











**THE ITALIAN
SCHOOLS OF PAINTING**

WITH

OBSERVATIONS ON THE

PRESENT

STATE OF THE ART

—

BY THE REV J T JAMES

LONDON

JOHN MURRAY ALBEMARLE STREET

1820

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LONDON;

PRINTED BY THOMAS DAVISON, WHITEFRIARS.

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P R E F A C E.

AN historical account of the several Italian schools of painting is a *desideratum* of the present day. It is indeed much to be lamented that the publication of a work of this description, projected some few years since, under the title, "The Italian School of Design," should have been discontinued, since it came from a person better qualified than, perhaps, any other in the country, to do justice to the undertaking. One number only appeared, and unfortunately on so extensive and costly a scale, that while it could not but be regarded as a valuable and highly ornamental addition to our stock of literature, yet it was in a great degree ill calculated for convenience, and indeed for

the use of the public at large: it is hoped these objections at least will be found to have been avoided in the volume here presented.

This book contains a catalogue of the painters in each of the schools of the several states of Italy, arranged according to the names of the masters under whom they studied, and the time at which they lived: the places where their chief works may be found is also given, together with the year of their birth or death. To each catalogue is subjoined, a compendious history of the school, pointing out the distinctions of the various styles and manners of painting, which successively prevailed; and interspersed with some biographical anecdotes of the artists themselves. A few observations on the present state of this art have been added, and a short account of sculpture as related to the art of painting. The

storia pittorica of the Abbè Lanzi, which has been so industriously compiled from the several historians of these schools respectively, has been made the foundation of this work: many other writers have been consulted, and some observations, made in a recent tour of Italy, have been also embodied.

In the present day no person is content with looking upon works of art merely as far as they tend to excite or gratify his feelings; but a certain degree of technical knowledge is required for their contemplation, which, if entirely freed from the coldness of pedantic criticism, never fails to heighten very considerably the interest they inspire. It is not presumed that this little volume can supply such information; what it does give is rather in the way of aiding its acquirement, and perfecting its arrangement, than with any other design; for it is upon

the historical criticism of the art alone that a classification of the various knowledge necessary to form a good *connoisseur* can be securely founded, and there is, in fact, no other certain method of storing in the memory that host of foreign names, which are so appalling to the young proficient. It is only after a course of study in this line has been gone through, that books of reference, as dictionaries or the like, may be looked upon as really useful to us: since we may then be said to have woven the tissue that connects together their various topics of information.

Flitton Vicarage, Bedfordshire,
April, 1820.

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ERRATA.

- Page 6, line 25, *for* Shakspeare, *read* Shakespeare.
8, 7, *for* speculational, *read* speculative.
15, 10, *add*, see Northcote's Life of Reynolds.
18, 18, *for* is, *read* are.
37 to 49, in the running title, *for* PRESENT STATE OF PAINTING,
read FLORENTINE SCHOOL.
46, 12, *for* Chembini, *read* Cherubini.
40, 18, *for* Tarpino, *read* Turpino.
48, 4, *for* Cenini, *read* Cerrini.
49, 18, *for* Muscagni, *read* Mascagni.
66, 1, *for* it, *read* the former.
— 2, *for* original, *read* other is.
69, 3, *dele* as architect of St. Peter's.
82, 12, *for* Fori, *read* Ferri.
206, 6, *for* Mongucci, *read* Mengucci.



OBSERVATIONS
ON THE
PRESENT STATE
OF THE
ART OF PAINTING.

WHEN such generous exertions are made by the wealthy and the great to assist the progress of our native school, it will not be held unseasonable, at least, to offer some few remarks on those points which seem to have advanced or retarded the cultivation of art in other countries than our own, and more particularly in those who date their experience from so much earlier a period than any to which we can have pretension.

