



MARC ANTONIO RAIMONDI.



BURLINGTON FINE ARTS CLUB.

1868.



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THE collection of the works of Marc Antonio Raimondi, now exhibited at the Burlington Fine Arts Club, has been arranged in order,—chronologically as far as practicable, commencing from the period of his early education under Francesco Francia.

Few circumstances of the personal history of Marc Antonio are known, and the researches of Passavant have added nothing to what is given by Bartsch in his *Peintre Graveur*,¹ founded on the interesting account by Vasari. Notwithstanding the errors contained in it, no other reliable particulars have come down to us; and there can be no doubt that Vasari's narrative, making allowance for its confusion of dates, gives us the leading incidents in Marc Antonio's life.

But the numerous engravings he executed convey a valuable narrative of his Art History. The skill he acquired in the studio of Francia, was eliminated into the highest possible excellence in his subsequent association with Raphael,—to that association, and his almost exclusive occupation for many years in engraving, under Raphael's immediate direction, from his studies and designs, we are indebted for the preservation of many of the great painter's finest productions, all other record of which has been lost.

Marco Antonio's birth is generally assumed to have taken place at Bologna in 1488. In the Poem "Il Viridario," written by Giovanni Philotheo

¹ The numeral references quoted throughout the paper are from this work.

Achillini of Bologna, in 1504, it is stated that Marc Antonio engraved an excellent portrait of the poet. If the engraving of the Guitar Player (Bartsch 469) having a tablet inscribed with the name "Philotheo," be the portrait in question, as is generally considered, it evidences considerably greater skill and soundness of execution than could have been developed in a youth so young. In Raphael's Fresco of the Heliodorus, painted about 1512, Marc Antonio is represented as one of the Palafrenieri, who are carrying Pope Julius II., the face being that of a man thirty years of age and upwards. Reasoning upon this, Ottley states his birth to have occurred about 1475. The rare engraving of him by Baptisto Franco, who was born at the end of the fifteenth century, is the work almost of a contemporary. The face is three quarter in an oval, of a man quite forty-five years of age, bearded with flowing hair; the features fine and strongly marked, looking to the left. Around is the inscription, "Marcus Antonius Raimundus Bononiensis in aetate sua aetatae incisor illustris floruit AD MDXX." That by Boultrois, after "Carlo Maratti," the inscription on which gives Marc Antonio's birth in 1464, and his death in 1527, is of no authority, and evidently a copy from that by Baptisto Franco.

Achillini's poem, "Il Viridario," although written in 1504, was not published until 1512. The "Guitar Player" is evidently from a painting by Francia, and Marc Antonio most probably made the engraving shortly before he left Bologna. On the copy by Marc Antonio of the Albert Durer woodcut of the Adoration of the Magi, in the series of the Life of the Virgin, there is the date 1506, with an addition hitherto unnoticed, the reading of which, if *Æt* 18, as it seems to be, specifies his then age to be eighteen, and confirms 1488 as the year of his birth.

Early in life, Marc Antonio commenced his Art education under Francesco Francia (Raibolini), at Bologna. In addition to his reputation as an artist and medallist, he was especially famous as an engraver on gold and silver, and in niello, very many of the best nielli which have come down to us being the work of his hand. Mr. Panizzi's pamphlet, "Chi era Francesco di Bologna," establishes the fact that he was the maker of the Italic (Corsivi) type of Aldus. The art of engraving under his direction, although not surpassing in excellence the work of Andrea Mantegna, and others of the early Italian Painters, received a far higher degree of development and importance than it had hitherto attained. Both pupils and patrons were attracted

to the studio, which under him and his son had attained a far extended celebrity, and we know that Albert Durer visited Bologna in 1506, and remained there for a considerable time.

