentiæ
HOC MONUMENTUM EREXERE.*

* The edition of Vasari above cited, mentions a cartoon executed by Rosso for the Chapter to which he belonged as canon, but we have not been able to obtain further information respecting it.

vapour and vain-glory, as was the case with Bartolommeo da Bagnacavallo,* Amico of Bologna,† Girolamo da Codignuola and Innocenzio da Imola, all painters who, living in Bologna at the same period, were so bitterly envious of each other, that nothing worse could well be imagined.‡ Nay, what is yet more, the pride and self-sufficiency of these artists, not being founded on the possession of great abilities, seduced them from that true path which does eventually lead all those to immortality who labour in the hope of doing well, rather than with the purpose of merely becoming victors in the struggle. But from this their defect, it resulted that these painters did not in the end attain to that excellence of which the commencement they had made warranted the expectation, seeing that they too lightly presumed themselves to be masters, and were thus turned from the true and safe way.

Bartolommeo da Bagnacavallo arrived in Rome at the time when Raffaello da Urbino was in that city,§ proposing to give evidence by his works of that perfection which he believed himself endowed with the power of attaining. Having as a youth acquired some reputation in Bologna, certain hopes had been conceived respecting him, and he was appointed to execute a work in the church of the Pace; this was a picture in the first chapel on the right hand of the principal entrance, and which is immediately above the chapel of the Sienese Baldassare Peruzzi.|| But as he did not appear to have produced so good an effect as he had

* The family name of this artist was Ramenghi; Bagnacavallo was the place of his birth. Malvasia, *Felsina Pittrice*, repeats the account here given by Vasari, with few additions, but with a manifest disposition to attribute every mistake of our author to evil intention. For minute details respecting this artist, the reader is referred to Vaccolini, *Della Vita di B. Ramenghi*, &c., Lugo, 1835.

† Amico Aspertini, already alluded to in the life of Properzia de' Rossi

‡ Here Vasari has somewhat unjustly attributed to four artists a vice with which, according to good authorities, one only of their number, Amico Aspertini namely, was truly chargeable.

§ Bagnacavallo was a disciple of Francia, and was employed by Raphael in the fresco painting of the Vatican.—*Förster*.

|| The pictures of Baldassare still remain in the Church of the Pace, but there are none by Bartolommeo da Bagnacavallo. It has even been conjectured that the chapel called *della Pace* in the church of San Petronio, in Bologna, is the place here meant.

expected from this attempt, Bartolommeo returned to Bologna, where himself and the artists above-mentioned undertook to execute certain paintings for the church of San Petronio in competition with each other, each depicting a story from the Life of Christ and the Virgin Mother in the chapel of the Madonna, which is near the principal door and on the right hand on entering the church.* There is but little difference to be distinguished in the degree of merit which these works exhibit, but Bartolommeo was adjudged to have a softer as well as a more powerful manner than his competitors. For although in the story of Maestro Amico there was a vast number of somewhat remarkable circumstances, as for example the Soldiers at the Resurrection of the Saviour, who are represented in stooping and distorted attitudes, while many are depicted as crushed and struggling beneath the stone of the sepulchre which has fallen upon them, yet the work of Bartolommeo, having more unity of design and greater harmony of colouring, was adjudged by artists to be the best. Bartolommeo then joined himself to Biagio of Bologna,† who had more facility than true excellence in the art, and these two painted together a refectory for the Scopetine Monks in San Salvatore;‡ this work they executed partly in fresco and partly *a secco*, the subject chosen being the Miracle performed by Our Saviour in feeding five thousand persons with five loaves and two fishes. On one of the walls of the library also these artists painted the Disputation of Sant' Agostino,§ and here they depicted certain views in perspective which are tolerably well done. Having seen the works of Raffaello and worked with him, these masters had acquired a certain method which, upon the whole, appeared as though it might be good, and yet they did not of a truth give that attention to the nicer peculiarities of art which they should have done. Still, as at that time there were no painters in Bologna who knew better than themselves, they

* These works have been destroyed.

† Biagio Pupini, or Maestro Biagio delle Lame. Vasari is said to have had frequent dissensions with this artist.

‡ The Monastery of San Salvatore having been turned into barracks, the paintings of the Refectory have been left to the mercy of the soldiery.

§ Lanzi speaks of this work in more favourable terms. See *History of Painting*, vol. iii. p. 36.

were considered by those who were then ruling, as well as by the people of that city, to be the best masters in Italy.

Beneath the vaulting of the palace of the Podestà, there are some pictures of a circular form by the hand of Bartolommeo,* and opposite to the palace of the Fantucci, in San Vitale, there is a painting by the same artist, which represents the Visitation of Our Lady to St. Elizabeth.† In the monastery of the Servites at Bologna, there are certain Saints painted in fresco by Innocenzio da Imola,‡ around a picture of the Annunciation, in oil: and in San Michele-in-Bosco, Bartolommeo painted a chapel in fresco, for Ramazzotto, the leader of the party of Scaricalasino in Romagna.§ In one of the chapels of San Stefano, also, the last-named artist painted two Saints in fresco, with Angels represented as Children in the air above, which are tolerably well done; || and in the church of San Jacopo, this master decorated a chapel for Messer Annibale del Corello; the subject of the work, which comprises a considerable number of figures, being the Circumcision of Our Lord.¶ The lunette above is occupied by a picture representing Abraham about to offer the Sacrifice of his son to God, also by the hand of Bartolommeo; and this is a work which was in truth conducted in a very good and able manner.

Bartolommeo likewise painted a small picture in tempera for the Misericordia, which is situate at a short distance from Bologna; herein he represented the Madonna with certain Saints.** He executed many other pictures for different parts of the city, with other works, which are in the possession of various owners among the citizens.†† It is in-

* These paintings have been destroyed.

† Still to be seen in the church of San Vitale.

‡ These works also are in good preservation.

§ The paintings in the chapel of Ramazzotto have been destroyed, with the exception of a portion representing Jehovah and certain prophets.—*Förster*.

|| There is now only the Madonna crowned by the Saviour remaining, and this is in the cloister of San Stefano.—*Ed. Fior.* 1832-8.

¶ The same subject is still to be seen depicted in this place, but is by Sammacchini.—*Ibid.*

** These works have been destroyed.

†† Among these may be enumerated a Madonna, with the Divine Child, in the Piazza di San Domenico, and a picture in the Gallery of the

deed certain, that both in his life and works Bagnacavallo was above mediocrity, and much superior to the other artists of whom we are now speaking : his drawing and invention also were of greater merit than those of the others above-named. Of the truth of what is here said, an example may be seen in our own book of drawings, which contains one by this artist, wherein he has delineated our Saviour Christ Disputing with the Doctors in the Temple, with a building, which is very ably and judiciously designed. Bagnacavallo ended his life at the age of fifty-eight.* He had been always much envied by the Bolognese Amico, who was a self-willed and eccentric man ; the figures of Amico also are in like manner contorted and half wild, so to speak. Examples of these capricious performances may be seen in many parts of Italy, but more particularly in Bologna, where he spent the greater part of his time.

But if Amico had followed up the many pains which he gave himself in drawing, with an execution of the true and right kind, and not as chance and caprice dictated, he might, peradventure, have passed beyond many who have been considered good and able artists ; nay, so much is done by the mere persistence in practice, that among the works of a master who has produced large numbers, it is almost impossible but that something good should be found, and such, accordingly, among the many by this artist, is the façade of a building which he painted in fresco, on the piazza of the Marsigli. It presents numerous divisions, in which are represented stories, and above these is a frieze of animals engaged in combat ; these last are depicted with great spirit and boldness, and may be considered the best work ever produced by this master.† Another façade was painted by Amico at the gate of San Mammalo ;‡ and he likewise executed the frieze around the principal chapel of San Salvatore ; but this last is so extravagant, and so full of absurdities in every part, that it might well make a man laugh, even

Academy of Bologna. There are some others in Dresden also. See Lanzi, *History, &c.*, vol. iii. p. 35, *et seq.*

* Bartolommeo Bagnacavallo died in the year 1542.—*Ed. Flor.* 1832-8.

† The pictures painted on this façade have perished.

‡ There is also a picture by this master in the Church of San Martino at Bologna, the colouring of which is very good.—*Masselli.*

when he was most disposed to weep. In a word, there is scarcely a church or street in Bologna which does not exhibit some daub from the hand of Amico.*

This artist painted not a little in Rome also; and in the church of San Friano, at Lucca, he decorated a chapel, which, with many strange and extravagant fancies, has some things worthy of praise, as are, for example, the Stories of the Cross, and others from the life of St. Augustine, wherein there are numerous portraits of distinguished persons belonging to the city of Lucca.† This was indeed the most meritorious fresco in varied colours ever executed by Amico. There are besides certain stories from the life of San Niccolò by the same master, at the altar of that saint, in the church of San Jacopo in Bologna, with a series of views in perspective beneath them, which merit commendation.‡

When the Emperor Charles V. visited Bologna, Amico erected an Arch of Triumph at the gate of the palace; the statues in relief, for the decoration whereof, were executed by Alfonso Lombardi; and if, in works of this kind, Amico displayed more aptitude than some other masters have done, that can occasion no surprise, if we remember that he is said to have wandered over all Italy, like an eccentric and singular person as he was, drawing and copying everything that he could find, whether in painting or relief, and whether a good work or a bad one; thus he could scarcely fail to acquire a certain amount of facility in practice. But it is reported of Amico, that when he discovered any thing fit for his purposes, he gladly laid his hands upon it, but destroyed or spoiled it after he had done, that none other might avail himself thereof. And the result of all his pains and labours was the strange and fantastic manner which we see.

Having reached the age of seventy, while still pursuing this extraordinary mode of life, and eccentric manner in art, Amico finally became quite mad. Messer Francesco Guicciardini, a noble Florentine, and the veracious historian

* There are nevertheless many works in Bologna by his hand, which are far from deserving to be described as daubs; witness those in the ruined chapel of St. Cecilia.—*Förster*.

† The paintings of the Chapel of Sant' Agostino have been very judiciously restored by Ridolfi.—*Ibid*.

‡ The paintings executed by Amico in San Jacopo have been destroyed.—*Masselli*.

of his own times, who was then at the head of the government in Bologna, found much amusement in the singularities of this artist, as did the whole city of Bologna. Many persons are nevertheless of opinion that this madness of his was mingled with a certain amount of craft and cunning. He once, while half crazed, and in very great need, sold some of his goods at a very low price, but after a time, and when he had somewhat recovered himself, he demanded to have them restored to him, and did accordingly obtain the restitution of the same, under certain conditions, having sold them, as he averred, while in a state of complete insanity; whereas the case may have been totally different. Not that I will affirm it to have been thus; but what I may say is, that I have many times heard it related in that wise.

Amico gave a certain portion of his time to sculpture, and executed, as he best might, a group in marble, for the church of San Petronio. The subject of this work is the Dead Christ supported by Nicodemus, and Amico treated it in the manner which he had adopted for his paintings. This artist was in the habit of painting with both hands at the same time, holding the pencil with the lighter tints in one hand, and that with the darker colours in the other, but the best of all, and what was more laughable than any thing else, was the fact that he would bind a leather girdle round his waist, and would have this hung about with little pots filled with colours prepared for use, in such sort that he looked like the Devil of San Macario, with all those bottles of his; and when he was thus working, with his spectacles on his nose, he was a figure that might have made the very stones laugh, more particularly when he began to chatter, for Amico would gabble enough for twenty men, and as he said the strangest things in the world, his manner of proceeding was a perpetual jest. It is true that he never spoke well of any one, however distinguished by excellence and ability, or however well endowed, whether by nature or the gifts of fortune. His best delight was, as we have said, in babbling and gossip. One evening, about the time of the Ave Maria, Amico met another painter of Bologna who had been buying cabbages in the market, and whom he kept listening to his stories and talk of various kinds beneath the loggia of the Podestà until the night was almost spent, the poor man not being

able to find any means of delivering himself from his prate. At length, and when the day was almost on the point of appearing, Amico exclaimed, "There, get away, and boil thy cabbage, for the time is getting on."

Many other jests and follies of a similar kind are related of Amico, but of these I will make no further mention, since it is now time to say some few words of Girolamo da Codignuola.* This artist painted many pictures and portraits from the life in Bologna, and among them are two in the palace of the Vinacci family, which are exceedingly beautiful. He also took the likeness of Monsignore di Foix, after the death of that leader, who was killed at the rout of Ravenna; and no long time after having painted this, he depicted a portrait of Maximilian Sforza. In the church of San Giuseppe, there is a picture by the hand of Girolamo Codignuola, for which he obtained great commendation; † and the picture in oil, which is in the chapel of San Benedetto, in the church of San Michele, in Bologna, is by this artist. This last work caused Girolamo to receive a commission for a part of the paintings drawn in fresco, and executed *a secco* around that church, which he completed in company with Biagio of Bologna, and wherein there may be found evidence of considerable ability, as we have remarked when speaking of the manner of the above-named Biagio. ‡

In the Church of Santa Colomba at Rimini, Girolamo painted a figure of Santa Lucia; this work he executed in competition with Benedetto da Ferrara and Lattanzio; it occupies an angle of the building, and the expression is rather voluptuous than appropriate or beautiful. In the apsis of the same church, he depicted a Coronation of Our Lady, with the twelve Apostles and the four Evangelists, but the heads are so large and frightful that they are a shame to behold. Returning to Bologna, Girolamo did not remain there any

* Girolamo Marchesi, called "Il Cotignuola," from the place of his birth, was a disciple of Francia, and an imitator of Raphael. He died in Rome during the pontificate of Paul III.—*Ed. Flor.* 1832-8. In 1550 namely, and in his sixty-ninth year.

† Now in the Gallery of the Academy of Bologna. See Giordani, *Catalogo*, &c.

‡ The paintings executed in San Michele have perished, with the exception of figures representing the four Evangelists, which are in the sacristy.

great length of time, but repaired to Rome, where he painted many great personages from the life, the Pope, Paul III. among others. But finding that to be a country which would not do for him, and one wherein he could have but slight hope of acquiring honour, profit, or reputation among all the most noble artists labouring there, Girolamo departed to Naples, where he found some friends who favoured him to the utmost of their power. Among these was Messer Tommaso Cambi, a Florentine merchant, who was a zealous lover of paintings and antiquities in marble, by whom he was more particularly assisted, and who supplied him with all things whereof he had need.

Having, then, set himself to work, Girolamo painted a picture in oil for the chapel of a certain Messer Antonello, bishop of I know not what place, the subject chosen being the Adoration of the Magi. He also painted another picture, likewise in oil, for the Church of Sant' Aniello, and in this he depicted Our Lady, San Paolo, and San Giovanni Battista: many portraits of the nobles were also taken from the life by our artist in that city. Being somewhat advanced in years, Girolamo lived sparingly, and endeavoured to lay by money, but after no great lapse of time, on finding that he had nothing more to do in Naples, he returned to Rome.

Here certain acquaintances of his, having heard that he had saved a few crowns, persuaded him that, for the better regulation of his life, he would do well to marry, whereupon, believing that he should improve his condition, as they said, he suffered himself to be prevailed on by those men, who for their own convenience then imposed on him a wretched prostitute previously entertained by themselves. But soon discovering his misfortune, the poor man was so overwhelmed with grief, that in a few weeks he died thereof, being then in his sixty-ninth year.

And now to say somewhat of Innocenzio da Imolo.* This artist was many years in Florence with Mariotto Albertinelli,† and having subsequently returned to Imola, he there

* Innocenzio Francucci of Imola, who was born about 1494.—*Ed. Flor.* 1832-8.

† Malvasia cites a note from the day-book of Francia, whereby we learn that Innocenzio was first the disciple of that master, and which is as follows:—"1568, 7th May, this day I took into my school Nocenzio Francuccio, an Imolese," &c.

performed numerous works ; but being afterwards persuaded by the Count Giovanni Battista Bentivogli to settle in Bologna, he repaired to that city accordingly. Among the first of his works produced there, was a copy that he made from a picture which had been painted by Raffaello da Urbino for the Signor Lionello da Carpi, and he also executed a Fresco about the same time for the Monks of San Michele-in-Bosco. This work is in the Chapter-house ; the subjects are the Death of the Virgin and the Resurrection of Our Saviour ; and Innocenzio may certainly be said to have completed it with very great care and much delicacy. The picture of the High Altar in the church of the same convent is also by this master, and the upper part of it exhibits a very good manner.*

For the Servites of Bologna, Innocenzio painted an Annunciation,† with a figure of Christ on the cross, for San Salvatore,‡ and many pictures of various kinds by his hand may be found dispersed all over that city. At the Viola he painted three Loggie in fresco for the Cardinal of Juvrea, two stories in each, that is to say ; these he depicted after the designs of other masters, but they are executed with much care.§ In San Jacopo this artist painted a picture in fresco with one in oil for Madonna Benozza, which cannot be considered as less than a tolerably good work.|| Among many other portraits, Innocenzio took that of the Cardinal Francesco Alidosio ; this I have myself seen at Imola, together with that of the Cardinal Bernardino Carvirale, and they are both tolerably good.

Innocenzio was a person of modest and upright character, wherefore he constantly avoided the society of those Bolognese painters who were of contrary dispositions. It was the habit of this artist to subject himself to more severe labour than his strength was able to endure ; wherefore, in the fifty-sixth year of his age, having fallen sick of a pesti-

* Now in the Gallery of the Academy in Bologna. The subject is Our Lady in Glory, with S.S. Michael, Peter, and Benedict.

† Still in the church of the Servites, and bears the date 1517.

‡ This work also retains its place.

§ See the *Discorso* of Giordani, Milan, 1819.

|| There is a Marriage of St. Catherine by Innocenzio, in the Church of San Jacopo, with a small picture of the Birth of Christ.

lential fever,* the disease found him in so weak and exhausted a state, that his life was destroyed by its violence in a very few days. He had undertaken a work to be executed at a short distance from Bologna, but as this remained unfinished, or rather scarcely well commenced at his death, it was completed at his own desire by the Bolognese painter Prospero Fontana,† who acquitted himself of his task to admiration. The works of all the above-named artists were performed between the years 1506 and 1542, and there are drawings by them all in our collection of designs.‡

THE FLORENTINE PAINTER, FRANZIA BIGIO.

[BORN 1482—DIED 1524.]

THE labours which we perform in this life, in the hope of lifting ourselves from the earth and shielding ourselves from poverty, administering not to our own necessities only but to those of our kindred, are rendered sweet to us rather than painful, and the toils thus endured become an example and a wholesome nutriment to others. Then the righteousness of Heaven perceiving this, and regarding the uprightness of life with the aspirations towards excellence, the love of study and industrious effort herein displayed, is compelled to be more than commonly favourable and helpful to the genius of such an one, as in truth it was to that of the Florentine painter, Francia Bigio.§

* His death must have taken place after the year 1549, since he painted the Crucifix of San Salvatore in that year.

† Prospero di Silvio Fontana was born at Bologna in 1512, and died in 1597. He was the companion of Vasari, and the first master of Ludovico Caracci. He was a better painter of portraits than of historical representations, and had a daughter named Lavinia, who also painted well, but distinguished herself more in portraits than in any other branch of art.—*Ed. Flor.* 1832-8.

‡ Two pictures by this master are mentioned by Förster as omitted here: the one a Madonna in Glory, with St. Alô, patron of the Blacksmiths, and St. Petronius, protector of Bologna, in the Gallery of Berlin; and the other is of similar character and arrangement, but the saints are S.S. Genimianus, Francis, Clara, and Mary Magdalen; this is in the Pinacothek at Munich.—*German Translation of Vasari.*

§ Baldinucci calls this artist, “Marcantonio Franciabigi, called Il

For a good and just cause this master devoted himself to the art of painting, labouring therein, not so much because he was desirous of fame, as that he might thus be enabled to render assistance to his indigent relations, for Francia Bigio was born of poor artizans in a very low condition. Anxious to deliver himself from the disadvantages of his station, he was furthermore compelled to effort by his competition with Andrea del Sarto, who was at first his companion, and with whom he for a long time shared his dwelling and passed his life; these artists then painting in company, a mode of proceeding which served as an impulse to both, and caused them to make great progress in the art of painting.

In his early youth, Francia Bigio made his abode for some months with Mariotto Albertinelli, from whom he acquired the first principles of his art; he was more particularly disposed to the study of perspective, and devoting himself continually to this from the pleasure that he found in it, he obtained the reputation in Florence, even during his youth, of being very competent therein. The first works of Francia Bigio were executed in San Brancazio, a church opposite to his own dwelling; these paintings, which are in fresco, represent San Bernardo, and on a pilaster in the chapel of the Racellai family, he depicted a Santa Caterina da Siena, also in fresco;* to both of these productions he gave infinite pains, and they presented a good example of the admirable qualities which he possessed in his art.

But much more largely did a picture which he executed for a small chapel in San Pietro Maggiore contribute to his fame; it represents the Virgin with the Divine Child in her arms, it has also a figure of San Giovanni depicted in like manner as a child, and who is caressing the Infant Christ.† Francia Bigio also gave proof of his excellence in San Giobbe, a

Franciabigio," but in a record of the Servite Monks we read that "his proper name was Francesco di Cristofano" (Francis, the son of Christopher); and this name is also found in the *Libro Rosso* of the Company of Painters, where that of Marcantonio does not appear. It would seem, therefore, that Francia "was the contraction used in this case, instead of the more ordinary one of Cecco," and that Bigio or Bigi was the family name.

* These frescoes have long been destroyed.

† This picture had disappeared from the church even before the demolition of that edifice.—*Masselli*.

church behind the monastery of the Servites in Florence, where he painted a fresco representing the Visitation of the Madonna, in a tabernacle which is placed in an angle of that church: in this figure of the Virgin, the benignity of Our Lady is rendered clearly apparent, and in that of the older woman there is the manifestation of the utmost reverence. In the picture of San Giobbe (St. Job) the saint is depicted in his condition of poverty and leprosy as well as in his state of riches and health, and the performance thereof presented so clear a proof of the painter's ability that it secured him great credit and reputation.* The men who were then chief and rulers of that church and brotherhood, therefore commissioned him to paint the picture of the High Altar, in which Francia acquitted himself still better; the countenance of San Giovanni Battista in this work is the portrait of Francia himself, the picture also represents Our Lady and San Giobbe in his state of poverty.†

The chapel of San Niccolò, in the church of the Santo Spirito in Florence, was at that time in course of construction, and herein had been placed the statue of the above-named saint, carved in wood after the model of Jacopo Sansovino, when Francia painted angels in two pictures in oil, which were placed one on each side of the statue and were much commended;‡ in two medallions also he painted a story of the Annunciation, adorning the predella with delineations from the life of St. Niccolò; the figures of very small size, but the work executed with so much care that it well merits the highest praise.§ In San Pietro Maggiore, near the door and at the right hand on entering the church, is an Annunciation by this master, wherein the angel is seen hovering in the air, while the Madonna receives his salutation kneeling in a most graceful attitude: the building likewise, which he has here represented in perspective, has been greatly extolled as being very ingeniously made out.|| And of a truth, al-

* This work is no longer in existence.—*Masselli*.

† Now in the Florentine Gallery of the Uffizj, in the larger Hall of the Tuscan School.

‡ Still in the place here indicated.

§ These works had disappeared fifty years before the time of Bottari.

|| The fate of this painting cannot now be ascertained with any certainty; it disappeared on the demolition of the church, which has been destroyed.

—*Ed. Flor.* 1832-3.

though the manner of Francia Bigio may be considered somewhat feeble, from the fact that he performed his works laboriously and with too much solicitude; he was nevertheless remarkably exact in observing the proportions demanded by art in all his figures, and was most careful in every respect.

In the cloister of the Servites which precedes the church, is a picture which Francia Bigio was commissioned to execute in competition with Andrea del Sarto; this represents the Marriage of Our Lady, and here the master has well expressed the great faith of San Giuseppe, whose countenance betokens the gladness which he experiences no less clearly than the awe by which he is inspired. In this scene Francia Bigio has introduced a figure who is giving the customary *accolade* to the bridegroom, as it is still usual to do in our own days on the occasion of a wedding; and in another figure, which is nude, he has well expressed the anger and disappointment felt by one of the suitors of the Virgin, who is breaking in pieces the rod which had failed to produce the desired blossom.* Of this and many other pictures by the same master we have the drawing in our book. Beautiful women with graceful head-dresses form the company of Our Lady, these being subjects which Francia Bigio ever delighted to depict, but there is not a single part of the whole work which he did not elaborate with the utmost care and forethought. There is a woman, for example, with an infant in her arms, who is about to return to her home, and who is inflicting a slight correction on another child, which has seated itself and will not go forward, as she would have him do; this last is weeping, and with one hand to its face, in a very graceful attitude, is half concealing its countenance. In a word, it may be truly affirmed that in every circumstance, small or great, which belongs to this story, the master has given proof of the utmost care and love, impelled by the desire which he felt to show other artists and good judges of Art, the veneration in which he held its

* The legend of the Roman Church to which this is an allusion, will be in the recollection of our readers, but such as it may have escaped are reminded that among the numerous suitors of the Virgin, he whose dry and lifeless rod should flourish into a lily was, according to the legend, the husband appointed to her by the Divine will. It is needless to add that the rod of Joseph alone was found to have done so.

demands, the study which he devoted to the difficulties thereof, and the zeal with which he laboured, by the imitation of the good, to promote his own improvement.

Now it happened that the Servite monks, on the occasion of a certain festival for which they were preparing, desired that the paintings of Andrea del Sarto and those of Francia Bigio should be uncovered for their feast ; and as Francia had completed his work from the basement upwards on the night before the festival, these fathers, presuming and rash as they were, took it upon them to remove the coverings ; not considering, in their ignorance of art, that Francia would most probably desire to reach or improve the painting. In the morning therefore, when the pictures of Andrea and those of Francia were alike displayed, the news was soon carried to Francia, who was informed that his work as well as that of Andrea had been uncovered : this intelligence caused him such excessive vexation, nay, it grieved him so much, that he felt as one who was about to die ; but immediately after, conceiving a violent rage against the monks for their presumption, and for the want of consideration which they had shown him, he hurried to the place at his utmost speed, and having mounted the scaffolding which had not yet been removed, although the painting was uncovered, he took up one of the masons' hammers which was lying there, beat the heads of two female figures in pieces, ruined that of the Madonna, and then falling on the nude figure, which was breaking the rod, he tore it almost entirely from the wall.

The monks hastened to the cloister at the uproar that ensued, and aided by certain of the laymen standing round, they succeeded in restraining the hands of the painter, that he might not entirely destroy the whole work ; but although they afterwards offered him double payment to restore his picture, yet the dislike he had conceived against them was such that he would never consent to do so. The reverence felt by other painters for the author of so admirable a work, as well as for the work itself, has in like manner withheld them from attempting its restoration, thus none have been found willing to finish it, for which reason it still remains in the condition we have described, as a memorial of the circumstance just related.* So admirably is this fresco painted,

* The work is still to be seen in the same state.—*Masselli*. Förster informs

meanwhile, such extraordinary care, so much love, and such beautiful freshness does it display, that Francia Bigio may be truly affirmed to have worked in fresco better than any man of his time; no one of them understanding so well as himself that application of fixed tempera colours by which he secured harmony and softness to his paintings; wherefore he has well merited to be extolled and held in the highest estimation for this as well as for others of his works.

At Rovezzano, a place situate without the Florentine gate of the Santa Croce, Francia Bigio depicted a Tabernacle with Christ on the Cross and certain Saints; and in the church of San Giovannino, which is near the gate of San Piero Gattolino,* he painted a Last Supper in fresco.†

No long time after the completion of these works, the painter Andrea del Sarto departed from his native city and repaired to France; and he, having commenced the decoration of a cloister with stories from the life of San Giovanni Battista in chiaro-scuro, for the company of the Barefooted Brethren in Florence, these men, desiring to have the work completed, commissioned Francia Bigio, to the end that he, being an imitator of the manner of Andrea, might continue, in similar sort, what the latter had begun. Whereupon Francia Bigio, having first finished the decorations entirely around one side of the cloister, then completed two stories, wherein he displayed the utmost diligence. These are, first San Giovanni Battista requiring permission from his father Zacharias to depart into the desert; and next the meeting of St. John and Our Saviour Christ on the way, with Joseph and Mary, who stand beside observing them embrace each other.‡ But Francia Bigio did not continue the work further, seeing that the return of Andrea del Sarto caused the

us that there is an unfinished picture by Francia Bigio, on the same subject, in the Gallery of Berlin.

* This place is now called *La Calza*, a name which it received from the form of the cowl worn by the *Frați Ingesuati*, who made their abode there for some years.—*Masselli*.

† This is in the refectory of the old convent, which then belonged to the nuns called the *Cavaliereſſe di Malta*, the abbess of which was a Medici, for which reason the vessels on the table bear the arms of Medici, as well as the Cross of the Hierosalomitan Order.

‡ Both are still in existence, although, like those of Andrea del Sarto, they have suffered considerable injury from time and ill treatment.

latter to resume his own labours in that cloister, where he conducted the decorations to their completion.

Magnificent preparations were then to be made for the marriage of the Duke Lorenzo, and among these were two scenes painted in perspective for the dramatic representations to be given on that occasion, which Francia Bigio prepared in company with Ridolfo Ghirlandajo: all these things were arranged with much ability, they displayed a masterly judgment, with admirable grace of manner, and our artist obtained much reputation and great favour with the above-named Prince thereby. The works executed by Francia Bigio in his service caused our artist to be associated with Andrea di Cosimo, in the commission for gilding the Hall of the Palace at the Poggio a Cajano. He afterwards commenced a painting on one of the sides of that Hall, the subject chosen being Cicero drawn in triumph by the Roman people, which he executed in competition with Andrea del Sarto and Jacopo da Pontormo; these paintings had been commended by the liberality of Pope Leo, in memory of Lorenzo his father, who had caused the building to be erected, and had furthermore proposed to have it decorated with representations from ancient history and with other ornaments, according to his pleasure.

These subjects had been selected and given to Andrea del Sarto, Jacopo da Pontormo, and Francia Bigio, by the very learned historian, Messer Paolo Giovio, Bishop of Nocera, who was then near the person of the Cardinal Giulio de' Medici. Herein were the artists above-named to have given evidence of their ability, and left memorials of their perfection in art, and each received thirty ducats per month, from the magnificent Ottaviano de' Medici, for his labour. Thereupon Francia for his part, to say nothing of the various beauties of the story depicted, executed certain buildings in perspective, which were singularly fine and in admirable proportion. But this undertaking remained unfinished at that time, on account of the death of Pope Leo, although it was afterwards recommenced in the year 1532 and by commission of the Duke Alessandro de' Medici, by Jacopo da Pontormo, in whose hands it was delayed so long, that the duke died before its completion, and the work remained undone.*

* It was afterwards completed by Alessandro Allori, nephew and disciple of Angelo Bronzino.—*Ed. Flor.* 1832-8.

But to return to Francia: so zealously and with so much delight did this master study his art, that there was no day through the summer months, wherein he did not copy some nude figure from the life in his work-rooms, and to this end he kept persons constantly in his pay. At Santa Maria Nuova, Francia Bigio made an anatomical preparation of the whole human form, at the request of the eminent Florentine physician, Maestro Andrea Pasquali, and this caused the artist himself to make a great improvement in the practice of his art, which he ever continued to pursue with constantly increasing love. In the convent of Santa Maria Novella, Francia Bigio painted a figure of San Tommaso in the Lunette above the door of the library; the saint is engaged in disputation with heretics, whom he confounds by the power of his doctrine; an admirable work, executed with great care and in a very fine manner. Among other particulars of this painting may be mentioned two Children, in the ornamented frame-work by which it is surrounded; they support an escutcheon, and are indeed exquisite figures, full of the most attractive grace, and exhibiting an extraordinary beauty of manner on the part of the master.*

Francia Bigio likewise painted a picture, the figures of which are very small, for Giovanni Maria Benintendi. This he executed in competition with Jacopo da Pontormo, who painted another of similar size for the same person; the last-named work represents the Adoration of the Magi; two others were in like manner depicted for the same Giovanni by Francesco d' Albertino.† The work here mentioned as that of Francia, represents David looking at Bathsheba in the Bath, and in this the artist has depicted certain female figures in a manner which is too licked‡ and dainty. There is also a perspective view of a building,

* Neither the St. Thomas nor the Children are now to be seen.—*Ed. Flor.* 1832-8.

† Or rather, Francesco Ubertini, called Il Bacciacca.—*Ibid.* One of the pictures here named is in Dresden.—*Förster.* Perhaps a San Sebastian, the principal figure being a corpse transfixed with arrows, but the subject of this work is disputed.

‡ *Leccato*, licked; a very significant, if rather inelegant term, used to describe the hard, uniform, and laboured smoothness sometimes mistaken for *finish*. The French have found no better word, and they too occasionally speak of a painting as *leché*, but the expression is much too contemptuous to be used otherwise than sparingly.

wherein the painter has placed the figure of David; the king is giving letters to the messengers who are to bear them to the camp, to the end that Uriah the Hittite may be exposed to death in the front of the battle: beneath a Loggia in this picture there is a royal banquet also, which is exceedingly beautiful. This work contributed greatly to the fame and honour of Francia Bigio, of whom it may be said, that though possessing much ability for the delineation of large figures, he was certainly still more remarkable for his execution of those of smaller size.*

Francia Bigio also depicted many admirable portraits from life; among these may be more particularly mentioned one which he executed for his intimate friend Matteo Sofferoni, and another, which was painted for a countryman, who was the steward of Pier Francesco de' Medici, at the palace of San Girolamo in Fiesole. This last seems to be absolutely alive, and there were besides many others of great merit. This artist was not ashamed of doing any thing that appertained to his art, but would work at all manner of paintings and refused no work that was proposed to him, whence it sometimes happened that the hand of the master was given to objects of very inferior character; thus for the cloth-weaver, Arcangelo, whose dwelling is by the Porta Rossa, Francia Bigio painted a *Noli me Tangere* of extraordinary beauty on a tower which served this man as a terrace. He also executed other works of similar kind, seeing that his disposition was exceedingly obliging and he was ever ready to do a kindness, but of these we need make no further mention.

This master was a great lover of peace, and for that reason would never marry, but was frequently repeating the trite proverb which declares that

“He who takes a wife,
May be sure of cares and strife.”

He would never leave Florence, and having seen some of the works of Raffaello da Urbino, which caused him to feel that he was not equal to so great a man, nor yet to some others

* This work, purchased by the Elector of Saxony (then King of Poland), in the last century, is at Dresden, bearing the inscription, “A. S., 1523.” It has been sometimes considered a work of Andrea del Sarto, but the A. S. here means *Anno Salutis*. The figure called David by Vasari is believed to be Uriah.—*German Edition of Vasari*, 1845.

also of distinguished name, so he would never attempt a competition with artists of such excellence and renown. And of a truth, the most perfect wisdom and prudence to which a man can attain is that of knowing himself, and not presuming to think more of himself than his true value permits. Francia Bigio was not endowed by nature with great powers of invention, and the advantages which he possessed were acquired by long study and careful practice; yet having laboured much, he also acquired much. This master died in the year 1524, at which time he had attained his forty-second year.*

One of Francia's disciples was his brother Agnolo, who died early; his works are, therefore, but few. A frieze, which is in the cloister of San Brancazio, was executed by Agnolo, with some few other things. For the perfumer Ciano, who was an eccentric man, but much respected in his way, this Agnolo painted a figure to serve as a sign for his shop; a Gypsy woman namely, who is very gracefully depicted in the act of telling the fortune of a lady: the invention was that of Ciano himself, and was not without significance.†

Another master who studied his art with Francia Bigio was Antonio di Donnino Mazzieri; he was exceedingly bold in design, and gave proof of great inventive power, more particularly in landscape; he was, besides, remarkable for the delineation of horses. This master painted the Cloister of Sant' Agostino, at Monte Sansovino; a work in chiaro-scuro, representing events from the Old Testament: these stories, also, were highly commended. In the episcopal church of Arezzo, Antonio painted the chapel of San Matteo; here among other things he depicted that saint in the act of baptizing a king, and in this picture there is the portrait of a German so admirably done that the figure seems to be alive. For Francesco del Giocondo, Antonio painted stories of the Martyrs, in a chapel which is behind the choir in the church of the Servites in Florence; but he acquitted himself so badly on this occasion that he lost all his credit, and was thence-

* There is a fresco by this master in the Oratory of the Villa Dani, at Montici, near Florence; it represents the Madonna and Child, with St. Joseph and two Shepherds.—*Ed. Flor.*, 1832-8.

† All the works of Agnolo have perished.—*Masselli*.

forward compelled to accept any kind of work that he could get.*

Francia also taught his art to a youth called Visino,† who, from what we see of him, seems likely to have become a very excellent master if he had not died young, as it was his fate to do. Francia Bigio had besides many other disciples, of whom I do not propose to make further mention. He was interred by the Brotherhood of San Giobbe in the church of San Brancazio, which is opposite to the house wherein he had dwelt. His death caused great regret to all good artists, seeing that he had been an able and ingenious master, and had ever shown himself to be a very diffident and upright man.

THE PAINTERS, MORTO DA FELTRO AND ANDREA DI COSIMO DE' FELTRINI, OF FLORENCE.

THE painter, Morto da Feltro,‡ was a man of great eccentricity in his mode of life as well as of thinking, and equally singular was he in his inventions and in the arabesques which he executed, and which caused him to be very much esteemed. This artist repaired to Rome in early youth, and at the time when Pinturicchio was painting the papal apartments for Pope Alexander VI., with the Loggie and lower rooms in the great tower of the Castello Sant' Angelo, as well as certain of the upper chambers therein. But Morto, who was of a melancholy temperament, was perpetually studying the antiquities around him, and when he found compartments of vaultings or ranges of walls decorated with grottesche or arabesques, these he studied with untiring pleasure, for in such things he ever took delight; and so perfectly did he acquire the ancient manner of treating foliage, so exactly did he copy the mode of turning the

* The works of this artist are also lost or destroyed.—*Masselli*.

† See the life of Mariotto Albertinelli, vol. ii.

‡ Lanzi, quoting various manuscripts as his authorities, declares this Morto da Feltro to be the same with Pietro Luzzo da Feltro, called Zaroto or Zarotto, who was the disciple or assistant of Giorgione. See *History of Painting*, vol. i. p. 165—353, and vol. ii. p. 228.

leaves, observable in works of antiquity, that he was second to no master of his time in that particular. There was not a subterranean building in or about Rome that Morto did not frequent, to study the decorations of this character which might be contained in them; his search after such was incessant, and the vaultings which he examined were innumerable.

This artist remained for many months at Tivoli, where he took up his abode in the Villa Adriana, drawing all the pavements and grottoes therein, whether above the earth or beneath it: and hearing that at Pozzuoli, ten miles from the city of Naples, there were entire walls covered with ancient grottesche, in relief and stucco, as well as painted, which were considered very beautiful, he passed many months at that place also, constantly occupied with the same study. In this he gave himself no remission indeed, until he had copied every thing, even to the smallest relic that he could find in the Campana, which is an ancient road or street in that place filled with antique sepulchral monuments. At Trullo, in like manner, which is near the sea-shore, Morto designed many of the Temples and buildings, those beneath the ground as well as those above. He likewise visited Baia and Mercato di Sabato, both places wherein there are innumerable edifices, now ruined, but presenting examples of such works as were sought by Morto, and all of which he examined and copied with such enduring labour and patient love, that his abilities were largely increased by such devotion, and he profited to a vast extent both in power and knowledge.

Having returned to Rome, Morto laboured there several months, giving his attention entirely to figures, wherein he did not consider himself to be as efficient as he was held by others to be in the execution of arabesque ornaments or grottesche. Stimulated by his desire for improvement, therefore, and hearing the rumours of what Leonardo and Michelagnolo had accomplished for art by the cartoons which they had prepared in Florence, he at once departed for that city: but having seen the works, he became convinced that he could never attain to such a degree of perfection in that branch of art as he had already acquired in his own peculiar vocation, wherefore he again returned to labour at his arabesques or grottesche.

At that time dwelling in Florence and a native of that

city, was the painter Andrea di Cosimo de' Feltrini,* a young artist of great diligence, who received Morto into his house, entertaining him with the most cordial affection. The branch of art pursued by Morto pleased him greatly, and resolving that he also would turn his own attention to it likewise, he became a very able artist therein. In the course of time, indeed, Andrea was considered by the Florentines to be even more distinguished by his merit in that particular, than Morto himself, and was highly esteemed in his native city, as will be related hereafter.

By the intervention of Andrea di Cosimo, a commission was given to Morto by Pier Soderini, who was then Gonfaloniere, for painting an apartment in the palace, with decorations of arabesques, which were held to be exceedingly beautiful, but they have now been destroyed for the purpose of re-arranging the rooms of the Duke Cosimo, and the spaces occupied by them have been repainted. For Maestro Valerio, a monk of the Servites, Morto executed certain decorations which were considered very beautiful; and for Agnolo Doni he painted a chamber in like manner with arabesques of the most varied and fanciful character. But as this artist still took pleasure in figures† also, he executed pictures of the Madonna in the form of medallions, wishing to try if he could herein obtain a reputation equal to that which he possessed in his own vocation.

Becoming weary of his abode in Florence, Morto removed to Venice, where Giorgione da Castel Franco was at that time painting the Fondaco or cloth magazines of the Germans, when Morto set himself to assist in that work, of which he executed the ornaments. Thus he remained in that city several months, being enchained by the enjoyments and pleasures of sense which are always to be found therein.

He next repaired to Friuli, intending to exercise his profession there; but he had not been long in that place when the Venetian nobles beginning to engage soldiers, he also accepted

* Andrea is supposed to have taken this name from his second master, as he had taken that of Cosimo from the first, he having been a disciple of Cosimo Rosselli.—*Ed. Flor.* 1832-8.

† Lanzi affirms that this artist painted figures exceedingly well, and cites various works by Morto in proof of his assertion. See *History, &c., ut supra.*

their pay, and before he had become well acquainted with his new profession, was made the captain of two hundred men. The army of the Venetians was at that time before Zara in Sclavonia; and Morto, desirous of obtaining higher reputation in that calling than he had acquired in painting, made himself eminently conspicuous in a smart skirmish that one day took place there; and valorously fighting in that affray, he was left dead, as by name he had ever been,* in the forty-fifth year of his age. But in his fame this master will never be dead, seeing that those who execute works of art for eternity, and have these to serve as their memorial after their own departure, are prevented by these their labours from becoming the prey of death, because the gratitude of the historian supplies a perpetual testimony to their life and merits; zealously therefore should the masters of our arts devote themselves to the attainment of such a consummation by the frequency of their studies, thereby leaving records of their existence, both in their works and in the writings of authors, seeing that they may thus secure immortal life to themselves and an ever-during soul to the works which they leave behind them.

Morto da Feltro restored the practice of executing arabesques more nearly to that of the ancients than any other painter had done, and for this he well deserves enduring praise, the rather because it is to the commencement made by him that we are indebted for the beauty and perfection to which these works have been brought by the hands of Giovanni da Udine, and by the other artists now distinguishing themselves in that branch of art. For although it may have been by Giovanni and others that these decorations have been brought to their ultimate perfection, yet it is not to be forgotten that our first thanks and commendations are due to Morto, who was the first to discover and restore the kind of painting called arabesques and grottesche, seeing that they were for the most part hidden among the subterraneous portions of the ruins of Rome, whence he brought them, devoting all his study to this branch of art; we all know moreover, that

* Cambrucci, as cited by Lanzi, declares that Morto executed certain works in the Loggia, near the Church of San Stefano, in his native place, some time in the year 1519. His death must in that case have occurred at a period subsequent to that here given.

it is not difficult to make additions to, and improvements in a thing once discovered.

The painting of arabesque decorations was preserved in Florence after the death of Morto, by Andrea Feltrini, called *di Cosimo*, from his having been a disciple of Cosimo Rosselli in the study of figures, as he was afterwards of Morto da Feltro for that of arabesques, as we have before remarked. This artist also had received from nature the gift of a singular power of invention and much grace in that branch of art, insomuch that the decorations executed by him have increased grandeur, richness, and variety. He has besides imparted to them a manner differing from that of the antique, with more regularity in the arrangement, adding figures also which had never been seen in Rome, nor are they to be found in any other place. Florence only excepted, where Andrea di Cosimo has executed a large number. He has indeed never been surpassed in excellence, as regards this part of our vocation, by any master whatever; of this we have an example in the painted ornaments of the Predella, which Andrea decorated in small coloured arabesques around the Pietà previously executed by Pietro Perugino for the altar of the Serristori family;* in this work the ground is of black and red mingled, and on this are *grottesche* in various colours, all executed with a singular boldness, facility, and grace.

It was by Andrea di Cosimo that the practice of covering the fronts of houses and palaces with an intonaco of plaster, wherein the black of ground charcoal or burnt straw had been mixed, was commenced, and which intonaco while in its fresh state, he next covered with white, then, having made such divisions of his work as he desired, he made perforated cartoons of the arabesques or grottesche to be executed therein, and having taken the impressions of these cartoons on the intonaco thus prepared, he then hatched the outline so obtained, with a graving iron, in such a manner that the entire façade was traced over by that instrument, the white being then removed from the grounds of the arabesques so that the dark colour alone remained, he then went over the whole work with a black or darkly tinted water colour, in a

* In place of the Pietà and the arabesques here described, there is now a very fine painting, commenced by Cigoli and finished by Biliverti.—*Bottari*.

liquid or very fluent state, ultimately producing a most pleasing and rich effect. Of this mode of treatment I have spoken in my theoretic remarks, to be found in the twenty-sixth chapter, under the head *Hatching*.

The first façade decorated by Andrea in this manner was that of the Gondi palace in the Borgo Ognissanti, which is a very light and graceful work ; he likewise painted one on the Lung' Arno between the bridge of the Trinità and that of the Carraja and near Santo Spirito, for Lanfredino Lanfredini ; this is exceedingly elaborate, and exhibits a rich variety of ornament with well fancied compartments. The house of Andrea and Tommaso Sertini, which is near the church of San Michele on the Piazza di Padella, was also decorated by Andrea di Cosimo with these hatchings, which are here executed in a grander and more varied manner than is even that of the two before mentioned. This artist painted, in chiaro-scuro, the front of the church which belongs to the Servite monks ; and for that work he caused the painter Tommaso di Stefano to depict within two niches, the Angel making the Annunciation to the Virgin. In the court also, where Andrea de' Sarto had painted the stories of San Filippo, with those from the life of Our Lady, he executed an exceedingly beautiful Escutcheon of Pope Leo X., when that Pontiff made his visit to Florence. Moreover, Andrea di Cosimo painted many beautiful ornaments of arabesque work for the front of Santa Maria del Fiore, receiving his commission for the same from Jacopo Sansovino, who gave him a sister of his own to wife. Andrea likewise prepared the Canopy beneath which the Pope walked, the upper part thereof being richly adorned all over with arabesque ornaments, and the draperies around it having the arms of the Pontiff,* with various devices and emblems of the church by way of decoration : this canopy was afterwards given to the church of San Lorenzo in Florence, where it may still be seen. Many standards and banners were also painted by Andrea for the ceremonies of that public entry of the Pontiff, and in honour of the numerous cavaliers who received knighthood on that occasion from Pope Leo and other princes. These are now hung up in different churches of the same city.

* These arms, as well as the works on the houses, palaces, and churches above described, have alike perished or been destroyed.

Andrea di Cosimo likewise performed many labours in the service of the house of Medici, to which he was constantly attached. For the marriage of the Duke Giuliano namely, he prepared innumerable ornaments in arabesque, as he did also for that of the Duke Lorenzo. In the obsequies of these princes moreover, this artist was largely employed. The artists, Francia Bigio, Andrea del Sarto, Pontormo, and Ridolfo Ghirlandajo were continually availing themselves of his services; and Granacci, who could do nothing to any purpose without his help, employed him perpetually for the triumphal arches and other festal preparations with which he was engaged.