That the power of art, in its higher departments, has of late years generally been on the decline, is allowed by all: it is a fact, indeed, that cannot fail to strike the eye of every

person who feels delight in its pursuit. If we compare the pictures of this age with those of the great masters of the fifteenth century, it seems as if the same term was scarcely applicable to both productions; there seems nothing in common between them, but the mechanism by which they are wrought, and the gross material of which they are composed; while the chief mass of painters, who occupy the intermediate space, are not farther removed from these two extremes in point of time than they are in degrees of real and intrinsic excellence. We cannot avoid observing, that the art seems, even now, to decline in the inverse ratio of the increase of exertion made in its favour: and though, for many years past, the study has met with not only a liberal private patronage, but been honoured with legislative encouragement; though schools of design have been established, private collections thrown open, public lectures instituted, and public rewards distributed, in every country, in almost every city of consequence throughout Europe—yet the produce of the modern school has been uniformly meagre of talent, and void of any power of exciting interest. We see, indeed, with surprise, that even the French school, who had for many years the pillage of Italy and Ger-

many at their command, have fallen far short of the expectation that was formed of them, and appear to have been encumbered rather than assisted by their treasures. So far from improving the standard of national taste, they certainly have not equalled the merits of their immediate predecessors; and the connoisseur discovers a degree of excellence in the day of Louis XIV., that will in vain be sought for among the best works of the *siècle de Napoleon*. On every side to which we turn our eyes, the same unvarying stamp of mediocrity is apparent: the blaze of genius has shone forth in ages past, to re-appear no more; and we are left to bewail, in true Homeric guise, the lost power and strength of our forefathers.

The philosophical spirit, however, of the present age, is seldom satisfied with the observation of facts, unless causes also are assigned. Numerous are the inquiries, therefore, that have been made on this head; and the failure of modern art has been attributed (as generally the case in all superficial investigations) to causes of a physical nature.

It is among the northern nations that this study has been adopted at a later period than in the south; they have indeed received the arts from thence: it was easy then to foresee,

that the failure would be attributed to the peculiarities belonging to those latitudes. Raphael Mengs, in the course of his works, among many others, touches too upon this subject, and informs us, that he considers a certain dryness of atmosphere and sensibility of fibre, such as the southern nations possess, to be necessary for the successful cultivation of art: an idea which is perfectly in conformity with the general prejudices expressed by other writers. Even the philosophical Montesquieu informs us, with much solemnity, that the coarser juices, extracted from the aliments of the northern race, are incapable of affording that subtilty of fluid, which is the real and true promoter of sensibility of feeling. Let any one again converse with the Italians on this head, he will find that people fully possessed with the truth of these doctrines: he will learn that they consider the culture of the arts as a kind of mystery confined to themselves alone, and one that is far beyond the attainment of the Transalpines in general. England, however, has been usually made to bear the chief weight of satire: the heavy atmosphere of our 'nook-shotten isle' is alleged to have a tendency peculiarly injurious; our fogs are more dense and obstructive, and our turn of mind less open and lively, than even

that of our neighbours ; hence they look with pity upon our exertions in its cultivation, as but an unproductive struggle against the disadvantages under which we are placed.

But what is the surprise of the traveller visiting Italy, and inspecting the works of the professors of art in that country, when he finds the Italians too really lying in the same state of degradation as ourselves ; when he observes amongst them, also, the same process of thought, patient and uninspired, the produce ever the the same. Their thoughts, like ours, are modelled on the ideas of their mighty predecessors ; they are all conceived with the like chaste, imitative precision ; they all savour of the like learned, insipid uniformity, and pall our imaginations with their tame and faultless mediocrity. We are disgusted there, as here, with the constant substitution of theatrical gesture for the eloquent simplicity of nature, and fatigued, even to dulness, with their handsome heroes, tall, gentlemanlike Apollos, and goddesses of the drawing-room. In short, we are mannerists alike, following one and all the same fashions.

But it is scarcely necessary to have recourse to these facts, in order to prove the inconsequences of such an argument : for if these ma-

gical gifts really depended upon the advantages of climate alone, and dryness or heat of atmosphere were necessary to promote the cultivation of art, we might fairly have imagined that other nations, who are in full enjoyment of these advantages, should have made greater progress in this line than we have yet witnessed. The ancient Egyptians ought to have rivalled, at least, if not excelled, the artists of Greece; the painted vagaries, that are now imported to us from the East, should display a certain degree of taste and talent; and a Chinese joss should be a model of idolatry, that might enter into a somewhat nearer competition with a Phidian Jupiter.

But physical causes do not, we may be well assured, so often stand in our way, as the ignorance or indolence of mankind pleases itself to imagine. Even our own country (whose climate is not the most genial in its nature) has already had much to boast in art; and there exists no physical cause at least, which forbids us to indulge the hope, that we may see a genius yet amongst us, who may one day achieve as much in the sister art, as Shakspeare has done in poetry.