Until recently, no copper-plate engraving has been attributed to Francesco Francia. In his life, written by J. A. Calvi, and published in 1802, the very rare engraving of The Baptism of our Saviour, (catalogued by Bartsch, No. 22, amongst the works of Marc Antonio) is first ascribed to him and Passavant unhesitatingly supports the ascription. The confirmatory evidence of the picture by his hand at Hampton Court Palace, has escaped attention; and except a passing mention by Dr. Waagen, I do not find elsewhere any notice or observation of this fine painting. With slight exceptions, the print is identical with it both in character and treatment, and is unquestionably the work also of the artist. In the British Museum, there is an engraving by him from his own design, of the Virgin with the Infant Saviour in her arms, seated enthroned in the centre, a saint standing on either side. The print of the Lucretia, which is exhibited, is a work of great beauty and attractiveness. It is in parts somewhat hard, but the upper portion is an exquisite drawing, rivalling, as will be seen on comparison, in delicacy and expression, the Lucretia of Marc Antonio. Passavant likewise attributes the Judgment of Paris (Bartsch 339) to Francia, although the subject is somewhat at variance with the designation, "très-chaste et très-sévère," which he gives to Francia's compositions.

Bartsch catalogues together under the monogram IF the works of the father and the son. The engravings of the son Jacomo Francia, marked with that monogram, are of the same style and character, but harsher, and evidently by an inferior artist. But they both demonstrate the method of using the burin in which Marc Antonio was educated, and the comparison of them with the latter's early works shows how ably he availed himself of his master's teaching, and how rapidly he improved upon it. They are important starting points in considering the development of Marc Antonio's power, and the dates they bear are valuable stepping stones in his upward history.

The Pyramus and Thisbe (Bartsch, 322), from its crude and inexperienced character, both in drawing and treatment, is evidently his first known production, confirmed by the date 1505. Two of the series of the Life of the Virgin, copied from the Albert Durer woodcuts, have the date

1506; and four of the engravings are marked with the same year, the day of the month being likewise added: the Nymph and Satyr (319), Apollo and Hyacinth (348), Venus (312), and the group of Cupid and Three Children (320). Heineken interpreted the addition in the Apollo and Hyacinth as Æ. 19, to designate his then age as 19; but the more correct reading would seem to be A P 9.

There is considerable uncertainty respecting the artists of these early designs. The ascription which has been made of several of them, and some of the later compositions, to Marc Antonio himself, is extremely doubtful. We see the rapid development of his talent and skill as an engraver, particularly observable in the Apollo and Hyacinth (348). The design, certainly inspired by the antique, is probably the work of some Paduan artist. Notwithstanding the crudeness of drawing and treatment it evidences great care and much thoughtful execution.

From this period the improvement in the choice of subject is very perceptible, and, owing to the minute and laborious attention given to the work, the result is extremely delicate and beautiful. Of this *The David* (12) is an important example: it has all the character of a drawing finished with scrupulous nicety.

The Mars and Venus (345) is dated 1508, 16 D (December). The design is attributed to Andrea Mantegna, and the engraving far exceeds, both in composition and finished execution, any of his previous works, evidencing consummate skill and talent. It has somewhat the character of Albert Durer's method; but in feeling and sentiment is thoroughly Italian. There can be no doubt that it must have been the means of establishing Marc Antonio's reputation. The popularity and the extended sale of the engraving is shown by there being three different states of the plate; to the third, which was almost entirely reworked some years later, considerable additions were made, the whole being deepened and darkened throughout. The three states will be seen exhibited.

Of the power of Marc Antonio's early productions, it is difficult to form an estimate, impressions of them in their pristine state being very rare. From the thin pencil-like method which he used, few copies could have been taken before the plate became exhausted, and the necessity arose for its being reworked. And although the hand of the artist is still apparent in these reproductions, the spirit of the original has materially evaporated.

Many of the plates are still in existence, having been continually renovated, until all remembrance of what they once were is lost. The copy in the British Museum of the first state of *The Mars and Venus*, very carefully printed, and in perfectly pure condition, affords a striking instance of the marvellous charm and brilliancy of these first impressions.

In the succeeding year, most probably, were engraved *The Dream* (359), *The Woman watering the Plant* (383), *Venus* (313), and the print known as *L'homme et la femme aux boules* (377). They are all in the style of Francia, although the subjects occasion some hesitation in ascribing them to him. The treatment is identical with that of *The Mars and Venus*, but there is greater freedom and roundness in the drawing. And it will be observed that the principal figure in all of them is most probably taken from the same model.