Andrea di Cosimo was the best and most worthy man that ever touched a pencil; modest and diffident by nature, he would never undertake any work above his strength, or even any indeed that was entirely on his own responsibility, partly because he feared to risk the payment for his labours. He delighted in his vocation, and would pursue it the whole day long, but abhorred all disputes and discussions of every kind; he therefore associated himself with Mariotto di Francesco Mettidoro, a person who was one of the most able and practised masters that had ever been known in his vocation, and was particularly acute in all business arrangements, understanding well the most advantageous modes of agreement for the various works confided to him, as well as the gathering in of the payments and all other occasions demanding readiness and prudence. This Mettidoro furthermore induced Raffaello di Biagio to join himself to their company, the three labouring in common and dividing into three parts the gains made by all the works which they executed. This co-partnery endured while the lives of these artists lasted, and Mariotto was the survivor of the other two.

But returning to the works of Andrea di Cosimo, I have to relate that this artist received a commission from Giovanni Maria Benintendi, to decorate all the ceilings of his house, and to prepare all the ornaments for the ante-rooms, wherein are the stories painted by Francia Bigio and Jacopo da Pontormo. With the first-named of these masters Andrea went to Poggio, where he prepared the ornamental framework in *terretta* for the pictures there executed, in a manner

which is so beautiful that nothing better could possibly be seen. He decorated the house of the cavalier Guidotti, which is in the Via Larga, and the front of which is painted by Andrea in the hatched manner above described. Another in like manner was decorated by this artist for Bartolommeo Panciaticchi, being the façade of a house which the latter built on the Piazza degli Agli, and which now belongs to Roberto de' Ricci; this last-mentioned work is most beautiful.*

It would not be possible to describe the vast number of decorations in friezes, coffers, and caskets, with the numerous ceilings, wainscots, and other works of similar kind executed by the hand of Andrea di Cosimo, seeing that the whole city is full of them. I must therefore decline the enumeration of these, but I will not omit to mention the circular escutcheons which were prepared by this artist, and that to such an extent that there could scarcely be a wedding solemnized, but that Andrea must have his workshops filled with such works either for one or another of the citizens. Neither could brocades, adorned in various colours or cloth of gold and silver, be woven, but that Andrea must prepare the designs, and this he did with a grace, variety, and beauty, which infused life and spirit into all these things. Had Andrea been fully aware of the extent of his own abilities he might have obtained great riches, but he was content with the means of living and of indulging his love for his art.

Nor will I omit to record that in my youth, and while in the service of the Duke Alessandro de' Medici, which was at the time when the Emperor Charles V. came to Florence, I was charged to prepare the Banners for the Castle, or as people now call it the Citadel; among these was a standard of crimson cloth, which was eighteen braccia in width at the staff, and forty braccia in length; this was to be decorated with a bordering in gold carried entirely around it, exhibiting the devices of the Emperor Charles and the house of Medici, and in the centre were to be painted the arms of his majesty. Forty-five thousand leaves of gold were used for this work, and on that occasion I called Andrea di Cosimo to my assistance for the decorations, and Mariotto di Francesco Mettidoro

* The decorations of these façades have also perished.

for the gilding,* when I learned many things from that good man Andrea, so full of love and kindness as he was towards all who were studying art. And such was the ability which he displayed in this matter, that not only did I avail myself of his assistance in many things required for the triumphal arches which were erected for the entrance of his majesty the Emperor, but had recourse to him also, in company with Tribolo, when Madama Margherita, daughter of Charles V., was married to the Duke Alessandro, seeing that I was commanded to make preparations for their reception at the house of the Illustrious Ottaviano de' Medici, which is on the Piazza di San Marco, when that edifice was adorned with arabesques by Andrea, and with statues by Tribolo, as well as with figures and historical representations by myself.

Andrea was also much employed in preparation for the funeral ceremonies of the Duke Alessandro, and still more extensively for the marriage of the Duke Cosimo, all the devices exhibited in the court-yard, and which are described in the account of that solemnity which was written by Messer Francesco Giambullari, being painted by Andrea, who adorned his work with varied and beautiful ornaments.

This master was tormented by a melancholy humour which more than once drove him to the point of self-destruction, but he was closely observed by his companion Mariotto, who guarded him so carefully that he finished the course of his life without violence in the 64th year of his age. He left the reputation of having been a good, nay, excellent and remarkable painter of arabesques of our own time, and has since been constantly imitated in works of that character, not in Florence only but also in other parts.

THE PAINTER MARCO CALABRESE.

[BORN 1486—DIED 1542.]

WHEN the world becomes possessed of a great light in any science, the splendour of the same illumines every part,

* The name *Mettidoro* thus added to that of Mariotto di Francesco, is not that of his family, but of his profession as a gilder, (*metter d'oro*, to gild.)

but where the beams thereof are stronger or weaker, according to the influences exercised by air and site, the miracles worked by it are proportionably greater or smaller. And there are, of a truth, certain places which continually produce minds evincing aptitudes and powers, of which others are not capable, and whereunto they cannot attain, whatever amount of labour they undergo, no endeavour enabling them to acquire the same degree of perfection. If, when we see a particular place producing certain kinds of fruit which had not previously grown there, we admire and are rejoiced, much more may we feel thus when we discover a man of distinguished genius in a country wherein none of similar eminence in the same vocation had previously been remarked. And thus it was in the case of the painter, Marco Calavrese.* This artist left his native land of Calabria, and selected Naples for his abiding place, induced to that choice by the beauty and pleasantness of that city and of its site, although he had set forth on his way with the purpose of repairing to Rome, there to attain the ultimate perfection which is acquired by the study of painting in that place. But so sweetly did the song of the syren sound in his ears—he delighting most especially in the tones and practice of the lute—and so gently did the soft waves of the Sebeto dissolve his determination to depart, that he remained the prisoner in body of that attractive land, until he rendered up his soul to heaven, and his mortal remains to their native earth.

A vast number of works were executed by Marco, both in oil and fresco, and he displayed a larger amount of ability than was evinced in that country by any other artist exercising his vocation there during the same time with himself. Of this we have a proof in his paintings at Aversa, which is situate about ten miles from Naples; and still more clearly was the same made manifest by a picture in oil, painted for the high altar of the church of Sant' Agostino, which is surrounded with rich decorations; as, also, by various pictures exhibiting figures and historical representations. Among

* Marco Cardisco, called Il Calabrese from Calabria his native place, is believed by some authorities to have been a disciple of Polidoro da Caravaggio; by others, Andrea da Salerno, to whose style that of Marco is thought to approximate more closely, is said to have been his master. See *Lanzi's History, Neapolitan School*, epoch 2, vol. ii., p. 20, *et seq.*

the latter, Marco depicted Sant' Agostino Disputing with Heretics ; above and beside which are events from the life of Christ, and saints in various attitudes.* In these works, which display a decided advance towards the good qualities of the modern manner, we discern considerable facility, with exceedingly beautiful colouring. The Dispute of Sant' Agostino was one of the many laborious works which this master executed for that city, as well as for many other parts of the Neapolitan kingdom.

Marco always lived a joyous life, and denied himself no reasonable gratification ; he had neither rivalry nor opposition to contend with from the artists of his vocation, and being in the highest favour with the nobles of his adopted country, he received very large remuneration for the works which he executed. Having attained to the age of fifty-six, he died of an ordinary malady in the year 1542. The Neapolitan painter, Giovanni Filippo Crescione, was a disciple of Marco. This artist has painted many pictures in company with his brother-in-law, Leonardo Castellani, and still continues to do so ; wherefore, as these masters are living, and in the constant practice of their art, I need not make further mention of them in this place. The works of Maestro Marco were performed from 1508 to 1542.

There was another Calabrian, who was the companion of Marco, but I do not know his name. He worked in Rome during a long time, with Giovanni da Udine, and produced numerous pictures, which he executed entirely alone, in that city, more especially façades in chiaro-scuro, of which he painted many. The painting of the chapel of the Conception, in the church of the Trinità, is by this artist, who acquitted himself in that work, which is in fresco, with great ability and diligence.

At the same time lived Niccola, most commonly called Maestro Cola della Matrice,† who executed numerous works

* Paintings by Marco are still to be seen in the Church of Sant' Agostino at Naples, but on a different subject from that here given. The Father Orlandi doubts whether the pictures here described were in Sant' Agostino of Aversa, and believes them to have been executed for the Church of that Saint in Naples.—*German and Florentine Editions* 1838-45.

† Or Amatrice, a small town in the farther Abruzzo.

in Ascoli, in Calabria, and at Norcia, all of which are worthy of notice. They acquired for him the reputation of being an excellent master, nay, one of the best that had ever been seen in those parts.* This artist gave his attention to architecture also, and such buildings as were erected at Ascoli, or in the whole of that neighbourhood during his time, were constructed by him. He never gave himself the trouble of proceeding to Rome, but remained constantly at Ascoli,† without visiting other countries or changing his abode. He was living there happily with his wife, who was of a good and honourable family, and was besides endowed with singular excellence and elevation of character, when the factions rose into strife at Ascoli, and all things were thrown into confusion. This happened during the Pontificate of Paul III.; and among those who fled was Cola d'Amatrice, who departed with his wife, but was pursued by the soldiery, and more on her account, she being a beautiful young woman, than for any other reason. Perceiving this, and convinced that she had no hope of saving her own honour and the life of her husband, she resolved to cast herself from the high cliff on which they stood, and threw herself accordingly into the abyss beneath. The men who were pursuing them seeing what had happened, and feeling sure that she must be not only killed by the fall, as was the case, but dashed to pieces, refrained from doing her husband any further injury, and leaving him, returned into Ascoli.

Having thus lost a wife of such merit, and worthy indeed of eternal commendation, Cola d'Amatrice passed the remainder of his life with but little enjoyment. No long time after this unhappy event, the Signor Alessandro Vitelli, who had rendered himself master of Matrice,‡ took Maestro Cola, who was becoming old, to Città di Castello, where he caused him to paint numerous frescoes in his palace, with many

* The Marquis Amico Ricci gives numerous details respecting this master, in the *Memorie degli artisti della Marca d'Ancona*, vol. ii., p. 86, *et seq.*

† There is a picture by Cola d'Amatrice in the Oratory of the Corpus Domini at Ascoli, which is highly estimated in that place; it represents the Saviour administering the Last Supper to the Apostles. See *Lunzi*, vol. ii., p. 27.

‡ Amatrice.

other works. These being completed, Maestro Cola then returned to finish his days at Matrice.

This artist would without doubt have acquitted himself very well if he had exercised his art in places where competition and emulation might have forced him to have given more attention to the study of painting, and compelled him to exert the good abilities with which it is manifest that he had been endowed by nature.

THE PAINTER, FRANCESCO MAZZUOLI (PARMIGIANO.)

[BORN 1503—DIED 1540.]

AMONG the many natives of Lombardy who have been endowed with the graceful gift of power in design, with a certain animation and spirit as regards invention, and with an especial ability in the delineation of beautiful landscapes, we are not to postpone to any; nay, we are rather to place before all the rest, the Parmigiano, Francesco Mazzuoli,* who was indeed most liberally furnished by Heaven with all those qualities which are required to the production of an excellent painter. For, to say nothing of such advantages as we have already ascribed to many other artists, Francesco had the property of imparting to his figures a certain beauty and sweetness, with a singular grace of attitude, which was entirely peculiar to himself.

In the heads of this master also, there is ample evidence that all the consideration which can be given to works of art was bestowed by him, insomuch that his manner has been followed and imitated by a large number of painters, seeing that he has contributed to Art a grace so attractive, that his works must ever be held in esteem, and himself honoured by all who love the study of design. Would to God only that Francesco had confined himself to the pursuit of painting, and had not lost his time in running after such whimsies as the congelation of mercury, in the hope of rendering himself richer than he had already been made by the gifts of Nature

* Or rather, *Mazzola*, as he is properly called by the Padre Ireneo Affò, in his life of this master, who is so well known to the whole world as *Parmigiano*, or *Parmigianino*. *Lomazzo* calls him *Mazzolino*.

and Heaven ; for, in that case, he would have been without an equal, and must have stood alone in the art of painting ; whereas, by labouring in the search of that which he could never find, he wasted his time, and neglected and wronged his art, while he did injury to himself at the same time, both as regarded his life and fame.

Francesco was born in Parma in the year 1504,* and being only a child of a few years old when his father died,† he was left to the guardianship of two uncles, brothers of his father, and both painters;‡ but these his kinsmen brought him up with the utmost care and affection, instilling into his mind all those good principles, and forming him to those praiseworthy habits which are required to make an upright man and good Christian. No sooner had Francesco attained to some little height than he began to manifest his inclination to art, and before he had well taken the pen in hand to learn to write, he began to produce works in design. Impelled as he was by the force of Nature, which had destined him at his birth to be a painter, he began to do things, I say, which awakened surprise in all who beheld them. The master who taught him to write, perceiving this, and persuaded that the genius of the child must in time produce great results, advised his uncles to devote him to the study of design and painting.

Now, these relatives were already become old men, and were besides painters of no great fame ; but possessing good judgment in matters of art, and seeing that God and Nature had been the first teachers of the boy, they did not fail to promote his studies, and, with the utmost solicitude, at once selected for him the best masters, under whose discipline they caused him to exercise his art, to the end that he might acquire a good manner.§ His continued progress sufficed to

* From the baptismal registers we find that Francesco Maria Mazzola was born on the 11th of January, 1503.—*Masselli*.

† His father was Filippo Mazzola, a painter of no great repute, and called *Filippo dell' erbette*, because he succeeded better in depicting flowers and vegetable products than figures.—*Ibid*.

‡ These were Michele and Piero Ilario Mazzola, by the last of whom, who is called by some authors the father of our artist, there is a picture, according to Lanzi, in the sacristy of Santa Lucia in Parma. See *Hist. ut supra, School of Parma*, epoch 1, vol. ii., p. 373.

§ Pungileoni, *Vita di Correggio*, may be consulted for the question as to

prove that he was born, so to speak, with the pencil in his hand. But while his uncles encouraged and incited him on the one hand, they were nevertheless compelled sometimes to interrupt his studies and restrain him on the other, fearing lest he should injure his health by too close an application to the art. At length, and when he had attained his sixteenth year namely, after having already effected wonders in design, he painted a picture entirely of his own invention and composition, representing the Baptism of our Saviour Christ by San Giovanni, and executed in so fine a manner, that notwithstanding what he had previously done, yet all who beheld it were struck with astonishment at seeing such a work produced by a boy. This picture was placed in the Nunziata at Parma, where the Monks of the Zoccoli* have their abode.† Not content with this, Francesco determined also to try his skill in fresco, whereupon he painted a Chapel in San Giovanni Evangelista, which belongs to the Black Friars of San Benedetto, and succeeded so well in that kind of decoration, that he ultimately painted seven Chapels for the same confraternity.

About that time Pope Leo X. sent the Signor Prospero Colonna with an army to Parma, when the uncles of Francesco, fearing lest he might be induced to waste his time, or be led away from the study of his art, sent him forth in company with his cousin Girolamo Mazzuoli,‡ a boy like himself, and also a painter, despatching them both to Vian-dana, a place in the territories of the Duke of Mantua, where they remained during all the time that the war continued. There Francesco painted two pictures in tempera, one representing St. Francis receiving the Stigmata, which was placed in the Church belonging to the Barefooted Friars; the other, a Marriage of St. Catherine, with a large number

whether Correggio were among the masters of Parmigiano, See tom. ii., p. 258, and tom. iii., p. 50. See also Malvasia, *Felsina Pittrice*. Francesco Marmitta, who was much esteemed, according to Förster, as a worker in stone, was one of the number, an assertion which is confirmed by certain Italian writers.

* The Barefooted Friars.

† This work now adorns the valuable collection of the noble family of San Vitale of Parma.—*Masselli*.

‡ Girolamo was the son of Michele, and also became an able painter.

of figures, was placed in St. Piero. Nor could any one suppose that these paintings were the works of a mere youth and beginner, but would rather believe them to be that of a man in age and a master in art.

At the termination of the war, Francesco returned with his cousin to Parma, where he first completed certain pictures which he had left unfinished at his departure, and which are now in the possession of different citizens; he then painted a picture in oil, representing the Madonna with the Infant Christ in her arms, and having on one side San Jeronimo, with the Beato Bernardino da Feltro on the other. In the head of one of these Saints, Francesco depicted the portrait of the donor of the picture:* this is a work of such extraordinary merit, that nothing but the living soul could make it better, and all these paintings were finished before our artist had attained the age of nineteen.

Francesco afterwards conceived a desire to visit Rome, impelled thereto by his wish to make progress and by all that he had heard respecting the works of the good masters there, more particularly those of Raffaello and Michelagnolo. He therefore made known this desire of his heart to his uncles, who, considering the request which he presented to them to be nothing less than praiseworthy, declared themselves content to grant their permission, but observed that he would do well to take with him some performance as a specimen of what he could do, and by way of obtaining for himself an introduction to the nobles of the city and the artists of his own vocation. This advice was not displeasing to Francesco, who painted three pictures accordingly, two small and one tolerably large, in the last of which he depicted Our Lady with the Divine Child in her arms: the latter is taking fruit from the lap of an Angel; there is also the figure of an old man with his arms covered with hair, which is painted with infinite judgment and knowledge of art, the colouring of this figure also is exceedingly pleasing.

But furthermore to investigate the subtleties of art, Francesco one day set himself to take his own portrait, looking at himself for that purpose in a convex mirror, such

* This picture is in the Ducal Palace in Parma; it was engraved by Bonasone, the contemporary of our artist, and will also be found in the *Fiore della Ducale Galleria da Parmense*, Parma, 1826.

as is used by barbers. While doing this he remarked the curious effect produced by the rotundity of the glass, which causes the beams of the ceiling to look bent, while the doors and all other parts of buildings are in like fashion distorted, and recede in a very peculiar manner. All this, Francesco took it into his head to imitate for his diversion. He accordingly caused a globe or ball of wood to be made by a turner, and having divided it in half and brought it to the size of the mirror, he set himself with great art to copy all that he saw in the glass, more particularly his own likeness, which is of inestimable excellence, and so natural that one can scarcely believe it feigned. But as all the nearer objects thus depicted in the glass were increased, while those at greater distance were diminished, he painted a hand, which he represented as employed in drawing, making it look a little larger than the true size, as it does in the glass, and so beautifully done that it appears to be the living member itself.

Francesco was a singularly handsome youth, his countenance and aspect were exceedingly graceful, and such as might beseem an angel rather than a man, his portrait in that glass was therefore like something divine, nay, the whole work succeeded so admirably well that the true objects were not in any respect different to those therein depicted; the lustre of the glass, and every reflection thereon, with all the lights and shadows, were so true and real, that better could not be expected from the genius of man.

These works being completed, were considered extraordinary, not only by the old kinsmen of the artist, but by many others, well versed in art, they were held to be most astonishingly fine; they were then packed up, and Francesco, accompanied by one of his uncles, repaired to Rome. Here the paintings were seen by the Papal Datary, who perceiving them at once to be what they really were, immediately introduced the youth and his uncle to Pope Clement: the Pontiff therefore beholding these pictures, and seeing their author to be so young, remained utterly astonished, as did all the court, and no long time after, his Holiness, who had instantly conferred numerous favours on our artist, declared that he would confide to his care the paintings in the Hall of the Popes, wherein Giovanni da Udine had already prepared the

decorations of stucco, as well as the pictures for the ceiling. Having presented the pictures he had brought with him to Pope Clement, and having received various gifts and favours in addition to the promise just mentioned, our artist, incited by the praises which he heard bestowed on him, and by the advantages which he hoped to obtain from being in the service of so great a Pontiff, commenced a picture of the Circumcision, which was an exceedingly beautiful one. The invention of this work was more particularly remarked, seeing that there were three lights of a very fanciful character, by which it was variously illuminated: the first of these emanated from the radiance of the Saviour's countenance, and fell on the first or most prominent figures; those further removed received their light from others, who are walking up a flight of steps with lighted torches in their hands and bearing gifts to the sacrifice, while the more distant groups are discovered by the light of the opening dawn, which brings into view an exceedingly beautiful landscape with numerous buildings.

This picture being completed, Francesco presented it to the Pope, who did not dispose of this as he had done of the others, seeing that he had given the former to Cardinal Ippolito de' Medici, (who received the picture of Our Lady) and to the poet, Messer Pietro of Arezzo, his servant, who had the portrait in the mirror. The Circumcision, on the contrary, Pope Clement retained for himself, and it is believed that this work afterwards came into the possession of the Emperor. With respect to the portrait in the mirror, I remember to have seen it, when I was a youth, in the house of Messer Pietro at Arezzo, where it was shown to the strangers who passed through that city as an extraordinary thing, and a work of great merit. It afterwards fell, by what means I know not, into the hands of the carver in crystal, Valerio* Vicentino, and is now in the possession of Alessandro Vittoria,† a sculptor in Venice, and the disciple of Jacopo Sansovino.‡

But returning to Francesco, we have to remark that while

* Whose life follows.

† Mentioned further in the life of Sammichele, which follows.

‡ This portrait is now in the possession of the Emperor of Austria, and is in the Gallery of the Belvedere at Vienna.

studying in Rome, he was careful to examine all the works, ancient and modern, to be found in that city, but more particularly did he hold those of Michelagnolo Buonarroti and Raffaello da Urbino in the highest veneration. The spirit of the last-named master had indeed, as was afterwards said, passed into the body of Francesco, and this opinion was entertained, because, though still so young, the latter was seen to be highly distinguished in art, as well as graceful and amiable in manners and deportment, exactly as Raffaello had been. This opinion was further strengthened by the pains which Francesco was reported to give himself in the imitation of the works of Raffaello, nor were these labours and that study in vain, seeing that many pictures painted in Rome by Francesco, and the greater part of which afterwards came into the hands of Ippolito de' Medici, are indeed most admirable.*

Among the works thus executed in that city is a circular picture of great beauty exhibiting the Annunciation, this the artist painted for Messer Angelo Cesis, and it is now preserved with great care in the house of that family, as an exceedingly valuable work. He likewise painted a picture on panel, representing the Madonna with San Giuseppe and angels; singularly beautiful figures, whether we consider their grace, the beauty of their colouring, or the care and delicacy with which they are finished; the expression of the faces also is of exquisite beauty. This picture was formerly in the possession of Luigi Gaddi, and must now be in that of his heirs.†

Hearing the fame of Francesco, Lorenzo Cibo, captain of the Papal Guard, and a very handsome man, caused that artist to paint his portrait; and the latter may be said not to have depicted this likeness, but to have made it of the living flesh.‡ He afterwards received a commission from Madonna Maria Bufalina of the Città di Castello, for a picture to be placed in the church of San Salvatore del Lauro, and in a chapel near the entrance of that building. In this work

* There is a picture of the Madonna with the Divine Child and St. John, by Parmigiano, in the Tribune of the Uffizj, with two portraits of himself.

† A large picture of a Holy Family by Parmigiano is now in the possession of the Baring family at Stratton.

‡ This portrait is believed to be that now in Windsor Castle.

Francesco represented the Virgin appearing in the air ; she is reading, and has the Divine Child in her lap. On the earth beneath is a figure of San Giovanni kneeling on one knee in a singularly beautiful attitude, the back bent ; he is pointing to the Infant Christ : there is a St. Jerome in his state of penance* also in this picture, he is lying on the ground asleep, the figure foreshortened.†

But this work the master was not suffered to bring to perfection, the sack and ruin of Rome in 1527 interrupting his labours, and not only did this event cause the arts to be for a time banished from that city, but it also cost the life of many artists. Francesco was indeed himself within a hair's breadth of being among the number, which happened on this wise. In the commencement of the plunder, and when the soldiers began to burst into the houses, our artist was so intent on his work, that when his own dwelling was filled with certain of these men who were Germans, he remained undisturbed by their clamours, and did not move from his place ; arriving in the room therefore, and finding him thus employed, they stood confounded at the beauty of the paintings they beheld, and, like good and sensible men, as they must have been, they permitted him to continue his occupation. Thus, while the most impious cruelty of the barbarous hordes by whom the unhappy town was invested, was scourging that miserable place, and destroying all, sacred and secular works alike, having respect neither to God nor man, Francesco was provided for by those Germans, who honoured him greatly and defended him from every kind of injury. One loss only did our artist suffer at that time from these events, namely, that one of the soldiers in question, being a great lover of painting and the arts, compelled him to execute a large number of drawings in water colour and with the pen, which were demanded as the payment of his ransom.

But when the soldiery was afterwards changed, Francesco

* This expression alludes to the fact that St. Jerome is sometimes represented in the robes of his rank as a Cardinal, and sometimes in his condition of asceticism, or when doing penance, as he is here depicted.

† The picture here alluded to is the Vision of St. Jerome, now, as our readers are aware, in the National Gallery ; it was engraved by Giulio Bonasone, the contemporary of Parmigiano. A highly finished sketch of this work, by some thought to be a diminished copy, made by the master himself, is in the Grosvenor Gallery.

stood again on the brink of destruction, for having one day gone out to seek certain of his friends, he was made prisoner by the new comers, and was compelled to purchase his release with the few crowns that he possessed. His uncle, grieved at what had happened, and perceiving that by these disorders the hope which Francesco had conceived of acquiring knowledge, honour, and wealth, was destroyed, resolved to take him back to Parma, and the rather as he saw that Rome was little less than ruined, while the Pope himself was a prisoner to the Spaniards. He despatched Francesco forward on the way to his native land, therefore, but remained himself some days in Rome, where he deposited the picture painted for Madonna Maria Bufalina with the Monks of the Pace, in whose Refectory it remained many years, until it was finally reclaimed by Messer Giulio Bufalini, by whom it was placed in the church for which it had originally been destined at Città di Castello.*

Arrived in Bologna, Francesco found his time pass very agreeably among his friends in that city, more especially that portion of it which he passed in the house of a saddler of Parma, who was one of his most intimate associates; and his sojourn there pleasing him greatly, he remained in Bologna some months. During this time he caused several of his works to be engraved in chiaro-scuro, more particularly the Decapitation of San Pietro and San Paolo,† with a large picture representing Diogenes. He made very many other works, of which he intended to have prints made and copper-plates engraved, having retained with him a certain Maestro Antonio of Trent;‡ but this intention was not carried into effect at the moment, because Francesco was compelled to give his time to the execution of numerous pictures and other works for various noblemen of Bologna.

The first painting executed by our artist in that city was a figure of San Rocco, of considerable size, which he painted for the chapel of that saint in the Church of San Petronio, and to which he has imparted a most beautiful expression, depicting it, at a word, with the utmost perfection in every

* Many copies of this work are still at Città di Castello.

† The martyrdom of these saints rather, since the first was not beheaded.—*Masselli*.

‡ Antonio da Trento did not work in copper, but in wood.—*Bottari*.

point. He has represented the Saint as in some degree recovered from the pain which he had suffered from the ulcer occasioned by the plague;* and this he makes manifest by raising his head towards heaven in the act of giving thanks to God, as good men do when rising from the adversities with which they have been afflicted. This picture Francesco painted for a certain Fabbizio of Milan, whom he has portrayed from the life therein; a half-length figure, which rather looks like one alive than a mere painting, as does a dog, which is in like manner a part of the work; there is, besides, a landscape, which is admirable, this master being more particularly excellent in that branch of the art.†

For the physician Albio, who was a native of Parma, Francesco painted a Conversion of St. Paul, with a landscape and numerous figures. This also is a work of great merit. For his friend the saddler, he painted another of extraordinary beauty; the principal figure is a Madonna, seen in profile, the attitude of which is very graceful: and there are, besides, several other figures. Our artist likewise painted a picture for the Count Giorgio Manzuoli, with two in water-colours on cloth for Maestro Luca di Leuti; these exhibit numerous figures of very small size, all very graceful and well executed.‡

One morning about this time, Francesco was still in bed, when the above-mentioned Antonio of Trent, who was with him, as we have said, for the purpose of executing engravings, having opened a certain chest belonging to Francesco, ruthlessly robbed him of all the copper-plates, prints, engravings on wood, and drawings that he possessed, where-with this Antonio then departed; and he must have taken himself fairly to the devil, seeing that no news was ever heard of him from that time forward. Happily Francesco did recover the plates; for these Antonio had left with a friend of his own in Bologna, proposing to reclaim them perhaps at some more convenient time; but of the drawings he

* For the legend of this saint, and for this incident in particular, see Mrs. Jameson, *Poetry of Sacred and Legendary Art*, vol. ii. p. 35.

† This work is still in the chapel as above-named. Ludovico Caracci made a copy of it of the size of the original, and it was engraved on copper by Bricci.—*Masselli*.

‡ No information can now be obtained respecting these works.—*Förster*.

could never more obtain sight or intelligence.* Almost in despair, he returned to his painting, and to obtain a little money, portrayed the likeness of I know not what Count, then living at Bologna. He afterwards painted a picture of the Virgin with the Infant Christ, who holds the globe of the earth in his hands : the Madonna in this work has a beautiful expression, and the Infant also is exceedingly natural. It was indeed one of this master's peculiarities, that he always gave much animation to the faces of his children, not unfrequently depicting them with an expression, which, though truly childlike, yet gives evidence of that acuteness and quickness of perception so frequently observable in children. Our Lady is clothed in a manner that is somewhat peculiar, her dress consisting of a vestment of yellowish gauze or crape, having sleeves which are striped, as it were, with gold ; all which has of a truth a very beautiful effect, the form being perceptible through the draperies, which suffer the flesh to be seen in a most natural and delicate manner ; the hair also is so finely done that nothing painted could possibly be better.

This picture was executed by Francesco for Messer Pietro of Arezzo, but as the Pope Clement VII. came at that time to Bologna, our artist presented it to his Holiness ; yet, however the matter happened I do not know, but it afterwards fell into the hands of Messer Dionigi Gianni,† and is now in the possession of Messer Bartolommeo his son, who has proved himself so obliging in respect to it, that fifty copies have been made of this most highly esteemed work.‡ The same master painted a picture for the Nuns of Santa Margareta in Bologna, representing therein the Madonna with Santa Margareta, San Petronio, San Girolamo, and San Michele ; this also is held in high estimation, as it well merits to be, seeing that in the expression of the heads, as in all other parts, it is in every respect equal to the before-mentioned works of this master.§

* A rich collection of drawings by Parmigiano is in the possession of her Majesty.

† Dionisio Zani, that is to say.

‡ This is the celebrated Madonna della Rosa, now in the Dresden Gallery. It was purchased by Augustus III., King of Poland, who is said to have paid six thousand sequins for the same. Engraved by Domenico Tebaldi, the master of Agostino Caracci.

§ Now in the Gallery of Bologna, and one of those sent to Paris in 1796. It was engraved by Bonasone, and has been twice engraved by Rosaspina.

Francesco prepared innumerable designs also, more particularly for Girolamo del Vino and for the goldsmith and engraver Girolamo Fagioli, who obtained them from our artist, for the purpose of engraving them on copper, and all these works are considered to be graceful and beautiful in the highest degree. For Bonifazio Gozzodino, Francesco painted a portrait from life, as he did that of his wife, but the latter remained unfinished. He likewise sketched a picture of the Madonna, which was afterwards purchased in Bologna by the Aretine, Giorgio Vasari, who has it still in Arezzo; with many other noble and precious works in painting and sculpture, as well as ancient marbles, which he carefully preserves in his new house built by himself in that city.*

When the Emperor Charles V. visited Bologna, to the end that Pope Clement VII. might perform his coronation in that city, Francesco went to see him at dinner, when, without previously drawing or making other preparation, he painted a large picture in oil of that monarch, representing him as crowned by Fame with a chaplet of laurel, while a child, in the form of a little Hercules, presents to him the globe of the world, as though he would acknowledge that sovereign to possess the dominion thereof. When this work was finished it was shown to Pope Clement, who was so greatly pleased therewith that he sent it with Francesco himself to Charles V., through the Bishop of Vasona, then Datary to the Emperor. Thereupon, his Majesty, being highly satisfied with the work, signified to the master that he was to leave it: but Francesco, being ill-advised by some faithless or injudicious friend, refused to do so, saying that it was not finished. Thus, his Majesty did not have it, nor was he remunerated for the same, as he doubtless would otherwise have been. The work afterwards fell into the hands of the Cardinal Ippolito de' Medici, by whom it was presented to the Cardinal of Mantua, and it is now in the Guardaroba of the Duke of Mantua, with many other beautiful and noble pictures.†

* "Let it be here remarked, once for all," observes Bottari, "that of the paintings, sculptures, drawings, and antiquities mentioned in this life by Vasari, as collected in his own house, no certain knowledge can now be obtained, all having been dispersed."—*Roman Edition of Vasari*, 1759.

† The present locality and condition of this work are now unknown.

Having then remained several years absent from his native place, and acquired much experience in art, but no increase of riches, although he had made many friends, Francesco at length returned to Parma, in compliance with the entreaties of many among his relations and acquaintance in that city. He had no sooner arrived there than he received a commission for the painting in fresco of a large vaulting in the church of Santa Maria della Steccata, but as there was an arch presenting a level surface at the commencement of this vaulting, and forming a sort of façade around the whole space, Francesco determined to begin with this portion of the work, as being that which presented the least difficulty; he therefore painted six figures thereon, two coloured and four in chiaro-scuro,* all of which are very beautiful. Between these figures he furthermore delineated numerous ornaments of very graceful character surrounded by rosettes in relief, which he took it into his head to execute himself in copper and with the utmost labour.

At the same time, he undertook a picture for the Cavaliere Baiardo, a gentleman of Parma, who was one of his intimate friends. This is a Cupid, occupied in preparing himself a bow: at his feet are two boys seated, the one is taking the other by an arm, and laughingly endeavours to make him touch Cupid with his finger; but he who is thus exhorted, refuses and weeps, as one who fears to be scorched by the fires of Love.† This picture, the invention of which is most ingenious, the colouring most charming, and the whole distinguished by the grace of manner for which Francesco was remarkable, is now in the study of Messer Antonio Cavalca, heir to the Cavaliere Baiardo, having descended to him from the latter, together with many drawings by the same artist which the Cavaliere had collected. Of these there are many very beautiful and finely finished in every particular, also by the hand of Francesco, in many leaves of our book; more particularly one of the Decapitation‡ of San Pietro and San Paolo, which

* The figure of Moses, one of those in chiaro-scuro, is particularly admired; the remaining five figures are three of the Sybils, with Adam and Eve. This work has been engraved by Fontana.

† This admired work, considered the best easel picture of Parmigiano, is now in the Bridgewater Gallery. The copies and engravings executed from it have made it extensively known.

‡ The martyrdom of those saints namely.

last he published, as we have said, in copper-plates and wood-engravings, while he was yet in Bologna.

For the church of Santa Maria de' Servi, this master painted Our Lady with the Divine Child sleeping on her bosom. Beside the Virgin are Angels, one of whom bears in his arms an urn of crystal, within which there is a glittering cross, and on this the eyes of the Madonna are fixed in contemplation. Francesco was not entirely satisfied with that work, and therefore left it unfinished; it has, nevertheless, been highly commended, and is full of the grace and beauty peculiar to his manner.*

Our artist meanwhile now began to neglect the frescoes of the Steccata, or at least to proceed in so dilatory a fashion, that all perceived him to have no good will to the work; and this was occasioned by the fact that he had already commenced the study of matters connected with alchemy, which caused him altogether to neglect his painting, since he believed that he should make himself rich much more rapidly by the congelation of mercury, than by his art. No longer did he now employ his hours with those exquisite inventions which he had formerly realized with his pencils and colours, but wasted all his days in the burning of coals and wood, the handling of bottles and other trumpery, varied by the distillation of his own brains in absurdities, over which he would spend much more money in a day, than he could make good in a week, by his labours at the Steccata. Having no other means of life meanwhile, and being yet compelled to live, he gradually found himself getting through the little that he had, and consuming every thing in his furnaces.† Nay, what was worse, the members of the

* This is the work known as the *Madonna del collo lungo*, (the long-necked Madonna.) It is now in the Pitti Palace. There is a study from the heads of the Angels, which are surprisingly beautiful, in the Barberini Palace in Rome; and the work has been engraved, but not in a very satisfactory manner, by P. Lorenzini. A copy now replaces the original work in Servite Church in Parma.

† Dolce, *Dialogo della Pittura*, denies, as do some other writers, that Parmigiano ruined himself by these absurd dreams; but it is to be remarked that Vasari said little of this matter in his first edition, and would appear to have received the further intelligence, given in his second and much amended edition, in Parma, and from the cousin of Parmigiano, Girolamo Mazzola. Della Valle suggests that the furnaces required

Brotherhood of the Steccata, perceiving that he had altogether neglected and laid aside the work he had engaged to accomplish for them, and having, peradventure, as is often done, paid him beforehand, brought a law-suit against him, from the consequences of which he thought it advisable to withdraw himself.*

One night, therefore, Francesco, accompanied by certain of his friends, took flight to Casal Maggiore, where he contrived to get his alchemy out of his head for a time, and painted a picture for the church of San Stefano. The subject of this work is Our Lady appearing in the air, with San Giovanni Battista and San Stefano beneath her.† He afterwards completed a picture (and this was the last painting executed by Francesco) representing the Roman Lucretia, a work of the most divine beauty, and one of the best that ever proceeded from his hand; but, however the thing has chanced I know not, this picture has been lost, nor is it possible to ascertain what has become of it.‡

There is a painting by this master now in the house of Messer Niccolò Bufalini at Città di Castello; it represents a group of Nymphs; and in the same town is a cradle with infants, which he painted for the Signora Angiola de' Rossi of Parma, wife of the Signor Alessandro Vitelli.§

But Francesco, still having his thoughts filled with that alchemy, as happens to all those who have once given themselves to running after its phantoms; and having changed from the delicate, amiable, and elegant person that he was, to a bearded, long-haired, neglected, and almost savage, or wild man, became at length strange and melancholy, thus constantly falling from bad to worse. In this condition he was attacked by a malignant fever, which caused him in a very few days to pass to a better life; and so it was that Fran-

for the copper rosettes of the Steccata may have given strength to the rumours of Parmigiano's devotion to alchemy.

* Lanzi, citing Affò, relates that Parmigiano was imprisoned for this breach of contract at the suit of the Brotherhood.

† Engraved by Zannetti.—*Bottari*.

‡ A Lucretia by Parmigiano was engraved by Enea Vico, but differs from that cited by Bottari, as then in the Royal palace at Naples.—*Ed. Flor.*, 1832-3.

§ The fate of these works is not known. See the *Kunstblatt* for 1820, No. 27. See also Ratti, *Notizie del Correggio*, p. 354, *et seq.*

cesco found an end to the troubles of this world, which had never been known to him but as a place full of cares and pains. It had been his wish to receive burial in that Church of the Servite Monks which is called the Fontana, and is situate at about a mile from Casal Maggiore ; he was there interred accordingly, naked, as had also been his own desire, and with a cross of cypress placed upright on his breast in the grave. It was on August 24, in the year 1540,* that this master finished the course of his life, which he did greatly to the loss of our Art, seeing that his hand imparted a singular grace and beauty to all the paintings produced by him.

Francesco took great pleasure in playing on the lute, and had so much genius, with so delicate a taste for the same, that he was no less excellent in this art than in that of painting. But as respects the last, it is most certain that if he had not been capricious in his labours, and could have prevailed on himself to lay aside the follies of the alchemists, he would have been one of the most distinguished and most admirable painters of our time. Now, I will not deny, that it may be sometimes good to work only when the inspiration seizes, and when the artist feels most inclined to do so ; but what I do censure is, the working very little, or perhaps not at all, and the waste of time in useless cogitations. He who deceives himself, and persists in attempting what he cannot effect, often finds that he has lost what he does know and possess, in seeking to acquire that which he never can attain. If Francesco, who had been endowed by Nature with a most animated genius and a manner of the utmost grace and beauty, had continued the daily practice of his art, he would without doubt have made such progress, that, as we now admire the pleasing expression and grace which he imparted to his heads, so we should in that case have seen him giving evidence, in the perfection of his design, the excellence of his manner, and the beauty of the whole work, that he had far surpassed his earlier self as well as others.

* In the first edition we have the following passage: " Many praises were composed in his honour ; of these the verses beneath may serve as a specimen :

*Cedunt pictores tibi quot sunt, quotque fuerunt ;
Et quot post etiam sæcula multa ferent.
Principium facile est laudam reperire tuarum
Illis sed finem quis reperire queat ?*"

His cousin Jeronimo Mazzuoli * survived him, and closely imitated the manner of Francesco, to his own great honour : of this we have proof in the works by his hand, to be seen at Parma ; as also in those which he executed at Viandana, whither he had fled with Francesco at the time of the war. In San Francesco, a monastery of the Bare-Footed Friars, he painted a small picture of the Annunciation, which is very beautiful, although Jeronimo was then but a youth ; he also painted another on the same subject in the church of Santa Maria ne' Borghi. For the Grey Friars or Conventual Monks of San Francesco, † in Parma, Jeronimo painted the picture of the High Altar, representing thereon Giovacchino ‡ driven from the Temple, with numerous figures. In Sant' Alessandro also, a Convent of Nuns in that city, this artist painted a picture of the Madonna in the heavens, with the Infant Christ in her arms : the Divine Child is presenting the palm to Santa Justina ; § there are Angels likewise drawing back a drapery, with figures of the Pope, St. Alexander, and of St. Benedict.

The picture of the High Altar in the church of the Carmelite Monks, which is very beautiful, is by Jeronimo Mazzuoli, as is also another picture of considerable size, in the church of San Sepolcro. || He painted two pictures likewise for the church of San Giovanni Evangelista, which belongs to a Convent of Nuns ; ¶ they are both beautiful, but not equally so with the folding doors of the organ ; nor can they compete with the picture of the High Altar, in which there is a most beautiful Transfiguration, executed with remarkable diligence. The same master painted perspective views, in fresco, in the Refectory of the same Nuns, with a picture in oil, representing the Last Supper of Christ with the Apostles. Jeronimo likewise painted the chapel of the High Altar in the Cathedral ; this too is in fresco : and for Madama Margherita of Austria, Duchess of Parma, he

* "Not known beyond Parma," remarks Lanzi, "but well deserves to be so."

† Bottari tells us that in his day the picture by Parmigiano, which was in that church, was a Marriage of St. Catherine.

‡ Joachim, the father of the Virgin.

§ For the legend of this saint, see *Poetry of Sacred and Legendary Art*, vol.ii. p. 294.

|| This work represents the Holy Family with Angels.

¶ "This church belongs to Monks, not to Nuns," corrects Bottari.

painted the Prince Don Alessandro, her son ; he is fully armed, and is extending his sword over the globe of the world. Before him kneels an armed figure of Parma.

In a chapel of the Steccata, at Parma, Jeronimo painted a chapel in fresco, the subject chosen being the Apostles receiving the Holy Spirit ; and on an arch similar to that mentioned when speaking of his cousin Francesco, he painted six Sybils, two coloured and four in chiaro-scuro : in a recess which is opposite to that arch, Jeronimo likewise painted the Nativity of Christ, with the Adoration of the Shepherds ; this was never entirely completed, but is a very fine painting. The high altar of the Carthusian monastery, which is just without the city of Parma, has a picture of the three Magi by the hand of this artist, there is also one in San Piero, an abbey of the Monks of St. Bernard, at Pavia ; and another in the Cathedral of Mantua,* which he painted for the Cardinal.† This last represents the Saviour in his Transfiguration, he is surrounded by a splendour of light, and is accompanied by the Apostles, and more especially by San Giovanni, of whom he appears to say, “ *Sic eum volo manere,*” &c. Around this picture are six large representations, depicting the miracles performed by San Giovanni Evangelista.

In the church of the Bare-footed Friars, and on the left of the entrance, is a large picture by the hand of Jeronimo ; the subject is the Conversion of St. Paul, and the work is an exceedingly fine one. In the church of San Benedetto at Polirone, a place about twelve miles from Mantua, there is a picture by this master, the subject of which is Christ in the Manger. The Divine Infant is receiving the adoration of the shepherds, and is surrounded by a choir of angels. This work forms the picture of the high altar. Jeronimo likewise painted—but I do not know exactly at what time—an exceedingly beautiful picture of five Cupids, one of whom is sleeping, while the rest are despoiling him ; one takes from him his bow, another his arrows, and a third his torch. This work is now in the possession of the Signor Ottavio, whose respect for the endowments of Jeronimo causes him to hold it in the utmost estimation. Nor has the latter de-

* This work is no longer in the cathedral of Mantua.—*Förster*.

† Cardinal Gonzaga.

generated from the distinction of his kinsman Francesco. whether as regards painting or worth, seeing that he is a most amiable person, courteous and obliging beyond description. He is still living,* and we are therefore constantly seeing very fine works proceed from his hands.

A very intimate friend of Francesco was Messer Vincenzo Caccianimici, a nobleman of Bologna, who employed himself much with painting, and laboured to the utmost of his power to imitate the manner of Francesco. Vincenzo painted extremely well, so that the pictures which he executed for his pleasure, or for the purpose of presenting to his friends and different gentlemen, are certainly worthy of praise. There is more particularly one in oil by his hand, which is in the chapel of his family, in the church of San Petronio; it represents the Beheading of San Giovanni Battista.† This well-endowed gentleman, from whose hand there are certain drawings in our book which are very beautiful, departed from the present life in the year 1542.

THE VENETIAN PAINTER JACOPO PALMA; LORENZO LOTTO, AND OTHERS.

[Latter part of the 15th, and first half of the 16th century.]

So powerful is the effect of excellence in art, even though displayed in one sole work, or in two only, or however few these may be, that if they be perfect in their kind, artists and judges are compelled to extol them, while writers are in like manner constrained to celebrate their praises, and to exalt the master who has produced them. And this we are ourselves about to do, in the case of the Venetian Palma,‡ who,

* In 1568 namely, but in a MS. of 1573 Jeronimo is spoken of as dead. *Masselli*.

† This picture is considered by many writers to be the work of Francesco himself, and not that of Vincenzo.—*Éd. Flor.*, 1832-8.

‡ This artist was born at Serinalta, near Bergamo, but went to Venice in his early youth. He is usually called Palma Vecchio, to distinguish him from his nephew, Jacopo Antonio Palma, also a good painter, though inferior to himself. See Ridolfi, *Le Maraviglie dell' Arte*. See also Baldinucci.

although not particularly remarkable, or to be accounted among those of the first excellence in painting, did nevertheless complete his works with much care and exactitude. He was so zealous in his endeavours, and so patient in his endurance of labour, that his paintings, if not all good, have at least a portion of good, seeing that they present a very faithful imitation of life and natural forms.*

The works of Palma are more to be commended for the harmony and softness of their colouring, and for the patience with which they are executed, than for any great force of design, for he did certainly handle the colours with infinite grace, and with the utmost delicacy. Examples of this may be seen in many pictures and portraits which he painted for different gentlemen of Venice, but of these I do not make further mention, proposing to confine myself to the enumeration of some few pictures, and of one head, which are by all considered most admirable, nay, divine. One of these pictures our artist painted in Sant' Antonio in Venice, near the Castello;† and there is another in the church of Sant' Elena, which is near the Lido, where the monks of Monte Oliveto have their monastery. In this last, which is at the high altar of the church, is an Adoration of the Magi. The number of figures in this work is very large, and among them are some heads, which are truly worthy of praise, as also are the draperies with which the figures are clothed, and which exhibit a rich and ample flow of the folds.‡

For the altar of the Bombardieri, in the church of Santa Maria Formosa, Palma executed a figure of Santa Barbara, the size of life: two smaller figures are beside her, a San Sebastian and Sant' Antonio namely, but the Santa Barbara is one of the best figures ever produced by this painter.§ In the church of San Mose, which is near the Piazza San Marco, this artist also painted a picture. It represents Our

* Della Valle cites the Last Supper in the Church of Santa Maria Mater Domini, as one of the best of Palma Vecchio's works, and considers an altar-piece in San Cassiano as the earliest.