Still it seldom happens, that we can wholly discard a vulgar error, without discovering that

some foundation existed for its origin, however erroneous may have been the argument grounded upon it: and it will need but little experience in foreign travelling to convince us, that climate may have its share of influence on the arts, though not precisely in the mode alleged, or to that extent. Notwithstanding the scope of certain recent speculational inquiries, we may consider the pleasure that arises from the contemplation of works of art, as produced by something more than the tracings of resemblances, or the mere transfer of associations: it springs from a congeniality with sentiments and ideas pre-existing in ourselves, from their excitement into action, and from their realisation (if one may so say) by the shapes and forms created in the painter's or the sculptor's art. None but those who are capable of feeling are pleased; that pleasure increases according to the degree of sensibility with which each individual is endued; so that, when the powers of a great master are exerted on congenial minds, the glow of feeling is quickened into such life, that the intellectual gleam becomes almost sensual. Hence the strong impassioned emotions of the soul—hence the seductive delights of the arts.

That the gay, mercurial inhabitant of a

southern climate should be more alive to these suggestions, we may readily allow : we can indeed believe, that many a person, who, in spite of his usual zeal, has found a temporary fit of in-curiosity steal upon him, when he has incidentally been paraded through the long-stretched lines of a cold picture gallery, will be induced to ascribe some difference, in degree of sensibility, to a change of temperature. No man preserves a perpetual spring in his mind, throughout the chilling vicissitudes of the season. It is only when the animal necessities are fully satisfied that the soul is open to the melting mood.

We must not be surprised, therefore, when the lapse of ages had accumulated the treasures of ancient talent in Italy, that the modern arts should have had their rise in that country, and should so long have been nurtured in the favoured regions of the south, as to have attained the highest degree of perfection which the world has yet witnessed.

The influence of climate, therefore, is felt in one way very sensibly ; namely, that it diffuses more generally that warmth of temperament, which is necessary, not merely to those who pursue the art, but to those who feel and admire it. It so prepares the mind of the people in general, that an artist finds everywhere nu-

merous and willing patrons, and meets with a temper of the public mind, that enters with eagerness into all his pursuits, and appears to identify its feelings with his own. There is indeed an enthusiasm in this respect to be remarked among the southern nations, that is never seen in the cool and measured steps of those who live under a less favoured clime.

But to return to the inquiry, as touching the exertions of the artists themselves. Some other cause must be sought for the decline of the school than that alleged before; and it is natural for us to turn our attention to the details of its history, in which some moral causes perhaps may be detected as forming the chief impediment to its advancement.

The first reflection which strikes us here, is, that after each season of vigour follows a season of decline, and this is to be observed as constantly and uniformly the case in the history of every school. First comes the inventor of a new style; then his scholars, who, though naturally his inferiors, imitate him with much success: next, a race of followers of his manner spring up, who are less fortunate in their efforts; next comes a horde of mannerists in the same style, who degenerate from the merit of their predecessors, as they had done from

theirs,—and the art appears to decline, step by step. We may accept, on this subject, the explanation offered by Lanzi, in his remarks at the commencement of what he terms the fourth epoch of the Florentine school. “ *E proprio di ogni scuola, che duri alquanto, portare all’ eccesso la massima fondamentale del suo maestro : cosi abbiamo notato nell’ epoca precedente, cosi osseveremo in ogni periodo della pittura : e si fosse pregio dell’ opera potremo farlo vedere nel gusto dello scrivere ; non altro essendo la corruzione del gusto, che una buona massima troppo inoltrata.*” Vol. I. *It is a singular property of every school of painting, which lasts for any length of time, that it always carries to excess the fundamental maxim of its master : thus we have observed in the preceding epoch (third epoch of the Flor. school) : so we shall observe in every period of the history of the art of painting : and if it were worth while, could make the same appear also with regard to taste in the art of writing ; the corruption of taste being nothing else than a good maxim carried too far.*—As to writing, this is certainly the case, wherever imitation has much prevailed : there are, however, so many different modes and styles of writing, that the charge is less seldom applicable ; the art being much more general in its cultivation than that