The Triumph of Titus (126) must have been engraved before or soon after Marc Antonio went to Rome. The drawing in the Louvre is attributed to Francia; but it can scarcely be either by him or by Mantegna, and Passavant gives no reason for his very doubtful ascription of it to Sodoma.

We have no precise information of the time when Marc Antonio took up his residence in Rome: Passavant states, that after a voyage to Venice in 1508, he went there in 1510, paying a visit to Florence on the way. The date on the fine print called *Les Grimpeurs* (467), after a design by Michael Angelo for his celebrated cartoon, is 1510. In the early part of that year, or the end of the year preceding, very probably induced by some direct communication with Raphael, he removed to Rome, and founded in Italy the great school from which so many of his successors emanated, and to which several of Albert Durer's pupils, according to Sandrart, resorted.

From the engravings of some of the subjects of the decoration of the *Segnatura Chamber*, upon which, in 1510, Raphael was in full operation, we have direct evidence that forthwith, on his establishing himself in the City, Marc Antonio commenced working under the direction and superintendence of the great artist. The influence is apparent, not only in the marked improvement in drawing and expression, but in the increased artistic power and execution, still further evidenced by the rare skill and finish with which the engraver's work is elaborated.

The Poetry (382) was one of the first engravings executed at Rome.

The lifelike expression in the face, in the early state, is extremely charming and attractive, but which is lost in the reworking the plate soon had to undergo. The figure of poetry is identical with that in the finished picture, in the ceiling of the Segnatura Chamber, completed early in 1510. The two attendant children, standing on either side, are altered in the picture, where they are seated and dwarfed in size. As originally designed they would have encroached upon and lessened the importance of the central figure, especially in a ceiling decoration. The Philosophy (381), another of these ceiling designs, but which was much changed in the painting, is an extremely clear and silvery print when in the first state.

The delicate impressions of the Adam and Eve (1) belonging to Mr. Holford and to Mr. Alfred Morrison, must have been taken from the plate in an early state. To this same period we must ascribe The Virgin Seated on the clouds (47), Dido (187), Apollo (334), Venus and Cupid (311), and The Virgin with the uncovered arm (35).

With reference to the last, and The Philosophy, Passavant remarks that they are executed "avec un sentiment de beauté si ravissante, et avec un esprit si vif," that they greatly surpass any of the engravings Marc Antonio ever executed, and that this beauty has given rise to the supposition that Raphael himself might have been the author of them. The force of Passavant's eulogy of The Virgin with the uncovered arm is somewhat weakened by his subsequently ascribing it to Barthelemi Beham. A pamphlet has been written by Mr. A. Muller, the Conservator of the collection at Dusseldorf, to prove that a copy of The Virgin in the Clouds (47) in that collection is a unique engraving by Raphael, to which copy Passavant's remark equally extends. Judging from the fac simile, it is much inferior to the original work, the silvery tone of which is unsurpassed in quality by any of these few exceptionally charming productions. In their conception and the exquisite expression and feeling which pervades the compositions in question, equally with others of this by far the highest period of Marc Antonio's power, the authorship of the great painter, and his direct association with and superintendence of the reproduction of his designs, is eminently apparent. We can fully believe in the truth of the inference to be drawn from Vasari, that the painter in some instances assisted the engraver, especially in the outlines of the figures. But we have no evidence that Raphael ever studied or employed himself in engraving, and the works in question

which rank amongst the finest specimens of the art, would require long and careful study, and many years of close practice of the burin to produce, and Marc Antonio is fully entitled to the strong praise bestowed by Passavant. We must not omit here to mention the rare print of the Pestilence (417), the drawing of which is beautifully expressed in the engraving. But the Lucretia (192) is by far the most refined and thoughtful of his works of this period. As a specimen of the highest skill of the engraver, in combination with pure drawing and earnest expression, it has remained thoroughly unrivalled. Vasari makes especial mention of its beauty, and that on its being carried to Raphael he thought of having prints published of several of his compositions. We may safely regard it as the trial proof to which Marc Antonio devoted the full exercise of his great skill, with a result of which we fortunately have the opportunity of judging; and that it was the turning point which established the intimate association between him and Raphael.