† This picture is lost.

‡ Now in the Brera at Milan.—*Förster*.

§ This universally lauded picture of St. Barbara is still in its place. Palma Vecchio is said to have taken the face of the saint from that of his daughter, the beautiful Violante.

Lady in the air, with San Giovanni at her feet.* Palma likewise painted an exceedingly beautiful historical work for the Chamber wherein the members of the Scuola, or Brotherhood of San Marco, are wont to assemble, and which is situate on the Piazza of San Giovanni-e-Paolo. This he did in emulation of those which had before been produced there by Gian Bellino, Giovanni Mansuchi,† and other painters. In this work, the artist has presented a barque, wherein the body of San Marco is in course of being conveyed to Venice;‡ and here he has depicted the sea in a fearful state of tempest, with ships tossed and driven together by the

* This work, which is destroyed, belonged to the earliest productions of our artist.

† Most probably an error of the copyist for Giovanni Mansueti, of whom Vasari has made mention in the life of Vittore Carpaccia, and who did work in the Scuola of San Marco.

‡ The author is considered to be mistaken in his description of the subject of this work, which is not the body of St. Mark on its way to Venice, but a storm, which is allayed by the power of S.S. Mark, George, and Nicholas: and the matter was on this wise, if we may credit the Venetian chronicler, Marino Sanuto: On the night of the 25th Feb., 1340,—for 'tis good to be exact in the veracious recital of a weighty matter—on the night of the 25th Feb. then, but at what hour mine authority hath not recorded, did such a storm arise in Venice as the city had never yet battled through in her days, and when the rage of this tempest was at the highest, an old fisherman was seen labouring to secure his barque on the Riva di San Marco, there to await the termination of the storm, when a man approached him, desiring to be put over to San Giorgio Maggiore. The old fisherman long refused, but won by promises and entreaties, he finally consented, and rowed the stranger safely to San Giorgio. But here a second man entered the boat, and the two required to be rowed to San Nicolò di Lido, where a third awaited them. All three thus united, they then directed the fisherman to pull beyond the Castles, and into the open bay. Scarcely had they arrived there before they perceived a galley approaching them with the rapidity of a bird on the wing, and this galley was freighted with devils, who were proceeding to effect the downfall of Venice. But the three companions instantly made the sign of the cross against this host, thereby conjuring and putting to flight this host of demons, when the sea became peaceful, and the galley of devils disappeared with its goodly cargo. The unknown persons then discovered themselves to the fisherman, informing him that they were no other than St. Mark, St. George, and St. Nicholas, who had come to save Venice from being overwhelmed by the sea, a danger to which that innocent city had been subjected by a certain schoolmaster, who, having first disposed of his soul to the devil, had then maliciously hanged himself.

This is the subject of the picture which Lomazzo, Sandrart, Scanelli, and others, join Vasari in attributing to Palma Vecchio; while Zanetti, on

fury of the winds and waves. All these are treated with great judgment, and give evidence of the most thoughtful care. The same may be said of a group of figures in the air, and of demons in various forms, who are blowing against the ships in the manner of winds. The barques, meanwhile, impelled by the oars, are labouring in various positions to break through or overpass the opposing and towering waves, but are on the very point of being submerged.

This work, to say the truth of it at a word, is of such merit, and so beautiful, that it seems impossible to conceive that pencil and colour, however excellent the hand employing them, could express any thing more exactly like the reality, or more natural, than is this picture; the fury of the waves is exhibited in all its terrors, as are the strength and dexterity of the men engaged with them, with the movement of the waves, the lightnings and gleaming fires of heaven, the water broken by the oars, and the bending of these last as they encounter the wave or as they yield to the force of the rowers. What more? I, for my part, do not remember to have seen a more fearful picture than this is, since the whole scene is so truly rendered; the invention, the drawing, the colouring, is each so carefully attended to, and all are so effectively portrayed, that the picture appears to quiver, as it might do, if all therein represented were reality. In a word, Jacopo Palma deserves the highest commendation for this work, and well merits to be numbered among those who may be called masters of the art, and who possess the faculty of giving expression in painting to their most recondite thoughts.

Now it sometimes happens, that in the treatment of these difficult subjects, the painter will throw off the first sketch of his work, as if moved by an inspiration, so to speak, thus the contrary, *Della Pittura Veneziana*, Venice, 1771, declares it to be by Giorgione.

Sansovino, *Venezia Descritta*, lib. iii., speaks of this picture as a work of Palma Vecchio, but remarks that others attribute it to Paris Bordone; Zanotto, on the other hand, *Pinacoteca dell' Accademia*, &c., adduces many reasons for the belief that the work is indeed by Palma Vecchio, but having suffered in the conflagration of the Scuola of San Marco, was restored by Paris Bordone, who was appointed to execute a continuation of the works in that building. Zanotto gives an engraving of the picture by Antonio Viviani. The reader who shall desire more minute details than can here find place, is referred to the authorities, *ut supra*.

producing a good and bold commencement ; but this promise is then found to remain unfulfilled at the completion, and the effect attributable to that first fire is seen to have disappeared. And this occurs most commonly, because in finishing his work, the artist sometimes considers the separate parts, rather than the whole of that which he has in hand, and thus suffering his spirit to become cold, he loses the force of his powers. But Jacopo on the contrary kept himself always well and firmly to his purpose, bringing his first thought and intention by due degrees to its perfection, and for this he then was and ever will be very highly extolled.*

But although the works of this master are numerous, and all merit to be held in esteem, yet the best of all and a very surprising production, is without doubt the portrait of himself, which he took with the assistance of a mirror ; he is clothed in a robe of camel's hair, and there are locks of hair hanging about his head, which are so natural that better could not possibly be imagined. In this particular work the genius of Palma produced so admirable an effect, that the result was a performance of astonishing perfection and singular beauty, as all agree in affirming, this picture being presented to public view almost every year at the Festival of the Ascension. Nor is it without reason that the work is thus praised and celebrated, seeing that whether we consider the design, art, colouring, or, in short, the whole and every part, all is perfection, surpassing any work whatever that had been executed by any Venetian painter up to that time. Among other things to be observed in this portrait, is a living glance and turning of the eyes, exhibited in such a manner that Leonardo da Vinci and Michelagnolo Buonarroti could have produced nothing better. Of the grace, the dignity, and the many other excellencies to be remarked in this portrait, I think it better to remain silent, since it is not possible to say so much of its merits but that it shall still deserve more.†

* The opinion here given of Palma Vecchio's works is more in harmony with that of Ridolfi, Zanetti, Tassi, and others, than are those implied by the introductory paragraph of this life, for which Vasari has not failed to receive castigation at the hands of certain critics among his compatriots.

† The warmth of this eulogium, which our author could not have exceeded for a Florentine, may serve as another proof, if any were required, of his impartiality as respects the portrait itself. We learn from Förster

And now, had Fate permitted that Palma should have departed this life on the completion of that work, he alone would have borne off the crown, and have retained the reputation of having surpassed all those whom we now celebrate as our greatest and most divine masters; but the further duration of his life giving occasion to other productions, became to him the cause of deterioration, since, not maintaining himself at the point to which he had attained, all that he had previously acquired gradually diminished, and he sank from the position which he had, on the contrary, been confidently expected even further to improve and exalt. Finally, being satisfied with the fact that one or two well-executed works partly exonerated him from the censures which others had brought on his name,* Jacopo Palma died at Venice, in the forty-eighth year of his age.†

A friend and companion of Palma was the Venetian painter Lorenzo Lotto,‡ who had imitated the manner of the Bellini for a time, and had afterwards attached himself to the manner of Giorgione, as may be seen from the numerous pictures and portraits by his hand in the houses of the Venetian gentry. In the house of Andrea Odoni is a portrait of the latter by Lorenzo, a very beautiful thing; and in the house of the Florentine Tommaso da Empoli there is the Birth of Christ, the time chosen being night, which is a work of admirable beauty. In this picture is particularly to be remarked, that the splendour of Christ is made to illuminate the whole in a very fine manner. The Madonna is kneeling;

that there is a picture at Munich (in the Pinacothek) under the name of Giorgione, which agrees at all points with the description here given.

* The examination given by Vasari to the numerous works of Palma Vecchio, does not appear to have been more than a cursory one. The Venetian Academy, Vicenza, Dresden, Vienna, and other places, afford specimens which cannot here find further mention. That in the Fitzwilliam Museum at Cambridge will be in the recollection of most of our readers.

† Authors are not entirely agreed as to the exact date of our author's birth and death. See Calvi, *Efemeridi*, and Zanotto, *ut supra*: see also Ticozzi, *Vite de Pittori Vecelli*. See also Zani, who differs greatly from those previously mentioned, and places Palma Vecchio's works between the years 1491 and 1516.

‡ Beltramelli, *Notizie*, &c., as cited by Lanzi, affirms the truth of our author's assertion, that Lorenzo Lotto was a Venetian; other writers consider him to belong to Bergamo. Moschini believes that there were two painters of the same name.

and in a whole-length figure, represented in the act of adoring the Infant Saviour, is the portrait of M. Marco Loredano.* For the Carmelite Monks, Lorenzo Lotto painted a picture of St. Nicholas appearing in the air in his episcopal robes, and attended by three Angels: at his feet are Santa Lucia and San Giovanni, above them are clouds, and beneath is a very beautiful landscape, with many small figures and animals; on one side is St. George in combat with the Dragon, at a short distance is seen the Damsel,† with a city, and part of the sea-coast.‡ For the chapel of Sant' Antonino, Archbishop of Florence, in the church of San Giovanni-e-Paolo, Lorenzo painted a picture of the above-named Saint, seated with two ministering priests near him, and a vast crowd of people beneath.§

While this artist was still young and followed partly the manner of the Bellini, partly that of Giorgione, he painted the picture of the High Altar for the church of San Domenico, at Ricanati. This work is divided into six compartments: in that of the centre is Our Lady, with the Divine Child in her arms, she is presenting the Habit of his Order, by the hands of an angel, to San Domenico, who is kneeling before her: here also are two Children, one of whom is sounding a lute, the other a rebeck: in the second picture are the Popes Sant' Urban and San Gregorio: and in the third is St. Thomas Aquinas with another Saint, who was a Bishop of Ricanati. Above these three pictures are the other three; that of the centre, the one over the Madonna namely, representing our Saviour Christ, dead and supported by an Angel, with the Virgin Mother, who kisses the arm of the Saviour; and Santa Maria Maddalena near her: over the picture of San Gregorio is again depicted the figure of Santa Maria Maddalena, with San Vincenzo; in the third, that above San Tommaso d' Aquino namely, are San Sigismondo and Santa Caterina of Siena. The predella is adorned with three

* The fate of these works is not known.

† "Cleodolinda, the king's daughter," namely, saved by St. George from the Dragon. For the well-known legend of this saint the reader is referred to the *Sacred and Legendary Art*, vol. ii, p. 4.

‡ Still in the church of Santa Maria del Carmine, in Venice, but grievously injured by an ignorant restorer.—*Ed. Flor.*, 1832-3.

§ This work has also suffered considerably, but is still in the Church of San Giovanni-e-Paolo, in Venice.

pictures of small figures. These are works of rare excellence, the central compartment exhibits the church of Santa Maria di Loretto, carried by Angels from Sclavonia, where it then was, to the place where it now stands ; and of the two stories which are on each side of this, the one represents San Domenico preaching, the small figures composing it being the most graceful that can be imagined : and the other Pope Honorius confirming the rule of San Domenico *

In the centre of the same church there is a fresco by this master, presenting a figure of the Monk, St. Vincent ; and in the church of Santa Maria de Castel Nuovo there is a picture in oil, representing the Transfiguration of Christ, and having three stories, in small figures, on the predella. These last exhibit the Saviour, first, when he is leading the apostles to Mount Tabor ; second, when he is praying in the garden ; and finally, as he ascends into heaven. After the completion of these works, it chanced that Lorenzo repaired to Ancona, and that precisely at the time when Mariano of Perugia had just completed the picture for the high altar, in the church of Sant' Agostino ; this was surrounded by a rich decoration, or frame work, but did not fully satisfy the citizens.† Lorenzo was therefore commissioned to paint a picture, which is placed in the middle of the same church ; the subject of the work is Our Lady with the Divine Child in her lap ; over her head hover two angels, whose figures are foreshortened, and who place a crown on the head of the Virgin.

Finally, when Lorenzo had become quite old, and had almost entirely lost his voice, he left Ancona, but not before he had executed other works, though not of any great importance, in that city ; he then departed to Our Lady of Loretto, where he had already painted a picture in oil,‡ which is in a chapel on the right of the entrance into the church, and there resolved to finish his life in the service of the Madonna, making his habitation in that holy house. Thereupon he

* There are works by this artist at Bergamo, in the church of San Bartolommeo namely, in that of San Bernardino, in the Convent of Santa Grata, and in the Church of Sant' Alessandro. In the Church of San Fiorillo likewise, at Jesi, there is one of distinguished merit ; the subject, Our Saviour laid in the Tomb.

† No longer to be seen in Sant' Agostino.

‡ This work is a St. Christopher.

commenced the execution of historical representations in figures of one braccio high, or less, around the choir, and above the seats of the officiating priests. In one of these he depicted the Birth of Christ; in another, the Adoration of the Magi; the Presentation to Simeon occupies a third; and following this, is the Saviour Baptized by John in the Jordan. The Woman taken in Adultery, and led before Christ, is also among these pictures, which are executed in a very graceful manner. Two other stories which Lorenzo likewise painted in this place exhibit a large number of figures; one of these represents David offering Sacrifice; the other exhibits the Archangel Michael in Combat with Lucifer, whom he has driven out of heaven.

No long time had elapsed after the completion of these stories, before Lorenzo died, as he had lived, in the manner of an upright man and good Christian, resigning his soul to the hands of God his Maker.* The last years of his life were passed in the utmost peace and tranquillity of mind, nay, what is more, he was by them, as is to be hoped and believed, enabled to obtain the riches of the life eternal, which might possibly not have been secured to him had he remained to the close of his days exclusively wrapt up in the concerns of the world, which rest too heavily on him who makes them his sole thought, since they do not permit the soul to rise towards the true wealth of the future life, and that which is to constitute our highest felicity and blessedness.

At this same period there also flourished in Romagna an excellent painter called Rondinello, † of whom we have already made some slight mention in the life of Giovanni Bellini, ‡ whose disciple he had been, and who had availed himself to a considerable extent of the services of Rondinello in his various works. After Rondinello had left Giovan Bellini, he continued to practise his art, and that in such a manner, that, being exceedingly diligent, he produced numerous works which are highly deserving of and have obtained considerable praise. Of this we have an instance

* According to the Ephemerides of Calvi, Lorenzo Lotto died at a very advanced age in the year 1550.

† Niccolò Rondinello of Ravenna.—*Ed. Flor.*, 1832-8.

‡ See vol. ii. p. 171.

in the Cathedral of Forli, where the picture of the high altar is executed by his hand.* The subject is Christ administering the Last Supper to his Apostles; and the work is executed with great care and success. In the lunette above this picture is a figure of the Dead Christ; and in the predella beneath are stories in small figures, representing events from the life of Sant' Elena, the mother of the Emperor Constantine, and showing her when she is discovering the Cross; these also are very carefully executed. In the same church there is a picture by Rondinello, with the single figure of San Sebastiano; this is likewise a very fine work.

For the altar of Santa Maria Maddalena, in the cathedral of Ravenna, this master† painted a picture in oil, wherein he portrayed the figure of that Saint only; but in the predella beneath he executed three stories, the small figures of which are very gracefully depicted. In one of these is Our Saviour Christ appearing to Mary Magdalene, in the form of the gardener; another shows St. Peter leaving the ship, and walking upon the waves of the sea; and between them is the Baptism of Jesus Christ. All these representations are executed in an exceedingly beautiful manner. Rondinello likewise painted two pictures in the church of San Giovanni Evangelista, in the same city. One of these portrays the Consecration of that Church by San Giovanni, and the other exhibits three martyrs, San Cancio, San Canciano, and Santa Cancianilla, all very beautiful figures. For the church of Sant' Apollinare, also in Ravenna, this master painted two pictures, each containing a single figure, San Giovanni Battista, and San Sebastiano namely, both highly extolled. There is a picture by the hand of Rondinello in the church of the Spirito Santo likewise; the subject, Our Lady between San Jeronimo and the Virgin Martyr Santa Caterina. In San Francesco, Rondinello painted two pictures, in one of which is Santa Caterina and San Francesco; while in the other our artist depicted the Madonna, accompanied by many figures, as well as by the Apostle St. James and by San Francesco.

* Scannelli affirms that this is a work of Marco Palmagiani.

† For more minute details respecting Niccolo Rondinello, see Nanni, *Guida di Ravenna*.—Ed. Flor., 1832-8.

For the church of San Domenico, Rondinello painted two pictures; one is to the left of the high altar, and exhibits Our Lady, with numerous figures; the other is on a façade of the church, and is very beautiful. In the church of San Niccolò, a monastery of the Augustinian Monks, this master painted a picture, with San Lorenzo and San Francesco, a work which was most highly commended, insomuch that it caused Rondinello to be held in the utmost esteem for the remainder of his life, not in Ravenna only but in all Romagna.

The artist here in question lived to the age of sixty years, and was buried in San Francesco, at Ravenna. After him came Francesco da Codignuola,* who was also greatly esteemed in that city, and painted numerous pictures there. On the high altar of the church which belongs to the Abbey of Classi, for example, there is one by his hand, of tolerably large size, representing the Raising of Lazarus, with many figures. Opposite to this work, in the year 1548, Giorgio Vasari painted another for Don Romualdo da Verona, the Abbot of that place. This represents the Deposition of Christ from the Cross, and has also a large number of figures. Francesco Codignuola painted a picture in San Niccolò, likewise a very large one, the subject of which is the Birth of Christ, with two in San Sebastiano, exhibiting numerous figures.

For the Hospital of Santa Caterina, Francesco painted a picture with Our Lady, Santa Caterina, and many other figures; and in St. Agata he painted a figure of Our Saviour Christ on the Cross, the Madonna being at the foot thereof with a considerable number of other figures; this work also has received commendation. In the church of Sant' Apollinare, in the same city, are three pictures by this artist, one at the high altar with Our Lady, San Giovanni Battista, Sant' Apollinare, San Jeronimo, and other saints; in the second is also the Madonna with San Piero, and Santa Caterina; and in the third and last is Jesus Christ bearing his Cross, but this Francesco could not finish, having been overtaken by death before its completion.

Francesco coloured in a very pleasing manner, but had not

* By the Padre Ireneo Affò this artist is called Marchesi, and by the *Guida di Ravenna*, Zaganelli.

so much power of design as Rondinello, he was nevertheless held in great account by the people of Ravenna. It was his desire to be buried in Sant' Apollinare, where he had painted certain figures, as we have said, wishing that in the place where he had lived and laboured, his remains might find their repose after his death.*

FRA GIOCONDO, LIBERALE, AND OTHER ARTISTS OF
VERONA.

[Flourished from about the middle of the 15th century, to the early decades of the 16th century.]

IF it were given to the writers of history to live some few years beyond the number commonly granted as the extent of human life, I make no doubt but that after a certain time they would make numerous additions to such things as they had previously written ; for as it is not possible that any one man, however diligent he may be, can make himself certain in the short time accorded to him, of the exact truth of all that he is required to record, so is it clear as the sun at noon-day, that Time, who is said to be the father of truth, is daily making known new verities to those who are studious of such. Had I, many years since, when I first wrote and published these Lives of the Painters and other Artists, then possessed that full notice with which I have since been furnished of the Veronese Fra Giocondo, a man of extraordinary and universal distinction in all praiseworthy acquirements, I should without doubt have made that honourable mention of him which I am now about to make for the advantage of artists generally, or rather of the world ; nay, this may be said not of him only, but of many other Veronese masters, who have likewise been truly excellent in our vocation.

Nor let any marvel that I range them all under the effigy of one only, for I am compelled to do this, because I have not been able to procure the portraits of all, but not on that

* To the long list of mere names here given, Vasari, according to the principal authorities, should have added still another, a Madonna with Saints, for the Church of the Observantines of Parma namely ; this, as Lanzi affirms, being the best work of Francesco Codignuola.

account shall the renown of any one among them be defrauded of its just extent, so far as in me lies to prevent it; each shall have what is due to him, but since the order of time and of their merits so demands, I propose to begin with Fra Giocondo.*

When the subject of the present memoir took the habit of San Domenico,† he was called not Fra Giocondo merely, but Fra Giovanni Giocondo: how he dropped the name of Giovanni I know not, but I know that he was always called Fra Giocondo by every one.‡ The time of Fra Giocondo was principally occupied with learning and the sciences, he was a philosopher, a theologian, and an excellent Greek scholar, which was a rare thing at that time, seeing that learning was then but just beginning to revive in Italy. Fra Giocondo was moreover an admirable architect, and constantly found the utmost pleasure in the exercise of that vocation, as is related by Scaliger in his letter to Cardanus, and as we find mentioned by the learned Budœus in his book *De Asse*, who also refers to the subject again in his observations on the Pandects.

Fra Giocondo then, renowned as a man of letters, an excellent architect, and well versed in the laws of perspective, was for many years near the person of the Emperor Maximilian, and was master in the Greek and Latin tongues to the very learned Scaliger,§ who affirms that he has heard him engaged in profound and able disputations on the most recondite subjects in the presence of the Emperor Maximilian. There are persons still living who remember and relate that in the lifetime of that Monarch, the bridge called Della Pietra,|| in Verona, had to be restored which was done

* He was born at Verona in the year 1453.

† The Franciscans dispute the possession of this master with the Dominicans, affirming that he belongs to them. For this question, see the Preface of Della Valle to the Siense Edition of Vasari.

‡ Panvinius, the mathematician, and Fra Luca Paccioli also give us notices of Fra Giocondo, as do the two Scaligers, father and son.

§ Giulio Cesare Scaligero namely, the father of Giuseppe, or the younger Scaliger.—*Bottari*. See *Jul. Cæs. Scalig. de Subtil. ad Cardanum Franc.*, p. 400, where Fra Giocondo is mentioned as a prodigy of knowledge.

|| An old Roman structure, of which two arches only now remain. The works of Fra Giocondo, which, as our author promised himself should "endure through all time," were totally destroyed in the flood of 1757, but had withstood the rage of the waters during more than two hundred winters.

at the time when that city was subjected to the above-named Emperor. Fra Giocondo gave the model for the works, the central pier requiring to be refounded and entirely rebuilt, seeing that it had aforesaid been more than once destroyed by floods; for all which Giocondo gave directions, and this he did in such sort, not for constructing only, but for defending and preserving also, that the bridge thenceforward has incurred no danger of falling.

The mode in which Fra Giocondo proceeded for securing the safety of the piers was as follows: he caused double piles of considerable depth to be firmly bound together and fixed in the water entirely around the piers, to the end that these might prevent the stream from undermining the foundations, seeing that the principal force of the waters is brought to bear upon that point, while the bed of the river is so soft that no resting place of sufficient firmness could be found whereon to lay secure foundations. And of a truth the measures thus taken by Fra Giocondo were the best that could be, as has been proved by the result, since from that time to this the bridge has maintained its position, and still continues to do so, without showing the smallest disposition to yield in any part, nay, there is hope that by the observation of such rules as were laid down by that good father, it may continue to stand without injury through all time.

In his youth Fra Giocondo passed many years in Rome, zealously occupied with the examination and study of antiquities, and not of the buildings only but of inscriptions also, such as they exist among the sepulchral monuments and in other edifices; nor did he confine his attention to Rome, but extended his researches to all the surrounding parts, and continuing them through various districts of Italy, he collected all these inscriptions with other memorials into a most admirable and beautiful book. This he then sent, according to what is affirmed by the people of Verona, as a present to the magnificent Lorenzo de' Medici the Elder:* to whose service, as being the most powerful friend and support of all men of letters and distinction, both Fra Giocondo and his companion Domizio Calderino, also a Veronese, were ever

* The copy sent to Lorenzo may possibly be that of the Casa Maffei, and is perhaps in the Capitular Library. A second, of exceedingly beautiful writing on parchment, is in the Magliabecchiana at Florence.

most devoutly inclined. Of this book Poliziano makes mention in his *Mugellane*,* wherein he has availed himself thereof as authority, extolling Fra Giocondo at the same time as a writer profoundly versed in all matters connected with antiquities.

Fra Giocondo likewise wrote a treatise, which has been printed,† on the Commentaries of Cæsar; he was the first who made a design of the bridge constructed by Cæsar or the Rhone, and which the latter has described in the Commentaries: but this description was misunderstood in the time of Fra Giocondo, as we find remarked by the above-named Budæus, who calls Fra Giocondo his teacher in architecture, and thanks God that he was furnished with so learned and so diligent a preceptor, after the errors of Vitruvius, in whom a vast amount of faults had remained undetected, until made known and rectified by Fra Giocondo.‡ And this that monk might very well do, seeing that he was skilled in all learning, as well as in the Greek and Latin, of which he had the most minute knowledge. Thus much and more is affirmed of Fra Giocondo by Budæus, who furthermore extols him as an excellent architect: he adds the remark, that by his means the greater part of Pliny's Epistles were discovered in an ancient library of Paris, and these having ceased to be found in the hands of men, were then printed by Aldus Minutius,§ as may be read in a Latin Epistle written by Fra Giocondo, and which is printed with the same.||

Being in Paris, and in the service of the King, Louis XII., Fra Giocondo constructed two most magnificent bridges over the Seine: ¶ they are furnished with shops, and the work is

* Poliziano called his *Miscellanee* by that name, because they were written in the Villa Caffaggiolo at Mugello.

† By Aldus Minutius, the elder, Venice, 1517, folio. Fra Giocondo dedicated this work to Giuliano, son of Lorenzo the Magnificent.—*Bottari*.

‡ Fra Giocondo superintended the publication of an edition of Vitruvius in 1511, which he dedicated to Pope Julius III. Two later editions, published at Florence in 1513 and 1523, are dedicated to Giuliano de' Medici.

§ At Venice, in 1508 and 1514.—*Bottari*.

¶ Frontino, *De Aquæductibus*, was also edited by Fra Giocondo, who appended the same to his edition of Vitruvius. While he resided in Paris he discovered a large number of the letters of Pliny, supposed to have been lost, and was the first editor of Julius Obsequen's, *De Prodigis*, Cato, *De Rebus Rusticis*, and Aurelius Victor, *Breviarium Hist. Rom.*

¶ The Bridge of Notre Dame, built by Fra Giocondo, awakened the

one altogether worthy of that great King's magnanimity, as well as of the admirable genius wherewith Heaven had endowed Fra Giocondo. Wherefore the latter obtained, as he deserved, not only the inscription to his praise, which is still to be seen on those works themselves, but also the following most beautiful distich, composed to his honour by the distinguished poet Sannazzaro :—*

*Jocundus geminum imposuit tibi, Sequana, pontem ;
Hunc tu jure potis discere Pontificem.*

Fra Giocondo executed many other works for that King in various parts of his kingdom, but I make mention of these alone, as being the principal, and do not propose to speak of others. Repairing afterwards to Rome, and being in that city at the time of Bramante's death, Fra Giocondo was entrusted with the charge of continuing the church of San Pietro, a commission which he held in conjunction with Raffaello da Urbino and Giuliano da San Gallo, to the end that the fabric commenced by the above named Bramante might be carried forward. But certain parts of the building were giving evidence of weakness and decay, from having been hastily executed, as well as from other causes, of which mention has already been made in another place. By the advice of Fra Giocondo, Raffaello, and Giuliano, therefore, the foundations were in a great measure renewed, in which process, persons who were present thereat and are still living, declare that they pursued the methods hereafter described. They caused numerous cavities of large size to be dug beneath the foundations at due distance from each other, and in the manner of wells, but of a square form ; these they filled with masonry, and between every two of these piers, for so the excavations thus filled may be called, they threw very strong arches, which, crossing the ground beneath, eventually supplied a new foundation, on which the whole fabric was thus placed without having suffered injury or disturbance, while the building was secured from all danger of further deterioration.

admiration of Scamozzi, who declared that he had seen no better work in Paris than this.—*Ed. Flor.*, 1832-3.

* Let him be forgiven, our good Giorgio, if he hath not known better than to call the above "most beautiful," for are we not already warned that his "hand of a limner, was always more familiar with the pencil than the pen, his eyes more frequently bent on the palette than on the book?"

But the work for which, as it appears to me, Fra Giocondo merits the utmost praise, is one for which not only the Venetians but all the world may be said to have eternal obligation to his memory. Well perceiving that the duration of the Venetian Republic depended on the preservation of its inex-pugnable position on the Lagoons, in the midst of which that city is erected, almost as it were, by miracle, Fra Giocondo likewise remarked, that in proportion as the Lagoons should become choked with *debris*, so would the air be rendered insalubrious, and thus the place would gradually be found to be uninhabitable, or would at the least be exposed to all such dangers, from infection or otherwise, as are wont to assail the cities of the main land. He, therefore, set himself to consider in what manner he might provide for the preservation of the Lagoons and for the continual retention of the city in that site whereon she had been constructed at the first.

Having found what he sought, Fra Giocondo then declared to the Signori that it was time they took measures for the prevention of an evil which, if they deferred their resolution to that intent much longer, would certainly cause them to repent their delay in a very few years, as they might easily judge from what they already saw to have happened in part; adding, that they would then discover their error, when it might be too late to prevent the remedy. Aroused by these warnings, and having heard the powerful reasons of Fra Giocondo, the Signori assembled a council of the most distinguished engineers and architects then to be found in Italy, by whom many opinions were given and various plans proposed; but that of Fra Giocondo was considered to be the best, and was selected to be put in execution. Thereupon was commenced the preparation of an immense excavation, by means of which it was proposed to divert from their course two-thirds, or at least the half, of the waters brought down by the river Brenta, these waters to be then conducted by a long bend to debouch in the lagoon of Chioggia; all which being done, this river no longer pouring its waters into the lagoon at Venice, has not brought down the earth, which might have filled them, as it has filled the lagoons of Chioggia, which it has choked up and filled in such sort, that where the waters formerly were, are now good lands

and many dwellings, to the great profit of the city of Venice.

Many persons affirm, therefore, and more particularly the illustrious Messer Luigi Cornaro, a Venetian noble of great prudence, experience, and learning, that if it had not been for the forethought of Fra Giocondo, all that collection of earth which has filled the lagoon of Chioggia, and perhaps more, would have been brought into those of Venice, to the indescribable injury, or almost to the ruin of that city. The same noble, who was the intimate friend of Fra Giocondo, as he ever was and is of all able men, affirmed, moreover, that his country has on this account an eternal debt to the memory of Fra Giocondo, who may justly be called the second founder of Venice; nay, that the latter may be said to merit higher praise for having by the means thus adopted, preserved the amplitude and nobility of a city so admirable and so potent, than do those who first erected it with but weak and inconsiderable commencements; seeing that the benefit thus conferred will ever be, as it hitherto has been, of inconceivable utility and advantage to Venice.

No long time after this holy work had been perfected by Fra Giocondo, the Bridge of the Rialto in Venice was consumed by fire, to the great loss of the citizens, since the magazines of their most precious merchandize, and as it may almost be called the richest treasures of that city are there accumulated. This happened, too, precisely at the moment when the republic had been reduced, by long-continued wars and by the loss of almost all her possessions on the main land, to a very much straightened condition. The Signori then governing stood in doubt therefore, and remained unresolved as to what they ought to do: still, as the reconstruction of that edifice was of the very highest importance, the determination was at length formed that in any case it should be reinstated. That resolved on, it was further determined that, to render it worthy of the greatness and magnificence of that republic, and for the more honourable and suitable execution of the same, Fra Giocondo, whose ability and the powers he possessed in architecture were already known to the Signori, should receive orders to prepare the design for the fabric, when he fulfilled his commission in the following manner.

He determined to occupy all the space to be found between the canal of the slaughter-houses of the Rialto and the smaller canal of the corn magazines, taking all the ground between the two in such a manner as to form a perfect square. He proposed, that is to say, that the length to be given to the entire front of the edifice should be equal to the space which we now find in walking from the debouchure of one of these waters into the Grand Canal to that of the other: and furthermore, he proposed that these two streams should be furnished with an outlet on the other side, by means of a canal common to both, and by which each could pass into the other: by this means the new building would stand entirely surrounded by water, having the Grand Canal on one side, the two smaller canals before-mentioned on two others, and the new one that was to be made on the fourth.

It was also the intention of Fra Giocondo that between the water and the edifice, entirely around the whole square that is, there should be formed, or should remain a tolerably broad shore or quay, to be used as a market, wherein might be sold, in their due localities, the vegetables, fruits, fish, and other merchandize which were brought from various quarters to the city. Fra Giocondo was also of opinion that shops exclusively serving for the sale of eatables should be constructed around the exterior of the square, and looking into the piazza, and in all the four sides of the square he proposed to have four principal entrances, one placed in the the centre of each side that is to say, and immediately opposite each other. But before attaining to the central piazza, at the entrance, by whichsoever side it was made, there would thus have been found a street, both to the right hand and to the left, the which, running entirely around the square, presented shops on each side of it, with fine workshops above them, and magazines for the use of the said shops, all of which were to be devoted to the traders in woven fabrics or drapery; cloths of fine wool that is to say, or of silk, which are both among the principal manufacturing arts practised in that city: here, in short, were to be established all those shops called the Tuscans' and silk dealers'.

From these double ranges of shops, which were to have their outlets by the four principal gates, the spectator was to enter upon the centre of the building, into a very large piazza

namely, entirely surrounded by wide and handsome loggie, for the convenience of the merchants and the use of that vast assemblage of people perpetually resorting, for the purposes of their trade and commerce to that city, which is the Custom House of all Italy, or rather of Europe. Under these loggie were then to be arranged the shops of the bankers, goldsmiths, and jewellers, and in the centre of all there was to be a most beautiful church, dedicated to St. Matthew, in which the noble gentlemen went to assemble there might have attended divine service in the mornings. It is nevertheless affirmed by some, that as to the church, Fra Giocondo had altered his mind, and had determined to make two beneath the loggie instead of one in the centre, to the end that the Piazza itself might remain unencumbered. This most superb edifice was furthermore to have had many other conveniences, embellishments, and decorations of various kinds, and they who now see the design which Fra Giocondo had prepared to that intent, declare that nothing more beautiful can be conceived, nor could the highest inspiration of genius in the most exalted artist imagine any thing more magnificent, more perfectly ordered, and in every way more admirable than it would have been.

For the perfection of the whole, it was then proposed to construct the Bridge of the Rialto of stone, under the direction of the same master, with shops along its whole length. The entire work would, without doubt, have been a most admirable thing ; but there were two causes wherefore these plans were never carried into execution : the first was that the republic, exhausted by the enormous expenses incurred in that war, was without money ; and the other reason was that there then lived a gentleman in Venice, it is said of the Valeresca family, who had great power, and was in much authority at that time, and who having but little judgment in matters of the kind, and moved perhaps by circumstances of private interest, began to favour a certain Maestro Zanfragnino,* who, as I am told, is still living, and who had been employed by this gentleman for the private buildings. This Zanfragnino (a worthy and convenient name whereby to express the eminence of the master) made the design for that mass of confusion which was afterwards executed, and

* Called also Scaragnino.—*Ed. Flor.*, 1832-8.

which is still to be seen : a most senseless choice, of which many still living, who perfectly remember the circumstances, never cease to bewail the absurdity.

But Fra Giocondo, having seen how much more is sometimes to be done with nobles and great people by favour than by merit, was so much displeased at finding this awkward unmeaning plan preferred to the beautiful design which he had prepared, that he departed from Venice, and never more, however frequently entreated to return, would he consent to enter that city. The design here described, with many others, remained in the house of the Bragadini family, opposite to Santa Marina ; it belonged to the Frate Angelo, who was a member of that family and a monk of San Domenico ; this Frate Angelo was afterwards promoted to the Bishopric of Vicenza as a consequence of his numerous excellencies.

Fra Giocondo was a man of universal attainment ; and in addition to the pursuits above-described he found pleasure in the most simple occupations, among others in agriculture and gardening. On this subject the Florentine Messer Donato Giannotti, who was his intimate friend during many years that they spent together in France, relates that Fra Giocondo, while they were thus living in the French court, once reared a peach-tree in an earthen vase, when the little tree, prospered so well, and was loaded with such a large quantity of fruit, that it was a marvel to behold. Thereupon he was one day advised by some of his friends to set it in a place which the king was to pass, and where he could not fail to see it ; which he did. But it happened that certain of the courtiers came by first, and these men, as is the fashion of such gentry, gathered all the fruit off the little tree, to the great displeasure of Fra Giocondo, and what they could not eat, they scattered along the whole length of the street. The matter coming to the knowledge of the king, he amused himself for a time over the jest with his courtiers ; but then, returning thanks to the monk for what he had done to give him pleasure, his majesty caused a gift of such value to be presented to him that Fra Giocondo was consoled.

A man of a most holy and excellent life was Fra Giocondo, and very much was he beloved by all the greatest and most distinguished men of letters of his time. Among the

more intimate of his friends were Domizio Calderino, Matteo Bosso,* and Paolo Emilio, who wrote the History of France, all three compatriots of Fra Giocondo. Sannazzaro was also one of his most attached friends, as was the learned Budæus. He was likewise on terms of intimacy with Aldus Minutius, and with all the Academy of Rome. Giulio Cesare Scaliger, one of the most learned men of our times, considered himself the disciple of this monk. The death of Fra Giocondo did not take place until he was very old, but the exact time of its occurrence is not known,† nor can I ascertain in what place he died, for which reason I do not know where he was interred.

As it is true that the city of Verona is very similar to that of Florence in position, manners, and other characteristics, so is it also true that in the one, as well as in the other, there have ever flourished men of the finest genius, and of the highest distinction in every vocation. To say nothing of the learned, since these are not very rare, and to confine myself still to the discussion of those connected with our own arts, and who have always found a most honourable abode in that right noble city, I proceed to speak of the Veronese Liberale. This artist was the disciple of Vincenzo di Stefano,‡ also of Verona, of whom mention has been made in another place, and who painted a Madonna, in the year 1463, for the monks of San Benedetto, in the church of Ogni-Santi, at Mantua, which was a work very highly extolled at the time. Liberale imitated the manner of Jacopo Bellini, seeing that when he was very young, the above-named Jacopo was painting the chapel of San Niccolò in Verona, and Liberale then devoted himself with so much zeal to the study of his art, beneath the guidance of Bellini,§ that, forgetting all which

* Matteo Bosso was Canon and Abbot of the Abbey of Fiesole ; he was a pious and learned man, his works were published by Ambrosini, at Bologna, in the year 1627.—*Förster*.

† According to the *Dizionario Storico degli Uomini Illustri*, the death of Fra Giocondo took place in 1530, which is a very probable date.—*Masselli*.

‡ Little is known of this master beyond the fact of his having been the first instructor of Liberale.

§ Del Pozzo, finding the date 1436 on the pictures of Jacopo Bellini above-mentioned, concludes that Liberale, who was not born till the year 1451, could scarcely have been the disciple of that master, but he may very probably have studied the works of Jacopo.

he had previously learned from Vincenzo di Stefano, he adopted the manner of Jacopo, and retained it ever after.*

The first works of Liberale were performed at the chapel of the Monte della Pietà, in the church of San Bernardino, in his native city, where he painted a Deposition from the Cross, with Angels as the principal picture. Some of these angels bear in their hands what are called the Mysteries of the Passion, and all give evidence, in their weeping faces, of the sadness they feel for the death of the Saviour; they are in truth, exceedingly natural, as are other works of similar character by this master,† who has frequently taken pains to show his power of depicting the weeping countenance. In the church of Sant' Anastasia, for example, which is also in Verona, and belongs to the Domenican Monks, there is a picture of the Dead Christ ‡ wept over by the Maries; this is in the chapel of the Buonaveri family, and there are many others of the same kind by Liberale, scattered about among the dwellings of numerous families in Verona.

In the chapel of the Buonaveri family just alluded to, there is a figure, also by this painter, of God the Father, surrounded by Angels singing and playing on different instruments,§ with three figures of Saints standing on each side, San Piero, San Domenico, and San Tommaso d'Aquino, are on one side; Santa Lucia, Sant' Agnese, and another female Saint, on the other; but the three first-mentioned figures are in every respect superior to the three last: they are executed in a better manner, and have more relief. On a wall of the same chapel, Liberale painted the Madonna with the Infant Christ, who espouses the Virgin Martyr, Santa Caterina; and in this work the artist has exhibited the portrait of Messer Piero Buonaveri, the owner of the chapel. Around the group are angels presenting flowers, with some heads, the smiling countenances of which have so

* Lanzi considers the manner of Liberale to give evidence of having been formed on that of Mantegna, and the vicinity of Mantua and Padua may very well have given him the means of imitating the manner of that Capo di Scuola.

† These pictures are no longer to be identified.—*Bottari*.

‡ Some writers attribute this work to Francesco Caroto, of whom Vasari speaks shortly afterwards.—*Ed. Flor.*, 1832-8. There are certain frescoes in this church which are also ascribed to Liberale.

§ These figures still retain their place.

much grace in their cheerfulness of aspect, that they prove Liberale to have possessed the power of rendering smiles quite as well as the tears which he has exhibited in the before-mentioned pictures. For the altar-piece of this chapel, our artist depicted Santa Maria Maddalena in the heavens, supported by Angels, with Santa Caterina beneath; a work which has been considered very fine. In the church of Santa Maria della Scala, which belongs to the Servite Monks, Liberale painted an Adoration of the Magi, for the altar of the Madonna. The story is depicted on two folding doors, and these serve to close up that Madonna, which is held in the highest veneration throughout Verona; but this work had not been long there before it was found to be injured by the smoke of the candles; the doors were therefore taken away and placed in the sacristy, where the painting continues to remain an object of much admiration to the Veronese artists.*

In the central aisle of the church of San Bernardino,† and over the chapel which belongs to the Brotherhood of the Magdalene, Liberale painted the story of the Purification. The figure of Simeon in this work has received much commendation, as has that of the Infant Christ, whom the old man, holding in his arms, embraces with great affection. A priest who is standing on one side of the picture is also very beautiful; he lifts his face to heaven, and spreading forth his arms, appears to be returning thanks to God for the salvation of the world. Beside this chapel, and by the hand of the same master, is the Adoration of the Magi, with the death of the Madonna above it, in small figures, which have been much extolled. And, of a truth, Liberale took so much pleasure in the execution of small figures, and always finished them with so much care, that they seem to be depicted in miniature, as may be seen in the cathedral‡ of that city, where, in a picture by his hand, there is a story of the Magi, with an immense number of small figures, horses, dogs, and other animals of various kinds. There is also a group of Cherubim, of a roseate tint, which serve as the support of the Madonna. In this work, the heads are finished in such

* No longer to be seen.

† This has also disappeared.

‡ Still in its place.

a manner, and the whole work is so treated, that it has the appearance, as I have said, of having been done in miniature.

For the chapel of the Madonna, in the cathedral of Verona, Liberale painted pictures of similar character, on a small predella. They exhibit events from the life of Our Lady, but were afterwards removed from that place by Monsignore Messer Giovanni Matteo Giberti, Bishop of Verona, who placed the predella in the chapel of the Episcopal Palace, where those bishops have their residence, this being the chapel in which they hear mass every morning.* In the place which it now occupies, this predella is accompanied by a Crucifix of the most beautiful rilievo by the Veronese sculptor,† Giovanni Battista, who is now living in Mantua. Liberale also painted a picture for the chapel of the Allegni family, which is in the church of San Vitale,‡ wherein he depicted the Confessor, San Mestro,§ a Veronese and a man of great sanctity. The artist has placed him between San Francesco and San Domenico. In the Vittoria, a church and convent of certain Eremite Friars, this master painted a picture for the Scaltritegli family, in the chapel of San Girolamo namely. The subject is San Girolamo himself, in his habit as a Cardinal, with San Francesco and San Paolo, all much commended.||

In the rood-loft of the church of San Giovanni-in-Monte, Liberale painted the Circumcision of Christ, with other pictures, which were destroyed no long time since, because that fabric was removed as being considered to diminish the beauty of the church. Being then invited by the General of the Monks of Monte Oliveto to Siena, Liberale painted in miniature or illuminated many books for that order; and these he did in so admirable a manner, that he was afterwards commissioned to complete the illumination of some which had remained unfinished, being merely written that

* These stories by Liberale are still to be seen in this chapel. The Adoration of the Magi, the Birth of the Madouna, and the Assumption of the same.—*Masselli*.

† And founder in bronze. The crucifix is now in the cathedral.—*Ibid*.

‡ This church is better known as Santa Maria del Paradiso.

§ San Metrone rather, the inscription on the Altar being *Divo Metrono Sacrum*, &c.—*Ed. Flor.* 1832-8.

|| This picture is now in the public Pinacoteca.—*Ibid*.

is to say, in the library of the Piccolomini.* Liberale also decorated certain choral books in miniature, for the cathedral of Siena,† and would have remained there executing many other works, but, being driven thence by envy and persecution, he departed, and returned to Verona. He carried with him eight hundred scudi, which he had gained in Siena, and which he afterwards lent to the monks of Monte Oliveto, at Santa Maria-in-Organo, from whom he received interest, which contributed to his daily necessities. Having thus settled himself again in Verona, Liberale gave his attention for the most part to miniature painting during the remainder of his days. At Bardolino, a place upon the Lago di Garda, he painted a picture which is in the Chapter House, and another which is in the church of St. Thomas the Apostle. For the church of San Fermo likewise, which is a monastery belonging to the Franciscans, he painted a figure of San Bernardo in the chapel dedicated to that saint, depicting stories from the life of the same in the predella.‡

In the same place, and in some others, Liberale painted many pictures for espousals, one of which is now in the house of Messer Vincenzio de' Medici, at Verona. This represents Our Lady with the Divine Child in her arms; the latter is in the act of espousing the Martyr, Santa Caterina. On an angle of the house of the Cartai, as you turn round to go from the Ponte Nuovo, in Verona, to Santa Maria-in-Organo, there is a fresco by Liberale, which has received high commendations; § the subject is our Lady with St. Joseph. Liberale had desired to paint the chapel of the Rivi family, in the church of Sant' Eufemia, which had been constructed in honour of Giovanni Rivo, a leader who had fought at the battle of the Taro; but he did not receive that commission, which was accorded to certain foreigners, and Liberale was told that, having become aged, his sight would no longer serve him sufficiently well. When the chapel was given to view, there were found to be many

* See the Life of Pinturicchio, vol. ii.

† Della Valle remarks that the name of Liberale does not appear among those of the masters who have illumined the choral books of the Siense Cathedral.

‡ Of these pictures no trace now remains.

§ These paintings also have disappeared.

faults in the work, whereupon Liberale remarked, "that those who had chosen such an artist had proved themselves to have worse sight than himself."

Finally, having attained to something more than his eighty-fourth year, Liberale permitted his kinsmen to manage his affairs, resigning himself more especially to the care of a married daughter, but this woman treated him very badly, as did all the rest of his kinsfolk; wherefore, being much displeased with her and his other relations, he appointed Francesco Torbido, called *Il Moro*, who was then a youth under his care, to be the heir of his possessions, a house and garden namely, which he had at San Giovanni-in-Valle, an exceedingly agreeable part of Verona; with him, therefore, who was a most affectionate disciple, and very diligent painter, Liberale established himself, declaring that he would rather see one who loved the right and good enjoy his property, than bestow it on those who had no regard for their nearest relative. But no long time elapsed after he had made that disposition of his affairs, before Liberale died; this event happened on St. Clara's day, in the year 1536, and in the eighty-fifth year of our artist's age. He was buried in San Giovanni-in-Valle.