which is the subject of the present investigation. As to painting, it is most strictly and literally true. Nor is this all: it is not merely the carrying a maxim too far, but the persevering in it too long, that brings on the stage of decay; and it is perhaps the operation of the principle that will be found more detrimental than the principle itself. Let any person consider, what is the necessary effect of one fixed mode of representing objects being established; or, which is the same thing, the manner of one great master alone allowed to be received as good. The fashionable and prevailing style is of course forced upon every man who follows the profession: all minds, whether of great powers or small, are, by one levelling act, depressed alike, and compelled to work under the same fetters: each step made becomes the step of an imitator: the artist is permitted to look at nature, with his own eyes indeed, but through a fictitious medium: in short, to view her in that way in which another had fancied her to appear the best: this, too, is palmed upon him by the authority of others, his own choice, not only not concurring, but inclining perhaps in a different direction. Such is the untoward condition of the mannerist; and thus is natural talent too often thwarted, and an artist's best fa-

culties deadened, by being restrained from a free course of action. Now and then we see some individual, possessing a certain share of originality, strike out a new line ; and then he is raised to public notice by the Mæcenas of the day. The spell is broken for a moment—a new manner appears and lives for a season : at length the day of dotage comes on, and this too falls irrecoverably, as its predecessors.

The second reflection which occurs, is, that what is here stated to have happened in each separate period of the several schools, has also taken place generally with regard to the art at large. The great masters—M. Angelo, Raffael, Titian, Corregio, were contemporaries ; and to their day succeeded a decline as universal as was the diffusion of the taste which they created. All the various styles, that afterwards came into fashion, were, more or less, imitations of theirs, or built upon a combination of principles from their works and those of their followers ; at best but subaltern novelties, increasing only in their quantum of insipidity, through a long descending scale, from M. Angelo Buonaroti to Dandini, or Raffael Sanzio to Raffael Mengs. At Bologna, the great light broke out once more, owing to the talents of the Caracci family : but that was

a new ground, where no mighty genius had hitherto arisen, to fascinate and enslave posterity: this once done, the same course took place there as elsewhere.

Imitation is inferiority felt and acknowledged: of the real consequences of the mental servitude thus engendered by the authority of great names, we find abundant examples in every period; and, though ever subordinate to the first, we see a regular succession of petty tyrannies established under each fashionable master of the day. The history of art presents us only with a catalogue of the succession of styles and manners. The manner of Raffaël was, for a long series of years, the constant object of imitation in the Roman school: after him, that of Baroccio; then of Caravaggio, then of the Caracci, then of P. Cortona, and so onwards. Thus, again, M. A. Buonaroti, M. Ghirlandaio, Cigoli, Cr. Allori, &c. had each their turns at Florence; and parallel instances might be quoted from the other schools. Nor need this remark be limited to Italy alone; so natural is the practice in the prosecution of art, that we observe the painters of note, in all countries, when they have once gained a certain portion of reputation, establish their hold on the mind of their countrymen,

and bias their prejudices and inclination, as constantly as in the above instances. A similar course took place under the successors of N. Poussin in France, as under those of Velasquez in Spain; and the consequences showed themselves, as will ever be the case, in the necessary degradation of the powers of art. The nature, indeed, of this sort of fashionable fascination of the mind, and of the extent to which it enslaves the judgment, may be illustrated from a story told of one of our countrymen. There was a time, when even the grace of nature, which Sir Joshua Reynolds so powerfully shed over his pictures, had to maintain a serious struggle against the prejudices of the age, towards the constrained and uniform style of his predecessors in portrait-painting, for they had possession of the public mind. Ellis was, it seems, an eminent painter at the time of Sir Joshua's beginning to attract the notice of the world, and naturally enough attached to the older fashions, with which he had so long been familiarised. Having heard of the well-known picture of the Turkish boy, he called on Reynolds in order to see it; and perceiving his mode of painting to be very unlike the manner to which himself had always been accustomed, and indeed unlike any thing he had ever seen

before, he was much astonished, and exclaimed: 'Ah! Reynolds, this will never answer: why you do not paint in the least degree in the world in the manner of Kneller.' But when Reynolds began to expostulate and to vindicate himself, Ellis feeling himself unable to give any good reason for the objection he had advanced, cried out in a great rage: 'Shakspeare in poetry, and Kneller in painting, damn me!' and immediately ran out of the room.