The peculiar characteristic of Marc Antonio's productions is, that they were made from the artist's sketch, and not from the picture, or a so-called engraver's drawing, according to the practice of later times. When Raphael's painting was finished, or even during its progress towards completion, the engraver commenced his transcript immediately upon the original sketch becoming disengaged. And the practice materially explains and justifies the liberties taken with the subjects entrusted to him. From comparison with many of the drawings which are still extant, we see that he had only the design of the composition to work upon, being left to his own resources for shadowing in, and completing the detail of the background.

This is particularly observable in the engraving from Michael Angelo's study for the Pisa Cartoon. On reference to the print by Lucas van Leyden of Mahomet killing the Monk Sergius (Bartsch 7. 126) it will be seen that the landscape in "Les Grimpeurs," is copied from that of the German print. This affords an interesting proof of the appreciation of the skill and the kind of relationship Marc Antonio felt towards the style of Lucas van Leyden from its close approximation to the method he had learned in the school of Francia.

On comparing the Holy Family (Bartsch, 7. 85), of the same German engraver, with the Dido (187), a proof of which before the inscription belonging to His Royal Highness the Duke d'Aumale is exhibited, the

minute and precise copying of the distant landscape will likewise be apparent.

Immediately following the prints last enumerated, succeed others of far greater interest, many of them being elaborated pictures of very high merit, demanding the full exercise of the artist's imagination, and the engraver's skill. And the result is shown in the important works which have come down to us. The Parnassus (247), is an interesting rendering of the original design. In the finished Fresco, the winged children with the chaplets were judiciously omitted, and many figures were added in the foreground, to give weight and solidity to the composition. The engraving affords a further illustration of what has before been stated of the artist's design having been handed to the engraver to work from; and its date is established from the Segnatura Chamber having been finished in 1511. The Judgment of Paris (245), from a fanciful design of Raphael, according to Vasari, occasioned the astonishment of all Rome. A very fine impression belonging to Lord Foley is exhibited. The Martyrdom of S. Felicita (117), is similar in treatment; and the so-called Quos Ego print, designed as a frontispiece to an edition of Virgil, must have been engraved about the same period.

The Murder of the Innocents (18-20), most artistically treated, is a production of the highest quality, in which Raphael evidently took great interest, from the many studies made by him for the composition. It differs materially from that of the Cartoon of the same subject. The appreciation in which it was held, is shown by the second engraving which was made of it.

Malvasia's story of Marc Antonio having been assassinated by the owner of the first plate, because of his having engraved the second, is valuable as illustrating how highly it was esteemed. And as we know that Marc Antonio survived the sacking of Rome, the tale is relieved from the horror of its truthfulness. But the difficulty remains of pronouncing upon the priority of either engraving, both of them being so excellent. From its somewhat unstudied treatment, the impression with the chicot (18), would seem to be the earlier work, the second plate (20), being somewhat more carefully and mechanically engraved. Vasari names The Murder of the Innocents as one of Marc Antonio's most esteemed works after the designs of Raphael. Passavant removes the engraving with the chicot (18) from Marc Antonio, expressing his entire conviction that it was executed by one of the so-called little German masters, citing in proof of such conviction, the series of the Six

Triumphs of Petrarch by George Penz. Impressions of two of them are exhibited, as they give us an opportunity of forming a judgment upon what is palpably an erroneous appropriation to the German engraver.

It may here be mentioned, that Passavant likewise ascribes the extremely beautiful print of *The Woman watering the Plant* (383), and that known as *L'Homme et la Femme aux Boules* (377), with like partiality to the before named German master, Barthelemi Beham. The first especially, is one of Marc Antonio's choicest productions of the period circa 1508. And he makes but indifferent compensation by transferring to Marc Antonio the problematical engraving, known as "*La Vierge a la Porte*," in the catalogue of Albert Durer's works (Bartsch 7, No. 45), and which Mr. Reid, the Keeper of the Prints in the British Museum, by an article in the second volume of the new series of the *Fine Arts Quarterly*, has shown to be a compilation of a much later date from the Albert Durer woodcuts.

Much has been written upon the supposed influence of Albert Durer upon the style of Marc Antonio, and that the latter's main excellence is attributable to his study and adoption of the German master's method. Passavant dates this influence from the year 1506, in consequence of its being upon two of the copies of the *Life of the Virgin*, and that such influence arose from Albert Durer's presumed visit to Bologna in the latter part of that year. The whole tenour of Passavant's argument is to reduce the Italian engraver's work to the standard of the work of Albert Durer, and to prove that it was the model upon which any possible excellence of the Bolognese artist was founded.