The disciples of this master were Giovanni Francesco Caroto, and Giovanni Caroto; Francesco Torbido, called *Il Moro*, and Paolo Cavazzuola, of whom, since they were of a truth very excellent masters, I propose to make mention in their due order.

Giovan Francesco Caroto* was born at Verona in 1470, and after having been taught the first rudiments of learning, he was induced, by his inclination for painting, to abandon the further study of letters, and to place himself with the Veronese Liberale, for the purpose of acquiring the art of the limner, promising to remunerate the master for his pains. Though still very young, Giovanni Francesco then devoted himself with so much love and diligence to design, that in that particular, as well as in the use of colours, his services were of great value to Liberale, even in the first years of his

* This master, otherwise called Carrotto, is but little known out of Verona, although evincing qualities which prove him to have been one of the most richly endowed artists of his time, when the limited field of operation allowed him is considered.—*Förster*.

career. No long time afterwards, and when his judgment had increased with his years, he saw the works of Andrea Mantegna in Verona, and as it appeared to him that these were, as indeed was the truth, of another manner and better quality than those of his master Liberale, he prevailed on his father to permit him to repair to Mantua, where he was allowed, with the full consent and favour of Liberale, to place himself with Mantegna.

Here Giovanni Francesco acquired so much and so rapidly, under his new master, that in a short time Andrea Mantegna was enabled to send forth works of the disciple as those of his own hand. Many years had not elapsed, in short, before Caroto became a very able artist. The first works which he executed after leaving Mantegna, were the folding-doors which close in the Altar of the Three Kings, in the church of the Hospital of San Cosimo,* on which he depicted the Circumcision of Christ, the Flight into Egypt, and other figures, besides those of the Holy Family. In the church of the Frati Ingesuati, called San Girolamo, Caroto painted the Madonna, with the Angel of the Annunciation, in two angles of a chapel;† and for the Prior of the Monks of San Giorgio, he executed a small picture of a Presepio, in which he was seen to have greatly ameliorated his manner; the heads of the shepherds, and, indeed, of all the other figures in this work, exhibiting an expression so pleasing and so beautiful, that the work has been much and greatly extolled; nay, were it not that the ground of this picture was badly prepared, insomuch that it has peeled off, and the work is by consequence becoming spoiled, this painting alone might have sufficed to keep the memory of the artist ever living in the recollections of his fellow citizens.

Having then received a commission from the men who ruled in the Brotherhood of the Angel Raphael, to paint a chapel which belonged to them in the church of Sant' Eufemia, Il Caroto depicted therein two stories of the Angel Raphael in fresco, with three figures of large size in oil as the altar piece, all representing Angels, Raphael in the centre that is to say, with Gabriel and Michael on each side; these figures

* The Church of San Cosimo has been suppressed.

† These paintings are still in existence. Beneath the Madonna is written, *Jo. Carotus, f.*, and beneath the angel, *An. D. M.D.VIII.*

also were executed with very good design, and exceedingly well coloured.* It is true that the artist was reproached with having made the legs of those angels too slender, and not sufficiently round and soft, to which replying pleasantly, Giovan Francesco remarked, that since angels were represented as having wings, and with bodies as it were celestial and aërial, as if they were birds, so he thought it might be well permitted to give them light and slender limbs, to the end that they might rise into the air and take flight with the greater ease.

In the church of San Giorgio, and at the altar where there is a Christ bearing the Cross, Giovan Francesco painted San Rocco and San Bastiano, with stories in the Predella, the figures of which are small and exceedingly beautiful.† For the Company of the Madonna in San Bernardino he painted two pictures; these are on the predella of the altar belonging to that Company, and represent the Birth of the Madonna and the Slaughter of the Innocents, the latter exhibiting a rich variety in the attitudes of the executioners, as well as in those of the groups of infants, who are defended by the mothers with infinite animation. This work is held in the utmost veneration, and is covered that it may be the more effectually preserved. Its merits caused the master to receive a commission from the men of the Brotherhood of San Stefano, a confraternity which belongs to the ancient cathedral of Verona, and for whom he painted three pictures of similar figures for their altar. The subjects are all taken from the life of Our Lady, and exhibit her Marriage, the Birth of the Saviour, and the Adoration of the Magi.‡

These works being completed, it appeared to Giovan Francesco that he had obtained a sufficient reputation in Verona; he had, therefore, determined to depart, and seek other fields of exertion, but his friends and relations reasoned with him so effectually that they prevailed on him to remain: they furthermore caused him to take a young woman of noble birth, and the daughter of Messer Braliasarti Grandoni to wife, whom he conducted to his home in

* Still in the place as here described.

† These also maintain their place.

‡ No trace of these works now remains.

the year 1505. But after having presented her husband with a son, this lady died in child-birth, when having nothing further to detain him in Verona, Giovan Francesco departed and went to Milan. Here he was at once employed by the Signor Anton Maria Visconti, who received him into his house, and caused him to execute numerous works for the decoration of the same.

Now at this time it chanced that a Fleming had brought to Milan the portrait of a youth taken from life, and painted in oil, which was much admired by every one in that city : but when Giovan Francesco saw it he laughed, and said, "I would take it upon me to produce a better than that ;" whereupon the Fleming, making a jest of his remark, the matter, after many words, came to this, that Giovan Francesco should make the trial, losing his picture, with twenty-five scudi, if he lost ; but if he won, receiving the picture of the Fleming with twenty-five scudi to boot.

Having set himself to work accordingly with his very best endeavours, Giovan Francesco depicted an aged Gentleman with shaven beard, and holding a Falcon on his hand ; but, although the portrait was a faithful likeness, the head of the Fleming was adjudged to be the best. Giovan Francesco had not made a good choice ; he had selected a subject which could scarcely do him honour, but if he had taken the head of a youth and copied that as closely as he did the head of the old man, he would at least have equalled the portrait of his antagonist, if he had not surpassed it. Nor indeed did the work of the Veronese artist fail to receive commendation, and the Fleming, treating him very liberably, declared himself content with the head of the old shaven man alone, nor would he accept (courteous and noble person as he was) the twenty-five ducats on which they had agreed. This picture ultimately passed into the hands of Madonna Isabella d'Este, Marchioness of Mantua, who paid a good price for it to the Fleming, and placed it as a work of rare merit in her study, wherein she had collected many fine medals and coins, with other works in marble, painting, and bronze.

After having completed the works undertaken for the Visconti, Giovan Francesco, being invited by Guglielmo, Marquis of Montferrat, went **very** willingly to do him service, which he had been earnestly requested to do by the Visconti,

and having arrived, a good provision was at once assigned to him. He commenced his work immediately, and in Casale he painted a chapel for Guglielmo, that namely wherein it was the custom of the Signor Marquis to hear mass, executing as many pictures for the same as sufficed to adorn it on all sides, and fill it entirely. The subjects chosen were stories from the Old and New Testaments, all painted with the utmost care, and this commendation may be extended to the altar-piece which Giovan Francesco likewise painted. For the apartments of the Castle also our artist afterwards painted many pictures which acquired him very great renown and in the church of San Domenico he painted the whole of the principal chapel, by command of the same Signor; those decorations being intended for the adornment of the sepulchre wherein the Marquis was ultimately to be laid. In this work Giovan Francesco acquitted himself in such a manner that his merits were acknowledged and remunerated by the liberality of the Marquis with the most honourable rewards: nay, furthermore, that noble conferred on our artist the office of chamberlain to himself, as may be seen by an instrument to that effect now in the possession of the painter's heirs in Verona. Giovan Francesco took the portrait of the Marquis Guglielmo with that of his consort, and painted a vast number of pictures which were sent into France: he executed the portrait of their first-born son Guglielmo likewise, he being then but a child, with those of their daughters, and of all the ladies who were in the service of the Marchioness.*

On the death of the Marquis Guglielmo, Giovan Francesco sold all his possessions in those parts and left Casale to return to Verona, where he arranged his affairs and those of his son, to whom he then gave a wife, and it was then found that his riches amounted to more than seven thousand ducats: but not for this did he abandon painting; nay, rather, he devoted himself thereto with more devotion than ever, having his mind at peace, and not being compelled to distract his thoughts with cares for his subsistence. It is true, that either from envy or some other cause, he was reproached as being an artist who was capable of executing

* Of all the works here enumerated there is now not one to be found in Casale.—*Della Valle*.

small figures only; wherefore, to prove that he was thereby wronged and calumniated, he painted a picture for the chapel of the Madonna in San Fermo, which belongs to a monastery of Franciscan Monks, making the figures larger than life, and painting them so well that they were the best ever depicted by his hand. In the upper part of this work is Our Lady reclining on the lap of Sant' Anna, with Angels who are reposing amidst the clouds, and beneath are San Piero, San Giovanni Battista, San Rocco, and San Sebastiano; in the distance is a beautiful landscape, with San Francesco, who is receiving the Stigmata: a picture which has not failed to be held by artists in due estimation.*

In San Bernardino, a place of the Barefooted Friars, Giovan Francesco painted a figure of Jesus Christ in the chapel of the cross; our Saviour is represented kneeling before the Madonna, of whom he is taking leave.† This work he performed in emulation of the many renowned pictures by the hand of other masters, which are in that place, and made great efforts to surpass them all. He consequently acquitted himself exceedingly well, and was extolled by all who beheld his work, the intendant of the monastery alone excepted: this man, like the dunce and solemn owl that he was, reproved the artist with bitter words, declaring that he had made the Saviour show too little reverence to his mother, seeing that he knelt to her on one knee only, to which Giovan Francesco replied, and said, "Father, do me first the kindness to kneel down and rise up again, and then I will tell you wherefore I have depicted the Saviour thus." The intendant, after many persuasions, at length knelt down, putting first the right knee to the earth and then the left, and in rising again he lifted first the left knee and then the right. This being done, Giovanni Francesco said, "Have you remarked, Father Intendant, that you did not kneel down with both knees at once, and that you have not risen up from both knees at one time? I tell you therefore, that this my figure of Christ is as it should be, since he may be taken to be in the act of kneeling before his mother, or, having been kneeling for a time, he is about to

* Still to be seen in the Chapel of the Santissima Concezione, in the Church of San Fermo Maggiore.

† This work also still retains its place.

rise up, and lifts one leg to do so." With this the Intendant was fain to appear somewhat pacified, but nevertheless went away grumbling to himself in low tones.

Giovan Francesco was ready and acute in reply; and I find it related, that being once told by a priest that his figures were too attractively beautiful for altar-pieces, he made answer, "You are indeed sensitive, if the mere painted figure have power to move you so much, think then, how is one to trust you where there are living and breathing forms?" In the church of the Barefooted Friars at Isola, a place on the Lago di Garda, this master painted two pictures; and at Malsessino, which is situate on the banks of the same lake, he painted a most beautiful Madonna over the door of a church, with certain Saints within the church, which he did at the request of Fracastoro, a poet of great repute and the intimate friend of the artist. For the Count Giovanni Francesco Giusti, our artist painted a picture which that signor himself invented.* The subject of this work was a Youth almost entirely nude; in an attitude of indecision he is half rising up and half disposed to remain in his position; on one side of him is a beautiful Virgin representing Minerva, who is pointing with one hand to a figure of Fame in the heavens, and with the other is urging him to follow her, but Idleness and Indolence are standing behind the youth and do their best to retain him. Beneath is a figure with a coarse clownish countenance, that of a slave or plebeian, rather than of a noble or freeborn man; two immense snails are attached to his elbows, and he is seated on a crab; near him is another figure whose hands are filled with poppies.

This work, which is further enriched by other fanciful inventions and particulars of great beauty, was executed by Giovan Francesco with singular diligence and love, it serves as the head-board of a couch, which that signor caused to be made for a most pleasant dwelling which he possessed near Verona, called Santa Maria della Stella. For the Count Raimondo della Torre the same artist decorated a small chamber with historical representations in small figures, and as he took much pleasure in works in relief, so are there not

* The invention is that of the sophist Prodicos, as we learn from Xenophon.—*Bottari*. Annibale Caracci has treated the same subject in the Palazzo Farnese in Rome.

only such models as he required for his various purposes and for the arrangement of his draperies to be still found by his hand, but also many other fanciful things of his own contrivance, of which many are still in the possession of his heirs; among these may be more particularly remarked a story in mezzo-rilievo, which is not without a tolerable share of merit. Giovan Francesco executed portraits in medallions also, and of these there are some still to be seen, as for example that of Guglielmo Marquis of Montferrat, which has a Hercules slaying for the reverse, with the motto *Monstra domat*. This master painted the portraits of the Count Raimondo della Torre, of Messer Giulio his brother, and of Messer Girolamo Fracastoro.

But when Giovan Francesco became old, he began to give evidence of deterioration in his art, as may be seen from the folding doors of the organ, in Santa Maria della Scala, in the picture which belongs to the Movi family, and wherein there is a Deposition from the Cross, and in the chapel of San Martino, which is one of those in the church of Sant' Anastasia:* Giovan Francesco had always a very high opinion of himself, insomuch that no consideration would have induced him to copy any thing designed by another. Wherefore, the Bishop Giovan Matteo Giberti,+ desiring to have him paint stories from the life of the Madonna in the great chapel of the cathedral, caused the designs for the same to be made in Rome by his intimate friend Giulio Romano, (Giberti being then in that city in his capacity of Datary to Pope Clement VII.) But when the Bishop returned to Verona he could by no means prevail on Giovanni Francesco to execute those designs; the bishop therefore, very much displeased, caused them to be put in execution by Francesco, called Il Moro.‡

Giovan Francesco held an opinion, wherein he was not far from the truth, that varnishing spoils the pictures to

* "Vasari is right," observes Förster, "in accounting the St. Martin of Sant' Anastasia among the least meritorious of Caroto's works, as all may perceive who examine the picture, which is still in the same place."

† Distinguished for his learning and excellence of life. Francesco Berni was secretary to Giberti.

‡ Of this artist we have more hereafter.

which it is applied, causing them to become old before they would otherwise do so; he therefore used his varnish and certain oils carefully purified, in the shadows while painting: this artist was the first Veronese painter who executed landscapes well; some of those to be seen in that city by his hand are very beautiful. Finally, having attained his seventy-sixth year Giovan Francesco died* in the manner of a good Christian, leaving his nephews and Giovanni Caroti his brother in tolerably easy circumstances. The latter, after having acquired the first principles of art under his own guidance, had been for some time in Venice, and had returned to Verona immediately before Giovan Francesco departed to another life; he was thus on the spot and able to take account with the nephews of such property connected with art as had been left to them by his brother. Among these things was found the portrait of an old man wearing armour, and admirably executed whether as regards design or colouring, the best work indeed ever known to have proceeded from the hand of Giovan Francesco. There was also a small picture, the subject of which is the Deposition from the Cross; this was presented to the Signor Spitech,† a man in great authority with the king of Poland, who had at that time come to those parts for the purpose of using certain baths which are situate in the territory of Verona. Giovan Francesco was buried in Santa Maria dell' Organo and in the chapel of San Niccolò, which he had decorated with his paintings.

Giovanni Caroti, the brother of Giovan Francesco, was a follower of the last-named artist's manner, but did not obtain so high a reputation in painting as his brother: he painted the altar-piece in the above-named chapel of San Niccolò, representing Our Lady enthroned amid the clouds, and placing his own portrait, taken from the life, beneath, with that of Placida his wife.‡ On the altar of the Schioppi family in the church of San Bartolommeo, he painted certain small figures of

* In the year 1546.

† The Deposition, "presented to Signor Spitech," afterwards, according to Bottari, came into the possession of Mr. Smith, the British consul, and was believed to have been sent to England on his death.

‡ Da Persico, *Descrizione di Verona*, informs us that these portraits were subsequently added to the collection of the Sisters Bordoni of the Contrada San Paolo in that city.

Saints, and there he also depicted the portrait of Madonna Laura degli Schioppi, who had caused this chapel to be constructed, and who was much celebrated by the writers of that time for her great abilities and virtues as well as for her beauty. In the church of San Giovanni-in-Fonte, which is near the cathedral, this artist painted a small picture of San Martino ; he also took the likeness of Messer Marc Antonio della Torre, who was at that time very young, but afterwards became a very learned man and held lectures in Padua and Pavia ; he painted that of Messer Giulio likewise ; both these heads are now in the possession of their heirs at Verona. For the Prior of San Giorgio he painted a picture of Our Lady, which has ever since been preserved as a good painting in the apartment of the priors, where it still remains. A picture representing Actæon transformed into a Stag was painted by this artist for the organist Brunetti, by whom it was presented to Girolamo Cicogna, an excellent worker in embroidery and engineer to the Bishop Giberti, this is now in the possession of Messer Vincenzio Cicogna his son.

Giovanni took the ground-plans of all the antiquities to be found in Verona, the triumphal arches and the Colosseum, all which were revised by the architect Falconetto,* to be used for adorning the book which had been written by Messer Torello Saraina, concerning the Antiquities of Verona, who described them from observations taken on the spot, and ultimately had the whole printed, when it was sent for myself by Giovanni Caroto to Bologna, where I then was, being occupied with the works of the Refectory of San Michele in Bosco, and where I received the same, together with the portrait of the reverend Father Don Cipriano da Verona, who was twice general of the monks of Monte Oliveto. This last was sent to me by Giovanni, to the end that I might avail myself thereof for one of the paintings in that refectory, and it is now in my house at Florence, with many other paintings by the hands of different masters.

Giovanni died at about sixty years of age, having lived without children and without ambition, but with very sufficient means ; he departed from life rejoicing at the sight of many of his disciples who had attained to good reputation ;

* Of whom some few remarks will be found hereafter.

Anselmo Canneri* for example, and Paolo Veronese,† who is now working in Venice, and is considered a good master.‡ Anselmo has produced many pictures both in oil and fresco, more particularly at Soranza on the Tesino, and in the palace of the Soranzi family at Castelfranco. Anselmo worked in many other places also, as at Vicenza. But returning to Giovanni Caroto, we have further to remark that this artist was entombed in the church of Santa Maria dell' Organo, where he had painted a chapel with his own hand.

Francesco Torbido, called Il Moro, a painter of Verona, received the first principles of his art while still but a youth from Giorgione da Castel Franco, and ever afterwards imitated that master in colouring and in softness. But while Francesco was thus studying his art, he fell into strife with I know not whom, and managed to handle his antagonist in such sort that he was compelled to leave Venice and return to Verona. Here he laid aside painting for some time, and being somewhat free of his hands, nor ever backward in a fray, he maintained a close intercourse with the young nobles of the city, living among them as one of their equals (for he had very good breeding), and remaining for some time at his leisure and without any occupation. He was more particularly intimate with the Counts Sanbonifazi and the Counts Giusti, two of the most illustrious families of Verona, with whom he became so familiar, that not only did he dwell in their palaces as if he had been born in them, but after no great lapse of time he received from Count Zenovello Giusti a natural daughter of his own for a wife, and was furthermore supplied with apartments in the palace for himself, for his wife, and for whatever children might be born to them.

I find it related that while Francesco was thus living in the service of these nobles, he had ever a pencil in his pocket, and wherever he went would be always depicting some head

* Anselmo Canneri was a good painter, and assisted his fellow townsman and co-disciple, Paolo Veronese, in many of his works.—*Ed. Flor.* 1832-8.

† The celebrated Paolo Cagliari, who acquired the first rudiments of his art under Giovanni Caroto, but who afterwards pursued his studies under Antonio Badile.—*Ibid.*

‡ Lanzi tells us that Paul Veronese was not thought much of during his early years, even in his own country; hence the slightness of the mention made of him by Vasari. See *Hist.*, vol. ii. pp. 206, 213.

or other object, on the walls or elsewhere, as he found opportunity ; the Count Zenovello, perceiving him to be thus strongly disposed to painting, took care to set him free from every other kind of occupation, that he might devote himself wholly to art. And as it was found that Francesco had all but forgotten every thing, he was enabled by the favour of that noble, a very generous person, to place himself under Liberale, who was then a famous painter and miniaturist. From that time, never neglecting his studies, and the opportunity of practice with the master, Il Moro daily made so much progress that not only were all the forgotten instructions recalled to his memory, but in a short time he had acquired so much from the new master as sufficed to render him an able artist ; but although Francesco always followed the manner of Liberale, yet he did not fail to remember and to imitate the softness and harmonious colouring of Giorgione, his first instructor, seeing that the works of Liberale, although he thought them good in other respects, yet appeared to him to be a little dry.

Now Liberale, perceiving the fine genius of Francesco Il Moro, conceived so great an affection for him, that at his death he left him heir to all his possessions, treating and loving him as his own son. Being thus put well into the way, Francesco, on the death of Liberale, obtained numerous commissions for works which are now in private houses ; but those of his performances in Verona, for which he more particularly merits praise, are first, the four large pictures which he painted in fresco, on the vaulting of the principal chapel in the cathedral.* The subjects of these are the Birth of the Madonna, and the Presentation in the Temple, with the Assumption of Our Lady in the centre. This last exhibits three Angels hovering in the air, and with figures which are much foreshortened ; they hold a crown of stars wherewith they are about to crown the Virgin, who is represented in the recess as ascending towards heaven, surrounded by many other angels. The Apostles, in various attitudes, are gazing upwards at the ascending Madonna ; and these figures of the Apostles are twice the size of life. All the paintings here alluded to were executed by Il Moro, from the designs of Giulio Romano, as was the wish of the

* It was painted in the year 1534.—*Ed. Flor.*, 1832-8

Bishop Giovan Matteo Giberti,* who caused these pictures to be executed, and who was an intimate friend, as we have said, of Giulio Romano.

No long time after having completed this work, Francesco adorned the façade of the house which the Manuelli family had erected on the pier of the Ponte Nuovo, with that of the Doctor Torello Saraina, who wrote the above-mentioned book of the Antiquities of Verona. In Friuli, Francesco painted, also in fresco, the principal chapel of the Abbey of Rosazzo, which he did for the Bishop Giovan Matteo, who held that abbey *in commendam*, and by whom, as a truly religious and excellent Signor, the edifice was reconstructed, seeing that it had been wickedly suffered to fall into ruin, as almost all of these livings are found to be, by those who had previously held them *in commendam*, and who had thought of nothing but drawing a revenue from them, without having the heart to spend the smallest coin thereof in the service of God and the church.

Il Moro afterwards painted many pictures in oil, both at Verona and in Venice; and for the church of Santa Maria-in-Organo, in the first-named city, he painted those figures in fresco which are on the principal front,† those of the Angels Michael and Raphael excepted, which are by the hand of Paolo Cavazuola. Francesco also painted the altarpiece for the chapel, but this is in oil, and here, in the figure of San Jacopo, he has placed the portrait of Messer Jacopo Fontani, at whose cost the work was executed; there are besides Our Lady and other very beautiful figures in this painting, above which, and in a large semicircle occupying the entire width of the chapel, is the Transfiguration of Our Lord, with the Apostles beneath, also by the hand of Francesco; these are considered to be the best figures ever produced by that master. For the chapel of the Bombardieri, in the church of Sant' Eufemia, he painted a picture representing Santa Barbara appearing in the heavens; beneath is Sant' Antonio; he is standing with the hand placed on

* These are the paintings before-mentioned, as refused by Giovan Francesco Caroto. They are still in good preservation.

† Persico, in his *Descrizione di Verona*, speaks only of some half-length figures in fresco, as painted by Il Moro in this church. They are in eight compartments, between the transept and the apsis.

the beard: and this is indeed a most beautiful head. On the other side is San Rocco, which is also held to be a very fine figure, nay, the whole work is very deservedly considered to be one of great merit, being executed with infinite care, and exhibiting great harmony of colour.*

In the church of the Madonna della Scala, and at the altar of the Sanctificazione, Francesco painted the figure of San Sebastiano, in a picture which he executed in competition with Paolo Cavazzuola, who painted the figure of San Rocco in another picture.† He afterwards produced a painting, which was taken to Bagolino, a place in the mountains of Brescia. This master painted numerous portraits, and of a truth his heads are beautiful to a wonder; they are besides faithful resemblances of those for whom they are taken. In Verona he took the likeness of Count Francesco San Bonifazio, called, on account of his height, the Long Count, with that of one of the Franchi, a magnificent head.‡ Il Moro likewise painted the portrait of Messer Girolamo Verità, but since Francesco was rather dilatory in the execution of his works, this remains incomplete. In its unfinished state as it is, however, it is still in the possession of the sons of that good Signor Girolamo. Among many other portraits, he also took that of the Venetian, Monsignore de' Martini, a knight of Rhodes, and to the same cavalier he sold a head of marvellous beauty and excellence, which he had painted many years previously, as the portrait of a Venetian gentleman, the son of one who was then a captain in Verona; but as this had been left in the hands of Il Moro because the avarice of the owner had prevented him from paying for it, the former sold it, as we have said; having first changed it somewhat in character, for Monsignor Martini, by giving it the dress of a shepherd or herdsman, in place of the Venetian habit. This head, which is as beautiful a thing as ever proceeded from the hands of an artist, is now in the house of the heirs of the above-named Monsignore de' Martini, where it is held, as it well merits to be, in the highest admiration.

* Still in the place here described.

† These saints are no longer to be found.

‡ The portrait of Zenovello Giusti alone is now to be found in the Sanbonifazio Collection.—*Masselli*.

In Venice, Francesco painted the portrait of Messer Alessandro Contarino, procurator of St. Mark's, and provveditor of the fleet and army, with that of Messer Michele San Michele, the last being executed for one of Messer Michele's dearest friends, who took it with him to Orvieto. It is said, too, that he took another likeness of the same Messer Michele the architect,* which last is now in the possession of Messer Paolo Ramusio, son of Messer Giovanni Battista.† Francesco likewise depicted the renowned poet, Fracastoro, and this he did at the instance of Monsignor Giberti, by whom it was presented to Giovio, and the latter placed it in his museum. Il Moro executed many other works, of which I do not make mention, although they are all entirely worthy of a memorial, seeing that this master was as careful a colourist as any artist living at his time, and bestowed much time and labour on all his works; nay, so great was the diligence of Il Moro, that he sometimes incurred blame—as is even yet occasionally seen to happen—because he would accept all the works that were offered him, permitted himself to receive earnest money for all, and then brought the work to conclusion when it pleased God. And if he did this in his youth, we may leave every one to imagine what he was likely to do in his last years, when the tediousness which naturally supervenes with old age was added to his accustomed tardiness; in effect Il Moro brought many embarrassments upon himself by this mode of proceeding, and involved himself in more disputes than he would willingly have encountered. Wherefore, Messer Michele San Michele, moved to compassion by these his troubles, took him into his own house, in Venice, and treated him as a friend and distinguished artist.

Finally, being recalled by his ancient patrons, the Giusti, to Verona, Il Moro died, no long time after his return to that city, in their beautiful palace of Santa Maria in Stella. He was buried in the church of that domain, being accompanied by all those most friendly nobles to his tomb; nay, rather laid therein with their own hands, and with the utmost

* The life of this distinguished architect will be found in a succeeding part of the present work.

† Gio. Battista Ramusio, author of the *Raccolta delle Navigazioni e de' Viaggi*.—Ed. Flor. 1832-8.

affection, seeing that they loved him as a father, from having all been born and brought up while he was an inmate of their house. Il Moro was a man of much personal address; in his younger days he was very brave, and used all kinds of arms with great dexterity. He was most faithfully attached to his friends and patrons, and evinced a decided elevation of spirit in all his actions. Among his more particular friends, were the architect, Messer Michele San Michele, Danese da Carrara, the excellent sculptor,* and the very reverend and most learned Fra Marco de' Medici, who would frequently pay a visit to Il Moro after he had finished his studies for the day, watching him while at his work, and conversing with him by way of unbending his thoughts, when he had become wearied by long-continued research.

The disciple and son-in-law of Il Moro, who had two daughters, was Battista d'Agnolo, who was afterwards called Battista del Moro; he has had no little trouble with the affairs which his father-in-law had left to his care in a state of much confusion, but has nevertheless executed numerous works which are not without considerable merit. This artist painted a figure of San Giovanni Battista, in the church of the Nuns of San Giuseppe,† at Verona; and in the church of Sant' Eufemia, he painted a fresco in the middle aisle. This is over the altar of San Paolo, and the subject is the history of that Saint, showing him when, being converted by Christ, he presents himself to Ananias, and, although the artist was then very young, the work is much extolled.‡ For the Counts Canossi, Battista painted two chambers, and in one of the halls of their palace he executed a frieze, battle-pieces namely, which are very beautiful, and are highly commended by all who see them. In Venice he painted the façade of a house near the Carmine, not a work of great extent, but much admired. He there depicted a figure of Venice, crowned and seated on a Lion, the device of that republic. For Camillo Trevisano he painted the façade of

* Of whom mention is made at greater length in the Life of Jacopo Sansovino, which follows.

† The Convent was suppressed, and the place is now an institution for the education of poor children. Of the picture nothing is now known.—*Masselli*.

‡ The church having been altered, this work has been removed with great care, and is now over the door of the building.—*Ibid*.

his house at Murano ; and in company with Marco, his son, he decorated the inner court of the same with historical representations in chiaro-scuro, which are exceedingly beautiful.* In competition with Paolo Veronese, Battista then painted a large apartment in the same house, and this was so beautiful that it gained him great honour as well as advantage.†

This master performed many works in miniature, and last of all, a singularly beautiful one representing Sant' Eustachio in the act of Adoring Our Lord, who has appeared to him between the horns of the hind ; two dogs which are near the Saint are so finely done, that nothing can possibly be more perfect ; there is besides a landscape with numerous trees, which, receding into the distance and gradually diminishing, is a work of extraordinary beauty. This production has been highly extolled by the many persons who have seen it, but more particularly by Danese da Carrara, who saw it when he was at Verona busied with the works of the chapel of the Signori Fregosi, an edifice distinguished among all that is most beautiful in Italy. Danese, I say then, having seen this performance, remained lost in astonishment at the perfection of its beauty, and exhorted the above-named Fra Marco de' Medici, his old and particular friend, on no account to suffer such a treasure to slip through his fingers, but at once to secure and place it among the many valuable examples of all the arts which he has in his possession. Whereupon Battista, having heard that the before-mentioned Fra Marco had a wish for the work, and knowing the friendship which he had entertained for his father-in-law, presented him with the same, and compelled him, so to speak, to accept that gift, Danese being present at the time. The good father was not ungrateful for so much courtesy on the part of Battista, but since that master and his son Marco are both still living and continue their works, I will say nothing more of them for the present.

Il Moro had another disciple, called Orlando Fiacco,* who

* The pictures here described have been in great measure destroyed by time and the inclemency of the seasons.—*Ed. Flor.*, 1832-8.

† Moschini, *Guida di Venezia*, maintains that this apartment was painted by Giovanni Battista Zelotti.

‡ Or Flacco.—*Ed. Flor.*, 1832-8. Lanzi considers the manner of this

became a very good master, and is an able artist in portrait painting, as is proved by the numerous very beautiful works which he has produced, all of which are faithful likenesses also. Orlando painted the portrait of Cardinal Caraffa, when that prelate was on his return from Germany, stealing the likeness as the Cardinal sat at supper by torch-light, in the Episcopal Palace of Verona. This portrait is so close a resemblance to the original, that it could not possibly have been better. He also, and in a most animated manner, depicted the portrait of the Cardinal of Lorraine, when, on leaving the Council of Trent, that prelate passed through Verona in his way to Rome, as he did those of the two Bishops, Lippomani of Verona; Luigi, the uncle that is to say, and Agostino the nephew; these heads the Count Giovanni Battista della Torre now has in one of his apartments. Another portrait by Orlando Fiacco, was that of the canon, Messer Adamo Fumani, a very learned gentleman of Verona; he also depicted those of Messer Vincenzo de' Medici, of Verona, and Madonna Isotta his consort, the last under the semblance of Sant' Elena, with that of Messer Niccolò their nephew.

The Count Antonio della Torre, the Count Girolamo Canossi, with the Count Ludovico, and the Count Paolo, his brothers, were in like manner among those persons portrayed by this master, as was the Signor Astor Baglioni, Captain-General of all the light cavalry of Venice, and Governor of Verona, the latter being fully armed in white armour, and presenting a singularly beautiful aspect; his consort, the Signora Ginevra Salviati was also taken by Orlando. The distinguished architect, Palladio,* and many other persons, were likewise depicted by the hand of this master, who continues to exercise his vocation, and is proceeding to render himself an Orlando in painting, as remarkable as was the great Paladin of France, so named.

Now, as from the time of Fra Giocondo, a remarkable degree of attention has ever been devoted to the arts of design in this noble city of Verona, whereof we are now

painter to be in some respects similar to that of Caravaggio. There is an *Ecce Homo* by his hand, in the church of San Nazario, in Verona.

* Of Andrea Palladio, likewise, there is further mention in the life of Jacopo Sansovino.—*Masselli*.

speaking, so has it been always richly furnished with excellent masters in painting and architecture, as will now be seen, in addition to all we have yet related from the lives of Francesco Monsignori, Domenico Moroni, and Francesco his son; as also from those of Paolo Cavazzuola, of the architect Falconetti, and, finally, from those of the miniaturists, Francesco and Girolamo.

Francesco Monsignori,* the son of Alberto, was born at Verona, in the year 1455, and having attained a fitting age, was advised by his father, who had always greatly delighted in painting, to devote himself to the arts of design, although Alberto had never practised painting himself, except for his pleasure: Francesco accordingly went to Mantua, there to seek Mantegna, who was then working in that city, and under whom he laboured with so much zeal, impelled by the fame of his instructor, that no long time elapsed before Francesco, second Marquis of Mantua, who found great pleasure in painting, took him into his own service, gave him a house to dwell in within the city of Mantua, and assigned him an honourable provision. For these benefits Francesco was not ungrateful, but always served that prince with the utmost fidelity and affection; wherefore he became daily more and more beloved by the Marquis, insomuch that the latter was unwilling to leave the city, for however short a time, unless he were attended by Francesco, on whom he was constantly conferring new benefits, and was once heard to declare that the artist was as dear to him as his whole state.

The latter executed numerous works for the Marquis Francesco therefore, not only in the Palace of San Sebastiano in Mantua, but at the Castello di Gonzaga, and in the beautiful Palace of Marmitolo.† At the last mentioned place, after having completed many other pictures, he brought to a conclusion certain triumphal processions and portraits of different gentlemen belonging to the court; and this happened on Christmas Eve, in the year 1499, on which occasion the Marquis bestowed on him an estate, comprising a large number of fields, at a place called Marzotta in the Mantuan

* Or rather, Bonsignori, as the painter subscribes himself in his works.

† All the works executed in these palaces have perished; the first mentioned having been changed to a prison, the second divided into private houses, and the third razed to the foundations.

territory, with a house fit for a gentleman, a garden, grounds, and many other fine advantages. Now, Francesco was excellent at taking portraits from the life; the Marquis, therefore, caused him to depict very many of these, himself, for example, his sons, and many other nobles of the house of Gonzaga; some of which were sent into France and Germany, to be given to different princes, and many others still remain in Mantua. A portrait of the Emperor Frederick Barbarossa is among those by this artist which are still in the above-named city; as are those of Barbarigo, Doge of Venice; of Francesco Sforza, Duke of Milan; of the Signor Ercole di Gonzaga, who afterwards became a Cardinal; of the Duke Federigo, his brother, depicted as a youth; of the Signor Giovan Francesco Gonzaga; of Messer Andrea Mantegna, the painter; and of many others, copies of all which in chiaro-scuro and on paper were preserved by Francesco, and these copies are now in Mantua, in the possession of his heirs.*

In the church of San Francesco, in the above-named city, and which belongs to the Bare-footed Friars, our artist painted figures of San Ludovico and San Bernardino over the pulpit: they are holding a large circle, whereon is inscribed the name of our Lord Jesus: † and in the refectory of those Friars is a large picture of great size on cloth by his hand; it extends along the whole width of the upper end of the chamber, and presents a perspective view of the Saviour with the twelve Apostles. This is an exceedingly fine work, the figures very beautiful, and giving evidence of much judgment and consideration: among the other apostles is the traitor Judas, with a countenance wholly different from those of the remainder, and in an attitude of much constraint; all the rest appear to be deeply intent on the words of their Master, who is speaking to them, he being near his Passion. ‡ On the right hand of this work is a figure of San Francesco, of the size of life. This also is a most beautiful thing, and

* These portraits have either been destroyed by time, or were carried off in the deplorable sack of Mantua, which took place 1530, and which deprived that city of so many precious works of art.—*Ed. Flor.*, 1832-8.

† Now at Milan, in the Brera.—*Ibid.*

‡ This picture, which had suffered much from re-touching, before the suppression of the Convent, is believed to be now entirely destroyed.—*Ibid.*

the expression of the countenance exhibits all that piety which was indeed peculiar to that holy man. The Saint is in the act of recommending to the mercy of Christ the Marchese Federigo, who is kneeling at his feet ; this last-named figure is a portrait from the life, and is clothed in a long mantle, which is plaited and stiffened in accordance with the custom of that day, being furthermore adorned with an embroidery of white crosses, perhaps because he may then have been holding the office of General to the Venetians ; before the Marquis is his first-born son, who was afterwards the Duke Federigo, but was then a most beautiful child : he has his hands joined in prayer.

On the other side of the picture is a figure of San Bernardino,* equal in excellence to that of San Francesco, and who is in like manner presenting to Christ the Cardinal Sigismondo Gonzaga, brother of the above-named Marchese. This also is a portrait from the life ; the Cardinal wears the rochet and his robes as a prelate ; he too is kneeling, and before him is the Signora Leonora, daughter of the Marquis Francesco, then a girl, but afterwards Duchess of Urbino. The whole work here described is considered most admirable by the best and most eminent artists. This master likewise painted a picture of San Sebastiano,† which was afterwards placed in the church of the Madonna delle Grazie, outside the city of Mantua : in the execution of this work he used extraordinary care, and painted many parts of it from the life. I find it related, that while Francesco was occupied with this picture, the Marquis went one day to see him work, as he was accustomed frequently to do, when he remarked, “ Now, Francesco, for this saint you will require to have a fine figure for your model ;” to which the painter replied, “ I am taking that of a porter who has a very beautiful person, and whom I can bind to the stake as I best please for the purpose of making my work natural.” “ The limbs of your saint are nevertheless not true to the life,” rejoined the Marquis, “ since they give no evidence of being drawn forcibly to the stake, nor does the figure express the fear proper to a man who is bound and about to be shot with arrows ; but

* These figures of St. Francis and St. Bernard have also perished.

† Still in excellent condition in the above-named church of *Le Grazie*.
—*Masselli*.

whenever you please I will take it on myself to show you what you have to do, for the purpose of making your figure complete." "I entreat you to do so, my lord," replied Francesco; and the Marquis said, "When next you have your porter bound here, cause me to be summoned, and I will show you what you ought to do."

The following day, therefore, when Francesco had fastened up the porter in the manner he thought best, he caused the Marquis to be secretly called, but without knowing what the latter intended to do. Shortly afterwards, the Prince burst forth from a neighbouring apartment in a state of great fury, and with a cross-bow ready charged in his hand: "Traitor," he exclaimed in a loud voice, rushing on the porter, "traitor, thou art a dead man; I have caught thee at last as I would have thee!" with other exclamations of similar character. The unlucky porter, hearing these words, and considering himself in danger of death, made the most desperate efforts to break the ropes wherewith he was bound, and in struggling with his fetters, and in the agitation he betrayed, did truly represent one who was on the point of being shot to death with arrows; his countenance and the distortion of his struggling limbs alike betokening his fear and horror of death, with the efforts he made to escape the peril by flight.* That done, the Marquis said to Francesco, "Now he is precisely in the condition that he ought to be, the rest I leave to yourself;" which the master having well considered, then gave his figure all the perfection that could be imagined. Many other things were painted by Francesco in the Gonzaga Palace,† the Election of the first Lords of Mantua for example, with the Tournaments which were held on the Piazza di San Piero, a perspective view of which is here given.

Now it chanced that the Grand Turk had sent a man of

* The remarks made by the commentators of our author, native and foreign, on the one-sided or rather defective perception here permitted to prevail, of what was demanded on this particular occasion, when it was not a reluctant criminal, but a resigned and patient martyr, who was to be depicted, are such as will have presented themselves to our readers, and cannot here find more than this passing allusion to their character.

† Carlo d'Arco, in his work entitled *Monumenti Mantovani*, gives a plate of a fine painting by this master, which is now in the Public Gallery of Mantua. It represents Christ on his way to Calvary.

his to present to the Marquis a beautiful dog, a bow and a quiver; whereupon the Marquis caused Francesco to paint the dog, the Turk who had brought it, and the other things in the Gonzaga Palace; and that being done, he desired to see whether the dog thus painted were sufficiently similar to the life, he consequently had one of the dogs of his court, which was of a breed inimical to that of the Turkish dog, conducted to the apartment where the work of Francesco was placed on a pedestal painted to imitate stone. The living dog, having been brought accordingly, no sooner beheld the painted one than, precisely as he would have done had the animal been real and the very creature that he mortally hated, he flew upon him with eager impetuosity to tear him in pieces, forcing along with him the man by whom he was led, and rushing forward with such rage that, striking his head against the wall, he dashed his skull to pieces.

A story somewhat similar is related of another work by Francesco, and is told by persons who were eye-witnesses of the scene. His nephew, Benedetto Baroni, had a small picture in oil, of little more than two palms high, in which Francesco had depicted Our Lady, a half-length of about the size of life, with the Infant Christ in the lowermost corner, the Divine Child being visible from the shoulder upwards only, and having one arm extended, in the act of caressing the Virgin Mother: now it chanced that while the Emperor was master of Verona, the renowned captain, Don Alonso di Castiglia and Alarcone was there on behalf of his majesty the Catholic King, and being in the house of the Veronese Count Ludovico da Sesso, expressed a great desire to see this painting. Having sent for it therefore one evening, the company were looking at it with a good light, and all were admiring the perfection of art displayed in the work, when the Signora Caterina, wife of the Count, walked into the apartment with one of her little sons; the child had on his wrist one of those green birds called in Verona *terrazani*,* because they make their nests on the earth, and are trained to sit on the wrist, as does the falcon. It happened then that as the lady was standing with the rest to examine the picture, this bird, seeing the extended arm and hand of the painted child, flew forward to

* *Terrazzani*, from *terra*, the earth

perch itself thereon, and falling to the ground, since he could not find a resting place on the painted surface, he twice returned to make the same attempt, seeking each time to place himself on the wrist of the painted child, exactly as if it had been one of those living children which were accustomed to be constantly holding it on their hands. Amazed at what they beheld, those nobles would fain have bought the picture from Benedetto, offering him a very great price for the same, but it was not possible by any means to make him relinquish it. Some time afterwards a plan was laid by the same persons to rob him of the picture, and this was to be accomplished on occasion of the festival of San Biagio, which was held in the church of San Nazzaro, but the owner, having received information of the design, took care to render it unsuccessful.

For the church of San Paolo at Verona,* Francesco painted a picture in water-colours which is exceedingly beautiful, and another which is no less beautiful for the chapel of the Bandi family in the church of San Bernardino.† While at Mantua he painted a picture to be sent to Verona, and this is in that chapel of the church of San Nazzaro which belongs to the Black Friars, and wherein are deposited the remains of San Biagio. The work presents two singularly beautiful nude figures, and the Madonna seen in the clouds above with the Divine Child in her arms; she is accompanied by Angels, which are admirable figures.‡

Francesco was a man of holy life, and the enemy of every vice; he would never paint subjects of a licentious character, and refused such as he could not approve when proposed to him by the Marchese; his brothers were equally excellent with himself, as will be related in the proper place. Finally, having become old and suffering from internal disease, Francesco, by the advice of the physicians and with the permission of the marquis, repaired to the baths of Caldero in

* Of the work in San Polo (Paolo) we cannot obtain authentic information.

† This picture is still in existence, and bears the inscription, *Franciscus Bonsignorius, Ver. p. MCCCCLXXXVIII.*

‡ The picture in San Nazzaro represents the Virgin with the Divine Child. She is accompanied by the S.S. Blaise, Sebastian, and Julian, the titular saints of the Chapel. In the gradino or predella beneath are depicted events from the lives of these saints.—*Ed. Flor.*, 1832-8.

the Veronese territories, accompanied by his wife and attended by their servants, proposing to take the waters at that place. But one day, after he had drunk the water accordingly, he permitted himself to be overcome by drowsiness, his wife indulging his wish to do so from compassion for his sufferings; but it is very dangerous for those who have just taken those waters to sleep after them, and Francesco was seized with a violent fever, and finished the course of his life on the 2nd of July, 1519. When this event was made known to the marquis, he sent immediate orders by a courier to the effect that his body should be transported to Mantua, and this was done, though much against the will of the Veronese, and he was most honourably entombed at Mantua in the burial place of the Compagnia Segreta of San Francesco. This master lived to the sixty-fourth year of his age; his portrait, which is in the possession of Messer Fermo, was taken when he was fifty. Many eulogies were composed to his honour, and he was lamented by all who knew him as the good and pious man that he was. Francesco took for his wife, Madonna Francesca Gioacchini of Verona, but never had children.

The eldest of Francesco's three brothers was called Monsignore; being a person well versed in letters he received offices in Mantua from the marquis, who gave them to him from love to his brother, and from these he derived a good income. He lived eighty years, and left children by whom the family of the Monsignori is kept alive in Mantua. The second brother of Francesco was called Girolamo while he remained in the world, but among the Barefooted Brotherhood of San Francesco he was named Fra Cherubino: he was a fine calligrapher and admirable miniaturist. Francesco's third brother, who was a monk of the Observantines of San Domenico, was called Fra Girolamo; his humility caused him to become a lay-brother, he was a man of good and holy life, and a tolerably able painter, as may be seen by a very beautiful picture of the Last Supper which he painted in the refectory of the convent of San Domenico in Mantua. He performed many other works in the same place besides that here mentioned; among them is the Passion of Our Lord, but this was left unfinished at his death. The singularly beautiful Last Supper in the refectory of the very rich abbey which

the monks of San Benedetto possess in the Mantuan territory, is by this master,* and he painted the Altar of the Rosary in the church of San Domenico: for the convent of Sant' Anastasia in Verona also, he painted a Madonna in fresco, with the Bishop San Remigio,† and Sant' Anastasia.‡ In a small arch over the second door of the inner cloister is another figure of Our Lady, painted by the hand of this artist, with San Domenico and San Tommaso d' Aquino, all very ably executed.

Fra Girolamo was a man of the utmost simplicity of character, and was totally regardless of worldly affairs. To avoid noise and disturbance he dwelt for the most part at a farm belonging to the Brotherhood, and such money as was sent to him for his works, and which he used for the purchase of colours or other materials, it was his custom to keep in a basket without a cover which was hung up to the ceiling in the midst of his chamber, that all who might require to use it might take therefrom; and that he might not have the trouble of taking thought each day for what he was to eat, Fra Girolamo would boil a good kettle of beans every Monday, which then served him for the whole week.

When the plague broke out in Mantua, and the sick were abandoned by all but himself, as happens in such cases, Fra Girolamo, moved by the deepest compassion, would never consent to leave the poor infected fathers; nay, he continued to attend upon and serve them with his own hands. Thus, not regarding the loss of his life for the love of God, he caught the malady while engaged in that work of charity, and died, to the great regret of all who had known him, in the sixtieth year of his age.

But to return to Francesco Monsignore: this artist took the portrait, which I had forgot to mention above, of Count Ercole Giusti of Verona. This is of the size of life, the dress is a robe of cloth of gold, which it was the habit of

* This was a copy from the celebrated work of Leonardo da Vinci; it was shamefully sold in the commencement of the present century, and was conveyed to France.—*Ed. Flor.*, 1832-8.