When skill in art once arrives at a certain pitch of excellence it seems to claim precedence for ever in its line, and fix a maximum that shall be unattainable to every future age. The art therefore is, in our time, reduced to a series of different manners or styles, in which the aim and object is of a very limited nature: some particular effect of *chiaro oscuro*, strength or lightness of touch, beauty of tint, and delicacy of finishing, or at the best, some occasional varieties of design, or any of those minor perfections which are brought forth to notice by a course of long continued cultivation: such excellencies may be all acquired, and must be learned, but real genius is frequently stunted by the process, and perishes immature.

In the earliest ages, none but those endued with very great natural powers could contend

with all the difficulties that beset them: there was but little to be learned, and each man was himself to a certain point an inventor. In modern times, on the contrary, we may succeed without any very high natural endowments, and accomplish all by precept and regular operation of study. If the produce therefore be of a different nature, we cannot feel any surprise. That Michael Angelo, Titian, Raffael, &c., were men of genius, no one can doubt; nor yet is there any reason to doubt but that in the course of nature many minds as powerful as theirs have been conceded to the world since their day, but which have not borne the like fruit, for want of the same causes of excitement which they felt, and because the course they had to pursue was so different in its nature.

It is, therefore, the now necessary mode of cultivation, which has essentially changed the condition of modern art. Painting is not to be regarded, as heretofore, the magical power of the few, but a certain art attainable to all by regular process of rule and diligent application. Our predecessors, already occupying the highest posts, have bequeathed to posterity nothing but imitation: the Michael Angiolesque, the Corregiesque, the Titianesque, the Raffaellesque, the Caraccesque, &c., are so many lines through

which the temple of fame is to be approached ; and he who diverges to the right or left, runs the risque of being disregarded by the world.* Thus manner, that is to be acquired by diligence and study of others, takes the place of nature, and reasoning, not feeling, becomes the basis of art.

Under these circumstances, the way is open to us as to the Italians : the advantages of climate, as far as individual temperament is concerned, is of very trifling account ; while every nation, in proportion to the zeal and ardour she displays, may expect a steady and equable progress toward a certain degree of excellence. We may not again look to see that original power and force which directed the earlier development of the art, but merely those occasional scintillations of talent, which are not denied to our degenerate state ; for the rest we must be contented in the compensation offered

* It is with this idea in view, that certain passages in the admirable discourses of Sir J. Reynolds may perhaps be explained. It has been objected to him by some, that he seems to underrate the value of real native talent, by attributing all to learning and diligence. But this position may be considered as meaning, that application and study will really confer on the student all those powers on which the world bestows the name of genius ; and certain it is, that in the established walks of art, study now gives all which can be given. See Discourses II. and VI.

us in a more equal participation of the moral advantages to be derived from it, since its attainment is become more certain and regular.

This point, however, need not be farther insisted upon: no one can suppose that nature is not at all times sufficiently fertile in the production of talent; but it is the intervention of our moral process, which in reality creates the distinction between one age and another. No one can doubt but the habit of borrowing knowledge from others prevents us from looking for it from ourselves. This humiliating process of acquirement enfeebles even the mind which may be able to digest it when acquired; and all vigour and original force of thought, all the inventive fire and zeal arising from habits of intellectual independence, is at once destroyed. The smooth and level road cheers our view with no bright or elevated prospects, and stimulates our activity by the sight of no difficulties to be surmounted; no calls for ambitious emulation are presented, but it is travelled by all alike, and that too with ease and security. We may observe the deadening effect of the trammels of learning and authority in sculpture, in music, in architecture, and other arts besides that of painting; it may be traced in almost every thing

around us at the present highly cultivated stage of society. The same rule seems in some sort to hold good even in the more exact sciences, and we should probably find upon inquiry that there were more inventive geometers in the time of Thales and Pythagoras than have appeared in any age since the days of Newton; and infinitely more, if we consider how much the fields of discovery have been enlarged since the period of their existence. We cannot for an instant suppose this arises from there being less now remaining to be discovered; we know enough to see that knowledge is in its nature on all sides boundless and infinite: but the habits we are obliged to form, and the process we are required to undergo, blunt our natural powers; while every new point added to our stock increases the load which is to encumber the future student. We shall upon farther consideration indeed find this to be an effect so constantly taking place both in science and art, that it may perhaps be looked upon as one of those provisions which nature herself has made against our aspiring to the perfection of knowledge, and thus limiting the pride of human kind, by making us feel the incapacities of our nature. That we are far from attaining the summit, we see

though darkly, and we feel that we drag an increasing weight with us at every step in our advancement: we are forced therefore to content the hopes of our age with the vastness of its accumulations, instead of looking proudly forward to the Babel height which it might once have promised to raise us to.