The appeal which, according to Vasari, Albert Durer brought before the Venetian Senate respecting the copies made by Marc Antonio from his works, is but imperfectly explained. The stated facts are simply that he made such an appeal, and that some restriction was put upon Marc Antonio as to the monogram or mark he should affix to his copies. We know, from Albert Durer's own words, which will be found subsequently quoted, that the matter was treated by him as a serious grievance and injury.

It is generally admitted that Marc Antonio went from his native city to Venice; but whether this visit was paid before or after 1508 is the question. *The Mars and Venus* (345) has all the characteristics of having been engraved at Bologna, and the date thereon, as it will be remembered, is December 16, 1508. Ottley has discussed the subject at some length, the strong inclination of his argument tending to the year 1509, as that in

which the visit to Venice was made. The earliest date upon any of the Albert Durer woodcuts, of either the Passion of our Saviour, or the Life of the Virgin, is 1509. Passavant, and other modern German writers, have adduced thoroughly considered arguments to prove that Albert Durer merely furnished the drawings for the various woodcuts which bear his monogram, and that he never himself made the engravings, although from the great beauty and vigour of many of them, there is considerable difficulty in feeling convinced that he did not materially help in their execution. By far the greater proportion of the Albert Durer woodcuts, as shown by their dates, were engraved during the period 1509-11. It is highly improbable that two or three of the isolated subjects of the Life of the Virgin, the earliest date upon any of which is 1509, should have been engraved long preceding the completion of the remainder, the main interest depending upon the connection and continuity of the whole series. Up to a period considerably subsequent to his having established himself at Rome, Marc Antonio continued to use exclusively, but with greatly improved power and skill, the "taille serrée" which he had acquired in the school of Francia, so materially at variance with the heavy cutting employed on the Albert Durer copies. The date of 1506 upon two of these copies of the Life of the Virgin is perplexing, and the supposition, that for some unexplained reason it was afterwards added, affords the only probable solution of the difficulty.

The complaint to the Venetian Senate was respecting the monogram affixed by Marc Antonio to the copies made by him. The true interpretation of the appeal would seem to be,—especially if the design only, and not the engraving, is to be attributed to Albert Durer,—that Marc Antonio, instead of using his own device or monogram, should be compelled, like the other engravers, to put Albert Durer's monogram upon any copies made from his compositions, and thus give him the credit of the design. This is the more probable, from those of The Passion of our Saviour, which evidently were first produced, having on all of them Marc Antonio's tablet; whereas the series of The Life of the Virgin, with the exception of one only, is marked throughout with Albert Durer's monogram. The Emperor Maximilian's intercourse with the Venetian Senate very probably strengthened the force of the German artist's complaint. We see subsequently that it was brought to bear very strongly in terrorem against Marc Antonio, and the consequent discomfort and expense may have helped to

hurry his removal from Venice to Rome. There is no doubt that he made very many of the copies from Albert Durer after his settlement in Rome.

Both of the above named series were extremely popular, and commanded an extended circulation. In 1511, they were published by Albert Durer, at Nuremberg, first with Latin, and afterwards with German text, to establish his property in them, in opposition to the Italian issue. To the Life of the Virgin he added the title and two additional subjects,—the Death, and the Assumption of the Virgin,—which are not amongst the Italian copies. The strong injunction at the end of this published series is very significant. “Heus tu insidiator, ac alieni laboris et ingenii surreptor: ne manus temerarias his nostris operibus injicias, cave! Scias enim a gloriosissimo Romanorum imperatore Maximiliano nobis concessum esse: ne quis supposititiis formis has imagines imprimere: seu impressas per imperii limites vendere audeat: quod si per contemptum, seu avaricie crimen secus feceris: post bonorum confiscationem tibi maximum periculum subeundum esse certissime scias.” It is evidently addressed to a well-known pilferer and copyist, and not to the tribe in general. To Marc Antonio alone must be credited the injunction, for there is no other candidate entitled to the honour.