† These frescoes are in great part destroyed.

‡ For the legend of this saint, see *Sacred and Legendary Art*, vol. ii. p. 262.

Count Ercole to wear ; a very beautiful portrait it is, as may be seen in the house of the Count Giusto his son.*

Domenico Moroni was born at Verona, about the year 1430 ; he learned the art of painting from certain artists who were disciples of Stefano,† and from such works as he saw and copied of the above-named Stefano, of Jacopo Bellini, of Pisano,‡ and of other masters. I make no mention of certain pictures which he executed after the manner of those times, and which are in monasteries and private houses, but will not omit to record that he decorated in chiaro-scuro of *terra verde* the façade of a house on the Piazza called that of the Signori in Verona, and which belongs to the municipality of that city. Here Domenico represented numerous stories in the ancient manner, with figures and vestments very well arranged in the fashion of former days and a vast number of ornaments. But the best work to be seen by the hand of this master is in the church of San Bernardino: the subject of this picture is Christ led to the Cross ; it comprises a large mass of people and many horses, and will be found on the wall above the chapel of the Monte di Pietà,§ where Liberale painted his picture of the Deposition from the Cross, and the Weeping Angels.

The chapel next to that was also painted by the same master at great cost ; it was richly decorated with gold inside and out, by command and at the expense of the Cavaliere Messer Niccolò de' Medici, who was at that time considered to be the most wealthy man in Verona ; he spent much money in this and other pious works to which he was inclined by nature. This gentleman, after having built many churches and monasteries, and leaving scarcely any part of the city wherein he had not expended large sums to the honour of God, selected the above-named chapel for his burial-place, and in the decoration of the same he availed

* This portrait is not now to be found in the Giusti Gallery.—*Ed. Flor.* 1832-8. Maffei, *Verona Illustrata*, gives notice of a fine portrait by this master, in the Museo Capello, at Venice, and which bears the inscription, *Franciscus Bonsignorius Veronensis, pinxit*, 1486.

† Stefano da Zevio.—*Masselli*.

‡ Or Vittore Pisano, called Pisanello.—*Ibid.*

§ No mention of this work is to be found in the *Descrizione di Verona*, before cited ; it may therefore be feared that the painting has perished.

himself of the services of Domenico, who was at that time in higher repute than any other painter of Verona, Liberale being then at Siena.

In the interior of the above-named chapel, then, Domenico painted the Miracles of St. Anthony of Padua, to whom it is dedicated, and placed therein the portrait of Messer Niccolò; this is an old man with white hair and shaven beard, he is without any covering for the head, but wears a long vestment of cloth of gold, such as it was the custom at that time for knights to wear. This, for a work in fresco, is very well designed and executed.* In the exterior vaulting lastly, which is richly gilded, are circular compartments wherein our artist painted the four Evangelists; and on the pilasters, both those of the interior and exterior, he executed figures of saints, among others that of Sant' Elizabetta of the third Order of San Francesco, with those of Sant' Elena and Santa Caterina, all exceedingly beautiful and much commended for the excellence of the design, the beauty of the colouring, and the grace imparted to the whole work. This performance may at a word be considered as affording good testimony to the merits of Domenico† as well as to the liberality of the knight Messer Niccolò de' Medici.

Domenico Moroni died at a very advanced age; he was buried in the church of San Bernardino, wherein are the works by his hand above alluded to, and left his son Francesco Moroni, heir to his property as well as to his endowments. It was under the discipline of his father that this Francesco acquired the first rudiments of his art, but he afterwards devoted himself with so much assiduity to the study of the same that he became a much better master than his father had been: of this we have convincing proof in the works which Francesco executed in emulation of those performed by his father. In the above-named church of San Bernardino for example, and beneath the picture executed by his father for the altar of the Monte, Francesco painted two folding doors, erected to close in the work of Liberale,‡

* No trace of these works is now to be seen, whether within the chapel or without.

† There is a fresco by Domenico Moroni, in the Church of Santa Maria dell' Organo, in Verona. The subject is a Temptation of St. Anthony.

‡ These *portelli* had disappeared before the time when Bottari wrote, (1759).

depicting a figure of the Madonna on the inside of one and San Giovanni Evangelista on that of the other ; both are of the size of life, they are weeping, and their sorrowful countenances are very beautiful, as are the draperies and every other part of the work.

In the same chapel, and on the lower part of the central or principal wall, Francesco painted the Miracle performed by Our Saviour, with the five loaves and two fishes, where-with he satisfies the multitude. We have here many beautiful figures and numerous portraits from the life, but that which is most of all commended is the figure of San Giovanni Evangelista, a slight form with the back partially turned to the spectator. In the same place he shortly afterwards produced two figures which he depicted on the void spaces beside the picture above-named ; these are the Bishop San Ludovico, who was a Franciscan Monk, and another figure : within a concave compartment of the same ceiling Francesco also painted certain heads which are foreshortened : all these works are greatly extolled by the artists of Verona. For the altar of the Cross, which is one of those in the same church, and stands between the chapel just mentioned and that of the Medici, our artist painted a picture in addition to the many previously placed there ; this stands in the centre above all the others, and represents our Saviour Christ on the Cross, with the Madonna and San Giovanni, a very beautiful thing :* he likewise painted another picture on the left side of the altar, Our Lord, who is washing the feet of the apostles namely ; these last stand around in various attitudes, and in this work the painter is said to have portrayed himself in the figure of one who is attending on the Saviour, and is in the act of bearing water for his use ; the picture is placed over that executed in the same place by Caroto. †

For the chapel of the Emilj in the cathedral, Francesco painted figures of San Jacopo and San Giovanni, with Our Saviour Christ bearing his Cross, ‡ between them. The same master painted many pictures at Lonico, for an abbey

* Still in existence, and bears the date 1498.

† This also still remains, but is attributed in a subsequent passage to Paolo Cavazuola.

‡ A Transfiguration, painted by Giovanni Bettino Cignaroli was afterwards substituted for that of Christ bearing his Cross.—*Masselli*.

which belongs to the Monks of Monte Oliveto, and is a place whereunto there resort vast crowds of people, drawn thither by a figure of the Madonna, which performs a good number of miracles in that place. Francesco was the most intimate friend of, and as it were a brother to, the painter and miniaturist Girolamo dai Libri,* wherefore they undertook to execute in company the folding doors for the organ in the church of Santa Maria-in-Organo, which belongs to the Monks of Monte Oliveto, and on the exterior of one of them, Francesco painted figures of San Benedetto clothed in white vestments, and San Giovanni Evangelista, while he placed the Prophets Daniel and Isaiah, with two angels, in the air above on the inner side of the same: the ground beneath is wholly occupied by landscapes of exquisite beauty. He afterwards painted the tympan over the altar of the Muletta,† depicting thereon a figure of San Piero with that of San Giovanni, both about a braccio high, but executed so admirably, and finished with such care and delicacy, that they have the appearance of miniatures. The carvings for his work were prepared by Fra Giovanni of Verona, a master of intarsiatura and carving.

Two paintings in fresco were executed by Francesco on the wall of the choir in the same church. They represent the Saviour when he enters Jerusalem riding on an ass, and when he is praying in the Garden. In the latter there is a body of armed men; they are approaching in the distance, guided by Judas, to take Christ prisoner.‡ But more beautiful than all the other works of Francesco is the sacristy of this church, the ceiling of which is entirely covered with paintings, all by his hand; the figure of St. Anthony flagellated by Demons excepted, which is said to be by his father Domenico. In this sacristy then, Francesco, besides the Saviour and the fore-shortened angels of the ceiling, painted figures of the Pontiffs ranged in pairs in the lunettes, every niche containing two Popes clothed in their pontifical vest-

* Of whom there is further mention hereafter.

† This painting has been removed from the altar, and its place has been taken by other pictures.—*Bottari*.

‡ The works now pointed out in the Church of Santa Maria-in-Organo as those of Francesco Maroni, are the Madonna with Saints in the fourth chapel, Stories from the Old Testament in the middle aisle, and the figures of the Apostles and Evangelists between the arches.

ments. They comprise all those Brethren of the Order of San Benedetto who have been exalted to the pontificate. Around the sacristy and beneath the above-named lunettes, there is a frieze of the depth of four feet, and divided into compartments, wherein are represented figures of emperors, kings, dukes, and other princes, who, having abandoned their sovereign condition, have made themselves Monks of that Order. Among these figures, Francesco portrayed from the life many of the monks who were dwelling in the convent while he was occupied with this work, or who were making their temporary abode in that monastery. Many of the novices also, and other monks of all kinds are here depicted, all heads of extraordinary beauty and executed with the utmost care.

This sacristy, by the ornaments thus given to it, was of a truth rendered the most beautiful then existing in all Italy,* seeing that in addition to the effect derived from the grandeur and correctness of its proportions, and from the pictures above-named, which are singularly fine, there is also a range of seats enriched with intarsiatura and carvings representing perspective views, so admirably done, that in those times—nay, perhaps in our own also, indeed—it would scarcely be possible to find anything greatly superior to them.† Fra Giovanni of Verona, by whom this part of the works was executed, was of a truth most excellent in that art, as we have already observed in the life of Raffaello da Urbino, and as is fully proved by the examples of his skill to be found at Rome, in the papal palace,‡ at the Monastery of Monte Oliveto di Chiusuri, in the Sienese territory, at many other convents of his order, and in various places besides.

But of all the works performed by Fra Giovanni, those of this sacristy may truly be called the best, and we may safely affirm, that whereas in the rest he did but excel other masters, in this work he surpassed himself. Among the various works carved by Fra Giovanni for the Sacristy of Santa

* The pictures painted by Francesco in this sacristy are still preserved, as are those attributed to his father.

† The fine intarsiatura of Fra Giovanni are also in good preservation.

‡ In the Vatican that is to say, but more particularly in the rooms painted by Raphael.

Maria, is a chandelier more than fourteen feet high, and intended for the Easter candle ; the material is walnut-wood, and the carving is finished with such extraordinary care and patience, that I do not think it possible for a work of the kind to be done better.*

We will now return to Francesco, by whom was depicted the Madonna which is in the Chapel of the Counts Giusti, in the same church. In this picture our artist has also portrayed Sant' Agostino and San Martino, both in episcopal vestments ; and in the cloister of the church he has painted a Deposition from the Cross, with the Maries and other Saints. This is a work in fresco, which is greatly extolled by the Veronese.† In the Church of the Vettoria, Francesco painted the Chapel of the Fumanelli family ; this was built near the choir by the cavalier, Messer Niccolò de' Medici. He likewise painted a Madonna in fresco, in the cloister,‡ and afterwards portrayed from the life, Messer Antonio Fumanelli, a physician most famous for the works which he has written on subjects connected with his own vocation. On a house which is seen on the left hand, as you cross the "Ship-bridge" to go to San Polo, Francesco painted a Madonna in fresco, with numerous Saints ; this work is considered to be a very good one, whether as regards design or colouring. In the Brà,§ moreover, above the House of the Sparvieri, and opposite the Garden of the Monks of San Fermo, he painted a picture of similar character, and other works were in like manner performed by him ; but of these we need make no further mention, seeing that we have named the chief of them ; let it suffice to say, that he imparted to his pictures design, grace, harmony, and a pleasing and animated colouring, equal to that of any other painter. Francesco lived fifty-five years, and died on the 16th of May, 1529 ; he was buried in the church of San Domenico, beside his father,|| and was borne to his grave clothed as he had desired to be, in the vestments of a Monk of

* Fra Giovanni died in 1537, at the age of sixty-eight.—*Bottari*.

† Of this work no trace now remains.—*Bottari* (writing in 1759).

‡ This also has disappeared.

§ The Piazza Bra namely ; the principal Piazza or public square in Verona, well known to visitors as being the site of the amphitheatre.

|| Vasari had previously said that his father was buried in the Church of San Bernardino.—*Ed. Flor.*, 1832-3.

San Francesco. This master was so good a man, so religious and so orderly, that no word which was not a praiseworthy one was ever known to proceed from his mouth.

A disciple of Francesco, and one who knew much more than his master, was the Veronese, Paolo Cavazzuola,* by whom very many works were performed in his native city; I say in his native city, because it is not known that he ever worked in any other place. At San Nazzaro,† a cloister of the Black Friars in Verona, Cavazzuolo depicted many subjects in fresco near those executed by his master Francesco, but the whole of these have been destroyed, that church having been rebuilt by the pious munificence of the reverend Father Don Mauro Lonichi, a noble Veronese, and the Abbot of that monastery. He likewise painted a fresco in the old house of the Fumanelli‡ family in the Via del Paradiso, depicting thereon the Sybil, who is showing to the Emperor Augustus, Our Saviour in the air, and borne in the arms of his Mother. This is a work, for one of those first executed by the master, of very tolerable merit § For the Chapel of the Fontani in Santa Maria-in-Organo our artist painted, also in fresco, the two Angels San Michele and San Raffaello;|| they are on the outer side of the chapel. At Sant' Eufemia also, in the street which is opposite to the chapel of the Angel Raphael, and over a window which gives light to a landing-place in the staircase of that chapel, Paolo depicted the Angel with Tobit, whom he is guiding on his way: a very beautiful little work. ¶

Over the door of the bell-tower of San Bernardino, Paolo Cavazzuola painted a figure of that Saint in fresco, and

* Paolo Morando, called Il Cavazzuola, was accustomed to inscribe on his pictures *Paulus Veronensis*, which has caused some to mistake them for those of Paolo Cagliari, although the manner is entirely different from that of the latter and later master.

† For the legend of this saint, see *Sacred and Legendary Art*, vol. ii p. 285.

‡ Now that of the Stagnoli. It bears the number 5009.

§ The Sybil, with another picture omitted by Vasari, and representing the Sacrifice of Abraham, is still in existence.—*Ed. Flor.*, 1832-8.

|| These angels still maintain their place.—*Ibid.*

¶ This work also remains; it bears the date 1520, written as follows,
M.V.XX.

within a circular frame-work ;* and on the same wall, but lower down, and over the entrance to a confessional, is a figure of San Francesco† by the same master, and also within a circular frame, similar to that of San Bernardino ; they are both beautiful, and exceedingly well done. These are all the works that Paolo is known to have executed in fresco.‡ Among those painted in oil, is a figure of San Rocco,§ at the altar of the Purification, in the church of the Madonna della Scala, and this he did in rivalry of the San Sebastiano,|| painted in the same place by Il Moro. Now this San Rocco is a very beautiful figure ; but the best ever painted by this master is one in the church of San Bernardino, where all the large pictures surrounding that on the tympan of the altar of the cross are by his hand, that of the Crucifix, with the Madonna and San Giovanni, which is above all the rest, alone excepted, and this is by the hand of Francesco his master.¶

But near to and above the Crucifix by Francesco, Paolo Cavazzuola painted two large pictures, one representing Christ bound to the column and scourged ; the other showing the Coronation of Our Lord, and comprising a considerable number of figures somewhat larger than life. Lower down, in the first range, and forming the principal picture thereof, is a Deposition from the Cross, with the Madonna, the Magdalen, Nicodemus, and Joseph. In one of these figures, a young man with a red beard, standing near the shaft of the cross ** presents the portrait of the master himself ; he wears a head-dress of the form usually worn in those days, and is depicted with such truth to the life, that he appears to be indeed a breathing man. On the right hand side, our artist represented the Saviour in the Garden, with the three Disciples near him ; and on the left is Our Lord

* Still in existence.

† The figure of St. Francis is no longer to be seen.

‡ There are other frescoes by this master in the Library of San Bernardino.—*Förster*.

§ The San Rocco is in the Caldana Gallery at Verona.—*Ed. Flor.*, 1832-8

|| This San Sebastian has disappeared.

¶ These pictures, which Bottari believed to have been destroyed, are still in existence.—*Ibid.*

** The figure holds a scroll with the inscription, " Paulus V. P. M D X. X."

with the Cross on his shoulders, about to be led to Calvary. The excellence of these works, which have here to support the comparison with those of his master, will ever secure to Paolo a place among the best artists.

In the basement, Cavazzuola painted half-length figures of Saints, which are for the most part portraits taken from the life. The first figure, which is in the habit of a Franciscan Monk, and representing a Beato, is the likeness of Fra Girolamo Recalchi, a Veronese noble. The figure beside this, and which is intended for San Bonaventura, is the portrait of Fra Bonaventura Recalchi, brother of the above-named Fra Girolamo. The head of San Giuseppe is that of a Steward of the Marquis Malespini, who had at that time been charged by the Brotherhood of the Cross to see the work executed; all these heads are works of extraordinary beauty and excellence. In the same church Paolo painted the altar-piece for the chapel of San Francesco, in which, the last work that he ever performed, the master surpassed himself.* There are here six figures larger than life; Sant' Elizabetta, of the third order of San Francesco, a beautiful figure, with a smiling expression and graceful aspect, having her lap filled with roses; she is looking all joyous at the sight of that miracle of God by which the bread which she herself, a great lady, was bearing to the poor, has been transformed into roses, in token that her humility and charity in thus serving the poor with her own hands, was highly acceptable to God. This Sant' Elizabetta is the portrait of a gentlewoman who was a widow of the Sacchi family.

Among the other figures are the Cardinal San Bonaventura and the Bishop San Ludovico, both monks of San Francesco, and near them are St. Louis, king of France, St. Eleazer, in grey clothing, and St. Ivo, in his priestly vestments: above all is the Madonna enthroned in the clouds with San Francesco. The other figures which are around them are said not to be by the hand of Paolo, but by a friend of his, who assisted him with this picture. It is, indeed, easy to perceive that these figures are not of equal excellence with those beneath. The portrait of Madonna Caterina de'

* This work, left unfinished by Cavazzuola, was not completed until after his death, when Francesco Morone, according to Maffei, according to Del Pozzo, an artist whose name is not certainly known, gave it the ultimate completion.

Sacchi, taken from the life, is to be seen in this picture, which had been undertaken by her command, and at her cost.

Paolo had set his heart on becoming great and renowned; to this end he subjected himself to immoderate labours, and, becoming sick, died while yet in his youth, and when he had but attained the age of thirty-one,* departing at the moment when he was beginning to afford evidence of his power, and to show what might be hoped from his endeavours at a riper age. It is, indeed, certain, that if fortune had not opposed her adverse influence to the activity of Paolo, he would without doubt have attained to the highest honours and the best position that could be desired by the painter. His loss was therefore deeply regretted, and not by his friends alone, but by all men of distinction, nay, by every one who knew him; the more so, as he was a young man of blameless life and untainted by the reproach of vice. He was laid to rest in the church of San Polo, having rendered himself immortal by the admirable works which he left behind him.

Stefano Veronese,† an excellent painter of his time, as we have before said, had a brother who was called Giovan-Antonio,‡ but who never became anything beyond a very common-place painter, although he acquired his art from the above-named Stefano; yet that he possessed nothing to distinguish him is apparent in his works, of which there is no need to make further mention. This Giovanni was the father of a son who was in like manner a painter of common-place subjects, and was named Jacopo. To this Jacopo were born two sons, the one called Giovanni Maria, and surnamed Falconetto, whose life we are now about to write, and the other named Giovan-Antonio; which last, devoting himself likewise to painting, performed numerous works at Roveredo, a place of considerable importance in the neighbourhood of Trent, with not a few pictures in Verona, which are dispersed about among the dwellings of the citizens. He painted many pictures also in the Valley of the Adige above Verona, and in Sacco, which is opposite to Roveredo, he produced a picture of San Niccolò, with many animals. Other works

* In the year 1522.

† Cf. Stefano del Zevio, already mentioned more than once.

‡ Dal Pozzo calls this brother of Stefano, *Giovan-Maria*.

were also executed by his hand in considerable numbers, and finally he died at Roveredo, to which place he had repaired for the purpose of making his abode there. Giovan-Antonio was particularly happy in the representation of animals and fruits, of which many beautiful examples in miniature were taken to France by the Veronese Mondella,* and many others were presented by his brother Agnolo to Messer Girolamo Lioni of Venice, a gentleman of great endowments.

But to come at last to Giovan-Maria, the brother of Giovan-Antonio: the first lessons in painting were taught to him by his father,* on whose manner he enlarged and improved greatly, although he never himself became a painter of any great reputation. That he did not possess remarkable powers is indeed evident from his works in the chapels of the Maffei and Emilj, families in the Cathedral of Verona; in the upper part of the cupolo of San Nazzaro; † and in other places. Perceiving, therefore, that his works in painting were not likely to attain to any great degree of perfection, and delighting beyond measure in architecture, Giovan-Maria set himself to examine and to design with infinite diligence all the antiquities in his native city of Verona. He subsequently determined to visit Rome, and there to acquire the knowledge of architecture from the study of those wonderful remains which are indeed the true masters of that art, and repaired thither accordingly, remaining there fully twelve years. This period Giovan-Maria employed for the most part in the examination and copying of all those admirable antiquities, exploring every place wherein there were such to be found, until he had seen and taken the ground-plans, relative proportions, and dimensions of all; nor did he leave anything of this kind in Rome, whether columns, cornices, or capitals, of whatsoever order they might be, which he did not design with his hand, giving to all their due admeasurements.

* Galeazzo Mondella, a good designer and engraver of gems. Of this artist, called in the *Abecedario Pittorico*, corrected in 1743, Mondelli, there is further mention in the life of Valerio Vicentino, which follows.

† And according to the *Anonimo* of Morelli he also studied in Rome under Melozzo of Forlì.

‡ Some of these still remain in the Chapel of San Biagio, in the above named church.

Giovan-Maria likewise designed all the sculptures which were discovered at that time, insomuch that, after twelve years thus expended, he returned to his native place rich in all the treasures of that art. Nor did he content himself with such things as were to be found in Rome itself, but designed everything that was good or beautiful in all the Campagna of Rome, nay, even to the kingdom of Naples were his researches extended on the one hand, while they were carried to the Duchy of Spoleto on the other, and to many parts besides. Giovan-Maria was meanwhile very poor, and had not the means of living, or of supporting himself in Rome ; wherefore, they say, that it was his custom to employ two or three days of each week in helping at some one or other of the works in painting which were then in progress, and by means of what he thus gained, the masters being then well paid and the necessaries for living cheap, he contrived to exist on the other days of the week, and so pursue his studies in architecture. He thus designed and copied all these antiquities, completing them as though he had found them entire, restoring them to perfection in his drawings that is to say, being enabled to furnish the parts wanting, with the utmost truth and in all their integrity, by means of the information supplied to him by such portions and members as were found still remaining in their places ; all which he did with such care and exactitude in the measurements, and with such perfect justice of proportion, that he avoided all liability to errors, nor did he commit such, in any part whatever.

Having returned to Verona, Giovan-Maria could find no opportunity for the exercise of his acquirements in architecture, his native land being involved, by a change of the government, in sore trouble and confusion ; he therefore gave his attention for the time to painting, and executed numerous works. Over the house of the Torre family, for example, he painted a large escutcheon of arms with certain trophies added thereto ; and for two German nobles, counsellors of the Emperor Maximilian, he painted one side of the small church of San Giorgio, in fresco, the subjects being taken from Scripture. He depicted the portraits of these two nobles likewise thereon, both of the size of life and

kneeling, one on one side of the picture and one on the other.* At Mantua, moreover, Giovan-Maria performed a considerable number of works for the Signor Luigi Gonzaga, with some others at Osimo, in the March of Ancona; and while the city of Verona was under the dominion of the Emperor, this artist painted the Imperial Arms on all the public buildings, an office for which he not only received good remuneration, but valuable privileges also by special grant, from which we see that many favours and exemptions of various kinds were conceded to him. Nor were these granted wholly on account of his services in matters of art, for Giovan-Maria was besides a man of a great spirit, brave and bold, nor ever averse to take arms in his hands, so that with these, which were also his familiar weapons, very good and faithful service might safely be expected from him.

Now this his disposition was all the more important and serviceable, seeing that he had great credit with all his neighbours, and drew after him the whole mass of the people dwelling in the suburb of San Zeno, which is an exceedingly populous part of Verona, and wherein it was that Giovan-Maria was born. He had besides taken a wife there, one of the family of the Provali, and for all these causes he was so implicitly followed by all the people of his district that he was called in the city by no other name than the "Red-head" of San Zeno. Thus, when the condition of Verona was once more changed, and the town returned to place itself under the rule of its ancient masters the Venetians, Giovan-Maria, as one who had attached himself to the Imperial party, was compelled to depart thence for the safety of his life: he therefore proceeded to Trent, where he remained for some time, painting certain pictures in the meanwhile. But when matters were at length somewhat arranged, our artist repaired to Padua, where he was first presented to and afterwards greatly favoured by the most reverend Monsignore Bembo, who subsequently made him known to the illustrious Messer Luigi Cornaro, likewise a Venetian gentleman of a truly regal mind and most exalted intellect, as is

* This picture, which is an Annunciation, is still to be seen in the former church of San Giorgio, now called San Pietro Martire, and used as a private school.

clearly proved by the many noble works undertaken and honourably carried through by his means.

This noble, therefore, being one who, in addition to his many other fine qualities, had a great delight in works of architecture, the knowledge of which is worthy of any prince however great, had studied the works of Vitruvius, of Leon Battista Alberti, and of others who have written on that subject, and desired to put the knowledge which he had acquired into practice. Having seen the designs of Falconetto, therefore, and perceiving the intimate acquaintance with his subject which was possessed by that artist, with the luminous explanations which he gave on every question that could arise respecting architecture; seeing all this, I say, and observing his profound knowledge of the most minute points connected therewith, Luigi Cornaro conceived so great a liking for him, that he caused him to dwell in his own house, where he entertained him honourably for the space of twenty years, during which period it was that the remainder of Giovan-Maria's life endured.

Very numerous were the labours executed in those years by Falconetto for Messer Luigi Cornaro; and the latter, feeling a desire to behold and to examine those antiquities of Rome which he had seen in the drawings of the artist, took the latter with him, and proceeded to that city, where, having Falconetto constantly in his company, he took care to examine every building minutely. This done, they both returned to Padua, where Messer Luigi, with the advice and after the designs of Giovan-Maria, set himself to erect that most beautiful and richly adorned Loggia, now to be seen in the Casa Cornara,* which is near the Santo;† and afterwards he proceeded to construct the Palace itself, which was built after a model prepared by Messer Luigi with his own hand: on this Loggia the name of Giovan-Maria is sculptured,‡ it will be found on one of the pilasters.

By the same architect is the grand and magnificent Doric

* Which now belongs to the noble family of Giustiniani.—*Masselli*.

† The Church dedicated to St. Anthony of Padua, and so called *par excellence*.

‡ There is still to be read on the architrave, *Joan. Maria Falconetus, Architectus Veronensis, MDXXIV.*

portal of the governor's palace,* which portal, as a work in the purest and most correct taste, has been infinitely commended by every one.† Giovan-Maria likewise erected two very beautiful gates for the city, one, called that of San Giovanni, which opens on the road to Vicenza, and is particularly handsome, as well as commodious for the soldiers who guard the same; the other, called that of Savonarola, and which is a work giving evidence of much merit and judgment in the architect.‡ The design and model for the church of Santa Maria delle Grazie, which belongs to the Monks of San Domenico, were in like manner given by Falconetto, who also laid the foundations of that building. This work, as may be seen by the model, is so admirably arranged as well as so beautiful, that one of equal size which could be in all respects compared with it § has perhaps never been seen in any other place. The model of a most superb palace was likewise prepared by Giovan-Maria for the Signor Girolamo Savorgnano, at his strongly fortified castle of Usopo in Friuli; the foundations were laid and the walls had begun to rise above the earth, but the Signor Girolamo having died, the work remained at that point and never proceeded further; had it been completed it would without doubt have been a most magnificent erection.

About this time, Falconetto repaired to Polo in Istria for the sole purpose of examining and designing the Theatre, Amphitheatre, and Arch of Triumph still remaining in that most ancient city. Giovan-Maria was the first by whom theatres and amphitheatres were thus designed and by whom their ground plans were first made out, for all that we see in this kind, more especially as regards Verona, proceed from him and were caused to be painted or engraved by others after his designs. This master had a great and most exalted mind, he had never given his attention to works less important than the best and grandest of those remaining from the ancient masters, and had no other wish than that of being

* Called in Padua, the *Capitano*.

† This portal is decorated with double columns of the Doric order.

‡ Maffei, *Verona Illustrata*, gives the plans of these gates.

§ The death of Pope Pius V. causing the funds for this building to fail, it was not erected according to the model.

furnished with opportunities for the construction of edifices equal in grandeur to those of antiquity. He would not unfrequently prepare plans and designs with as much care and exactitude as he could have given had he been at once to have put the same in execution ; nay, in such occupations as these, he lost himself, if we may so speak, to such a degree, that he would not deign to prepare designs for private dwellings of the gentry, whether for the city or the country, although very frequently urged to do so.

Giovan-Maria Falconetto frequently visited Rome, having been there many times besides those here named ; the journey thither was consequently so familiar to him, that he would undertake it on any occasion, however slight, while his youth and vigour remained to him. On this subject people still living relate that, being one day in dispute with a foreign architect, who chanced to be in Verona, respecting the proportions of some ancient cornice, I know not what, in Rome, Giovan-Maria, after many words had passed, remarked, " On this point I will soon make myself certain," and departing at once to his house, he set off without more ado to Rome.

This architect gave two very beautiful designs for places of sepulture, which were to be erected for the Cornaro family, in the church of San Salvatore at Venice ; one of these was intended for the Queen of Cyprus, who belonged to the above-named house of Cornaro : the other was for the Cardinal Marco Cornaro, who was the first of that family honoured with the dignity of the purple. With the view to carrying these designs into execution, marbles to a large amount were prepared at Carrara, and transported to Venice, where they still remain in that fragmentary condition in the palace of the above-named Cornari.

Giovan-Maria was the first architect by whom the good and true methods of building were carried to Verona, to Venice, and to all parts where, before himself, there had not been any single person who could ever have produced a cornice or a capital, or who understood the measures and proportions of a column or the arrangement of any building according to rule, as may be clearly perceived in the fabrics erected before his day. The knowledge of these things was much promoted and advanced by Fra Giocondo, who was contem-

porary with Giovan-Maria, and received its ultimate perfection from Messer Michele San Michele. The people of these parts are, therefore, under an eternal obligation to the Veronese, in whose country were born these three most excellent architects, who were indeed all living therein at one and the same time. To them succeeded Sansovino, who to Architecture, which he found well grounded and established by the three masters above-named, added Sculpture, which he carried thither, to the end that their buildings might be furnished with all the ornament that can be desired for such : but for this they are indebted, if it be permitted so to speak, to the ruin of Rome ;* for, as in consequence of that event the masters were dispersed, the beauties of these arts were then communicated to all Europe.

Giovan-Maria caused certain works in stucco to be executed in Venice, teaching the methods by which it is necessary to proceed for that purpose. Some affirm that in his youth Falconetto directed the adornment of the ceiling in the chapel of the Santo, which was executed in stucco work by Tiziano da Padova,† with many others : there are besides various decorations of this kind executed under his direction in the Casa Cornara, and which are exceedingly beautiful. This master taught his art to two of his sons ; to Ottaviano that is to say, who was also like himself a painter as well as architect ; and to Provalo, his second son ; Alessandro, the third, gave his attention in his youth to the vocation of an armourer, but afterwards betook himself to the profession of arms and became a soldier ; he was three times victor on the battle-field, and finally, being then a Commander of Infantry, he died bravely fighting before Turin in Piedmont, having received his death from a cannon ball.

Falconetto himself, after having been for some time disabled by the gout, ultimately finished the course of his life at Padua, and in the house of the above-named Messer Luigi

* Alluding, as the reader will perceive, to the sack of Rome during the pontificate of Clement VII., when so many of the artists were maltreated, and so many fled, while some even lost their lives in those disorders.

† Tiziano Minio of Padua, a sculptor and worker in bronze. Bottari is in error when he calls this artist Tiziano Aspetti, the latter being but three years old when Vasari published the second edition of his Lives. The above mentioned works in the Santo still remain.

Cornaro, who had always loved him as a brother, yea, rather, as himself: wherefore, and to the end that death might not separate the bodies of those who had ever been conjoined in soul by friendship and love of art in this world, Messer Luigi had proposed that the remains of Giovan-Maria should be deposited with his own in the tomb that was to be erected for them, and which he furthermore intended to share with the humorous poet Ruzzante, also his intimate friend, and who likewise lived and died in his house. But whether or not this design of the illustrious and magnificent Cornaro was carried into effect, I cannot say.

Giovan-Maria was a man of much eloquence, acute in repartee, and very pleasing and courteous in conversation; Cornaro was wont to affirm that an entire book might be made of Falconetto's admirable sayings. Though lamed by the gout, as we have said, Giovan-Maria lived cheerfully, and therefore extended his life to the age of seventy-six, when he died in the year 1534.* He had six daughters, five of whom he did himself bestow in marriage, and the sixth was married after his death by her brothers to the Veronese, Bartolommeo Ridolfi, who performed many works of stucco in their company, and greatly surpassed them in that branch of art, wherein he was a much better master than they. This may be seen from the works executed by him in many places, but more particularly at Verona, at the house of Fiorio della Seta, which is above the Ponte Nuovo, and where there are many apartments very beautifully decorated by his hand. There are, besides, numerous works of the same kind by Bartolommeo in the house of the Counts Canossi, which are truly admirable, as are likewise those which he performed in the house of the Murati, which is near to San Nazzaro, for the Signor Giovanni Battista della Torre: with others for the beautiful villa of the Veronese banker, Cosimo Moneta,† and many besides in different places,

* Temanza, *Vite degli Artisti Veneziani*, Venice, 1778, affirms that Falconetto lived to the year 1553, but this mistake has arisen from his misapprehension of a date given by the *Anonimo* of Morelli. Monterosso, in his *Annali*, (MSS.) gives 1537 as the year of Falconetto's death, and seventy-four as the amount of his age.

† This villa, called Belfiore di Porcile, is now habitable in part only, the remainder being under water. If the drainage of this district should

all of which are exceedingly beautiful. Palladio, who is an excellent architect, affirms that he does not know any one possessed of so fine a power of invention in this matter, or who understands so well how to decorate apartments with admirable divisions of stucco work, as does this Bartolommeo Ridolfi. The latter, not many years since, was taken by Spitech Giordan, a Polish noble of great authority with the king of his country, to Poland, where he entered the service of the monarch with very honourable appointments. Here he has performed, and still continues to execute numerous works in stucco, large figures for example, and medallions; he also prepares designs for palaces and other buildings with the aid of his son, who is in nowise inferior to the father.

It is not known exactly at what time the elder Francesco dai Libri of Verona, of whom we are now to speak, was born, but it was some time previous to the birth of Liberale. He was called Dai Libri ("of the books"), because he exercised the art of illuminating books, having lived before that of printing had been invented, and exactly at the time when the latter was just beginning to be brought into use. Since, therefore, there were brought to him books from all quarters, to the intent that he should adorn them with miniatures, so was he known by no other name than that of Francesco of the Books, in the illumination whereof he was most excellent. And he executed vast numbers of them, seeing that whosoever could endure the cost of having them written, which was very great, desired also to have them adorned, so far as was within their means with miniatures. This artist illuminated many of the choral books which are now in the church of San Giorgio at Verona, as well as those belonging to Santa Maria-in-Organano, and San Nazzaro, both in the same city, all of which books are exceedingly beautiful. But the most beautiful of all is a small book, or rather two small pictures which close together in the manner of a book; on one side of which there is a San Girolamo, executed with the most delicate minuteness and finished with extraordinary care, and on the other a San Giovanni in the Isle of Patmos, and exhibited in the act of writing his book of the Apocalypse. This work, which was ever be perfectly accomplished, the building may be restored to a better fate.—*Masselli*.

bequeathed to the Count Agostino Giusti by his father, is now in San Leonardo, which belongs to the Canons Regular, to which convent the father Don Timoteo Giusti, son of the above-named Count, belongs. Finally, and after having executed many works for divers noblemen, Francesco died, content and happy, seeing that in addition to the quiet of mind and peace of soul which he derived from his integrity of life, he had also a son, called Girolamo, who had attained to such eminence in art, that he saw him before his death become a much greater master than he had ever been himself.

This Girolamo then, was born at Verona in the year 1472, and at the age of sixteen, he painted the altar piece for the chapel of the Lischi in the church of Santa Maria-in-Organo. When this work, therefore, was uncovered and fixed in its place, the whole city hastened to embrace Francesco his father, and to rejoice with him thereon.* The subject of this picture is a Deposition from the Cross, which is very beautifully rendered; but among many sorrowful heads of exquisite expression, the best of all are those of Our Lady and San Benedetto, which have ever been and continue to be highly extolled by all artists: there is a landscape likewise and a part of the city of Verona, which is tolerably well copied from the reality. Encouraged by the commendations which he heard bestowed upon this work, Girolamo painted the Altar of the Madonna in the church of San Polo, which he did with much ability. In the church of the Scala also, the picture of the Madonna with Sant' Anna† is by his hand, and is placed between the San Sebastiano of Il Moro and the San Rocco of Cavazzuola.

For the church of the Vittoria, Girolamo painted the tympan of the high altar by command of the family of the Zoccoli, and near this is the picture of Sant' Onofrio, depicted by the same artist for the family of the Cipolli, considered to be the best, whether as regards design or colouring, ever executed by Girolamo. In San Leonardo del Monte near Verona, he also painted the picture of the high altar, the commission for which he received from the Cartieri family. This work also, which is a large one and comprises

* This picture is no longer in the church.

† Neither can there now be discovered any trace of this work.

numerous figures, is highly esteemed by all, and exhibits among other things, a singularly beautiful landscape. But a circumstance, which is not unusual in our days, then awakened extraordinary admiration for the picture now in question; this was a tree, against which a large seat or throne whereon the Madonna is seated appears to be supported; this tree, which seems to be a laurel, projects considerably forward and overshadows the throne; but that which surprised all men at the time we refer to was, that, between the branches, which are not very thick, there appears the clear heaven so pure and beautiful that the tree really seems to be a real and living one; very graceful is it withal, and so natural, that birds, which have by chance entered the church through its different openings, have been many times seen to fly towards it for the purpose of alighting thereon, more particularly the swallows which have their nests among the beams of the roof, and which, as well as their little ones, have been seen to do this, as is affirmed by persons entirely worthy of credence and more times than one. Among others who declare this to be a fact is the Padre Don Giuseppe Mangiuoli, a Veronese, who has been twice General of his order, and is a person of a most holy life, who would not for all that the world could offer assert a thing that was not entirely true. The father Don Girolamo Volpini also, a Veronese, and many other persons relate the same thing.

For Santa Maria-in-Organo, where Girolamo had executed his first work, he painted one of the folding doors of the organ (the other being decorated by Francesco Morone his companion*), representing two Saints on the outside, and a Presepio, or the Manger of the Nativity, within. On a picture opposite to his first work moreover, he portrayed another Nativity, with the Shepherds, fine landscapes, and very beautiful trees; but more particularly natural and life-like are two Rabbits which are depicted in this work, and are finished with so much care that every separate hair may be distinguished in the skin.† For the chapel of the Buonalivi he painted another picture, the subject of which is Our Lady seated between two other figures and with angels beneath,

* In the Giunti Edition of our author we have Murone, but this is evidently a mistake of the press or the copyist.—*Ed. Flor.* 1832-8.

† Now in the Public Gallery of Verona.

the latter singing. At the altar of the sacrament, Girolamo painted three small pictures in miniature* within the ornament or frame-work executed by Fra Giovanni da Verona. That in the centre is a Deposition from the Cross, with two Angels, and in those of each side are six Martyrs, three in each picture that is to say, all kneeling with their faces towards the sacrament, and all being saints whose remains have been deposited within the altar itself. The first three are Canzio, Canziano, and Canzianello, who were nephews of the Emperor Diocletian; the three others are Protos, Grisonos, and Anastasius, who suffered martyrdom at a place near Aquileia, called *ad aquas gradatas*; all these figures are in miniature as we have said, and are very beautiful, Girolamo being distinguished in that branch of art above all of his time in Lombardy and the State of Venice.

This artist illuminated many books for the Monks of Monte Scaglioso in the Kingdom of Naples, with some for the church of Santa Giustina in Padua, and many others for the Abbey of Praia in the territory of Padua. He likewise executed some few at Candiana, a very rich monastery belonging to the Canons Regular of San Salvatore, to whose house he went in person for the purposes of his labour, a thing which he would never do for any other place. While Girolamo was at that monastery, Don Giulio Clovio,† who was one of the monks thereof, acquired the first principles of that art in which he afterwards became what he now is, the greatest miniaturist in Italy. At Candiana Girolamo illuminated a leaf with a *Kyrie*, which is a very extraordinary work, and for the same Monks he executed the first leaf of a Psalter to be used in the choir. In Verona likewise he produced various works of this kind for Santa Maria-in-Organo, and for the Monks of San Giorgio.‡ For the Black Friars of San Nazzaro in Verona he executed many beautiful miniatures in like manner.§

* These pictures have been removed to make way for a picture by Simone Brentano, and the altar has been re-constructed in fine marbles.--*Bottari*.

† The life of this celebrated miniaturist follows.

‡ Lanzi considers a Madonna by this master which is in the church of San Giorgio as "the true jewel of that church." It bears the inscription, *Hieronymus a Libris pinxit, MDXXVI.*—*Men. Mar.* XXVIII.

§ In the *Fabbriceria* of San Nazzaro there is a Dead Christ by this

But that which surpassed all the other works of this artist, which were, nevertheless, divinely beautiful, was a leaf on which he had depicted in miniature the Terrestrial Paradise, with Adam and Eve driven forth by the Angel, who is following them with the sword in his hand : not to be enumerated or described are the numbers, beauty, and variety of the trees, fruits, flowers, animals, birds, and other objects, which are represented in this work, a stupendous production, which was executed by command of Don Giorgio Cacciamale of Bergamo, then Prior of San Giorgio in Verona, and who paid Girolamo sixty crowns of gold for the same, conferring on him many favours and marks of courtesy in addition. This work was afterwards presented by the above-named father, Don Giorgio, to a Cardinal in Rome, who was then Protector of that Order. He showed it to many nobles in Rome, when it was declared to be the most perfect example of miniature painting ever seen up to that time.*

Girolamo painted flowers with so much care, he made them so true, so beautiful, and so natural, that they appeared to the spectator to be real ; he would likewise imitate small cameos, or other engraved jewels and precious stones, in such a manner that nothing could possibly be more exactly similar. Among his figures are some, as in his imitations of cameos and other precious stones, which are not larger than a small ant, and of which one can, nevertheless, distinguish all the limbs, nay, all the muscles, so clearly, that the effect could not well be believed by one who had not seen it. In his last years Girolamo was accustomed to declare that he then understood his art better than he had ever done, and knew where to look for all he wanted, but that when he attempted to take up the pencils they all turned the wrong way, and neither eye nor hand would serve him any longer. This artist died at the age of eighty-three, and on the second day of July, in the year 1555 ; he was buried at San Nazzarro, in the burial-place of the Brotherhood of San Biagio.

This master was a good and upright man, one who never had contention or strife with any one, and led a very innocent life : among other children he had a son named Francesco, master, with separate pictures of S.S. Nazzaro and Celso, the titular saints of the church, and some other saints.

* No authentic information can now be obtained respecting this work.

who acquired the art of miniature painting from himself, and performed such marvels therein while still but a child, that Girolamo declared he could not himself have done so much at that age as was accomplished by his son. But the youth was led away from his studies by an uncle, the brother of his mother, who, being a somewhat wealthy man and not having children, took his nephew to his home in Vicenza, where he set him to take charge of a furnace for glass-making, which belonged to himself. When Francesco had spent his best years at this, the wife of his uncle died, the latter thereupon took another wife, and had children of his own; the hopes of Francesco were thus destroyed, and he found that he had lost his time as well as the prospect which he previously had of being his uncle's heir.

Having then returned, after an absence of six years, to his early art, and having made some progress in the acquirement of the same, he began to work. Among other things he constructed a large globe of wood, hollow within, and being four feet in diameter; this he then covered externally with a strong glue, so that there should be no danger of cracks or other injury. Now, the globe or ball thus constructed was to serve as a terrestrial globe, wherefore, when it had been carefully divided and exactly measured under the direction and in the presence of Fracastoro and Beroldi, both well versed in physics, and distinguished as cosmographers and astrologers, it was afterwards to be painted by Francesco for the Venetian gentleman, Messer Andrea Navagero, a most learned orator and poet, who intended to make a present of the same to the King Francis of France, to whom he was about to be sent as ambassador from the Republic. But scarcely had Navagero arrived in France and entered on his office, when he died: the work consequently remained unfinished, which was much to be regretted, since, executed by Francesco, under the guidance and with the advice and assistance of two men so distinguished as were Fracastoro and Baroldi, it would doubtless have turned out a very remarkable production. It remained unfinished, however, as I have said, and what is worse, even that which had been done received considerable injury, I know not of what kind, in the absence of Francesco: yet, spoiled as it was, the globe was purchased by Messer Bartolommeo Lonichi, who

has never been prevailed on to give it up, although he has been frequently much entreated to do so, and offered large sums of money for it.

Francesco had made two smaller globes before commencing this large one ; and of these one is now in the possession of Mazzanti, Archdeacon of the Cathedral of Verona ; the other belonged to the Count Raimondo della Torre, and is now the property of his son, the Count Giovanni Battista, by whom it is very greatly valued, seeing that this also was constructed with the assistance and after the measurements of Fracastoro, who was a very intimate friend of the Count Raimondo.

Finally, becoming weary of the excessive labour demanded by works in miniature, Francesco devoted himself to painting and architecture, in which he became a very able artist, and executed numerous works in Venice and Padua. Now, at that time there came into Italy a rich and noble Fleming, the Bishop of Tournay, whose object was the cultivation of letters, an examination of the country, and the acquirement of knowledge relating to its manners and customs. Finding himself in Padua, therefore, and having much pleasure in architecture, he resolved, as being more particularly pleased with the Italian method of building, to transplant our modes of architecture into his own country. And to do this the more effectually, the Bishop, knowing the ability of Francesco, attached the latter to himself by a very honourable stipend, proposing to take the artist with him into Flanders, where he had determined to execute many works of importance. But when the time for departure was come, Francesco, who had already prepared designs, copied from the best and most renowned of the Italian edifices,—the poor Francesco, I say, fell sick and died, while still in his youth, and the object of many hopes ; he died, leaving his patron in much grief for the loss which his death had occasioned.

Francesco left an only brother, in whom, he being a priest, the family Dai Libri became extinct, in which family there had been three men consecutively all highly excellent in their peculiar branch of art. Nor are there any disciples left to them by whom the same may be maintained in life, if we except the above-mentioned Don Clovio, who acquired his art, as we have said, from Girolamo, when the latter was

working at Candiana, where Don Clovio was one of the monks, and by whom it was afterwards brought to a degree of perfection which very few have attained, and no one has ever surpassed.

Now, I was myself well acquainted with some of the facts here related in respect to these noble and excellent artists of Verona, but I should not have been able to acquire all the information which I have here reproduced concerning them, if the great kindness and patient research of the reverend and most learned Fra Marco de' Medici, himself a Veronese, and profoundly skilled in all the most noble arts and sciences, had not been brought to aid me, as were those of the excellent sculptor Danese Cataneo of Carrara, both my good and trusted friends, from whom I have received that complete and minute exposition of facts, which I have now written as I have best been able, for the use and convenience of all who may read these our Lives. And, in the preparation thereof, the kindness of my many friends, who have been and still are subjecting themselves to much pains for my sake and for the advantage of the world, their kindness, I say, has been of great advantage and a most essential aid to my labours.*

And this shall be the end of the lives of the above-named Veronese, of each of whom I have found it impossible to procure the portraits, the full notice here given not having reached my hands until I had nearly completed my book, and was within a very little of the close of the work.