With regard to the condition of the arts in our own country, a few remarks may be hazarded, with a reference to what has been stated above. We had within these few years an opportunity afforded us in the Gallery of the British Institution, of seeing the progress that had been made by our native artists of the last century, and had reason to congratulate ourselves on a display such as few persons had anticipated. The pictures divided themselves into three styles: in the first place we saw the imitators of Rubens and Vandyke; or (as more commonly the case) of the Italian masters: in the second, those of Reynolds and his followers: while in the third we might observe that of which we have great reason to boast—an endeavour to form an original style drawn from ideas of home growth and scenes of our own: in this class Hogarth and Gainsborough were, in their respective lines, the most eminently successful; and it is by adopting this line of study alone that the

British school can ever hope to attain any very high character of excellence.

As far as the purely imitative style has been pursued, we are at least respectable, and may be satisfied with the reflection that we have kept pace with our neighbours. If we would look higher, we must look to ourselves. Whence, indeed, has arisen the merit of the Flemish and Dutch schools (the only ones of any very high degree of merit after the Italian), but from their having struck out a new path of their own? And whence can we hope to distinguish ourselves, but by adopting a similar line, and trusting ourselves to our own resources?

As those who were eminent in the latter periods of the Italian schools rose to notice only by the production of some new feature which they gave to the established modes of painting, so those who hope to attain greatness among ourselves must follow a similar course; only observing, that such novelties are alone to be found out by close investigation of nature, and by really developing some new principle or some new mode of action that has escaped the notice of preceding ages.

We have at present amongst us a sculptor, whose abilities and penetration admirably illustrate the possibility of effecting this purpose.

With the models of antiquity in his eye, and while gleaning industriously all the ideal mechanism that is offered to the sagacious mind by their contemplation, he still endeavoured to refresh his imagination from nature herself, and finally succeeded in striking out a mode of representation that is strictly his own. Future ages, as well as the present, will do justice to a name that depends on higher grounds than the uncertain breath of fashion for its celebrity. Had Canova been born in another land, where he would have been less surrounded, and less liable to be overpowered, by the stupendous works of ancient art with which Italy abounds, his gigantic talents too would have struck out some new track; we should have regarded him not merely as a successful imitator of classical style, but as a genius of the first class; and his name would have been stationed in a higher rank than will now perhaps be assigned to it by posterity.

With regard to the art of painting, it may be observed that the style of design introduced by Reynolds was another example of this nature. He studied diligently all the old masters, learned their several beauties, and investigated their imperfections: he sought from thence, not only the mechanism of his art, but all that precept can

give in taste of design and composition. We trace, under his pencil, a combination, not of the various excellencies of any one master, but of the whole range of his predecessors : and if the grace and simplicity of Corregio generally abound, we can see, here and there, the vestige of others less liable to our immediate suspicion ; even the winning pertness of the French school of his day is not forgotten, but sometimes brought into play, and this too in some of his most pleasing productions ; all being amalgamated into one harmonious whole by the magic of his touch*. But his merit went beyond the mere skill and judgment of selection : he, too, had formed a new taste and manner of his own, and animated his acquired powers, by the light afforded in the more accurate observation of nature. He saw some source of novelty in the altered fashion of the age (for this is a matter of great account), and hence sought new materials to be worked upon ; he

* We have lately had to lament the premature death of Mr. Harlow, an artist of great and promising abilities. He had formed for himself a composite style of this description. Rubens, Guido, Rembrandt, and other masters, may easily be traced under his pencil : if there was any thing in which he failed, it was perhaps in the want of that appeal to nature which Reynolds so dexterously accomplished.

harmonised the dress, and caught and fixed, with his pencil, the ever varying manners of the time; hence he opened a new line of action, and laid the foundation of his new formed school of art. Titian, Rubens, Vandyke, and many others, have excelled heretofore in painting portraits; but we need only to look on their pictures, to see how different they are in their conception—how different in their design—nay, how different in their principles of colouring from his.