Prefixed to “*Epistole et Evangelii Volgari Hystoriade*,” published in 1512, of which there is a copy in the library of Mr. Henry Huth, is a curious woodcut of the incredulity of St. Thomas, with M. Antonio’s Monogram. No other woodcut is known by him. It has all the characteristics of his style and treatment, as will be seen on reference to the photograph which is exhibited, but rude and feeble in execution, and we may fairly assume that, having failed in this his first effort at woodcutting, Marc Antonio abandoned the attempt, and confined himself to working with the burin, in the use of which he had already attained such great and facile skill.

Some fine specimens of the copies of the Passion of our Saviour will be seen. The copies of the Life of the Virgin are extremely scarce; and excepting that of our Saviour taking leave of His Mother, of which there is likewise one in the British Museum, impressions of the others are unknown in England, save from the worn-out plates. The plates are still in existence, and were not long ago in the possession of a bookseller in London.

The works themselves afford palpable evidence of the well-founded apprehensions entertained by Albert Durer respecting their value and

popularity as works of art. The most important copies from the copper plates are those of the Knight and the Lady (652), and The Virgin with the Butterfly (640), a very beautiful rendering of the original, as will be seen by the choice specimen belonging to Mr. St. John Dent. The Crucifixion (645), from an original design of Albert Durer, also deserves high commendation. It is carefully and thoughtfully executed, and whilst retaining thoroughly the German character and individuality, the composition is treated with much Italian sentiment.

The St. Christopher, unknown to Bartsch or Passavant, is a copy from another of the Albert Durer woodcuts; the original being dated 1511.

From the period when Marc Antonio employed himself in making these copies, a marked alteration is seen, and the difference of style thereby acquired is very observable. Before many impressions were taken from the plates engraved by the process which up to this time he had been using, they became worn out and exhausted. A much bolder and heavier method of cutting was adopted, the value of which in a commercial sense is evident from the far greater number of impressions which could be taken. And in this respect the Albert Durer influence acted somewhat prejudicially. We lose the tender and refined method with which the previous works were treated, and we see no more the delicate gems of art which hitherto had been produced. But the Italian feeling of the Bolognese artist is fortunately preserved in its full vigour, largely supplemented by the control and influence of Raphael. The subjects chosen during the next few succeeding years take a far more extended range, being mainly from the great painters' compositions. And the watchful interest and supervision which he evidently exercised, enhanced materially their value and importance.

Between 1512-16, were executed the best works of this the second period. There is scarcely any variation in the excellence of them, and some idea of their probable date may be formed from the time at which Raphael was engaged upon the paintings.

The Holy Family by the Palm Tree (62) is a first sketch for the Neapolitan Holy Family completed about 1512. It is brilliant and powerful, conveying all the force of the original. La Vierge allaitant (61) is a pendant to it, more carefully drawn, with all the refinement and expression we can imagine was given in the artist's design.

The Last Supper (44) deserves especial notice, the more so as there is

no other record of the composition beyond the drawing in the Royal collection at Windsor, which most probably, from the style, was made about 1514. As a representation of the subject, full of thoughtful study and deep reverential feeling, it has never been surpassed, not even by the Leonardo da Vinci fresco. The pervading composure and solemnity is peculiarly impressive, and we can feel how sublime would have been the painting by Raphael's hand. The engraving refutes the later ascriptions to him which are but renderings of the popular type of the Last Supper, which we see so frequently in the woodcuts illustrating the Italian *representazioni sacri*.

An early place in point of date must be given to the Virgin on the Clouds (47), The Madonna di Foligno, for which it is a study, having been painted about 1512. Likewise to the Noah (3); impressions from two states of this plate are exhibited, the first retaining much of the thinness of an earlier date. The Heliodorus Chamber, for which it was designed, was commenced in 1512. The Virgin with the covered Arm (35), and the S. Cecilia (116) have next to be noticed. The former being a varied repetition of the first engraving of the same subject, and the variation is interesting, as evidencing the supplemented thought and study bestowed upon the reproduction. The S. Cecilia differs materially from the picture, and is engraved from the original design. It was ordered in 1513 for the church of S. Giovanni in Monte, in Bologna, its completion being protracted until 1516, when it was consigned to Francia, that he might superintend its placement in the church, and amend any injury it might have suffered on the journey. And hence we have Vasari's problematical story of Francia's chagrin and grief at witnessing the superiority of the work, and his death in consequence of envy and disappointment. Mr. C. S. Bale's impression is of singular brilliancy and purity of condition.