* On this passage, Bottari has the following remark, which is perfectly appropriate as well as just, the unfounded accusations of partiality brought against our author by certain of his compatriots, each jealous for the honour of his own town or favourite school, considered :—

“From this ingenuous confession of Vasari we perceive in what manner he has composed these lives, and that if he has sometimes spoken but sparingly of artists foreign to Tuscany, this circumstance has arisen from the fact that he was but scantily supplied with notices concerning them by those to whom, as being their townsmen, he had applied for information, and from whom he had good reason to expect all the minute intelligence that was to be given. Wherefore, it is altogether wrongfully that Vasari is accused of envy and partiality, when he has been compelled to write sparingly of artists who are not Tuscans, a remark which I have made before, but which I here repeat of set purpose.”—*Roman Edition of Vasari*, 1759.

THE FLORENTINE PAINTER, FRANCESCO GRANACCI.

[BORN 1476—DIED 1543-4.]

VERY great is the good fortune of those artists who, whether by their birth or by means of the connections which are formed in their childhood, are brought into close contact with those men whom Heaven hath elected to be distinguished and exalted above others in these our arts, seeing that infinite facilities are afforded to the acquirement of a good and fine manner by the habit of observing eminent men in their modes of operation, and by that of examining their completed works. There is, moreover, a vast influence exercised on our minds, as we have said in other places, by the rivalry and emulation which in such cases are excited.

Francesco Granacci, of whom there has already been some mention, was one of those who were placed by the magnificent Lorenzo de' Medici to study their art in his garden, whence it happened that, while yet but a boy, he had the opportunity of becoming acquainted with the power and the art of Michelagnolo; nay, when he had afterwards attained to a greater age, and began himself to produce rich results from his studies, he could never separate himself from the side of that great master, but constantly strove with the utmost respect and observance to follow in his footsteps; insomuch, that Michelagnolo was constrained to love him more than all his other friends, and confided so entirely in him, that there was no one with whom he conferred more willingly in respect to his labours, or to whom he would more readily communicate what he had then acquired in matters of art. They worked together in the *bottega*, or studio of Domenico Grillandai;* and Granacci, who was accounted to be the best of Domenico's disciples, as having more grace in colouring *a tempera*, with more force of design, was appointed to assist Davidde and Benedetto Grillandai, the brothers of Domenico, in finishing the picture for the high altar of Santa Maria Novella, which had been left incomplete at the death of the last-mentioned artist. By the practice obtained while employed on this work, Granacci made considerable progress, and afterwards painted many pictures in the same manner

* Ghirlandajo.

with that of this altar-piece ; some of these are now dispersed among the houses of the citizens, and others have been sent into foreign lands.

Granacci was of an amiable disposition, and as he displayed considerable address in the preparation of certain decorations which it is customary to prepare for the festivals of the Carnival in the city of Florence,* he was constantly employed by Lorenzo the Magnificent, in all works of similar character, which the latter might require to have performed ; as, for example in that masquerade wherein there was represented the Triumph of Paulus Emilius, after the victory which he had obtained over certain foreign nations ; and in this spectacle, which was rich in beautiful and ingenious inventions, Granacci, though still but a youth, acquitted himself so well that he obtained the highest commendations. Nor will I here omit to repeat, that the above-named Lorenzo the Magnificent was the inventor, as I have before said, of those masquerades wherein some definite subject is represented, and which in Florence are called *Canti*,† since it is not known that any thing of the kind was ever exhibited in earlier times.

Granacci was also employed for the magnificent and sumptuous preparations which were made in the year 1515, on the arrival in Florence of Pope Leo X., of the house of Medici, when the Council of Eight commissioned Messer Jacopo Nardi, a very learned man, and of a most fertile genius, to compose a splendid masquerade ; Messer Jacopo accordingly selected the Triumph of Camillus as his subject, and this spectacle, in so far as regarded the painting, was so well arranged, so beautifully represented, and so richly adorned, that nothing better could possibly be imagined. The words of the Canzone, as composed by Jacopo, began thus :—

“ Behold to what high glory thou art raised,
Thrice blessed Florence,
Since from heaven descends,” &c., &c.

* See the Life of Piero di Cosimo, vol. ii.

† They were called *Canti* or *Songs*, because songs or short poems were sung by the Masks, and these were afterwards known by the name of “Carnival Songs.” They were admired for their wit, and for the grace and purity of their language, but were sometimes reprehensible for the licence which their authors permitted themselves.—*Bottari*.

Granacci prepared many dramatic scenes in perspective for this spectacle, as he did for many others, both before and after. While with Grillandai he painted many standards for ships, with banners of various kinds, and devices for the different knights with their spurs of gold, who made part of the train who attended on the public entry of the Pope into Florence: all which was done at the cost of the chiefs of the Guelphic party, as was customary in those days, as we have seen done in our own days, and no long time since.

In like manner when the *Potenze* * and tournaments were exhibited, Granacci was employed in their decorations. This was a kind of amusement peculiar to Florence, and is a very pleasing pastime; among other matters, it was not uncommon to see men standing almost upright on horseback in very short stirrups, and in that position they would break their lances with as much facility as do the warriors when they are fast seated in their saddles: all these things were done to celebrate the above-named arrival of Pope Leo in Florence, when Granacci displayed much richness of invention in the various habiliments and decorations required for that occasion. Among other things he also erected a very beautiful Arch of Triumph opposite to the gate of the abbey, covering it with historical representations in chiaro-scuro, and adorning the same, moreover, with fanciful ornaments of great beauty.† This arch was much admired, partly for the fine invention displayed in its architecture, and partly for the judgment with which Granacci had selected an imitation of that very gate of the abbey itself, as the entrance to the Via del Palagio; and wherein he had copied the steps ascending thereto, with every other peculiarity, exhibited in perspective with so much fidelity that the painted and supposititious entrance was in no respect other than or dissimilar to the real and true one. Among the decorations of this arch were figures in relief executed by Granacci in clay with his own hand, and which were exceedingly beautiful, he placed

* The *Potenze* were merry companies, representing a sovereign with his court, &c.—*Bottari*.

† It will be remembered that in the Life of Andrea del Sarto Vasari alludes to this arch, as having been erected by Francesco Granacci and Aristotele da San Gallo. See *ante*, p. 200.

an inscription, moreover, in very large characters on the summit : this was as follows :—

LEONI X. PONT. MAX. FIDEI CULTORI.

But to come at length to such works by Granacci as are still in existence, I have to relate, that having studied the Cartoon of Michelagnolo, while the latter was preparing it in the great Hall of the Palace, he acquired so much knowledge thereby, and that work was so advantageous to him, that when Michelagnolo was summoned to Rome by Pope Julius II. for the purpose of painting the papal chapel, Granacci was one of the first whose assistance was sought for by Buonarroti, and who aided the latter to paint that ceiling, executing in fresco the cartoons which Michelagnolo had prepared for the work. It is true that Michelagnolo was not pleased with what any one of the artists whom he thus employed had done, and that he found means to rid himself of them all without dismissing them, by closing the door of the chapel on the whole of them, and refusing to be seen by any of their number, by which means he forced them all to return to Florence.

There Granacci painted a picture in oil for Pier Francesco Borgherini, which was placed in an apartment of his house in the Borgo Sant' Apostolo, in Florence, wherein Jacopo da Pontormo, Andrea del Sarto, and Francesco Ubertini had depicted various stories from the life of Joseph. The work here in question was also a story from the life of the same person ; it forms the head-board of a couch, the figures, which are small, are painted with the nicest care, the colouring is pleasing and graceful, and there is a perspective view of a building with Joseph engaged in attendance on the King Pharaoh, which is so good in all its parts that it could not be better. For the same person Granacci painted a circular picture, likewise in oil, representing the Trinity, God the Father that is to say, supporting the Crucifix in his arms : and in the church of San Piero Maggiore is an Assumption by his hand with numerous angels, and with St. Thomas, to whom the Madonna presents her girdle ; the figure of St. Thomas is one of so much force and movement that it might be supposed to be by Michelagnolo ; the same may be said of that of Our Lady.

The drawing of these two figures by the hand of Granacci himself is in our book, with some others also by that artist. On each side of the above-mentioned picture are figures of San Pietro, San Lorenzo, San Jacopo, and San Giovanni, which are all so admirably beautiful that this is considered to be the best work ever performed by Granacci,* and it is certain that this alone would suffice, even though he had never painted another, to secure him the reputation of being, as he was, a most excellent painter.†

In the church of San Gallo, which is outside the gate of that name, and formerly belonged to the Eremite Friars of Sant' Agostino, there is a picture by this master, representing Our Lady with two children, San Zanobi, Bishop of Florence, and San Francesco. This work, which was in the chapel of the Girolami, to which family San Zanobi belonged, is now in the church of San Jacopo-tra-fossi at Florence.‡

Now Michelagnolo had a niece who was a nun in the Convent of Sant' Apollonia at Florence, and he had, therefore, prepared the ornamental framework for the high altar of the same, with a design for the altar-piece. Granacci then painted certain stories in oil in the same place, some of the figures being large and others small; all which gave great satisfaction at the time, not to the nuns only, but to artists also.§ Another work of this master, executed in the same church, but somewhat lower down, was destroyed by inadvertence in the leaving of lights burning on the altar, the picture with certain tapestries of great value being one night burnt to ashes; this was a great misfortune, seeing that the work was one which had been highly commended by the artists.||

* After the ruin of the Church of San Pietro Maggiore this picture was taken to the Rucellai Palace. A plate of it will be found in the *Etruria Pittrice*, Tav. xxxiii.

† There is a Madonna presenting her girdle to St. Thomas, by Granacci, in the Florentine Gallery of the Uffizj. In this work, which will be found in the larger Hall of the Tuscan School, is the kneeling figure of the Archangel Michael.

‡ Where it still remains.

§ Some of these little pictures are now in the Florentine Gallery of the Fine Arts.

|| There are certain works of Granacci, but not, according to the authorities, of very distinguished merit, in the Pinacothek at Munich.

For the Nuns of San Giorgio-on-the-Hill, Granacci painted the picture of the high altar, the subject represented being the Madonna with Santa Caterina, San Giovanni Gualberto, the Cardinal San Bernardo Uberti, and San Fedele.* This master likewise painted pictures of a round and square form which are dispersed through the city in the houses of the gentry, he also made numerous cartoons for windows, which were afterwards put into execution by the Frati Ingesuati of Florence. He took great pleasure in painting banners on cloth, which he did sometimes alone, sometimes in company with others; insomuch that in addition to the works named above, there are vast numbers of such things which he painted more for his amusement than for any need that he had to do so. Granacci worked in a very leisurely manner, was a man who desired to take his ease at all points, and avoided every kind of restraint and discomfort more carefully than most men. He was, nevertheless, very careful of his possessions, but without coveting what belonged to others; and as he did not burden himself with many cares, he was an agreeable companion, and fond of passing his life cheerfully.

Granacci lived to the age of sixty-seven, when he was attacked by some ordinary malady, attended by fever, which finished the course of his days, and he was entombed in the church of Sant' Ambrugio, at Florence, on the festival of Sant' Andrea the Apostle, in the year 1543.†

THE FLORENTINE ARCHITECT, BACCIO D'AGNOLO.

[BORN 1460—DIED 1543.]

I SOMETIMES take a singular pleasure in noting the first commencements of our artists' career, and in observing them gradually rising from the lower to the higher grades of our vocation, more particularly in architecture, seeing that this science has but rarely been pursued for several

* This work also is now in the Florentine Gallery of the Fine Arts.

† In the first edition we have 1544, which Baldinucci affirms to be the correct date.

years past by any but mere carvers, or by cunning pretenders, who lay claim to a knowledge of perspective and so forth, without comprehending even the terms or simplest principles of the science. While the truth is, that architecture is to be adequately pursued only by such men as possess an excellent judgment, a good knowledge of design, or extensive practice in some such occupation as painting, sculpture, or wood-work, and have thereby been led to the habit of measuring figures, edifices, and bodies of similar character in their separate members; such as, for example, are columns, cornices, and basements, and to examine all these in their relative proportions, even to the most minute particulars of such parts as serve for embellishment alone, and for no other purpose. By such means do workers in wood, who are in the continual practice of handling or examining such forms, become in course of time architects; while sculptors also obtain some knowledge of the same while fixing the position of their statues, or preparing ornaments for sepulchral erections and other works of relief. Painters, in like manner, are compelled to make a certain acquaintance therewith, by the variety of subjects they treat, by the perspective views they paint, and by the buildings which they copy, but cannot properly depict, without having first taken the ground plans of the same, seeing that neither houses nor flights of steps can be placed correctly, nor can figures be painted on their true plane, until attention has first been given to certain considerations connected with architecture.

For his part, Baccio d'Agnolo was in his youth a very excellent artist in inlaid works, and among other things he executed the stalls in the choir of the principal Chapel in Santa Maria Novella, wherein are the beautiful figures of San Giovanni Battista and San Lorenzo. He likewise executed the carved ornaments of that chapel, with those of the High Altar in the Church of the Nunziata.* The decorations of the organ are also by his hand, as are many other works still to be seen both in public and private buildings, in his native city of Florence. Leaving this place for a time, Baccio repaired to Rome, where he devoted himself very zealously to the study of architecture, and when he

* These decorations in wood were laid aside when the altar was adorned, as we now see it, at the cost of the son of Vitale de' Medici.

returned, our artist erected several Arches of Triumph in different parts of the city, on the occasion of Pope Leo's arrival.

But as Baccio nevertheless very seldom quitted his workshop, there might often be seen gathered around him there many of the citizens, as well as the best and most eminent artists of our vocation, when the most admirable discourses were there to be heard, more particularly in the winter, and discussions of great importance were constantly held. The first among those who thus assembled in this place was Raffaello da Urbino, then young; and next came Andrea Sansovino, Filippino, Maiano, Cronaca, Antonio, and Giuliano Sangalli, Granaccio, and sometimes, but rarely, Michelagnolo, with many young men, both Florentines and strangers. When Baccio had in this manner devoted his attention to architecture, and, having gathered experience, had given proof of his ability, he began to obtain no small credit in Florence, insomuch that the most magnificent buildings erected in his day were confided to his care, and he was made director of the same. When Piero Soderini was Gonfaloniere, Baccio d'Agnolo took part, as we have said before, with Cronaca and others in the deliberations which were made with regard to the Great Hall of the Palace, and he carved with his own hand the ornamental framework of the large picture which was sketched by Fra Bartolommeo, but had been designed by Filippino.

In company with the same artists, Baccio d'Agnolo erected the steps which ascend to the above-mentioned Hall, with a decoration of stone-work, which is very beautiful, as he also did the columns of variegated marble, and the marble doors of the Hall, which is now called that of the Dugento. On the Piazza di Santa Trinità this master constructed a Palace for Giovanni Bartolini, the interior decorations of which are very magnificent. He also gave designs for the garden which the same Giovanni had in Gualfonda; but as this was the first palace in Florence which had been erected with square windows and with a portal the columns of which supported an architrave, frieze, and cornice, these things were much censured in that city. Sonnets were made in ridicule thereof, and festoons of foliage were scoffingly hung on the building, as is done at the churches during a festival, since it was said

that the building was more like the front of a temple than of a palace.* All this made Baccio almost ready to go out of his wits; nevertheless, as he knew that he had imitated good examples, and that the work was a meritorious one, he took consolation, and ultimately gave himself peace.† It is true that the cornice of the whole palace is too large, as I have said elsewhere;‡ still the building has, upon the whole, been always much commended.

For Lanfredino Lanfredini, Baccio d'Agnolo directed the construction of a palace on the bank of the Arno, between the Bridge of the Trinità and that of the Carraja; and on the Piazza de' Mozzi he began the house of the Nasi, which looks on the shore of the Arno, but this he did not complete. For Taddeo of the Taddei family he also built a house which was considered a very commodious and beautiful edifice.§ For Pier Francesco Borgherini he prepared the plans for the dwelling which the latter erected in the Borgo Sant' Apostolo;|| and for this he likewise caused beautiful decorations for the doors and very magnificent chimney-pieces to be executed at very great cost: for one apartment in particular he made coffered in walnut wood, adorned with figures of children, carved with the utmost care; it would be impossible, indeed, now to execute a work with so much perfection as Baccio has here exhibited. He gave the design for a villa, which the same Borgherini caused to be erected on the heights of Bellosguardo, a building of great beauty and convenience, but also of immense cost.¶

Baccio d'Agnolo decorated an ante-room for Giovanna Maria Benintendi, and prepared an ornament by way of frame-work around certain pictures by eminent masters, which was considered an extraordinarily beautiful work.

* Milizia remarks that the scoffers did not know the reasons of those things they censured, and that Baccio himself was very probably not much better informed on the subject.

† But he caused the following inscription to be carved in large letters on the cornice of the door, *Carpere promptius quam imitari*, whereby he repaid the Florentines in their own coin.—*Bottari*.

‡ See the Life of Cronaca, *ante*, p. 83.

§ This palace is now called the Pecori-Giraldi Palace; it is in the Via Ginori.—*Masselli*.

|| Now the property of the Rosselli family.—*Ibid*.

¶ This villa still exists, and belongs to the Castellani family.

The same architect made the model for the Church of San Giuseppe at Santo Nofri,* and also erected the portal thereof, which was his last work. He superintended the erection of the Campanile of Santo Spirito in Florence also, but this remained unfinished, and is now in course of completion, by command of the Signor Duke Cosimo, after the design given by Baccio.† The bell-tower of San Miniato-in-Monte is also by this master; it was much battered by the artillery from the camp,‡ but was not destroyed; and the fabric obtained no less credit for the injury which it had done to the enemy, than for the beauty and excellence with which Baccio had constructed it. The love of his fellow citizens, and his high deserts, having caused Baccio to be appointed architect of Santa Maria del Fiore, he gave the design for constructing the gallery which encircles the cupola, a part of the work left incomplete by Pippo Brunelleschi, when he was overtaken by death. Filippo had indeed prepared the designs for its construction, but the negligence of those who had charge of the work having permitted them to come to an evil end, they had been lost. Baccio, therefore, prepared a new design and model for this construction, and put them in execution so far as regarded the side towards the Bischeri;§ but when Michelagnolo, on his return from Rome, perceived that for the erection of this gallery they were cutting away the projecting stones which Filippo Brunelleschi had left remaining, and not without a purpose in doing so, he made such a clamour about it that the work was discontinued, Buonarroti declaring that Baccio appeared to him to have set up a cage for crickets, whereas, so magnificent a building as he had to handle required something more important in its character, with a very different design from that of Baccio, and with more art and grace than the latter had displayed in his work; adding that he would himself show him what he ought to do. Michelagnolo then made a model accordingly, when a long discussion was held on the subject by numerous artists and citizens acquainted with such matters, in the

* Sant' Onofrio.

† Piacenza, and even Milizia, speak with commendation of this tower.

‡ That of the Prince of Orange namely, in the year 1529.—*Bottari*.

§ The Via dei Balestrieri rather, the name of *Bischeri* having been discontinued, and being no longer understood.

presence of the Cardinal Giulio de' Medici; but ultimately, neither one nor the other of the two plans was put in execution.

The design of Baccio was censured on many points, not that it was a badly proportioned work in itself, but that it was of too unimportant a character when the magnificence of the building to which it was about to be attached was considered, and for this cause the gallery proposed for the cupola has never received its completion. Baccio afterwards gave his attention to the pavements of Santa Maria del Fiore and to the other buildings which he had in hand, and which were not a few, seeing that to him had been committed the particular charge of all the principal monasteries and convents in Florence, as well as that of numerous houses belonging to the citizens, both within the city and without. Finally, and when near his eighty-third year, but still retaining the firmness and clearness of his faculties, Baccio d' Agnolo departed to a better life in the year 1543, leaving three sons, Giuliano, Filippo, and Domenico, who caused him to be buried in San Lorenzo.

Now of these, the three sons of Baccio, all of whom devoted their attention after his death to carving and woodwork, Giuliano, the second, was the one who gave most of his time to architecture both during the life and after the death of his father; wherefore, by the favour of the Duke Cosimo, he succeeded the latter in the works of Santa Maria del Fiore, and continued all that his father had commenced, not in that fabric only, but in respect to all the buildings which the death of Baccio had left unfinished.

At that time, Messer Baldassare Turini of Pescia, was about to place a picture by the hand of Raffaello da Urbino in the principal church of his native city, of which he was Provost, and determined to erect an ornament of stone-work, or rather indeed, an entire chapel around it, and to construct a tomb therein; Giuliano therefore conducted the whole work after his own designs and models: he restored the house of Messer Baldassare at Pescia likewise, and furnished it with many useful and handsome arrangements. For Messer Francesco Campana also, who was formerly first secretary to the Duke Alessandro, and afterwards to the Duke Cosimo de' Medici, the same architect built a small house at Montughi,

which is situate at a short distance from the gates of Florence : this edifice stands near the church, and though small is beautifully adorned and well situated, being on a slight elevation and commanding the whole city of Florence with the plain around it. At Colle, moreover, which is the native place of the above-named Campana, a very commodious and handsome residence was erected after the designs of the same Giuliano, who, soon after he had completed it commenced a Palace *al Tedesco* for Messer Ugolino Grivoni, Signor of Altopascio ; this was a most magnificent structure.

For Ser Giovanni Conti, one of the secretaries of the above-mentioned Signor Duke Cosimo, he restored a house in Florence, adorning the same with many useful additions, and beautiful ornaments. It is true indeed, that in constructing the two windows which look on the street with their carved gratings, Giuliano departed somewhat from his usual manner, and overloaded them to such a degree with ressaults, corbels, and decorative divisions or interruptions of every kind, that they are rather in the German or Gothic style than after the true and good antique or the approved modern manner. Works in architecture should without doubt be massive, grand, severe, and simple, beautified by the grace of their design, but guarded as respects the composition, which must be varied as the occasion demands, so that the harmony of the arrangements shall not be disturbed by too many nor impoverished by too few decorations, regard being always had to the general effect.

Baccio Bandinelli had returned in the meanwhile to Florence from Rome, where he had been finishing the tombs of Popes Leo and Clement, and he persuaded the Duke Cosimo, who was then but a youth, to have one end of the great hall in the ducal palace reconstructed entirely of columns and niches, with a range of marble statues and with windows formed of marble and macigno stone to look on the Piazza. To this proposal the Duke gave his consent, and the work being resolved on, Bandinelli commenced the preparation of the design, but finding, as we have said in the life of Cronaca, that the said hall was out of square, and having never given any attention to architecture, nay, rather esteeming that art of little value, and being in the practice of deriding those who exercised the same, Bandinelli, I say,

discovering the difficulty of the work, was compelled to request the advice of Giuliano in respect to his plans, and to entreat that he, as an architect, would take the superintendence of the operations.

Having therefore set to work all the stone-masons and stone-cutters of Santa Maria del Fiore, the fabric was commenced, and Bandinello, pursuing the counsels of Giuliano, resolved to let the work remain out of square, and partly following the course of the wall, it thus became necessary to make all the hewn stones with a certain obliquity of the surface, which required them to be laboriously prepared with the *Pifferello*, which is an instrument for bevelling diagonally or obliquely, and this gave so ungraceful an effect to the whole edifice, that it afterwards became very difficult to bring it into harmony with other works undertaken in that structure, as will be further insisted on in the life of Bandinello. Now this would not have occurred had Baccio Bandinello understood the details of architecture as he did those of sculpture, not to mention that the internal curves of the great recesses, where they are turned towards the side walls, have a dwarfish appearance, and to say nothing of the central recess, which is however far from being without defect, all of which we shall speak at more length in the life of Baccio Bandinello.

But after this undertaking had been proceeded with for ten years, it was laid aside, and so it remained for some time. It is true that the cut stones for the cornice, with the columns, those of stone as well as of marble, were prepared with the utmost diligence by the carvers and stone-cutters, under the care of Giuliano, and the masonry was so carefully executed that it is not possible to find work more accurately measured or more exactly put together; in this respect indeed Giuliano well merits to be celebrated as most excellent: the whole structure, as will be related in its proper place, was afterwards completed, with certain additions, in the space of five months by Giorgio Vasari of Arezzo.

Giuliano meanwhile, never neglecting his *bottega*, gave his attention, as did his brothers with him, to the execution of various carvings and wood-work, proceeding with the pavement of Santa Maria del Fiore, where he was sought by Bandinello, Giuliano being chief superintendent and architect

of the building, who required his aid in the preparation of a plan and model in wood for certain fantasies of figures and other ornaments, which Bandinello proposed using in the construction of the high altar of marble for Santa Maria del Fiore; all which Giuliano, who was a kindly and obliging man, did willingly, partly because he delighted in architecture as much as Bandinello despised it, and partly as being attracted by the promises of honour and profit which were largely made to him by the sculptor. Giuliano, I say then, set hand to the model thus required, which he made in tolerably close conformity with the simple arrangement which had been ordered by Bandinello, with this difference, that he enriched it by doubling the columns and constructing an arch at the completion of the upper part, which he finished entirely.

This model, together with many designs, being then taken to the Duke Cosimo, it was determined, in the regal mind of his most illustrious Excellency, that not only the altar, but also the entire decoration of the eight sides of the choir, should all be executed in marble according to the ancient order, but with all those rich ornaments which have since been brought to completion in a manner worthy of the grandeur and magnificence of the Temple. Giuliano, therefore, with the assistance of Bandinello, commenced the construction of that choir, without altering anything excepting only the principal entrance to the same, which, being opposite to the altar above-mentioned, he was desirous of having exactly similar to the altar itself, with the same arch and the same decorations. He also constructed two other arches together with those of the entrance and the high altar which form a kind of cross, and here, according to the old arrangement, were two chancels for the music and other ceremonial observances, to be performed in the choir and at the altar.

Around the eight sides of the choir, Giuliano erected a range of Ionic columns, and at each angle he placed a pilaster, which curved towards the centre; in the midst of each side was another pilaster, but as each was gradually diminished from the point where it approached the centre, it was very narrow and much curved on the inside, while on the outer side it was very sharp and broad, a contrivance that was not much approved, nor could it be commended as beautiful by any one possessing judgment in the matter. For a work of

such great cost, and one to be erected in a place so renowned, Bandinello, if he did not himself appreciate the beauties of architecture or comprehend its details, should have obtained the assistance of some one among his contemporaries who might have been competent both by knowledge and practice to do better. Giuliano is nevertheless well worthy of excuse, since he did the best he could according to his ability, which was not small. It is, however, certain that no one who has not great powers of design, and is not gifted with rich invention, will ever attain to perfection in compositions which affect great and noble edifices, seeing that such men must be ever too poor in judgment, and too much wanting in grace, to be capable of carrying into effect important undertakings in architecture.

For Filippo Strozzi, Giuliano executed a couch of repose in walnut wood ; this is now at Città di Castello, in possession of the heirs of Signor Alessandro Vitelli ; he also undertook to prepare a very rich and beautiful frame-work for a picture painted by Giorgio Vasari for the high altar of the Abbey of Camaldoli in the Casentino, and after a design given to him by the above-named Giorgio. In the church of Sant' Agostino, at Monte Sansovino, Giuliano made another framework richly carved, for a large picture also painted by Vasari, as he did also at Ravenna, in respect to another work painted by Giorgio for the Abbey of Classi, and for which, in like manner, Giuliano executed a rich and beautiful frame-work. For the monks of the Abbey of Santa Fiora, in Arezzo, he prepared the frames of all the pictures in their refectory, which are likewise by the hand of Giorgio Vasari.

In the episcopal church of the same city, Giuliano constructed a Choir of walnut wood behind the high altar, and this he did after a design of Giorgio Vasari, according to which it became needful to move the altar somewhat forward ; and ultimately, but a short time before his death, he made the rich and beautiful Ciborium or Tabernacle of the Holy Sacrament for the high altar of the Nunziata, with the two angels carved in wood, and in full relief, which stand on each side of the same ;* and this was the last work executed

* Neither the Ciborium nor the Angels are now to be seen.—*Bottari.*

by the hand of Giuliano, he having departed to a better life in the year 1555.

Domenico, the brother of Giuliano, was by no means inferior in judgment to Giuliano himself; for besides that he carved in wood much better than did Giuliano, he was also very ingenious in works of architecture: of this we have testimony in the house which Bastiano da Montaguto caused to be erected after the design of Domenico, in the Via de' Servi, where there are also many productions in wood by the hand of Domenico. He completed the angles of the Piazza de' Mozzi for Agostino del Nero, and built an exceedingly beautiful terrace for those houses of the Nasi family which had been commenced by his father Baccio. Had he not died early, it is indeed believed that Domenico would have greatly surpassed his father as well as Giuliano his brother.

VALERIO VICENTINO, GIOVANNI OF CASTEL BOLOGNESE ;
MATTEO DAL NASSARO OF VERONA, AND OTHER EMI-
NENT ENGRAVERS OF CAMEOS AND PRECIOUS STONES.

[From the latter part of the 15th to the middle of the 16th century, or thereabout.]

SINCE the art of engraving oriental stones, and of cutting cameos was carried to such perfection by the Greeks, whose works in that manner may be called divine, I should consider myself to commit no slight error if I were to pass over in silence the men who, in our own times, have imitated those admirable artists, although there has been none among the moderns, as it is said, who, in this present and fortunate age, have surpassed the ancients in delicacy and beauty of design, unless, indeed, it may have been done by those of whom we are now about to speak.

But before I begin my relation, it will be proper that I should make a short discourse in relation to the art of engraving hard stones and jewels, which was lost, after the destruction of Greece and Rome, with the other arts of design. Of these engraved works, whether in relief or *intaglio*, examples are daily discovered among the ruins of Rome; cameos. carnelians, the sardonyx, and others, admirably cut.

But many and very many years passed over during which the art was lost, no one occupying himself therewith, or, if at times anything was done, it was not in a manner which renders the result worthy to be taken into account, and, so far as is known, it was not until the time of Pope Martin V. and Pope Paul II., that any one was found who began to do well in this matter, or to effect anything in a good manner ; but after that period there was a gradual progress down to the time of the Magnificent Lorenzo de' Medici, who took much pleasure in the engravings of antique cameos, and between himself and his son Piero, a large number was collected, more particularly chalcedonies, carnelians, and other stones of value, beautifully cut, and exhibiting a great variety of fanciful subjects.

They then resolved to attempt the establishment of this art in their city, and to that end they invited masters from divers countries, when these men not only restored the stones which Lorenzo or Piero then possessed, but executed many other beautiful works of the kind at that time and in that city. With these masters Lorenzo the Magnificent placed a young Florentine, to the end that he might acquire the art of engraving *in cavo*, and who afterwards received the name of Giovanni of the Carnelians, for the admirable manner in which he cut those stones. Of his excellence in this vocation we have ample testimony in the various works, small and great, by his hand, which are still to be seen, but most particularly from a large one wherein he carved the portrait of Girolamo Savonarola, who in his time was adored in Florence for the sermons which he preached there. This is indeed a most extraordinary work.*

A rival of Giovanni was the Milanese, Domenico of the Cameos,† by whom the portrait of Ludovico il Moro, who was then living, was taken *in cavo*, on a pale red or balas ruby, larger than a Giulio.‡ This was a beautiful thing, and one of the best engravings executed by a modern master

* Now in the Florentine Gallery ; the head of Fra Girolamo is in profile, and bears the legend, HIERONYMUS FERRARIENSIS. ORD. PRÆD. PROPHETA. VIR. ET MARTYR. The celebrated engraver of gems, Johann Pikler, considers this work to be not unworthy of the best Greek master.

† Domenico Compagni. Three letters from this artist to the Cav. Gaddi, will be found in the *Lettere Pittoriche*, tom. iii.

‡ A coin so called.

that had ever been seen at that period. The art attained to a still higher degree of excellence during the pontificate of Pope Leo X., when it received a powerful impulse from the talents and labours of Pier Maria da Pescia, who was a most faithful and successful imitator of the works of antiquity.* Pier Maria had a competitor named Michelino, who was no less able than himself both in small and large works, and was considered a very graceful master.

By these masters the path to that very difficult art was opened. Most difficult of a truth it is, since the engraving *in cavo* may be truly called a working in the dark and at hazard, seeing that the artist has no means of knowing what he is doing but that of taking an impression in wax from time to time. Finally, however, the labours of these masters brought the art to such a state, that Giovanni da Castel Bolognese, Valerio Vicentino, Matteo dal Nassaro, and others, have been enabled to produce the admirable works of which we will now proceed to record the memorial.

To begin, therefore, I remark that Giovanni Bernardi of Castel Bolognese, in the course of three years, which time he passed very honourably in the service of Alfonso, Duke of Ferrara, brought many small works to completion for that prince, of which it does not need that I should make separate mention; but the first large production which he executed was an *intaglio* on crystal, wherein he set forth the whole Battle of the Rampart, a most beautiful thing. He afterwards engraved the portrait of the Duke Alfonso on steel, for the purpose of making medals, and on the reverse he represented Our Saviour Christ, led prisoner by the multitude.

Giovanni then repaired to Rome, being induced to do so by the advice of Giovio; and there the intervention of the Cardinals Ippolito de' Medici and Giovanni Salviati sufficed to procure him an opportunity for taking the portrait of Pope Clement VII., whereupon he made an *intaglio* for medals from the same, which was most beautiful, the reverse presenting Joseph making himself known to his brethren.*

* There is a group in porphyry by this great master, in the Florentine Gallery; it represents Venus and Love, both standing. This work bears the name of the master in Greek characters, on a pedestal beside the figures.

† Bonanni, *Numism. Rom. Pontif.*, p. 185, No. 6, gives a copper-plate

For this he was rewarded by his Holiness with a *Mazza*; the same being an office which he sold during the pontificate of Pope Paul III., obtaining two hundred scudi as its price. For the same Pope Clement, Giovanni engraved the four Evangelists on four round crystals. They were highly commended, and caused the master to obtain the favour and friendship of many most reverend and distinguished personages: above all they secured for him the good-will of Salviati and of the Cardinal Ippolito de' Medici, that sole refuge and unfailing protection of artists, whose portrait Giovanni took in steel for medals. He also executed a work in crystal for the Cardinal Ippolito, the subject of which was the wife of Darius presented to Alexander the Great.

When the Emperor Charles V. repaired to Bologna to be crowned, Giovanni made a portrait of that monarch in steel; and having formed a medal of gold with the same, he took it at once to the Emperor, who presented him with a hundred golden doubloons, and inquired of the master if he would accompany him into Spain. But Giovanni excused himself, affirming that he could not abandon the service of Pope Clement and the Cardinal Ippolito, for whom he had commenced works which were still incomplete.

Having returned from Bologna to Rome, Giovanni then executed for the above-named Cardinal de' Medici a Rape of the Sabines, which was most beautiful. For all these things the Cardinal considered himself to be much indebted to Giovanni, and therefore showed him many courtesies, presenting him moreover with numerous gifts; but what was more than all, when the Cardinal was departing for France, and was conducted to a certain distance by many nobles and gentlemen, he turned to Giovanni, who was there among the rest, and taking from his own neck a small collar or chain, to which was appended a cameo worth more than six hundred scudi, he gave it to Giovanni, telling him that he was to keep it until his return, and with the intention then to reward him as he considered his great ability to deserve.

of this medal; and Benvenuto Cellini, in his Autobiography, commends this master highly, declaring that nothing could give him so much pleasure as to have an opportunity of executing some work in competition with "that able man."

When the Cardinal Ippolito died, * that cameo fell into the hands of the Cardinal Farnese, for whom Giovanni afterwards executed many works in crystal, more particularly a figure of Our Lord on the Cross, with that of God the Father above ; Our Lady and San Giovanni stand one at each side of the Cross, and the Magdalen is at the foot thereof. In a triangle beneath the Crucifix, Giovanni then placed three stories from the Passion of Our Lord, one in each angle. For two chandeliers in silver he engraved six crystals † of a round form ; the first shows the Centurion entreating the Saviour to heal his son, in the second is the Pool of Bethesda, in the third the Transfiguration on Mount Tabor, the fourth has the Miracle of the Five Loaves and Two Fishes, the fifth presents Our Saviour expelling the Traders from the Temple ; and in the sixth, which is the last, is the Resurrection of Lazarus ; all of the most remarkable beauty. ‡

The Cardinal Farnese then desiring to have a very rich casket constructed of silver, committed the charge thereof to the Florentine goldsmith, Marino, § of whom we shall speak further hereafter ; but the plates of crystal were all confided to Giovanni, who decorated them with stories, in mezzo-rilievo of marble, making the figures and ornaments in relief of silver, and executing the whole with so much care, that no work of the kind was ever completed to such perfection. In the inside of the casket are stories, also engraved by Giovanni in ovals, and with marvellous art. The subjects of these are the Chase of Melcager with the Caledonian Boar, Bacchanals, a Sea-fight, Hercules in combat with the Amazons, and other admirable fantasies of the Cardinal's invention, who caused highly-finished designs of the same to be prepared by Perino del Vaga, and other masters. || Giovanni also engraved the fortunate Victory of Goletta on one

* The Cardinal Ippolito died in the year 1535.—*Bottari*.

† The Cross and the two chandeliers were presented by Cardinal Farnese to the Basilica of St. Peter's.

‡ The design for the Resurrection of Lazarus, which was formerly in the possession of that indefatigable collector, the Frenchman Mariette, is supposed to be by Perino del Vaga.

§ Pietro Giulianelli, in his *Memorie degli Intagliatori Moderni, in Pietre dure*, &c., 1753, calls this goldsmith Mariano.

|| Many of the drawings for these gems were in the collection of Mariette,

crystal, with the War of Tunis in another ; and for the same cathedral he furthermore engraved the Birth of Christ, the Prayer of Our Saviour in the Garden, his seizure by the Jews, his appearance before Annas, Herod, and Pilate, his Scourging, and the being Crowned with Thorns, the Carrying of the Cross, the Crucifixion, and finally, the glorious Resurrection. And not only were all these things very beautiful, but they were executed by Giovanni with a degree of rapidity by which every one was astonished.

Now, Michelagnolo had made a design for the before-mentioned Cardinal de' Medici (which I forgot to mention above), the subject being Tityus, whose heart is being devoured by a Vulture ; and this Giovanni engraved admirably well in crystal, as he did another design of Buonarroti ; a Phaeton namely, who, unable to guide the horses of the Sun, is falling headlong into the river Po, where his weeping sisters are becoming transformed into trees.*

Giovanni likewise executed the portrait of Madonna Margherita of Austria, the daughter of the Emperor Charles V., who had been the wife of the Duke Alessandro de' Medici, and was then the consort of the Duke Ottavio Farnese ; this work he performed in competition with Valerio Vicentino.† For all these labours executed for the Cardinal Farnese, Giovanni received from that prelate as his reward, the office of a Janissary, which brought him in a good sum of money ; he was besides so much beloved by the Cardinal that he obtained many other favours at his hands, and the latter never passed through Faenza, where Giovanni had built himself a most commodious house, that he did not go to take up his abode with the artist. Having settled himself, therefore, at Faenza, with the purpose of seeking retirement from the toils of the world, after having performed many labours therein, he

whose *Traité des pierres gravées*, 1750, and *Description Sommaire des pierres gravées*, &c., may be consulted with advantage.

* Maffei, *Gemme*, tom. iv. p. 151, gives an engraving of the Phaeton.

† The portrait of Margaret of Austria is believed to have been taken to England in the middle of the last century. It was in the possession of the English consul Smith, in whose work, the *Dactylothecca Smithiana*, there is a copper-plate engraving of it. The reader will also find a large mass of interesting information relating to distinguished engravers of gems in this work, with a sketch of the History of Engraving on Stone in the third part.

remained there from that time forward, and his first wife having died without leaving him any children, he took a second, with whom he lived very happily, being in very easy circumstances, and having an income from lands and other sources, which amounted to more than four hundred scudi. The second wife of Giovanni presented him with two sons and a daughter ; he lived content to his sixtieth year, and when he had attained to that age he resigned his soul to God ; this happened on the day of Pentecost, in the year 1555.

Matteo dal Nassaro, the son of a shoemaker called Jacopo dal Nassaro,* was born in Verona ; in his early childhood he gave much attention not only to design but to music also, and was much distinguished therein, having had for his masters Marco Carrà and Il Tromboncino, both Veronese, and who were at that time in the service of the Marquis of Mantua. In matters connected with engraving he received valuable assistance from two Veronese of distinguished families, with whom he was in continual intercourse : one of these was Niccolò Avanzi, who executed cameos, works in carnelians and on other stones, privately and on his own account in Rome, sending the results of his labours to different princes : there are persons who remember to have seen a lapis-lazuli, three fingers broad, whereon was engraved by his hand the Nativity of our Saviour Christ, with numerous figures ; this was sold to the Duchess of Urbino, as a rare and beautiful production. The other master of Matteo was Galeazzo Mondella, who, besides being an engraver of gems, drew very finely.

When Matteo had learned from these two all that they could teach him, it chanced that a beautiful piece of green jasper marked with red spots, as is the case with good specimens, fell into his hands, wherefore he executed a Deposition from the Cross thereon, with so much care that he made the wounds come exactly into those parts of the jasper which were spotted with blood-colours, thus bringing his work to a singular degree of perfection, and he received much commendation for the same accordingly. This jasper Matteo sold to the Marchioness Isabella of Este.

Matteo dal Nassaro afterwards went to France, whither he carried many works which he had prepared, to the end that

* A place situate at a short distance from Verona.—*Ed. Flor.* 1832-8.

these might aid him to make his way in the court of Francis I. He was in fact introduced to that prince, who always entertained numerous men of genius in every walk of art or science in his court ; and the King having taken many of the stories engraved by Matteo, also received the artist himself into his service, commanding that he should be paid a good stipend : nor was he less acceptable to Francis as an excellent musician and accomplished performer on the lute, than as a distinguished engraver of precious stones. Now, of a truth, there is nothing by which the spirit of the artist is so readily kindled as the perception that his art is duly appreciated and himself rewarded by princes and nobles. This was ever done by the most illustrious house of Medici ; it is now done by that house more than ever, and was also the practice of the above-named King Francis, who may indeed be truly called magnanimous.

Being thus received into the service of this sovereign, therefore, Matteo produced many admirable works, not only for his majesty, but for almost all the lords and noble barons of that court, of whom there was scarcely one who did not possess some example of his ability, seeing that it was much the custom at that time to wear cameos and other jewels of similar kind around the neck and in the cap. For the King himself Matteo prepared a picture intended for the altar of the chapel, which his majesty always caused to be carried with him whenever he travelled; the figures of this work were of gold, partly in full-relief, and partly in half relief, with many engraved jewels dispersed over different parts of the same. Matteo likewise executed numerous *intagli* in crystal, the impressions from which in sulphur and gypsum are to be seen in various places ; but more particularly in Verona, where there is one exhibiting all the planets, which is exceedingly beautiful ; and another representing Venus with Love, the back turned to the spectator : this is so fine that it could not possibly be more admirable than it is. In a beautiful chalcedony, which was found in a river, this engraver cut the head of a Dejanira most divinely ; the work is in almost full-relief, and the head is wrapped in the skin of the lion ; in the stone there was a vein of a red colour, and here the artist has made the skin turn over, at the junction of the head with the body namely, and he has represented this skin with such

exactitude that the spectator imagines himself to behold it newly torn from the animal. Of another mark in the stone he has availed himself for the hair, and the white parts he has taken for the face and breast, which are executed with a wonderful mastery. This head Francis received with the other works performed for him by Matteo, and there is an impression from it at Verona, in the possession of the goldsmith Zoppo, who was a disciple of our artist.

Matteo dal Nassaro was a man of the utmost liberality, and of a great spirit; he would rather have given his works away than sold them for an unworthy price; wherefore, having made a cameo for a certain baron, who proposed to pay him but a wretched sum for it, Matteo pressed him earnestly to accept it from him as a gift and mark of courtesy. This the baron refused to do, but persisted in his wish to have it for a vile price, whereupon the artist, falling into a rage, siezed a hammer, and, in the presence of the noble, he dashed his work to pieces.

Matteo prepared many cartoons as designs for tapestry, at the desire of King Francis, and with these he was compelled to go himself into Flanders, for so his Majesty would have it be, when he remained in that country until all had been woven in cloth of silk and gold; which being done, and the works taken to France, they were found to be most beautiful. Finally, Matteo returned, as do almost all men, to his native country, bearing with him many rare things peculiar to those distant lands, more especially certain landscapes painted in Flanders on cloth, some in oil and some in water-colours; but all executed by very good masters: they are now preserved with great care in Verona, as a memorial of Matteo dal Nassaro, by the Signori Luigi and Girolamo Stoppi.

Having thus returned to Verona, our artist arranged a dwelling for himself in a kind of cave dug out in a rock which is beneath the garden of the Frati Ingesuati, a habitation which, besides being very warm in winter and very cool in summer, has command of a most beautiful view. But Matteo was not permitted to enjoy this abode, which he had arranged so entirely after his own fancy, as he could have wished, seeing that King Francis had no sooner been released from his imprisonment, than he sent a special messenger to Matteo desiring him to return at once into France,

and even sending him the amount of his previous income for all the time that he had been dwelling at Verona. Having arrived in the French kingdom accordingly, His Majesty appointed him master of dies for the mint, and he now settled himself, since so it pleased the king his master, and made up his mind to remain in that country.

He accordingly took a wife in France, and became the father of children, but they were so entirely dissimilar to himself that he had but little satisfaction from them. Matteo dal Nassaro was of an exceedingly courteous and obliging disposition, and whoever arrived in France, I do not say from Verona merely, but from Lombardy also, was received by him with the most friendly cordiality.* His most intimate friend in those parts was the Veronese Paolo Emilio, who wrote the history of France in the Latin tongue. Matteo had many disciples, among them a Veronese, the brother of Domenico Bruscia Sorzi,† two of his nephews, who went into Flanders, and many others, Italian and French, of whom I need not make further mention. Finally our artist died, an event which happened no long time after the death of King Francis of France.‡

But to come at length to the admirable excellence of Valerio Vicentino,§ of whom I am now about to speak : this master executed a vast number of works, small and large, in relief as well as intaglio, and every one was finished with a facility as well as beauty that is all but incredible. Had nature imparted to Valerio as much power in design as she gave him patience, care, and rapidity in carving, and diligence in bringing his works to completion, he would not only have equalled the ancients, which he did, but would have very greatly surpassed them ; but as it was, his excellent judgment taught him to avail himself for his works of the

* “He must indeed have been a singularly obliging person,” remarks an Italian commentator, “since he has received the praises of Benvenuto Cellini, who esteemed but few of his brother artists, and could rarely remain at peace with any of them.”

† Domenico Riccio, a Veronese painter, who zealously imitated Titian and Giorgione ; he was called *Bruscia-Sorzi* (“burn the mice”), because his father was known as the inventor of means for the destruction of those animals.

‡ Francis I. died on the 31st March, 1547.

§ Valerio Belli of Vicenza, born 1479.

designs of other artists, or of carvings made by the masters of antiquity.

For Pope Clement VII. Valerio executed a casket entirely of crystals, and this he completed in so masterly a manner that he received two thousand scudi of gold from the pontiff for its workmanship. All the Passion of our Saviour Christ was engraved on those crystals by Valerio, but with the designs of others; the casket was ultimately presented by Pope Clement to the King Francis at Marseilles, at the time when his niece was sent thither on her marriage with the Duke of Orleans, afterwards King Henry.* For the same Pontiff Valerio made several beautiful pattens, with a cross of crystal, which was indeed divine. He prepared dies for medals also, with the portrait of Clement on the one side and beautiful compositions on the reverse. Valerio gave so powerful an impulse to his peculiar branch of art, and caused so large an increase in the masters exercising the same, that before the sack of Rome the number of the latter, not there only but in Milan and other places, was almost incredibly great.