He left behind him a numerous set of imitators, many of whom attained considerable reputation: still they were much his inferiors; for, to use his own expressive words, ‘he that follows must necessarily be behind.’ If certain artists of the present day, rising from his school, have displayed greater powers in art than those of the intermediate race, we shall find, upon investigation, that it is because they have each contributed something of their own to the formation of their style, and diligently improved upon the ‘talents’ that were entrusted to their care. There are, it is confessed, no portrait-painters in Europe, that can enter into any degree of competition with ours.

In despite of all the physical causes of inferiority, so ingeniously imagined by our adver-

saries, we have lived, indeed, to see a British portrait-painter, not only receiving commissions of chiefs and potentates in many of the capital cities of Europe, but received and entertained by the sovereign pontiff of Rome, with such honour and attentions as seems to recall to our minds the enthusiasm for art that belonged to earlier days. Yet we are well aware what power and strength we had yet left at home, even in that department, and names that will be long recorded with his, in the future annals of the British school.

In landscape, and river or sea views, wherever our artists have directed their attention to the natural varieties and peculiarities afforded by our country, without seeking to Italianise the scene, there is displayed, in their composition, a beauty of tone, and a truth of colour and form, superior to what any foreign exhibition can as yet present: and we have one indeed, in the latter description of views, who seems already to have succeeded beyond our most sanguine expectations, and to have snatched that palm which the best artists of the Flemish school appear once to have justly considered as their own.

There is also a school of painters in water colours (an art that has only been carried to per-

fection by ourselves), who have effected wonders in their line : and we only have to lament, that so much time and talent should be thrown away on materials of so perishable a nature.

If, in furtherance of our object, we would wish to turn our eyes to our own peculiarities, constitutional or habitual, and draw some advantages from the use we might make of them, we should perhaps bid fairer for success ; we should then find our path smoothed in every way, and doubtless derive the same benefits from the sympathising and co-operative spirit of our countrymen in our case, as, it has been before alleged, the Italian artist has done in his. There exists among other qualities (it may be observed) a certain keen sense of individual peculiarity, which may be said to form a part of our national character ; and though its satirical turn is perhaps in other respects prejudicial, it may be here safely looked to in direction of our pursuits. It is to this we may, in some measure, ascribe the vast superiority of our countrymen in portraits, which has been just alluded to ; and it is to the same quality (however differently modified) we may attribute the formation of a new style by a celebrated Scotch artist and his followers. It has been called, by some, an imitation of the Flemish and Dutch

schools : but it needs only to be regarded with a little attention, to convince us that this is an imputation it by no means deserves. The first idea, no doubt, was caught from thence, but has been infinitely improved upon by reference to nature. Its aim, indeed, is of an essentially different and somewhat higher description : there is in it far more of moral intelligence and expression : and its resemblance to the other is no nearer than that which the spirit of true comedy bears to the broad humour of an every day farce. It is, properly speaking, our own : and we have just ground of exultation, that these endeavours have been crowned with success ; and such, too, as the jealous emulation of our neighbours may wish to rival, but never can hope to excel.

We see, therefore, our course clearly before us : there are stations in art already pre-occupied, and which, from the nature and prejudice inseparable from the human mind, never can be attained again. There are other degrees of eminence still within our reach ; but these are to be surmounted only by those minds, whose strength is invigorated by a judicious course of study, and this so regulated, that they shall not be overwhelmed by its pressure : by those, in short, who look upon imitation as the means,

not as the end, of art. If the precepts of art direct us in its pursuit, it is nature alone that can inspire our thoughts; and for this purpose, we must turn our minds to study amidst our native resources, and learn to investigate and feel what powers and gifts have been our own. At home, we must live and learn; and we shall in time be brought to admit a truth with regard to the arts, which we lately seem to have learned in matters of higher import than these—to set a true value on the real and unbought powers of our own native arm.