The Galatea was painted in the Farnesina Palace in 1514, and the engraving from it (350), and the Aurora (293), from a sketch for the medal of Count Castiglione, were executed in that year. The Five Saints (113), somewhat coarser and less artistically drawn, is a grand and important print. Mr. Holford's trial proof is of extreme clearness and delicacy, conveying largely the brilliancy of Marc Antonio's earlier works. The drawing in the Louvre, if by Raphael, was apparently made about 1516-17, much worked over, however, "*mis a l'effet*," as it is called, by heightenings. The picture at Parma, no longer ascribed to him, is most probably by Giulio Romano.

In 1515, Raphael was engaged on the Frescoes of the Incendio Chamber, and on the 15th of June in the same year, the first payment was made on account of the Cartoons. The Paul Preaching (44), is a brilliant print, as will be seen from the fine example of it exhibited by Mr. Reiss. The David and Goliath (10), our Saviour at the Pharisee's Table (23), and the Holy Family with the Cradle (63), were engraved about the same time as, or later than the Five Saints. Several smaller prints, amongst them especially the Veronica (122), Prudence (371), the Amadeus (355), the Man with the Two Trumpets (356), and the Three Doctors (404), are antecedent in point of date to those last named, and the Virgin ascending the Steps of the Temple (45), and the Dance of the Children (217), must be considered as somewhat later.

A considerable number of engravings, studies from the antique and from statuary, were likewise executed during the same period, many of which are of very high excellence. The Cleopatra (199), is drawn and engraved with great ability, and so likewise is (230), The Two Fawns carrying an Infant. In the Fitzwilliam Museum at Cambridge, there is a stone sarcophagus, brought from the Island of Crete, at one end of which this subject is sculptured. The Bacchanalian Frieze (248) (249) is of more importance, Marc Antonio having made two engravings of it; both of them very elaborately finished. The Cassolette (489), the Three Graces (340), and the Old and Young Bacchus (294), are somewhat later in date, and although more heavily executed, deservedly rank amongst the finest of Marc Antonio's works.

In 1517, Raphael painted the Bath Room for Cardinal Bibiena in the Vatican, and the Angelica and Medora (484), one of the wall decorations, must be ascribed to this year; the execution is indifferent, and most probably by one of Marc Antonio's pupils. The Venus wounded by a Thorn, unknown to Bartsch, of which there is a copy by Marco da Ravenna (321) is a much better production. Nearly all the other decorations of the room were engraved by Agostino Veneziano, and Marco da Ravenna, and specimens of them will be seen exhibited amongst their works.

From this period, Marc Antonio's manner becomes coarser and heavier, with less attention to the gradation of the work, although many fine prints have yet to be mentioned. In 1518, the figures of Our Saviour and the Twelve Apostles were painted in fresco, in the Sala Vecchia dei Palafrenieri. They have long since perished. The engravings (64-76), were made from

the designs for them. They enable us to judge of the spirit of the originals, but we miss the expression and the care bestowed upon the previous works. The same remark applies to the Seven Virtues (386-392).

In 1519, Raphael painted the mythological subjects in the angles of the roof of the saloon in the Farnesina Palace, and the designs of three of them, Jupiter and Cupid (342), Mercury (343), and Cupid and the Three Graces (344), are engraved with much of the former energy and power. Of the Descent from the Cross (32), there was a small painting about the same size in the Manfrini collection, probably by Giulio Romano. A still later date must be given to the Holy Family, *La Vierge à la longue cuisse* (57), and to the Virgin with the Infant Saviour (46).

The Portraits, with the exception of those of Raphael (496), the problematical one of Achillini (469) before mentioned, Aretino (513), and the excessively rare one of Savonarola in the British Museum, of which neither in Bartsch nor elsewhere is any mention made, are comparatively unimportant, those of the twelve Cæsars and of the Popes being merely copies from medallions, of no value as likenesses. The Portrait of Aretino (513) is very beautifully executed. Vasari says, that it was made by Marc Antonio after nature. It has generally been treated as being after a picture by Titian. Aretino, according to Vasari, made Titian's acquaintance when he came to Venice from Rome, about 1525. But it has all the characteristics of having been engraved quite ten years previous.