The medals of the twelve Cæsars, with reverses after the

* "This precious treasure," observes a modern compatriot of Valerio, "after many changes of place, returned to the possession of the Medici family, and is now in the Cabinet of Gems attached to the Public Gallery of Florence. It is believed that this wonderful casket was originally intended to be used at the "Sepulchre," in the ceremonies of the Holy Week, as there is a vase of rock-crystal in the same cabinet, which would seem to have been enclosed within the casket, and this has the form of a tomb or mortuary urn, having within itself a case of gold, enriched with the finest enamels, and bearing the motto, *Sic moriendo, vita perennis*. Cicognara, *Storia della Scultura*, has given nine of the engravings executed for this stupendous work by Valerio, omitting the rest, as believing them, but erroneously, to have been given by the Count D'Agincourt, in his great work, *Les Arts decrits d' apres les Monuments*, the engravings in Agincourt being from another fine work attributed to Valerio, and forming no part of those in our Medicean casket. The cover alone of the latter comprises eleven engravings, and there are in the whole twenty-four." According to Mariette, Introduction to the second volume of the *Traité des pierres Gravées*, Charles IX. of France had completed a cabinet for the reception of this and other costly works of similar kind, immediately before the troubles which distinguish that period of French history, but in the disorder which ensued these treasures were dispersed, and scarcely a gem remained on the accession of Henry IV. "*Les pierres gravées*," observes Mariette, "*comme les plus aisées a emporter et comme les plus propres a satisfaire le luxe et la cupidité furent alienées les premières.*"

manner of the finest antiques, were prepared by Valerio, as were also many Greek medals, with so large a number of other works in crystal, that the shops of the goldsmiths are full of the impressions taken from the productions of this master, nay, the whole world is supplied with them either in sulphur, gypsum, or other substances, presenting impressions from the heads, figures, or other compositions of Valerio Vicentino. His rapidity and facility were such, that there never was a master in his vocation who produced more works than himself. Among other things he executed a vast number of vases in crystal for Pope Clement VII., by whom a part thereof were sent to different princes, and another portion were placed in the church of San Lorenzo, where they were destined to contain the relics of divers saints and were kept with many other vases, previously in the Casa Medici, and which had been presented to the same church by the magnificent Lorenzo the Elder, or by others of that most illustrious house. These by Valerio then, were now given by Pope Clement to the church, as a memorial of himself, and their variety both in form and material was such that it would be difficult to describe them; some were of sardonyx, agate, amethyst, and lapis-lazuli, others were of rough emerald, heliotrope, jaspers, crystals or carnelians, but all of a beauty and value that left nothing to desire.*

For Pope Paul III. Valerio made a Cross and two Chandeliers, all of crystal; they were adorned with engravings in various compartments, the subjects being chiefly stories from the Passion of our Lord. He also executed so large a number of works in the precious stones for that pontiff, some large and some small, that it would lead me too far if I were to attempt recording them. Many of this master's productions are in the possession of the Cardinal Farnese likewise; at a word, Valerio left quite as many specimens of his ability as did the above-named Giovanni Bernardi; even in his seventy-eighth year he performed labours which are most wonderful, whether we consider the eye or the hand: he

* The greater part of the precious vases formerly presented to the Church of San Lorenzo are now in the Cabinet of Gems before-mentioned, the Grand Duke, Pietro Leopoldo, having provided other receptacles for the preservation of the sacred relics previously contained in the caskets and vases.—*Ed. Flor.*, 1832-8.

taught his art to one of his daughters, and she also worked most admirably.

The desire of Valerio for the possession of antiquities in marble, impressions from good works, ancient and modern, or designs and pictures by the hands of great and eminent masters, was so powerful that he spared no expense to obtain them, insomuch that his house at Vicenza is adorned with such a variety of these productions as to be a perfect marvel. Certain it is that he who has once conceived a true love of art never ceases to be influenced by that love until he sinks into his grave, and while he deservedly secures thereby reward and praises in life, he also renders his memory immortal. Valerio was ever richly remunerated for his labours, and received many benefits as well as various offices from the princes whom he served, wherefore those whom he left behind him are enabled by his endeavours to support themselves in an honourable condition. In the year 1546, when the infirmities arising from age would no longer permit him to give his attention to the labours of his art, Valerio ceased to live, and resigned his soul to God.*

At Parma, in former times, there flourished Marmita, who for some time gave his attention to painting, but afterwards devoted himself to the engraving of gems; he was a faithful imitator of the antique, and there are many admirable works by his hand. Marmita taught his art to a son called Ludovico, who lived long in Rome, and was in the service of the Cardinal Giovanni de' Salviati, for whom he engraved four crystals of an oval form, which made part of the decorations of a very beautiful casket in silver. This casket was afterwards presented to the most illustrious Leonora of Toledo, Duchess of Florence. Among other works Ludovico executed a Cameo with a head of Socrates also, which is very beautiful; he too was an excellent imitator of antique medals, and derived very great advantage from the practice of copying them.†

* In the first edition of our author there is the following distich in praise of Valerio Vicentino —

*“ Si spectas a me divine plurima Sculpta
Me certe antiquis æquiparare potes.”*

† There was so great a demand for ancient medals at the period here in

In Florence there followed a very distinguished engraver of *intaglio*, Domenico di Polo namely, a native of that city, who was a disciple of Giovanni delle Corniole, of whom we have before spoken. In our own days this master has made an admirably executed portrait of the Duke Alessandro de' Medici, making dies in steel, and producing from them very beautiful medals with a "Fiorenza" on the reverse. He also took the portrait of the Duke Cosimo in the first year of his election to the government of Florence; placing the signs of the zodiac on the reverse. Domenico executed many other small engravings, but of these we need not make further mention: he died in his sixty-fifth year.

Domenico Valerio Marmitta and Giovanni, of Castel Bolognese, being dead, there still remained many masters who have since greatly surpassed the above. This has been done for example in Venice by the Ferrarese, Luigi Anichini, the delicate exactitude and fine sharpness of whose works render them a marvel. But far beyond all else has gone Alessandro Cesati, called *Il Greco*,* by whom every other artist is surpassed in the grace and perfection as well as in the universality of his productions. The works of this master, whether in cameos with the lathe he has executed *rilievi* or *intagli di cavo*, or whether he produces dies in steel with the gravers, are of such perfect excellence and exhibit all the minutiae of art, rendered with such assiduous and patient care, that better could not even be imagined, and whoever shall desire to be amazed at the wonders performed by this Alessandro, let him examine a medal which that artist executed for Pope Paul III., the portrait of that Pontiff namely, and so treated that it really seems to be alive, with the reverse exhibiting Alexander the Great, who, having thrown himself at the feet of the High Priest of Jerusalem, is doing homage to that Pontiff, figures of which the beauty is astonishing; it would not be possible indeed to produce anything better.† Nay, Michelagnolo himself, looking at them one day, while Giorgio

question, that imitators and even counterfeits of those works were largely encouraged.—*Masselli*.

* Called *Grechetto* also, from his habit of writing his name on his works in Greek characters.—*Ibid*.

† Cicognara, *Storia della Scultura Moderna*, has given a design of this work in the second volume of his book. See No. 5, plate lxxv.

Vasari was present, remarked that the hour for the death of art had arrived, since it was not possible that a better work could be seen.

Alessandro Cesati executed the Medal of Pope Julius III. for the Holy Year of 1550, with a reverse, showing the prisoners whom it was the custom in the times of the ancients to set at liberty during occasions of Jubilee. This also was a most beautiful and truly admirable medal: he produced many others, with fine dies and portraits for the Mint of Rome, where they were used for many years. He likewise took the portrait of Pier Luigi Farnese, Duke of Castro, with that of the Duke Ottavio his son; and for the Cardinal Farnese he made a portrait, which was one of extraordinary beauty: the head of this last was gold on a ground of silver. The portrait of Henry King of France was also carved by this master; the work is an *intaglio* on a carnelian, larger than a Giulio, and this has ever been accounted one of the finest *intagli* ever seen, whether for the perfection of the design, the grace and beauty of execution, or the care and delicacy of the finish. There are besides large numbers of cameos by his hand; among the most admirable are a nude figure of a Woman, perfect in beauty, a second with a Lion, one with a Boy, and many smaller which I do not further particularize; but that which surpasses all, is a Head of the Athenian Phocion, which is indeed wonderful, the most beautiful cameo perhaps that can be found.*

The practice of working in cameos is pursued in our own day by the Milanese Giovan Antonio de' Rossi, a very good master, who, in addition to many other beautiful works engraved in rilievo and *intaglio*, has executed an exceedingly large cameo for the Duke Cosimo de' Medici. This is the third of a braccio in height, and of equal width; it contains two half-length figures, representing His Excellency and the most illustrious Duchess Leonora, his consort, who hold between them a circular picture, wherein there is a "Fiorenza;" beside these personages are their children, the Prince Don Francesco namely, with Don Giovanni, the Car-

* In the before-mentioned Dactylioteca, or Cabinet of Gems of the Florentine Gallery, there is a cameo in carnelian by this artist, representing some high personage of the 16th century, and bearing his name in Greek characters.

dinal Don Garzia, and Don Ernando,* Don Pietro, Donna Isabella, and Donna Lucrezia ; all taken from the life, and so beautiful that it would not be possible to find a more surprising or a larger work in cameo than is this. But as these portraits surpass all the other and smaller productions of the artist, so I will make no further mention of the latter, and I am the rather silent respecting them as his works may be seen and are open to the examination of all.†

Cosimo‡ da Trezzo has likewise produced many works in this branch of art, all worthy of commendation, and for his remarkable qualities has obtained the distinction of being invited to his dominions by the great King Philip the Catholic of Spain, who retains him near his person, and bestows on him large rewards and high honours for the abilities which he has displayed in this vocation, whether in relief or *intaglio di cavo*.§ This master has not an equal for portraits from the life, and is an artist of the highest merit in other respects as well as in this.||

Of the Milanese, Filippo Negrolo, whose vocation it is to engrave figures and foliage on arms of iron and steel, I will

* Don Ferdinando.

† This great cameo is in the Florentine Cabinet of Gems, but the portraits of the Daughters are wanting, the stone having been broken. There is a figure of Fame sounding a Trumpet in this work, which Vasari has forgotten; and we find by documents of the period, that the Duke Cosimo paid this engraver of gems a yearly stipend of two hundred scudi.

‡ Piacenza, in his additions to Baldinucci, informs us that this artist was called Jacopo, and not Cosimo.

§ Philip II. of Spain, desiring to make the Escorial one of the wonders of the world, caused this artist to make a Tabernacle for the Altar, entirely composed of gems and precious stones. The master employed seven years in the work, but so perfectly satisfied the king, that Philip commanded him to inscribe his own name with that of the sovereign in one line, on the most conspicuous part of the Tabernacle ; no slight honour in that day, and when the pride of the Spanish monarch is considered. The inscription here alluded to, and which was composed by Arius Montano, is as follows :—

JESU. CHRISTO. SACERDOTI. AC. VICTIMÆ. PHILLIPPUS. II. REX.
D. OPUS. JACOBI. TRECII. MEDIOLANENSIS. TOTUM. HISPANO. E. LAPIDE.

And further serves to show that Jacopo, and not Cosimo, was the name of the artist.

|| Baldinucci, in the life of Bernardino Campi, observes that this master was remarkable for his execution of dies, and for his ability in the casting of metals.

not speak at any length, seeing that he has produced works in copper-plate, which have rendered him sufficiently known beyond his native place, and may be seen : nor has he failed to obtain a very extensive reputation thereby.

By the Milanese engravers of gems, Gasparo and Girolamo Misuroni,* there are likewise seen vases and tazze of crystal, which are exceedingly beautiful. Two of these in particular, which they have executed for the Duke Cosimo, are most admirable. From a piece of heliotrope also, these artists have made a vase which is remarkable for its size, and admirable for its engraving, with a large vase in lapis-lazuli, which merits infinite commendation.† The art is likewise practised by Jacopo da Trezzo,‡ who is in Milan. All these artists have in truth much advanced and improved the practice of this art. I could indeed adduce many who have approached the masters of antiquity in the execution of heads for medals, and of the reverses of the same ; nay, there are some who have equalled or even surpassed them, as for example, Benvenuto Cellini,§ who exercised the art of the goldsmith during the pontificate of Pope Clement, and made two medals, whereon, to say nothing of the portraits of the Pontiff, which are so life-like that they seem to breathe, he produced a figure of Peace, who, having bound the Fury War, is burning her arms, on the one side ;|| and with Moses striking the rock, from which water is flowing to quench the thirst of his people, on the other ; and this work is such, that beyond it nothing can be done in that art. Benvenuto has displayed equal ability in the coins and medals which he has executed for the Duke Alessandro in Florence.

Of the Cavalier Lione of Arezzo, who has also greatly distinguished himself in this branch of art, and of the works which he has produced and is producing, I propose to make mention in another place.

* Or rather, Misseroni.

† These vases are also in the Florentine Cabinet of Gems.

‡ Vasari here calls the master by his true name.

§ Of Benvenuto Cellini Vasari speaks at more length towards the end of his work, and when enumerating the then living members of the Academy of Design.

|| Cicognara gives this work also in his *Storia della Scultura*, &c. See No. 7, Tav. lxxv.

The Roman Pietro Paolo Galeotto,* likewise, has made and is making dies for coin and medals for Duke Cosimo, all presenting the portraits of that sovereign. In his modes of proceeding he pursues the methods adopted by Maestro Salvestro, who produced admirable works in this branch of art at Rome, and was a most excellent master.

Pastorino da Siena pursues the same vocation, and with much ability, more particularly as relates to the taking of portraits from the life ; nay, we may say of him that he has copied all the world and persons of all kinds, great nobles, distinguished artists, and people unknown or of low degree. This master invented a firm kind of stucco for the execution of portraits, which he coloured in imitation of nature, with the tints of the beard, hair, eyes, and colour of the flesh, which causes them to appear as in life, but he merits much higher praise for his works in steel, having made admirable dies, and produced therefrom the most excellent medals.

It would take me too far were I to discourse of all who prepare portraits in wax for medals, since they are now made by every goldsmith, and many gentlemen also give their attention to the production of these works ; as for example, Giovan-Battista, Sozzini of Siena, and Il Rosso de' Giugni, of Florence, and many others, of whom I will not now speak further. In conclusion, I return once more to the engravers on steel, of whom were Girolamo Fagioli of Bologna,† who engraves both with the chisel and on copper ; and Domenico Poggini ‡ of Florence, who has made and still makes dies for the mint and medals for the Duke Cosimo, the latter executing marble statues also, and imitating to the best of his ability the most successful and distinguished masters who have laboured in the different branches of these arts.

* In the Life of Lione Lioni, which follows, there is further mention of this Galeotto.

† See Masini, *Bologna Perlustrata*. See also Zani, *Enciclopedia Metodica delle Belle Arti*.

‡ For details respecting this and other masters in this branch of art, the reader is referred to Aldini, *Istituzione Glittografiche* ; Agincourt, *Histoire de l'Art et d'apres les Monumens* ; Brunn, *Dictionnaire des Graveurs* ; Strutt, *Biographical Dictionary of Engravers* ; Mariette, *Traité*, &c., with Zani, Cicognara, &c., as before cited ; and Bartsch, *Le Peintre Graveur* ; the Supplement of this work, Leipsic, 1843, may also be consulted with advantage.

MARCANTONIO OF BOLOGNA, AND OTHER ENGRAVERS
OF PRINTS.

[End of the 15th, and first half of the 16th century.]

IN our theory of painting we said but little of copper-plate engraving, seeing that it was then sufficient for our purpose to show the method of engraving on silver with the burin, which is a square instrument of iron, cut diagonally, and with sharp points ; we will, therefore, take the occasion of this life to say what may seem needful to the better understanding of the subject.

The commencement of the practice of copper-plate engraving was made by Maso di Finiguerra, about the year of our salvation 1460.* Of every work which this artist engraved on silver preparatory to its completion in Niello,† he took the impression in clay, then poured dissolved sulphur over it, whereby the impression was repeated, and appeared blackened with smoke, displaying in oil the subject which appeared on the plate of silver. He then did the same on damped paper, and with the same colour, going over the whole very gently with a round roller, the result being that these pictures not only appear as if printed, but have the effect of those designed with the pen.

Maso di Finiguerra was followed by the Florentine goldsmith, Baccio Baldini,‡ who had no great power of design,

* Zani, *Materiali per servire alla Storia dell' Intaglio*, &c., has shown that the practice here attributed to Finiguerra had its origin at least ten years earlier than the date assigned to it by Vasari. A beautiful Pax, by Finiguerra, who was a distinguished worker in Niello, is now in the Gallery of the Uffizj at Florence ; and two examples of the earliest impressions taken in sculpture, in the manner which Vasari has attempted to describe, are to be still seen ; the one in Genoa, in the Durazzo Collection, the other in what was the collection of the Duke of Buckingham. Of the impression on paper discovered by Zani in the Cabinet of Engravings at Paris, a detailed description will be found in the above cited *Materiali*, &c. See also Denon, *Histoire de l'Art*.

† Ottley, *Early History of Engraving*, &c., and Duchesne, *Essai sur les Nielles*, remark on the insufficiency and obscurity of this description, and supply its deficiencies. See also Bartsch, *Le Peintre Graveur*, vol. xiii. pp. 1—35.

‡ Born in Florence in 1436, and was still living in 1480. But little is known of this artist; his first works appeared in the *Monte Santo di Dio*, which appeared at Florence in 1477, and the copper-plates to Dante's

for which reason all that he did was with the invention and design of Sandro Botticello.

This process having been brought to the knowledge of Andrea Mantegna, in Rome, gave occasion to his commencing the practice of engraving his works, as we have already related in the life of that master.* At a later period the invention passed into Flanders,† when a certain Martino,‡ who was then considered by the people of Antwerp to be a most excellent painter, executed numerous works in that manner, and sent great numbers of impressions into Italy, all of which bore the impress M. C.§ The first which thus arrived was the Five Foolish Virgins with their lamps extinguished, and the Five Prudent Virgins having their lamps burning; this was accompanied by a figure of Christ Our Saviour on the Cross, with San Giovanni and the Madonna at the foot thereof. The last named work is so good an engraving that the Florentine painter in miniature, Gherardo,|| set himself to copy the same with the burin, and he succeeded in this attempt exceedingly well, but could not proceed therewith, seeing that he did not live long after having commenced it.

Martin afterwards published the Four Evangelists in four circular engravings, with Jesus Christ and the Twelve Apostles on small plates, and Veronica, with six saints of similar size. He also executed escutcheons of arms belonging to various German nobles, and having supporters of human figures, some nude, others draped.

Another work published by Martin was a San Giorgio

Inferno, which appeared in 1481, after designs by Sandro Botticello, are with probability attributed to Baccio Bandelli.

* See his life, vol. ii. of the present work, p. 262.

† The German writers will not admit that the assertion of the Art of Engraving having "passed from Italy into Flanders," or Germany, is proved, describing works of this kind as executed at an earlier period than that cited by Vasari. See also Duchesne, *Voyage d'un Iconophile*, Paris, 1834; and Quandt, *Entwurf zur Geschichte der Kupferstecherkunst*, *Kunstblatt* for 1833, No. 56.

‡ Martin Schön, called also *Schonganer* and *Hübsch Martin*. For details respecting him see Ulms *Kunstleben im Mittelalter*, Ulm, 1840. See also Zani, *Enciclopedia Metodica*, and Bentsch, *Peintre Graveur*.

§ For the numerous monograms of this master, see Bryan, *Dictionary of Painters and Engravers*, London, 1849.

|| See his life, vol. ii. of the present work, p. 197.

destroying the Dragon, a figure of Our Saviour Christ standing before Pilate while the latter washes his hands, and the Assumption of the Madonna, a work of a rather large size, with all the Apostles therein; and this was one of the best engravings ever executed by Martin. In another he has exhibited Sant' Antonio tormented by Devils, and in the act of being borne through the air by vast numbers of them, with forms of the most fanciful and varied character that can be imagined. This work pleased Michelagnolo so much when he was a youth that he set himself to colour it.

Martin was followed by Albert Dürer who with more power of design, superior judgment, and more copious invention, began to execute works of similar character at Antwerp.* He took much pains to imitate nature, and sought to approach the Italian manner, which he always appreciated; he thus produced works even in his youth which were considered equally beautiful with those of Martin, and engraved them with his own hand, signing them with his name.† In the year 1503, Albert Dürer sent forth to the world a small figure of the Madonna, in which he surpassed both Martin and himself: this was followed by numerous plates with horses, two in each plate, they are taken from life and are exceedingly beautiful. On another he represented the Prodigal Son, who is in the habit of a peasant, kneeling with clasped hand and eyes raised to heaven, while the swine are eating from a trough: in this engraving there are huts or cabins after the German manner, which are exceedingly beautiful.‡ He also engraved a figure of San Sebastiano, of small size, showing the saint bound, and with the arms raised aloft, and a Madonna seated with the divine Child on her lap; behind her is a window, the light from

* Not in Antwerp, but in Nuremburg; where he was born in 1471. His father was a goldsmith, of Hungarian extraction, and lived long in the Netherlands. Albert was himself designed for the goldsmith's art, and was to have been placed with Martin Schön, but that master dying, the youth was sent to Michael Wohlgemuth. For details respecting this admired artist, see Nagler, *Künstlerlexicon*, Bd. 3. He died in 1528, at Nuremburg, where a statue by Ch. Rauch of Munich, has of late years been erected to his memory.

† The $\frac{d}{D}$ namely

‡ One of his finest works.—*Förster*.

which falls on her figure, a small plate, than which it would not be possible to find any thing of the kind more beautiful.

In another of his works Albert Dürer represented a Woman in the Flemish costume on horseback, with a footboy in attendance on her ; and on a large plate of copper he engraved a Nymph borne away by a sea monster, while other nymphs are seen bathing. Of the same size and executed with the most masterly perfection, is a work wherein the master has attained to the very perfection and ultimate term of this art ; the subject is Diana inflicting punishment on one of her nymphs who is flying for shelter to the bosom of a Satyr : in this plate Albert designed to show that he understood the treatment of the nude form.

But although these masters were at that time highly prized and commended in those countries, their works are valued among us for the diligence and care to be remarked in the engraving only.* I am nevertheless willing to believe that if Albert Dürer has not done better, that has perhaps been because for want of better models he took one or other of his disciples when he had to design the nude form, and these must have had ill-formed figures, as indeed the Germans for the most part have when undressed, although one sees many in those countries who when dressed appear to be very fine men. Albert likewise executed numerous small plates exhibiting figures of peasants and countrywomen in the Flemish costume, some dancing or playing on the bagpipes, others selling poultry or other wares, and some engaged in other occupations.

This master also engraved a plate representing a Man Sleeping in a Bath-room, while Venus is behind him inspiring his dreams with Temptation, and Love, mounted on stilts, capers and sports around him, while the Devil blows into his ear with a pair of bellows.† He also twice designed St.

* When Raphael saw the works of Dürer, he exclaimed, "Of a truth this man would have surpassed us all if he had had the master-pieces of art constantly before his eyes as we have;" and that Vasari himself found more than "care" in the works of Albert, is apparent by what we find some few lines below.

† This is etched on a plate of iron.—*Förster*.

Christopher bearing the Infant Christ, in two distinct manners,* both exceedingly beautiful, and finished with great care, the separate tresses of the hair finely distinguished, and every part very carefully made out.

After having completed these works, Albert Dürer, perceiving that copper-plate engravings required a large expenditure of time, and having a vast number of subjects designed in different manners, set himself to the execution of wood cuts,† in which method those who possess a more extensive power of design may find a wider field for the display of their advantages. In the year 1510, therefore, he sent forth two small plates in this manner, the one representing the Decapitation of St. John, and the other showing Herod seated at table and receiving the head of the baptist, which is presented to him on a charger; on other plates he represented San Cristofano, the Pope San Sixtus, San Stefano, and San Lorenzo.

Finding that this mode of proceeding offered much greater facility than the engraving on copper-plate, Albert then proceeded to the execution of other works, and produced a San Gregorio singing the Mass and accompanied by the deacon and sub-deacon; next, encouraged by success, he engraved a part of the Passion of Christ on royal folio, executing four plates that is to say, with the intention of completing the whole; these four plates represent the Last Supper, our Saviour Christ being led away by night in the garden; His departure to the Limbo or entrance of hell, for the purpose of recalling thence the souls of the holy fathers, and his glorious Resurrection: they were executed in the year 1510. The second of these plates Albert likewise painted in oil, a small but very beautiful picture which is now at Florence, in the possession of the Signor Bernardetto de' Medici.‡ There were afterwards published eight parts more, which were stamped with the signature of Albert Dürer, but

* They are distinguished chiefly by a difference of attitude, the one being turned towards the left, the other towards the right.—*Förster*.

† For such details with respect to the disputed periods of Albert Dürer's works as cannot here find place, the reader is referred to Heller, *Geschichte der Holzschneidekunst*; Ottley, *Inquiry into the Origin and early History of Engraving*; and the authors before cited.

‡ This plate is now in the Public Gallery of Florence.—*Ed. Flor.* 1832-8.

it does not to us appear probable that they are really the work of his hand.* They are indeed of very inferior execution, resembling his manner neither in the heads, the draperies, nor any other part, and it is believed that they were brought forward after his death, and for the sake of gain, by persons who cared nothing for the injury they were thus inflicting on the fame of Albert. As a further confirmation of the truth of this opinion, it may be remarked that in the year 1511, Albert Dürer executed the entire life of Our Lady in twenty plates of the same size, these being so beautifully done, that, whether we consider the invention, the composition, the perspective, the buildings, or the vestments and heads of old or young, they are all such that it would not be possible to produce anything better.† It is indeed certain, that if this man, so highly endowed, so assiduous, and so varied in his powers, had been a native of Tuscany instead of Flanders;‡ had he been in a position which permitted him to study the treasures of Rome, as we are able to do, he would have been the best painter of our country, as he was the best and most renowned that has ever appeared among the Flemings.

During the same year, and in pursuit of the varied fancies perpetually presenting themselves to his thoughts, Albert Dürer attempted to delineate the terrible visions of St. John, as written by that apostle in the Island of Patmos. The size of this work, which was on fifteen sheets, was the same as that of the life of Our Lady, and having commenced his labours, the vivid force of his imagination, well adapted to the treatment of such a subject, enabled him to exhibit all those circumstances, as well celestial as earthly, to the eyes of the beholder, with so much reality that the performance is a true marvel. The variety of the forms which Albert has imagined for all those animals and monsters, has indeed been a shining light to many of our artists, who have largely

* All good judges and writers on this subject have agreed in confirming the opinion here advanced by our author.

† This work, which was engraved on copper-plates by Marcantonio, appeared in the year 1504, with the following title, *Epitome in divæ parthenices Mariæ historiam ab Alberto Durero Norico per figuras digestam cum versibus annexis Chelidonii.*

‡ The error of Vasari in respect to Albert's birth-place is known to all, and need not be further insisted on.

availed themselves of the fine fancy and rich invention of the Flemish master. There is besides a nude figure of our Saviour Christ, cut in wood by the hand of Dürer, with the mysteries of the Passion around him. The Redeemer is weeping over the sins of the world with his face concealed in his hands ; it is a small work, but not without merit.

The power and the boldness of Albert increasing with time, and as he perceived his works to obtain increasing estimation, he now executed engravings on copper, which amazed all who beheld them. On one plate, of half-folio, he delineated Melancholy, surrounded by all those instruments which are wont to bring thoughts of sadness to him who uses them, or to the man who listens to their strains ; the whole being so well expressed that it is not possible for the burin to produce more delicate effects.* In small plates he likewise engraved three figures of Our Lady, all varied, the one from the others, and of the most subtle and delicate workmanship. But if I were to attempt the enumeration of all the works which proceeded from the hand of Albert Dürer it would lead me much too far ; for the present, therefore, let it suffice thee, oh reader, to know that having designed a Passion of Our Lord in thirty-six plates, and afterwards engraved it,† he agreed with the Bolognese Marcantonio to publish the same, in company with him ;‡ and repairing to Venice for that purpose, this work afterwards became the cause of, and gave the impulse to, those admirable productions of the same character which were subsequently brought forth in Italy, as will be related hereafter.

At the time when Francesco Francia was pursuing the art of painting in Bologna, there was a youth among his disciples named Marcantonio, who, as being more ingenious than the rest, was brought much forward by Francia, from whom, having been many years with that master, and being greatly beloved by him, he had acquired the surname *de'*

* This admirable plate presents the seated figure of a winged woman, in a thoughtful attitude, and with much sadness of expression. It bears the date 1514.

† Bartsch, *Peintre Graveur*, and Zani, *Enciclopedia Metodica*, &c., remark that Albert did not engrave these works himself, but, having designed them, caused them afterwards to be executed by able artists.

‡ This is not in accordance with what Vasari afterwards says, nor yet with the facts known, since Albert's journey to Venice took place in 1506.

*Franci.** In design, Marcantonio possessed more force than his master, and as he also used the burin with much grace and facility, he executed *Nielli*, which were at that time much sought for, applying them to girdles and other articles, which were exceedingly beautiful, seeing that he was of a truth very excellent in that branch of art. Having then conceived the desire which is felt by so many men of seeing somewhat of the world, and of the mode of proceeding in use among the artists of other lands, Marcantonio departed for Bologna, with the good favour of his master Francia, and repaired to Venice, where he was well received among the artists of that city. At the same time there arrived in the same place certain Flemings, who brought numerous copper-plate engravings and wood-cuts by Albert Dürer, which were then seen by Marcantonio exposed for sale on the Piazza di San Marco. Amazed at what he beheld, and charmed with the manner and execution of Albert, Marcantonio spent almost all the money which he had brought from Bologna in the purchase of those plates, and among others he bought the Passion of Our Saviour Christ, wood-cuts in thirty-six plates which had been completed but a short time previously by the Flemish master, and which, commencing with the Fall of Adam and with his Expulsion by the Angel from Paradise, continued to the Descent of the Holy Spirit on the Apostles.

Marcantonio, perceiving to what honour and profit the man might aspire who should attach himself to that branch of art in Italy, determined to devote his own time thereto, and commenced his work with all possible zeal and diligence. He first began by copying those engravings thus obtained of Albert Dürer's, carefully studying the method of each stroke, and every other particular of the prints which he had purchased, and which had obtained so much reputation by their novelty and beauty, that all were seeking to become possessors of them. Having thus imitated the wood-cuts with strong lines on a copper-plate, which he rendered as similar as possible to the work of Albert Dürer, until he had copied all the said Life and Passion of Christ in thirty-six plates, and having added the signature used by Albert on his plates,—

* Marcantonio's family name was Raimondi. See Otley, *ut supra*. See also Zani, as above cited.

this A. D.,* namely—he produced the most faithful similitude of his subjects, insomuch that, as no one knew them to be done by Marcantonio, they were supposed to be by Albert Dürer himself, as whose works they were accordingly bought and sold.

When intelligence of this thing was written to Flanders, and one of the counterfeit plates by Marcantonio was at the same time sent to Albert, the latter fell into a most violent rage, and leaving Flanders he at once repaired to Venice. Here he had recourse to the Signoria, and made his complaint against Marcantonio, but could obtain nothing beyond the command that Marcantonio should no longer affix to his works the name or signature aforesaid of Albert Dürer. After this, Marcantonio repaired to Rome, where he devoted all his attention to design,† and Albert returned to Flanders, where he found another competitor who had already commenced the execution of engravings, very delicately finished, in competition with his own manner. This was Luca of Holland,‡ who, although not possessed of similar force in design with Albert Dürer, yet equalled him on many points in the use of the burin.

Among the large and beautiful works produced by Luca were two in a round form, which he published in the year 1509, and in one of which is Our Saviour Christ bearing his Cross, in the other his Crucifixion.§ He afterwards sent forth a figure of Samson, with one of David on horseback, and a St. Peter the Martyr, with his persecutors and tormentors. He likewise produced a copper-plate engraving of King Saul, in a seated position, with David, as a youth, playing on the harp, near him. No long time after this, having

* For the monograms of this master see Bryan, *Dictionary of Engravers*, London, 1849. See also Brulliot, *Dictionnaire des Monogrammes*, Munich, 1832.

† Malvasia, *Felsina Pittrice*, ever ready to accuse Vasari of partiality, will have him to insinuate that Marcantonio could not previously draw; but other commentators rebut this charge, and with reason, as totally unfounded.

‡ Better known among ourselves and to the Germans as Lucas of Leyden, as he is sometimes called by the Italians also; *Luca di Leida*, that is to say.

§ Bottari tell us that these circular engravings were intended as designs for glass windows.

made extensive acquisitions both in fame and knowledge, Luca executed an exceedingly fine and delicately finished engraving, on a very large plate; the subject, Virgil suspended from the window in the Basket, with certain heads and figures so wonderfully beautiful, that they induced Albert, whose manner had been considerably improved and refined by this competition, to bring out others, which were of such perfect excellence, that better could not be conceived; and wherein, desiring to prove the wonders of which he was capable, he produced an armed man on horseback, as the symbol of Human Force, which is finished with such care, that the glitter of the arms and the gloss of the black horse's coat are clearly to be distinguished, an effect of very difficult production in design. This bold rider had Death with his hour-glass beside him, and the Devil behind. There was in the same picture a rough-haired Dog, executed with the most subtle delicacy that can possibly be given to an engraving.

In the year 1512 there appeared sixteen small copper-plate engravings by the hand of the same master;* these represent the Passion of Christ. They are admirable works, and exhibit the perfection of beauty, grace, and softness, in small figures, which have force and relief also in the highest degree. But this rivalry further incited Luca of Holland, who in his turn resolved on renewed efforts, and executed twelve similar,† and very beautiful plates, but not equal in perfection to those of Albert, whether as regards design or execution. He likewise published a San Giorgio consoling the Damsel, who is weeping her sad fate when about to be devoured by the Dragon; as also others, representing Solomon worshipping Idols, the Baptism of Christ, Pyramus and Thisbe, and Queen Esther kneeling before Ahasuerus.

But Albert, on his part, would not suffer himself to be surpassed by Luca, whether in the number or excellence of his works;‡ he therefore engraved a nude figure hovering

* Considered by the best authorities to belong to the most successful works performed by Albert Dürer.

† The "Passion" of Lucas of Leyden consists of fourteen plates, and bears the date of 1521.

‡ This account of an active competition between Albert and Lucas of Leyden is but apocryphal; no writer of authority confirms our author's relation.

amidst the clouds ; and one of Temperance, having wings of singular beauty, and holding a cup of gold and a bridle in her hand ; beneath is a fine landscape, with the figure of Sant' Eustachio kneeling before the stag, which bears the crucifix between its horns.* This is an admirable engraving, more particularly for the beauty of the dogs in various attitudes delineated therein, and which could not be more entirely perfect than they are. Albert Dürer frequently took children for his subjects ; and among the many wherewith he adorned escutcheons of arms, shields, and other things, are some which support a shield whereon is the figure of Death ; this has for its crest a Cock, the feathers of which are so carefully and minutely rendered that it would not be possible for the burin to produce anything finer or more delicate.

Finally, Albert Dürer sent forth his plate of San Jeronimo, robed in the vestments of a cardinal, and writing, with the Lion sleeping at his feet. In this engraving the master has imitated a chamber with windows of glass, and the rays of the sun streaming through them, fall on the place where the saint sits writing, in a manner which is so natural as to be a marvel. There are, moreover, books, clocks, writings, and a large number of objects besides, all so well done, that in this branch of art there could not well be imagined anything better. He did little after this, and almost the last of his works was a small engraving of Christ with the twelve Apostles, executed in the year 1523. There are many portraits engraved from the life by this master, that of Erasmus of Rotterdam, for example, that of the Cardinal Albert of Brandenburgh, Elector of the Empire, and his own likeness also.† But, notwithstanding the zeal with which he pursued the practice of engraving, Albert never abandoned painting ; on the contrary, he constantly executed pictures on canvas, panel, and other substances, which are all excellent works. Nay, what is still more, he left many writings on subjects

* Or perhaps St. Hubert ; both saints having been visited by a similar apparition.

† Förster declares this portrait unknown to him, but cites others which are not mentioned by Vasari ; that of the Elector Frederick the Wise namely with those of Philip Melancthon and Pirkheimer.

connected with engraving, painting, perspective, and architecture.*

But to return to the subject of copper-plate engraving. The works of Albert were an incitement to Luca of Holland, who did his utmost to follow in the traces of Dürer, and after the productions above enumerated, he engraved stories from the life of Joseph on copper, as also the four Evangelists, the three Angels who appeared to Abraham in the Valley of Mamre; Susannah in the Bath; David in Prayer; Mordecai led in triumph through the city on horseback; Lot inebriated by his Daughters; the creation of Adam and Eve; the Command of God that they shall not eat of an apple from the tree, which he points out to them; and Cain killing his brother Abel, all which he published in the year 1529.† But that which most of all contributed to give name and fame to Luca, was a large plate in which he engraved the Crucifixion of Christ, with another wherein Pilate brings forth our Saviour to the people, uttering the words *Ecce Homo!* These plates, which are large, as we have said, and comprise a vast number of figures, are considered exceedingly fine, as is also a Conversion of St. Paul, and another in which that apostle is represented as being led blind into Damascus; works which amply suffice to prove that Luca may with truth be numbered among those who have handled the burin with ability.

The composition and grouping of this master's works are very peculiar, and have a clearness, and freedom from confusion, which makes the spectator doubt if the fact represented could have taken place in any other manner than that here given; there is also more of artistic arrangement in the groups of Luca than in those of Albert Dürer.‡ It is like-

* For details, which cannot here find place, respecting the literary labours of Albert Dürer, see Kugler, *Characterik Durers*, Museum, 1836, No. 8; Nagler, *Kunstlerlexicon*, Band 3. See also Heller's work on this master, with the additions made by Schorn in the *Kunstblatt* for 1830.

† The execution of these works, according to the best authorities, ranges from 1508, when Luca was but fourteen years old, to 1530.

‡ Here, too, Vasari is at issue with more modern authorities, who will not admit that Lucas of Leyden surpassed Albert Dürer, as Vasari will have him to have done.

wise to be remarked, that Luca exercised much care as well as ingenuity in the execution of his works, since whatever portion of the picture recedes into the distance has precisely the degree of force required, each being less clearly made out as the distance increases, exactly as we find it in nature, becoming gradually lost to the sight, as it is known that natural objects become less and less clear to the eyes of the observer with increased distance : at a word, he treats every part so judiciously and with so much softness and harmony that better effects could not be produced, even with colours ; the results of this master's careful thought have indeed opened the eyes of many subsequent artists. Luca likewise executed numerous plates of a small size, with many pictures of the Madonna ; the twelve Apostles surrounding our Saviour Christ, various Saints, male and female, with arms, as, for example, helmets, and other objects of similar character. There is one also, and which is very fine, of a peasant who is in the act of having a tooth drawn, and is so completely absorbed by the pain which he suffers that he takes no notice of a woman who is robbing him of his purse. All these productions of Albert Dürer and Luca have given rise to many other and similar works, which have been since executed by various Flemish and German artists.

But to return at length to Marcantonio.* Arrived in Rome, he made a copper-plate engraving of a most beautiful design by Raffaello da Urbino, the Roman Lucrezia namely, who is destroying her own life : this he executed in so fine a manner and with so much care,† that the work having been carried by some of his friends to Raffaello, the latter determined to permit some of his own designs to be published by engravings, and the first that he selected for this purpose was one which he had previously made of the Judgment of Paris, wherein Raphael had taken it into his head to delineate the Chariot of the Sun, the Nymphs of the Woods, those of the Fountains, and those of the Rivers, with vases, the helms of ships, and other fanciful and beautiful representations, the whole of

* The reader who shall desire a more minute account of the works of Marcantonio than can here find place is referred to the *Cata'ogo d' una collezione di stampe del celebre Marcantonio Raimondi*, Florence, 1830.

† Förster denies that the Lucrezia is among the better works of Marcantonio.

which were engraved in such a manner that all Rome was thrown into amazement. After this the Slaughter of the Innocents, with its beautiful nude figures of women and children, was likewise engraved, and was in truth a remarkable work ; next came the Neptune, with small stories of Eneas around it ; the very beautiful Rape of Helen, also after a drawing by Raphael ; and another in which was seen the death of Santa Felicità, who is in the act of being martyred by means of boiling oil, while her Children are decapitated.*

All these works acquired much fame for Marcantonio ; his engravings were much more highly esteemed than those of the Flemings, in consideration of the superior beauty of their design, and the merchants made large gains by the sale of them. Now Raphael had for many years had a young man called Baviera with him, who was employed in the grinding of colours, and as he had also acquired some knowledge of art, Raphael commanded that Marcantonio should make the engravings, but that Baviera should take the impressions, to the end that his works might be thus all finished, seeing that he was selling these prints, both in the gross and in detail, to whomsoever might desire to have them. Having set hard to the work accordingly, they struck off vast numbers, which brought very great gains to the master ; and all these plates were signed with the letters R. S. for the name of Raphael Sanzio, and M. F.† for that of Marcantonio.‡

The works thus executed were as follows. A Venus with Cupid who is embracing his mother, designed by Raphael ; a picture wherein the Almighty Father confers his Benediction on the posterity of Abraham, and in this is seen the Handmaid with two children ; § all the circular pictures which

* For the Legend of this saint see Mrs. Jameson's *Sacred and Legendary Art*, vol. ii. p. 266. See also Richa, *Chiese Fiorentina*.

† For the monograms of these and other masters, see Bryan and Brulliot, as before cited.

‡ The best and richest collections of Marcantonio Raimondi's engraving are those of the Bibliothèque Royale at Paris, and of the Gaudio Cabinet in Padua ; for a description of the latter, which has 360 engravings, see Marsand, *Fiore dell' Arte d' Intaglio*, Padua, 1823.

§ Zani, *Encyclopedica Metodica*, considers this work to be not the Benediction of Abraham, but Noah commanded to build the Ark ; the female figure, and the *three*, not *two*, children, are supposed to represent the wife and sons of Noah.

Raphael had painted in the rooms of the papal palace, the Knowledge of all things, namely, Calliope with the lute in her hand, Providence and Justice. Afterwards there followed the engraving of a small copy from the picture which Raphael had painted in the same apartment, the Mount Parnassus that is to say, with Apollo, the Muses and the Poets, with that of Eneas bearing his father Anchises on his back from the flames of Troy, and this was taken from a design which Raphael had made, proposing to execute a small picture of the subject.

They next engraved the Galatea of Raphael, she is on a car drawn upon the sea by Dolphins, and followed by Tritons who have carried off a nymph. These being finished, Marcantonio engraved many separate figures, also designs of Raphael, on copper plates: an Apollo with the lyre in his hand; a Goddess of Peace, to whom Love offers an olive branch; the three Theological Virtues and the four Moral Virtues, with a plate of similar size to those last named, representing our Saviour with the twelve Apostles. On a half folio plate he likewise engraved the Virgin, which Raphael had painted in the picture of Ara Cœli, with that also which was sent to Naples, for the church of San Domenico in that city, and wherein are the Madonna, San Jeronimo and the angel Raphael with Tobias: Marcantonio likewise engraved a small picture of the Madonna seated on a low stool and embracing the Infant Christ, which is but partially draped, and many others of the Madonna which Raphael has painted in different pictures.

After these things Marcantonio engraved a copper plate of San Giovanni Battista in the wilderness, represented as a youth, and seated; with the picture which Raphael painted for the church of San Giovanni in Monte, the Santa Cecilia, with other saints, that is to say, a plate which was considered to be a very fine one. When Raphael had prepared all the cartoons for the tapestries of the papal chapel, with subjects from the lives of San Piero, San Paolo, and San Stefano, and which were afterwards woven in cloth of silk and gold, Marcantonio engraved certain portions of the same, the preaching of St. Paul namely, the lapidation of St. Stephen, and the restoration of sight to the blind, all works which were so beautiful, the invention of Raphael, the grace of the

design, and the care of Marcantonio's engraving being all combined, that it was not possible to imagine the production of anything finer. Marcantonio soon afterwards engraved an exceedingly beautiful Deposition from the Cross, after the design of the same master, with a figure of Our Lady in a swoon, which is most admirable; and this was followed by an engraving of the picture of Christ bearing his Cross, which was sent to Palermo,* a plate which is also very beautiful, as was that of another design by Raphael, the subject whereof was our Saviour Christ appearing in the air, with the Madonna, St. John the Baptist, and St. Catharine kneeling on the earth, while St. Paul the apostle stands upright near them; a large plate, which like those previously described, having been very much used, had become almost worn out and spoiled, when it was carried away, together with those above-named, by the Germans or others in the plunder of Rome.

Marcantonio likewise engraved the portrait of Pope Clement VII. in the form of a medallion, the face is in profile with shaven head: he afterwards executed that of the Emperor Charles V. who was then very young, and whom he portrayed once again when he had attained to a more advanced age. In Rome he also engraved the portrait from the life of the famous poet Messer Pietro Aretino, and this was the finest portrait ever executed by Marcantonio. No long time after having finished the likeness of the poet, he executed heads of the twelve Cæsars after ancient medals, and of these plates Raffaello sent copies into Flanders to Albert Dürer, by whom Marcantonio was highly commended, and who sent to Raffaello in return his own portrait, among many other works, a likeness which was reputed to be of the most perfect beauty.

The fame of Marcantonio having become widely extended, and his works having acquired great value, many disciples had resorted to him for the purpose of learning his art,† but

* The *Spasimo of Sicilia*, that is to say. Vasari's praises have been repeated by all the best authorities down to our own times. Cicognara and Pietro Giordani more particularly express much admiration for this work.

† The best known among the disciples or imitators of Marcantonio Raimondi, re Agostino Veneziano, Marco of Ravenna, Giulio Bonasone, Jacopo Caraglio, Niccolò Beatricetto, Enea Vico, the Ghisi of Mantua,

those who distinguished themselves above all others were Marco of Ravenna,* who placed on his works the signature of Raphael, R. S. namely, and Agostino Veneziano,† who signed his works with the letters A. V. These two engravers executed many of the designs of Raffaello, one of Our Lady namely, with the Saviour dead and extended at her feet, San Giovanni, the Magdalene, Nicodemus, and the other Mariæ being at the feet of the Redeemer, and another of much larger size, wherein is also represented the Virgin with her arms raised and her eyes turned towards heaven, while the Saviour lies extended in death, as in that previously mentioned.

Agostino afterwards engraved a large plate of the Birth of Christ with the Shepherds and Angels, the Almighty Father being above all: around the cabin the artist furthermore arranged vases, some of ancient and others of modern form, with a censer or fumigating vessel represented by two women bearing a perforated vase on their heads. He likewise engraved a plate, the subject of which is a Man changed into a Wolf, and stealing towards the bed of one who is sleeping and whom he is about to destroy; with another exhibiting Alexander and Roxana, to whom the king presents a royal crown, while certain little Loves are hovering around them, some are engaged in decorating the head of Roxana, and others are sporting with the arms of Alexander.

The two artists together then engraved the Last Supper with the twelve Apostles on a tolerably large plate, and an Annunciation, both after the designs of Raphael, and they subsequently engraved two stories from the marriage of

(Giorgio and Teodoro), the Mantuan Gianbattista, and his two children Adam and Diana (the latter became the wife of Francesco Ricciarelli of Volterra), and certain Germans, among whom Sandrart enumerates Bartholomew Beham and George Pencz, who visited Italy for the purpose of improving themselves under his guidance.

† Zani, *Enc. Met.*, parte ii. tomo. v. p. 315, calls this engraver, Marco Dente. He was slain during the sack of Rome in 1527; his imitations of Marcantonio are said to have deceived good judges, who have taken them for *replique*.

The family name of this engraver was Musi or Musis; his works range between 1509 and 1536, but the period of his birth and death is not known.