After, and in fact for some time prior to Raphael's death in 1520, we begin to lose the distinctive character and excellence so manifest from the commencement of Marc Antonio's association with him. The loss of such association and superintendence of the work would account for the falling off in drawing and expression, and we miss the originality of the subjects selected. But we have seen that Marc Antonio had arrived at the highest possible excellence as an engraver, and it could have been but from his own neglect that so many of his later works were so carelessly executed. The series of objectionable illustrations from the designs of Giulio Romano, which very soon after the death of Raphael he engraved for, or at the instigation of Aretino, must have seriously prejudiced his reputation; and his punishment and imprisonment by Clement VII., and the consequent breaking up of his studio, will account for the ruin and cessation of employment which ensued. It is narrated that through the intercession of Baccio Bandinelli, and that of

the Cardinal de Medici, and some other powerful friends, he at last procured his liberation. And that thereupon, from a sense of gratitude, he commenced the largest of his engravings, the Martyrdom of St. Lawrence, from Baccio Bandinelli's picture. It is executed with considerable care and power, and Vasari gives a detailed account of the high praise Marc Antonio received, and mentions that Clement VII., who was a great lover of the arts of design commended him for having evinced more knowledge and skill than Bandinelli had in the painting.

Very soon afterwards, in 1527, occurred the sacking of Rome by the Spaniards, when Marc Antonio shared the fate of the rest of its inhabitants, and lost nearly all his property, becoming again a prisoner, and being obliged to pay a considerable ransom before he could obtain his release. He retired to Bologna, and Vasari states that he died there soon after leaving Rome. Of this a silent confirmatory record is afforded, from there being no print recognisable in point of date, subsequent to those we have last enumerated. And Aretino's Comedy *La Cortigiana*, published in 1534, contains a passage highly eulogistic of Caraglio, reference being made to Marc Antonio, in terms allusive to his being then no longer living.

It is beyond the scope of this notice to make more than slight mention of Agostino Veneziano, and Marco da Ravenna, the pupils and associates of Marc Antonio, with whose works their engravings are classified by Bartsch, and consequently have been nearly always so catalogued and arranged by amateurs and collectors. A large number of imitators succeeded them, the gradual falling off of whose work, after having had the opportunity of education and study under so skilled a master, is remarkable. Not more so, however, than the general decadence of Art which became so universal almost immediately upon the death of Raphael. The troubles that ensued in Italy, and the breaking up, not only of the patronage, but of the repose so requisite for study and its development, materially accounts for it.

Some few examples of the engravings of Agostino Veneziano and Marco da Ravenna are exhibited, many of them approaching closely in excellence to the work of Marc Antonio. Specimens of the engravings of two of his pupils, Jacopo Caraglio, and the engraver known only by his mark as "The Master of the Die," are also exhibited. Of the former, the finest production is the *Descent of the Holy Ghost*, after the Raphael Cartoon (6), which has been ascribed to Marc Antonio, but very erroneously, as it

differs essentially from the style of his work. The Coronation of the Virgin (9), by the latter, is a highly interesting engraving, the composition being generally considered as that of the lost Cartoon of Raphael, prepared for the Altar of the Sistine Chapel, of which we have no other record. The engravings of "The Master of the Die" being principally from Raphael's designs, have preserved to us very many of them which would otherwise have perished.

The collection of engravings and photographs at Windsor, commenced by His Royal Highness the late Prince Consort, and now being carried on to completion by Her Majesty, from every known painting or design of Raphael, affords important assistance for the study of his works, and of the engravers of the period. A catalogue has for some time been in preparation by Mr. Ruland, formerly Librarian to the Prince, which will be of essential service not only for the collection, but as supplying an index to Passavant's *Life of Raphael*; the want of which renders that work difficult of reference. To Mr. Ruland, and to Mr. Reid, I am much indebted for their valuable assistance.

RICHARD FISHER.