Psyche, which Raphael had executed some short time previously. Finally, Agostino and Marco between them engraved almost all the works ever painted or designed by Raphael, and printed impressions of the same; they also executed many of the pictures which had been painted by Giulio Romano under the direction of his master; and ultimately, when there remained scarcely any work of Raphael which had not been engraved by their hands, they made engravings from the pictures which Giulio had painted in the loggie after the designs of Raphael.

There are still some of the first plates with the signature M. R., for Marco Ravignano, and others with that of A. V., for Agostino Veneziano; from which it is clearly apparent that other masters have engraved after them; as, for example, that of the Creation of the World, the Calling into Life of the different Animals, the Sacrifice of Cain and Abel, the Death of the latter, Abraham about to Sacrifice his son Isaac, the Ark of Noah, the Deluge, and the Animals leaving the Ark, the Passage of the Red Sea, the Delivery of the Laws to Moses on Mount Sinai, the Distribution of the Manna, David slaying Goliath, which had before been engraved by Marcantonio. The Building of the Temple by Solomon, the Judgment of the latter between the two Mothers, the Visit of the Queen of Sheba, with subjects taken from the New Testament, such as the Birth and Resurrection of Christ, and the Descent of the Holy Spirit, all which were engraved during the lifetime of Raphael.

After the death of that master, Marco and Agostino separated, when the latter was retained by the sculptor Baccio Bandinelli, who caused him to engrave a study of anatomy, after a design which Bandinelli had made, from meagre and dried up figures and bones of the dead. He also made him execute a Cleopatra soon after having completed the anatomical study; and both these plates were accounted very good ones. Encouraged by this success, Baccio designed and caused Agostino to engrave a large plate, of greater size indeed than any that had ever been executed at that time, and representing numerous women all clothed, with nude figures of men, who are destroying the innocent babes, by command of King Herod.

Marcantonio meanwhile continued his engravings on copper-plate, and on plates of a small size he represented the Twelve Apostles, in various attitudes, with many Saints, male and female ; and this he did to the end that such poor painters as did not possess any great powers of design might avail themselves of the same in their need. He likewise engraved the nude figure of a young man, with a lion at his feet, and who is attempting to furl a large banner swollen by the wind, and driven in a direction contrary to that in which the youth would have it be ; with another of a man who is bearing a load on his back, and a small one of San Jeronimo, in contemplation of Death, and placing a finger within the hollow of a skull which he holds in his hand. The invention and design of this last are worthy of Raphael himself. Marcantonio likewise engraved a figure of Justice, which he took from the tapestries of the chapel, and soon afterwards he executed another, representing Aurora in her chariot, drawn by two horses, on whom the Hours are placing the bridle. From the antique this master engraved the Three Graces, and he likewise delineated a figure of Our Lady ascending the steps of the Temple.

After these things, Giulio Romano, whose modesty would never permit him to have any of his own works engraved during the life-time of his master, lest he should seem to be attempting a competition with Raphael himself ; Giulio Romano, I say, after the death of the divine Raphael, caused Marcantonio to engrave two combats of horses from his designs, on tolerably large plates, with all the stories of Venus, Apollo, and Hyacinth, which he had painted in the bath constructed at the Vigna of Messer Baldassare Turini, of Pescia. In like manner, Giulio Romano caused to be engraved the four Stories of the Magdalen and the Four Evangelists, those namely which are depicted on the ceiling of that chapel in the Church of the Trinity, which was originally erected by a courtesan, although it now belongs to Messer Agnolo Massini. A beautiful antique sarcophagus, with a Lion-hunt, which was formerly at Majano, but is now in the Court of San Pietro, was also designed, and subjected to the graver by the artist, with one of the stories in marble on the Arch of Constantine ; and finally, many others which Raphael had designed for the corridor and loggia of the Palace.

These have all been since copied by Tommaso Barlacchi, with those of the tapestries which Raphael prepared for the Concistorio Publico.

Giulio Romano next employed Marcantonio to engrave twenty plates of figures, the character of which was highly offensive ; and what was still worse, Messer Pietro Aretino wrote a most indecent sonnet for each, insomuch that I do not know which was the most revolting, the spectacle presented to the eye by the designs of Giulio, or the affront offered to the ear by the words of the Aretine. This work was highly displeasing to Pope Clement, who censured it severely, and if it had not happened that when it was published Giulio had already left Rome for Mantua, he would certainly have been very heavily punished by the Pontiff. Many of these designs were meanwhile discovered in places where they ought least of all to have been expected, and the work was not only prohibited, but Marcantonio, being arrested for his share in the same, was cast into prison, and would have fared very hardly if the Cardinal de' Medici and Baccio Bandinelli, who was then at Rome and in the service of the Pope, had not interfered to procure his release. And certain it is that the endowments which God has conferred on men of ability ought not to be abused, as they too frequently are, to the offence of the whole world, and to the promotion of ends which are disapproved by all men.

Being released from prison, Marcantonio completed the engraving of a large plate, which he had commenced for Baccio Bandinelli, and wherein there is a large number of nude figures, who are roasting San Lorenzo on a gridiron. This work was considered to be a truly beautiful one, and was indeed engraved with extraordinary care, although Baccio, wrongfully complaining to the Pope at the time when Marcantonio was engaged with it, declared that the latter had committed various faults therein. But Bandinello received exactly what he deserved, as the recompence of his ingratitude and discourtesy ; for Marcantonio, being informed of all, and having finished the plate before Baccio was aware of the fact, presented it for inspection to the Pope, who took infinite pleasure in all things appertaining to the art of design, showing him at the same time the original work, as it had been designed by Bandinello. Wherefore,

the Pontiff perceived not only that Marcantonio had committed no fault, but that he had even with great judgment corrected many, and of no small importance, which had been committed by the sculptor himself; proving, in fact, that he was a more competent master of engraving than Baccio of design, since the imitation was a work of higher merit than the model.

Pope Clement thereupon commended Marcantonio greatly, and ever afterwards received him very graciously; it is even believed that he would have shown him many favours had it not been for the plunder of Rome, which took place shortly after: Marcantonio then became little less than a beggar, for besides losing all that he possessed, he was compelled to disburse a good ransom, as the only means of liberating himself from the hands of the Spaniards. Having effected this he departed from Rome, to which city he never returned more; nor are there many works now to be found which can be authenticated as having been executed by this artist after the time we now speak of. Our arts, meanwhile, are deeply indebted to Marcantonio, since it was by him that the first plates engraved in Italy were executed, and this introduction was much to the advantage of Art, as well as to the convenience and profit of all who exercise the same; for by this others have since been enabled to execute works of which we shall speak more at large below.

Agostino Veneziano, of whom we have before made mention, repaired to Florence, after the circumstances related above, with the intention of attaching himself to Andrea del Sarto, who, after Raphael, was considered one of the best painters in Italy. Persuaded by Agostino to permit his works to be engraved, Andrea did accordingly design a figure of the Dead Christ supported by three Angels, as the subject of the first attempt; but this not succeeding exactly as he would have had it to do, he would never afterwards consent to have any of his paintings engraved. It is true that on the death of Andrea, his Visitation of Our Lady to Sant' Elizabetta was published by others, as was also the picture of San Giovanni baptizing the people, both engravings being taken from the chiaro-scuro in the church of the Bare-footed Friars at Florence.

Marco di Ravenna, likewise, in addition to the works

already enumerated, and which he executed in company with Agostino, produced many others entirely with his own hand; they are known by his signature as above described, and are all good and commendable. There have, moreover, been many other artists since those here named, who have laboured well and successfully as engravers, and have effected so much that in all countries people are now enabled to see and enjoy the works of the most eminent masters. Nor have there been wanting men who have found means to produce works on blocks of wood which have all the appearance of having been executed in chiaro-scuro with the pencil, an ingenious and difficult thing. This has been done, among others, by Ugo da Carpi, who, although but a moderately successful painter, did nevertheless give proof of a most acute understanding in many singular and curious productions. It was Ugo da Carpi who first attempted, as I have said in the thirtieth chapter of my Theoretic Discourse, to execute engravings with two blocks or plates, the one of which he used in the manner of a copper-plate for hatching in the shadows, while he gave the tint of colour with the other, leaving for this purpose the strokes of his engraving so white in the lights, that when the impression was taken off it appeared to have the lights heightened with white lead.

In this manner Ugo da Carpi treated a design which Raphael had made in chiaro-scuro, the subject of the work being a Sybil, who is seated and reading, while the clothed figure of a child stands near, and gives her the light of a torch. Finding that he had succeeded well in this, Ugo became emboldened, and attempted to produce prints of three tints from blocks of wood. With the first he made the shadow, from the second, which was of a somewhat paler hue, he obtained the middle tint, and the third being hatched supplied the brightest colour of the picture, and gave the lights of the white paper. In this attempt also our artist succeeded, and executed a plate wherein he represented Eneas bearing Anchises on his back, while Troy is flaming behind them. He likewise produced a Deposition from the Cross shortly after, with that story of Simon Magus which had been executed by Raphael for the cloth of arras in the before-mentioned chapel of the Papal Palace. These were followed by David slaying Goliah, and the Flight of the Philistines, of

which Raphael had made the design, with intent to depict the same in the papal Loggie. Ugo da Carpi likewise executed many other works in the same manner, among which was a Venus, with a crowd of little Loves sporting around her.

But as Ugo was a painter, as I have before remarked, I will not omit to mention, that he painted in oil without using a pencil, but with his finger and other strange instruments of his own fancy and invention, and, using such contrivances, he painted a picture which is on the altar of the *Volto Santo*,* in Rome. Now it happened one morning that I was hearing mass with Michelagnolo at that altar, and seeing on this picture an inscription to the effect that Ugo da Carpi had painted it without a pencil, I showed the same laughing to Michelagnolo, who, laughing also, replied, that it would have been better if he had used a pencil, since he might then have done it in a better manner. The method of executing wood-cuts with two blocks and the imitation of *chiaro-scuro* thus invented by Ugo da Carpi, was adopted by many who, following in his footsteps, have given existence to large numbers of very beautiful works.

Among those who succeeded Ugo in this manner was the Sienese painter Baldassare Peruzzi, who produced a plate in *chiaro-scuro* of similar kind, representing Hercules driving Avarice, a figure loaded with vases of gold and silver, from Mount Parnassus, where the Muses are seen in beautiful and varied attitudes; an admirable and much commended work. Francesco Parmigiano also engraved a figure of Diogenes on a royal folio laid open, and this was a much more beautiful print than any ever executed by Ugo.†

It was from the same Parmigiano that Antonio of Trent acquired the method of executing prints from three blocks, and for Parmigiano Antonio then engraved a large plate of the Martyrdom of San Pietro and San Paolo in *chiaro-scuro*;

* *Volto Santo*, the Holy Countenance. Our readers will remember that this is said to be the true image, *Vero Icon*, of our Blessed Lord impressed on the veil or napkin which had been presented to him by the compassionate Veronica on his way to Calvary, for the purpose of wiping the drops of agony from his brow. This image is exhibited, as all who are acquainted with Rome will remember, among the relics brought forth on high solemnities in St. Peter's.

† This Diogenes is by Ugo himself, and not by Parmigiano.

he afterwards executed another, but with two blocks only, representing the Tiburtine Sybil, who is showing the Infant Christ on the lap of his Mother to the Emperor Octavian : it was this artist who executed the nude figure seated, and with his back turned to the spectator, the grace of attitude in which has been so much admired : there is an oval picture of the Madonna lying down, moreover, with many others also by the same master, but which were printed and sent forth after his death by Joannicolò * Vicentino : the most admirable works of this kind produced after the death of Parmigiano were, however, those by Domenico Beccafumi, as will be related at length in the life of that artist.

Nor is the invention to be considered other than commendable, whereby the execution of engravings with more facility than is possible to the burin has been rendered feasible, although the works produced by that invention are not so clear as are those performed with the graver, I mean, engravings with aqua-fortis, first covering the copper-plate with a coat of wax, varnish, or oil-colour, and then designing the subject to be engraved with a sharply-pointed instrument ; this cuts through the wax, varnish, or oil-colour, as the case may be, when the aqua-fortis being poured over all, corrodes the copper in such sort that the strokes of the drawing remain hollowed, and impressions may then be taken from it. In this manner Francesco Parmigiano † executed many small pictures which are very graceful ; the Birth of Christ among others, and Our Saviour lying dead, with the Maries weeping over him. He likewise engraved one of the pieces of arras made after the designs of Raphael for the chapel of the Palace, with many other things.

Following this master, Battista, a painter of Vicenza, ‡ and Battista del Moro § of Verona, published fifty plates, exhibiting landscapes, which are varied and beautiful. In Flanders also the picture of the Liberal Arts was engraved

* Giuseppe Niccolò rather.—*Förster*.

† Zani considers Parmigiano to have been the inventor of this mode of engraving ; Sandrart, on the contrary, attributes the invention to Albert Dürer.

‡ Giambattista Pittoni, or Pitoni, called Battista Vicentino.—*Masselli*.

§ Battista d'Agnolo, called Del Moro, because he was the disciple, scin-law, and heir of Francesco Torbido, called Il Moro.

in this manner by Jeronimo Cocca,* and in Rome the Visitation, painted by Fra Sebastiano Veneziano, in the church of the Pace, was also thus engraved, as was the work of Francesco Salviati painted, on the same subject, in the chapel of the Misericordia.† In Venice likewise the Festival of Testaccio, with many other works, were engraved in the same manner, by the painter Battista Franco, as well as by other masters.

But to return to the simple engravings on copper. After Marcantonio had engraved the large number of works mentioned above, it chanced that Il Rosso arrived in Rome, when Baviera persuaded him to allow some of his works to be published in copper-plates, and Rosso accordingly gave a commission to that effect to the Veronese Gian Jacopo del Caraglio,‡ who was at that time reputed to possess great facility of hand, and who was zealously labouring to imitate Marcantonio. The subject given by Rosso was an anatomical study of a figure holding a death's head in the hand, and seated on a serpent, with a swan singing beside him. This design succeeded so well in the engraving, that Rosso caused the same artist to execute some of the Labours of Hercules on several tolerably large plates, the Slaying of the Hydra, for example, the Combat with Cerberus, the Killing of Cacus, the Breaking the Horns of the Bull, the Battle with the Centaurs, and the Centaur Nessus carrying off Dejanira. These plates also succeeded admirably well, rendering good and beautiful engravings, insomuch that Jacopo was next commissioned to engrave the story of the Magpies, who,

* Zani found this painter inscribed as follows: Hieronimus Cocceius Pictor. Antw., 1556. He was born in Antwerp in 1510, and died there in 1570. He was a painter also, but is better known as an engraver, having published almost all the works of Raphael, with many of the Roman antiquities. It was from this master that Vasari obtained the greater part of his intelligence respecting the artists of the Netherlands.

† A fresco which is still in existence, but has suffered greatly from repeated restorations.

‡ We learn from Zani that Caraglio flourished until the year 1551. Certain commentators reproach our author for having said so little of so excellent a master, but the Commendatore Dal Pozzo has said nothing of him, "wherefore there is no cause," remarks Bottari, "for attributing Vasari's silence to ill-will."

pretending to dispute the prize of singing and compete with the Muses, were changed into crows.*

Baviera afterwards procured from Rosso the designs for twenty figures of the gods placed in niches, with their appropriate attributes, which it was his purpose to use for a certain book, when these were engraved in a very fine manner, and with much grace by Gian-Jacopo Caraglio, and when at no long distance of time the Transformations of these Gods also appeared, the engravings were in like manner executed by Caraglio. The whole of these last-named plates were not designed by Rosso, who had prepared two only, when he fell into a dispute with Baviera; the latter thereupon caused the ten required for the completion of the number demanded, to be designed by Perino del Vaga. The two by Rosso were the Rape of Proserpine, and Philyra transformed into a Horse;† the whole of the twelve plates were engraved by Caraglio with so much care that they have ever been held in the highest estimation. Gian-Jacopo afterwards commenced the Rape of the Sabines for Rosso, and this would without doubt have proved an admirable work, but, the plunder of Rome supervening, it could not be finished, Rosso having left the city, and all the plates having been lost. It is true that the painting has since fallen into the hands of the copper-plate engravers, but the result is but a poor affair, having been executed by such as did not understand the subject and thought only of making money.

Caraglio likewise engraved a plate of the Marriage of the Virgin for Francesco Parmigiano, and executed other works by commission for the same master. For Tiziano Vecelli he also engraved a picture, the Nativity of Christ namely, which had formerly been painted by Titian and was a most beautiful thing. In this manner Gian-Jacopo had produced numerous engravings on copper, when, being a very ingenious person, he turned his attention to the engraving of cameos and crystals, wherein he succeeded no less perfectly

* Vasari is here obviously speaking of the daughters of Pierus of Emathia, who were transformed into magpies for venturing to contend with the Muses.—*Förster*.

† Or rather Philyra caressing Saturn, who is changed into a horse.—*Ibid*.

than in the production of impressions from copper-plates. He afterwards entered the service of the King of Poland,* where he no longer exercised the art of copper-plate engraving, which was then held to be beneath his pretensions, but devoted himself to the treatment of gems, to the production of *intagli*, and to architectural labours. Being largely rewarded for all that he did by the generosity of the above-mentioned sovereign, Caraglio was enabled to expend large sums which he invested in purchases of land in the territory of Parma, to the end that he might pass his old age in the enjoyment of his native country, and the society of his friends and disciples, securing at the same time that repose demanded by the labours of many years.

After the above-named masters came Lamberto Suave,† also an excellent engraver of copper-plates. By his hand we have thirteen plates, representing Our Saviour Christ with the twelve Apostles, and which, as regards the engraving, are brought to the utmost perfection. If Lamberto had been as well versed in design as in execution, and as his works prove him to have been endowed with industry, thought, and care on all other points, he would have been a truly admirable master of his art. Of this we have clear proof in a small plate of San Paolo writing, and in a larger plate which contains the Story of Lazarus raised from the Dead, wherein there are many parts which are most beautiful. The hollow of a rock in the cavern, which forms the burial-place of Lazarus, is particularly to be specified, with the light which falls on some of the figures, as giving manifest evidence of rich and fanciful invention.

Much ability in the same pursuit was also displayed by Giovan-Battista of Mantua,‡ a disciple of Giulio Romano; this was rendered obvious in a picture of the Madonna among other works: Our Lady has the Divine Child in her arms, and the Moon beneath her feet. Certain heads, wearing helmets after the antique manner, engraved by Giovan-Battista, are also of great merit; as are two plates, in one of which is a Captain of the Forces, on horseback, and

* Sigismund the First.

† For the artists of this name, properly *Suster* or *Sustermann*, see Zani, *Enciclopedia Metodica*, &c.

‡ The already mentioned father of Diana and Adam of Mantua.

in the other a military leader of equal degree on foot. In another plate by this engraver is a figure of Mars in his Armour, seated on a couch, with Venus, who is looking down at a Cupid, which she holds to her breast: this also is a work which has much of good in it. There are besides two large plates by the hand of Giovan-Battista, which prove the richest fancy; they exhibit the Burning of Troy, are well-designed, and display wonderful powers of invention, with the most attractive grace. These and many other plates by the same hand, are signed with the following letters, J. B. M.

Nor less excellent than those above-mentioned was Enea Vico of Parma,* who engraved the Rape of Helen after a picture by Rosso, and on another plate the God Vulcan forging arrows in his workshop, with Loves for his assistants, also after a design by Rosso. There are, besides, in this plate Cyclops, occupied at their forges, and which are very well done; the whole work is indeed an exceedingly fine one. In another plate Enea Vico engraved the Leda of Michelagnolo, with an Annunciation, after the design of Titian; the Story of Judith, painted by Michelagnolo in the papal chapel, and the portrait of the Duke Cosimo de' Medici,† when he was very young: the figure last-mentioned, which is in armour, was designed by Baccio Bandinello. Enea Vico afterwards engraved the portrait of Bandinello himself,‡ as he did likewise the Contest of Cupid and Apollo in the presence of all the gods.§ Had Enea been properly treated by Bandinello, and received from him the due reward of his labours, there is indeed no doubt but that he would have executed many other beautiful plates from the works of that sculptor.

At the time when Francesco, a disciple of Salviati, and a very excellent painter, was in Florence, he was enabled by aid of the liberality displayed towards him by the Duke Cosimo, to give Enea Vico a commission for engraving a

* There is but little known respecting the life of this excellent artist. His works bear date from 1541 to 1560.—*Masselli*.

† The portrait of Duke Cosimo is not by Enea Vico, but by Niccolò della Casa.—Bartsch, *Le Peintre Graveur*.

‡ Bartsch considers the portrait of Bandinello to be the work not of Enea Vico, but of Niccolò della Casa.

§ The Contest of Cupid and Apollo, according to Bartsch, is by Niccolò Beatricetto.

large plate of the Conversion of San Paolo, for which the engraver obtained a very great increase of reputation; there are vast numbers of soldiers and horses in this work, which has ever been considered an exceedingly beautiful one. Enea likewise engraved the Portrait of the Signor Giovanni de' Medici, father of the Duke Cosimo, with a decoration or frame-work which is exceedingly rich in figures: he likewise engraved one of the Emperor Charles V., with a frame-work appropriately exhibiting figures of the Goddess of Victory, and trophies of various kinds. For this the master was largely rewarded by his Majesty, and received the commendations of all who saw the work. In another plate which is admirably well executed, Enea Vico engraved the Victory obtained by Charles V. on the Albio; and for Doni he executed certain Heads from Nature, with very beautiful ornaments in the manner of medals; these were Henry King of France, the Cardinal Bembo, Messer Ludovico Ariosto, the Signora Laura Terracina, Messer Cipriano Morocini, and Doni himself.

For Don Giulio Clovio, a most distinguished miniature painter, Enea engraved a plate of San Giorgio destroying the Dragon, and although this may be considered to belong to the earliest works engraved by his hand, he has nevertheless acquitted himself exceedingly well therein. Possessing much elevation of genius, and desirous of devoting himself to greater and more important undertakings, Enea Vico afterwards applied his attention to the study of antiquities, more particularly to that of ancient medals. Of these he has published several books, wherein may be found the true effigies of many emperors and their consorts, with inscriptions, and reverses of medals in great variety: they are indeed of most varied character, and are well calculated to assist all who take pleasure therein, to a clearer and more exact understanding of historical events. For this work Enea has merited and will long deserve high praise, and those who have attacked his book of medals have proved themselves guilty of injustice, for whoever considers the great labour and pains he has bestowed on the work, with the extensive utility as well as beauty of the same, should and will excuse him, even though he may have sometimes erred in matters of

minor importance,* seeing that faults committed merely from want of better information, or from a too easy credulity, are worthy of pardon. Nor have even Aristotle, Pliny, and many other great writers that might be named, wholly escaped the commission of such. There are besides occasions where an author may hold opinions differing from those asserted by others, and even though these may be erroneous, yet is he not to be censured for the expression thereof.†

Enea likewise designed and engraved fifty plates which have contributed largely to the convenience as well as satisfaction of artists and others. These exhibit the various costumes of different nations, such as are worn that is to say in Italy, France, Spain, Portugal, England, Flanders, and other parts of the world, habiliments of men as well as women, and those worn by the peasantry as well as by citizens; this was a very ingenious thought, and is executed in a beautiful and fanciful manner. He also published a genealogical tree of all the emperors, which is also an exceedingly fine work; and finally, after many labours and turmoils, he now enjoys a becoming repose beneath the shadow of Alfonso the Second, Duke of Ferrara. For this prince Enea Vico has engraved a genealogical tree of all the Marquises and Dukes of the house of Este; and for all the labours here enumerated, as well as for many others which he has executed and still continues to perform, I have thought it well to add this honourable record to his merits among those here inscribed to the renown of so many other distinguished men.

Many artists, in addition to those here enumerated, have occupied themselves with the engraving of copper-plates, and if these have not attained to so high a degree of perfection as the masters I have named, they have at least done much service to the world by their labours, seeing that they have caused the works of the best masters to be more extensively known than they could otherwise have been, and

* Bottari observes that Enea Vico is to be treated all the more tenderly by his critics, inasmuch as that the subject chosen by him was at that time surrounded by difficulties, the science being then quite in its infancy.

† Whatever our author here says in justification of Enea Vico may be urged with equal justice in his own defence.—*Masselli*.

have given the means of seeing and becoming acquainted with the different inventions and modes of proceeding adopted by great artists, to those who would not have found it possible to visit the places wherein the original pictures are preserved. They have thus conveyed to the Ultramontane people and nations a knowledge of many things which those distant lands could not otherwise have obtained ; and if it be true that many plates have been badly executed, because the avarice of certain engravers has led them to think more of making gain than of obtaining honour or of doing justice to the work they were treating, yet there is much merit, on the other hand, to be discovered in many, besides those of whose excellence we have spoken above. Of this we have an example in the large design, among others, which has been engraved by Giorgio of Mantua,* from the façade of the papal chapel, the Last Judgment namely, by Michelagnolo,† as also in the Crucifixion of St. Peter, and the Conversion of St. Paul, which are painted in the Pauline chapel at Rome, and have been engraved by Giovan Battista de' Cavalieri.

By the last-named engraver other works in copper-plate have also been engraved from the designs of various masters, among these are San Giovanni Battista in meditation, a Deposition from the Cross, after that painted by Daniello Ricciarelli of Volterra, in the chapel of the Santa Trinità in Rome ; a figure of the Madonna with numerous Angels, and many besides, of which I will not further speak. There were large numbers of engravings also made by other artists, more particularly from the works of Michelagnolo, and by commissions received from a certain Antonio Lanferri,‡ who employed many engravers for that purpose. They have like-

* Giorgio Ghisi, a distinguished worker in *Azamina*, or *Agemina*, called by Vasari *Tausia*, Damaschina namely, or the decoration of metals with various figures and devices.—*Zani*. See also Bartsch, who enumerates seventy-one plates by this artist. The times of his birth and death are alike unknown, but he was working in 1578, and is believed to have been born somewhere about 1520.

† Bottari observes that this plate was afterwards engraved by Dorigny, and it has been published in our own times, with all the modern embellishments, by the Cav. Toschi.

‡ Or rather Lafreri, or Lafrery, a dealer in prints, who left Franche-Comté, his birth-place, for the purpose of driving a traffic as above described in Italy.

wise engraved a book containing fishes of every kind ; and furthermore there have by their means been published the Phæton, the Tityus, and the Ganymede, the Archers, the Bacchanalia, the Dream, the Pietà, and the Crucifix, all made by Michelagnolo for the Marchioness of Pescara, with the four Prophets of the chapel, and other paintings and designs, some of which were however so badly engraved and printed that I think it better to be silent respecting the names of such engravers and printers.

But I will not omit to mention that the above-named Antonio Lanferri, with Tommaso Barlacchi,* and others, have kept numerous persons employed, principally young men, in the engraving of designs from the hands of innumerable masters, nay, the amount of works thus produced has been such that it were better to avoid the mention thereof, lest we be found too prolix, seeing that in this manner there have been sent forth, to say nothing of other matters, arabesques, ancient temples, cornices, capitals, pedestals, and other things of similar kind, in every size and all manners ; insomuch that the architect Sebastiano Serlio of Bologna, seeing everything thus treated in the worst manner and reduced to so grievous a plight, was moved to compassion, and from love to his art he has engraved plates in wood and copper, making two books relating to architecture, wherein, among other things, there are thirty gates and doors in the rustic manner, with twenty portraits of more ornate and elaborate architecture ; this book has been dedicated by Sebastiano to Henry king of Fance.

In like manner with Serlio, Antonio Labbaco† has published all the antiquities and remarkable edifices of Rome, with their proportions given after exact measurements ; they are engraved also in a very good and delicate manner by — Perugino.‡ Nor less efficient have been the services rendered to art in this matter, by the architect Jacopo

* Barlacchi was, like Lafrery, a buyer and seller of engravings.

† Or L'Abacco, this architect was a disciple of Antonio da San Gallo ; he subscribes himself " Antonio, *alias* Abacco." Further mention is made of him in the following life.

‡ The name of this Perugian engraver has not before appeared, remark the Italian and German commentators. There was a painter called Domenico Perugino, who died at Rome in 1590, being then seventy years old. The goldsmith Polidoro Perugino lived about 1550.

Barozzo da Vignola,* by whom definite rules, easy of comprehension, were given for the diminution or increase of every part in all the five orders of architecture, together with copper-plate engravings; this is a book which has been exceedingly useful in the art, and one for which all are bound to thank the author. Many acknowledgments are in like manner due to Giovanni Cugini† of Paris, for the engravings and writings which he also has sent forth on subjects connected with the study and practice of architecture.

In Rome, besides those already cited, must be mentioned Niccolò Beatricio,‡ of Lorraine, by whom many works of great merit have been executed with the burin, and who has produced numerous plates which are highly worthy of commendation. Among these are two fragments of a sarcophagus, with combats of cavalry, which this master has engraved on copper-plates, and other prints, exhibiting animals of various kinds, executed with great ability. There is also one by this artist which represents the Daughter of the Widow raised from the dead by Our Saviour Christ, which last Beatricio executed very finely from a design by the painter Girolamo Mosciano,§ of Brescia. By the same artist is the engraving of an Annunciation, after a design by Michelangelo; and he likewise engraved the *Navicella* of Mosaic executed by Giotto, in the Portico of San Pietro.¶

From Venice also many fine plates on wood and copper have been brought; numerous landscapes engraved on wood by Titian, after his own works for example; among others, a Birth of Christ, a figure of San Jeronimo, and one of San Francesco. In copper there are the Tantalus, the

* Called Da Vignola, from his birth-place in the territory of Modena. Born 1507, died 1575, and is considered one of the lawgivers of modern architectural art in Italy. See Quatremère de Quincey, *Dictionnaire Historique d'Architecture*, vol. i. p. 160.

† Probably Jean Cousin, the author of the *Livre de Perspective*, Paris, 1560, and of the *Livre de Portraicture avec figures en bois*, Paris, 1593.

‡ Or Beautrizet; born at Luneville towards 1567. See Zani, as before cited.

§ Girolamo Moretto, or Moreto, called also Girolamo Bresciano; not to be confounded with Girolamo Muziano of Acquafredda, who is also occasionally called Il Bresciano, or Brescianino, as well as Girolamo de' Paesi, (of the Landscapes).—*Ed. Flor.* 1832-8.

|| Engraved in the *Roma Sotterranea*, &c., tom. i. p. 193.—*Ibid.*

Adonis, and many other plates, which were engraved by Giulio Bonasone* of Bologna, together with works by Raphael, by Giulio Romano, by Parmigiano, and by every other master from whom he could procure designs. A Venetian painter, Battista Franco,† has also engraved many plates from the designs of different masters, executing his work partly with the burin and partly with aquafortis. Among his productions are the Birth of Christ, the Adoration of the Magi, the Preaching of St. Peter, certain subjects from the Acts of the Apostles, and many others from the Old Testament. Nay, this manner of producing pictures has proceeded to such lengths, that those who make a profession of the same keep designers constantly employed, who copy everything good and beautiful that appears, no sooner laying their hands on such works than they put them at once into their prints.

In France the same thing has been done, and after the death of Rosso everything that could be found by his hand was immediately engraved. Among other engravings from the works of Rosso are Clelia with the Sabines passing the river, certain Masks similar to the Parche, made for the King of France, an Annunciation of singular character, a Dance of ten female figures, and King Francis proceeding alone towards the Temple of Jupiter, and having behind him the allegorical figure of Ignorance, with other works of like character: these were engraved by the engraver Renato,‡ during the life-time of Rosso; but many more appeared after his death, and among them all the stories of Ulysses; nay, even the vases, chandeliers, lamps, salt-cellars, and all the innumerable objects of that kind executed in silver after the designs of Rosso, were in like manner subjected to the same process.

Luca Perini,§ also, has published engravings; one of two

* Zani calls Bonasone the first engraver who has produced anything with the burin to resemble the effect of the colouring in a painting. His works, according to this authority, range from 1539 to 1592.

† Bartsch, *Le Peintre Graveur*, describes 107 of the plates engraved by this painter, who was one of Michael Angelo's most zealous imitators.

‡ Reni Boyvin, or Boivin; also called, as in the text, *Renato*. He was born at Angers about 1530, and died at Rome in 1598.

§ Luca Perini, the name given in the text, is most probably a mere error of the copyist. Luca Penni was a brother of Francesco Penni, the dis-

Satyrs namely, giving drink to the god Bacchus, with a Leda drawing the arrows from the quiver of Cupid, Susannah in the Bath, and many others, some taken from the designs of Rosso, and some from those of Francesco Bologna Primaticcio, now Abbot of San Martino in France. To the latter belong the Judgment of Paris, Abraham about to sacrifice his son Isaac, Our Saviour Christ espousing Santa Caterina, Jupiter changing Calisto into a Bear, the Council of the Gods, Penelope weaving and surrounded by her women, and a vast number of other subjects, some in wood-cuts, and some on copper-plates. So large an amount of practice had the effect of sharpening the wits of engravers to such an extent, that smaller figures were executed in a manner more delicate than words could express, insomuch that it would not be possible to bring them to a higher perfection of finish. Who, for example, could behold without surprise and admiration, the works of Francesco Marcolini * of Forli? His book, entitled "The Garden of Thoughts," among others, with engravings on wood, and the Globe of the Heavens, with his own portrait, after a design by Guiseppe Porta da Castelnuovo della Garfagnana : † in this book many fanciful objects are represented, such as Fate, Envy, Calumny, Timidity, Praise, and many other of similar kind, which have been held to be very fine. Neither are the figures which Gabriel Giolito, the printer of books, inserted in the Orlando Furioso, to be considered unworthy of commendation, seeing that they were executed in a very good manner of engraving; as were also the eleven large plates of anatomical studies which Andrea Vessalio engraved after the designs of Giovanni di Calcarea, ‡ a most excellent

ciple of Raphael, and called Il Fattore. Luca accompanied Rosso to France, and thence crossed into England, where the biographers lose all trace of him. A fine Madonna by this artist, much in the manner of the school of Raphael, is in the possession of the Duke of Sutherland.

* Temanza, *Vita del Sansovino*, has the following passage with respect to this engraver: "Although but a bookseller, his genius suggested the form of a bridge to be erected at Murano, to which Sansovino, when consulted, could not refuse his admiration." Originally a printer at Venice, Marco lini afterwards settled in Verona.

† Garfagnino, called also Giuseppe del Salviati, from having been a disciple of Cecchin Salviati.

‡ Or Jan Kalkker, a successful imitator of Titian and Raphael.—*Ed. Flor.* 1832-8.

Flemish painter, which were afterwards copied in reduced proportions, and published on small copper-plates, by Valverde, who wrote on Anatomy, after Vessalio.

Among the numerous plates, moreover, which have issued from the hands of the Flemish engravers within the last ten years are some very fine ones designed by one Michele,* a painter who worked many years in Rome, and painted two chapels in the Church of the Germans. These plates are the story of Moses with the Serpent in the Wilderness, with thirty-two stories of Love and Psyche, † which are reputed to be very beautiful. In like manner, Jeronimo Cocca, also a Fleming, has engraved a large plate after the invention and design of Martin Hemskerk : the subject of this work is Dalilah cutting the locks of Sampson ; the Temple of the Philistines is seen in the distance, and here, amidst the ruined towers and the desolation of all around, may be perceived the fall and destruction of the dead and dying, with the terror of the survivors, who are seeking safety in flight. In three smaller plates the same master has engraved the Creation of Adam and Eve, the Eating of the Forbidden Fruit, with the Angel expelling our First Parents from Paradise ; and in four other plates of similar size, he represented the Devil imprinting avarice and ambition in the heart of man, in the first ; with the passions which proceed from this operation in the other three.

By the hand of the same master are twenty-six stories, in size resembling those just described, and setting forth those events of the Old Testament histories which succeeded the Expulsion of Adam from Paradise, all which were designed by Martin with a bold and practised hand, the manner being very like that of the Italians. Jeronimo afterwards engraved the History of Susannah in six circular plates, with twenty-three Stories, in addition to those before-mentioned, from the history of the Old Testament, and similar to those of Abra-

* Michael Coxis or Coxcie, born at Mechlin in 1497 ; died at Antwerp, 1592.

† Bottari expresses amazement that Vasari should attribute the story of Psyche to the Fleming, since all know it to be by Raphael ; but our author is most probably speaking of a totally different work from that of Raphael, although on the same subject ; and this seems the more likely from his here giving thirty-two as the number of the plates ; those of Raphael's work, as engraved by Marcantonio and his scholars, being thirty-eight.

ham, first named : six of these twenty-three plates relate to the life of David, eight to that of Solomon ; in four he treats the Story of Balaam, and in five those of Judith and Susannah. From the New Testament this engraver took the subjects of twenty-nine plates, all of which he engraved himself, beginning with the Annunciation of the Virgin, and proceeding through the whole of the Passion of Our Lord to his Death on the Cross. After the design of the same Martin, moreover, Jeronimo engraved plates of the seven works of Mercy, with that of Lazarus as a rich, and Lazarus as a poor man ; he also published the Parable of the Samaritan fallen among Thieves in four plates, with that of the Talents, written by San Matteo, in the eighteenth chapter of his Gospel, in four others.

Liè Frynch* soon afterwards entered into competition with Jeronimo, in rivalry of whom he engraved the Life and Death of San Giovanni Battista in ten plates, when Jeronimo produced an equal number of plates exhibiting stories of the Twelve Tribes. In this work the artist has expressed Gluttony and Self-indulgence in the person of Reuben, whom he has shown mounted on a hog. Simeon wields a sword, to intimate Homicide, and the other heads of the Tribes are delineated with other attributes ; such, namely, as the artist considered to be characteristic of each. In a finer and more delicate style of engraving, Jeronimo next put forth the Life and Acts of David, in ten plates, from the time when he was anointed by Samuel that is to say, to the moment when he appeared before Saul ; and in six other plates he represented the Love of Ammon for Tamar his sister, with the Violation committed by the same Ammon, and his Death. Shortly after the completion of these plates, Jeronimo executed ten more of similar size ; the subjects being chosen from the life of Job. He likewise took materials for five other plates of the same character from thirteen chapters of the Proverbs of Solomon.

Jeronimo subsequently engraved the Adoration of the Magi, with the Parable given in the twelfth chapter of St. Matthew, concerning those who, with various excuses

* Hans Liefrink of Leyden. He lived at Antwerp from 1540 to 1580. The Life of the Baptist above-mentioned was engraved after designs by F. Floris.—*Förster*.

refuse to appear at the nuptial invitation of the King, and of him who went to the feast not having on a wedding garment : this work is in six plates, and in six others of equal size the master engraved certain subjects from the Acts of the Apostles. Furthermore, and in eight engravings of like character, Jeronimo delineated eight female figures of the most perfect excellence ; six from the Old Testament, namely, Joel, Ruth, Abigail, Judith, Esther, and Susannah, and two from the New ; Mary the Virgin, the mother of Our Saviour Christ, and Mary Magdalene. By the same artist was engraved the Triumphs of Patience, in six plates, with fantasies of various kinds : in the first plate is the figure of Patience borne on a car, and holding a standard in her hand on which there is a rose amidst thorns ; on the next is a Burning Heart laid on an Anvil, and receiving blows from three hammers ; the chariot in this second plate being drawn by two figures, by Desire who has wings at his shoulders namely, and by Hope, who holds an anchor in her hand : behind them they lead Fortune prisoner, with her wheel broken ; the third plate shows Christ on a Chariot, bearing the Standard of the Cross, the ensign of his Passion, in his hand : in the angles are the Four Evangelists in the forms of animals ; the chariot in this plate is drawn by two Lambs, and has four prisoners behind it, the Devil, the World, Sin, and Death.

In the fourth plate of this series is a nude figure of Isaac seated on a Camel ; on the banner in his hand is a pair of prison chains, and behind him he draws the altar, with the ram, the knife, and the fire. Another plate shows Joseph Riding in Triumph on an Ox, which is crowned with fruits and ears of corn : the patriarch holds a standard, whereon there is a bee-hive, and leads prisoners Zephira* and Envy, who are devouring a Heart. In one of these Triumphs the master has exhibited King David on a Lion, with the Harp on his arm, and a Banner in his hand, whereon there is a bridle ; behind him is Saul as a prisoner, with Shimmei, whose tongue is hanging from his mouth : another shows Tobias riding in Triumph on an Ass ; the Standard he bears in his hand exhibits a fountain, and the prisoners whom he brings after him are Poverty and Blindness. The last of

* Bottari suggests that this should be rather, *L'Ira*, Anger.

these six Triumphs is that of St. Stephen the Protomartyr, who is enthroned on an Elephant; he bears the Standard of Charity, and the prisoners following him are his Persecutors. All these fanciful and ingenious works display much ability, and all were engraved by Jeronimo Cocca, whose hand was a very bold, firm, and powerful one.

The same master engraved a plate wherein he represented Fraud and Avarice, in a singularly fanciful and beautiful manner; and in another, which is also very beautiful, he has engraved a Feast of Bacchanals, with a Dance of Children. There is in like manner a work by Jeronimo, representing Moses Passing the Red Sea, as that subject had been painted in the upper chapel of the ducal palace, in Florence,* by the Florentine painter, Agnolo Bronzino. In competition with Jeronimo, and also after the design of Agnolo Bronzino, Giorgio of Mantua then engraved a Birth of our Saviour Christ, which was likewise very beautiful. Receiving his commission from the person who had invented the subjects; Jeronimo next engraved twelve plates, representing the Victories, Battles, and deeds of arms of Charles V.; and for Verese, a painter and very clever master in perspective of those parts, he executed twenty plates, exhibiting buildings of various character.

For Jeronimo Bos,† our artist engraved a plate of San Martino, wherein there is a Barque filled with Demons of the most extraordinary shapes; and in another plate he represented an Alchymist who is making havoc of all that he possesses in divers modes among his crucibles, and, distilling his own brains, ultimately consumes and wastes everything he has, until he finally brings himself with his wife and children to the hospital. The last mentioned plate was designed for Jeronimo by a painter, who caused him also to engrave the Seven Mortal Sins, with Demons of various forms; a very fantastic and laughable invention. The same master engraved a plate of the Last Judgment with one of an Old

* The Chapel, with the paintings of Bronzino, still exists in the Palazzo Vecchio.—*Ed. Flor.*, 1832-8.

† Hieronymus Bos, of Herzogenbusch, called Jerome the Joyous. Seven large pictures by this master will be found in the Escorial, with others in other parts of Spain. The plates ascribed to him are not of his engraving, but only invented by him.—*Zani and Bottari*.

Man, who is seeking with a Lantern for a place wherein he may enjoy repose amidst the turmoils of the world, but does not find it: by him also is the plate of a Great Fish, devouring numerous smaller Fishes, and an allegorical figure of the Carnival, enjoying itself at a well-spread table, and driving out Lent, with another of Lent in like manner expelling the Carnival, to say nothing of the infinite variety of fantastic and singular inventions which he has also engraved, but to describe the whole of which would be troublesome and fatiguing.

The manner of Albert Dürer has been studiously imitated by many other Flemings, as may be seen in their works, but more particularly in those of Alberto Aldegraff,* who has engraved four plates, representing in small figures the Creation of Adam, with four from the life of Lot, and four more delineating the story of Susannah. By G P † in like manner, are the seven works of Mercy, engraved on seven small circular plates, with eight stories taken from the Book of Kings; a Regulus in the cask filled with nails, and an Artemisia, which is a truly beautiful engraving. J . . . B . . ‡ has engraved the four Evangelists in a form so small that it would seem an impossibility to execute figures of such minuteness. He has also produced five other plates, which are exceedingly beautiful: in the first of these is a virgin conducted by Death to the tomb, while in her earliest youth; in the second there is the figure of Adam, in the third that of a Countryman, the fourth presents a Bishop, the fifth a Cardinal, but all are conducted, like the virgin, to their last account by Death. In

* In the Giunti Edition this name is left blank, but that of Albert Aldegreve (who is here meant) was inserted with good show of reason by Bottari in the Roman Edition. Aldegreve was a disciple of Albert Dürer, and studied in Nuremberg. See Bartsch, *Le Peintre Graveur*. See also Bryan, *Dictionary of Engravers*, where he is called Heinrich (Henry), as he is by Balducci and Zani.

† George or Gregory Pencz, or Pens. See Bartsch and Bryan, as above cited.

‡ James or Jacob Bink or Benck, of Cologne, according to some authorities, of Nuremberg, according to others: See Le Brun, *Gallerie des Peintres*; but the year 1510, given as the date of Pencz's death by that author, must needs be erroneous, since he was still working in 1523. Bartsch enumerates ninety-seven plates by this engraver. See also Zani and Bryan, as before cited.

some other plates the same artist has represented numerous Germans proceeding to a party of pleasure with their wives; with figures of Satyrs which are exceedingly fanciful and beautiful.

By are to be seen very carefully executed engravings of the four Evangelists, and equally beautiful are twelve stories of the Prodigal Son, engraved with much care by the hand of M Finally, Francesco Flori,* a painter of great renown in those parts, has produced a large number of works which have been afterwards engraved, and for the most part by the hand of Jeronimo Cocca. Among these engravings are ten plates exhibiting the Labours of Hercules, with a large one representing the various phases of human life; one exhibits the Horatii and the Curiatii already engaged in the lists and in combat; another presents the Judgment of Solomon, and there is one of a Battle between Hercules and the Pigmies. By the same engraver likewise is a plate of Cain, who has slain his brother Abel, with Adam and Eve, who are weeping over the body of the dead; as also one of Abraham, who is on the point of sacrificing Isaac his son, with many other plates exhibiting so much varied fancy that one cannot but feel amazement as well as admiration on perceiving that such things are produced from plates of copper and blocks of wood. Nay, the engravings to be seen in this our book of the portraits of the painters, sculptors, and architects namely, may of themselves suffice to exemplify what we have here remarked, designed as they are by Giorgio Vasari and his scholars, and engraved by Maestro Cristofano Coriolano,† who has executed and still continues to produce numerous works in Venice, which are entirely worthy to be held in remembrance.

But above all is to be considered the advantage and pleasure obtained by the Ultramontane peoples and nations

* Franz Floris, born at Antwerp in 1520, but studied the works of Michael Angelo and Raphael in Rome. Vasari speaks of this master with much praise in a subsequent life, remarking that Floris was in his time called the Flemish Raphael. This artist died at Antwerp in 1570, in consequence, as is said, of excessive drinking.

† In the second Edition of Vasari, which was the first adorned with portraits, this name remained a blank. It was first introduced in the third, (the Bolognese) edition. For the little that is known of Cristofano, or Cristoforo, see Zani, as before cited.

from the power they have thus secured of examining the various modes of proceeding in use among the Italians, while the Italians have, in like manner, been enabled to become acquainted with the works of strangers and those from beyond the mountains. And for this we are principally indebted to Marcantonio of Bologna, for besides that he contributed, as we have related, to the extent that has been here described, to the first beginning of this vocation, there has not as yet been any master who has greatly surpassed him, even though some have in certain points attained to equal eminence with himself, and have displayed a similar proficiency.

This master died in Bologna, not many years after his departure from Rome. We have certain designs from his hand in our book, some of these are Angels executed with the pen; and there are besides several very beautiful copies by his hand from the decorations of the papal apartments depicted by Raffaello of Urbino. Marcantonio was indeed himself delineated in those chambers while yet a youth, and by the hand of Raphael, his likeness is in the head of one of those grooms by whom Pope Julius II. is borne along in that part of the picture which represents Onias the Priest in the act of prayer.*

And this shall be the end of the life of the Bolognese Marcantonio, and of the other above-mentioned engravers of prints, of whom I have been induced to make this long but needful discourse, to the end that I may satisfy not only the students of our arts, but all those likewise who take pleasure in these matters.

* See the life of Raphael, *ante*, p. 29.

END OF VOL. III.