Having touched upon the recent efforts of the British school, it only remains to make a few observations on the present style of historical painting on the continent, to which allusion has been before made; and it may be proved that we all not only lie under the disadvantages above alluded to, but have further erred by a misapplication of general principle. The picture of the Judgment of Brutus by Mons. Latiere, lately exhibited in Piccadilly, was the work of a French artist who had formed himself at Rome; and in it we had displayed one of the best specimens of that common style, which now may be said to prevail alike amongst all the painters, whether of Paris, Florence, Venice, Bologna, Sienna, Milan,

London, or Rome. The prototype of this style may be pronounced to be Raffael Mengs, who has carried it to the greatest perfection of which it is capable; though it is in its essence poor, and devoid of all those qualities, that really interest or excite our feelings. Its nature, however, will be better comprehended by investigating the works of those who somewhat caricatured this manner, as Angelica Kauffman, &c., than by any other means; for, by comparing such specimens with the designs of Raffael d' Urbino, M. Angelo, Corregio, and the like, we may the easier be able to detect its real aim and end; all objects strike us most when magnified, and give us the best insight into their component parts. With a view of furthering this inquiry, it may be laid down, perhaps generally, that the aim of the early painters appears to have been chiefly—greatness of character; that of the middle race—picturesqueness of character; while that of those of our day is—simple, unimpassioned beauty.

Now, these several qualities are, strictly speaking, indefinable by any powers of language, though the words themselves may yet serve to convey a meaning, and without doubt excite the same ideas in the minds of all those who have studied the subject with attention.

It may, however, still be possible to point out some of the qualities which conspire to give these characters to works of art, though not to describe its essence; and thus endeavour to shadow out, as far as lies in our power, an image of the truth.

Greatness of style, in the first place, is greatly aided by strength and force of contrast, whether of light with dark, warm colours with cold, expression of the effect of one passion with another, or with the want of it: of limbs and faces in profile with those foreshortened, of curve lines with straight, or one species of curve with another; in a word, by all that serves to banish from the mind of the spectator the sense of the poverty of power and invention.

It is again aided to a certain degree by the size of those parts of the countenance on which expression chiefly depends. To be convinced of this, we have only to compare the wiry and meagre features presented to us in modern works with those of the pictures of earlier date. We find indeed that Homer, who was fully possessed of all the poetical feeling and scenic imagery of the art, always gives to his gods, both male and female, largeness of eyes and forehead, and breadth in those parts which he

thought necessary to produce an air of dignity and command.

Another point, on which greatness of style depends, is the appearing to recur to the primary principles of nature, instead of those secondary habits which are fashioned for us by the artificial constitution of society. Whatever, therefore, is most genteel, is most unfit for the painter or the sculptor : since the restraints of society tend to destroy all the genuine effects and appearances of the passions. In former days, we may surmise this was only the case in the upper ranks ; it is now pretty generally diffused over all : and the artist who neglects the Horatian precept, or the more modern example of Domenichino, in making himself angry when he wishes to portray anger, or in weeping himself when he wishes to move the spectator, finds himself surrounded with difficulties innumerable. He is not in the habit of seeing or knowing in what manner passion betrays itself, and naturally seeks assistance from the only place where it is professed to be exhibited—the stage. But this following of the mimicry of passion, instead of the original, is one other cause of the general false taste that is prevalent amongst all modern painters,

and is a point that cannot be too much insisted upon. The differences existing between the stage and real life are admirably described in Reynolds's lectures, and in so clear a manner as makes it hopeless to attempt any farther elucidation of the subject.

The true effect of genius, in every art—in poetry, painting, sculpture, &c.—is to present to the mind of those to whom they are addressed, that, which ordinary imaginations cannot shadow forth to themselves: it is the hidden sources of nature, therefore, to which recourse must be had by him who would desire to call forth from us expressions of real feeling.

As to picturesqueness of character, or that quality which is best suited to a picture, there has been so much already written, and though not very conclusively, yet so well, on the subject, that it is a fearful matter to touch upon it again. One point however may be adverted to, as being that, which will be found in a great degree conducive to this end. If we investigate with attention the works of the ancient sculptors, we shall discover a peculiarity in their practice, which has not been generally noticed, and this regards the time of action selected by them as fittest for their purpose. It is never

the middle of an action that is represented, but in every example a momentary pause, or suspension of motion: and this, it will be seen, may be so chosen, as to give the fullest perception of all that has immediately preceded, or, in other words, to *tell the story*. Thus the Apollo Belvedere is not exhibited as if in the act of shooting; but the arrow is already gone, and he rests for a moment following its flight with his eye: even the figure of the Laocoon is not represented actually in motion, but the moment given is the end of one of the paroxysms of his agony, when he is for a while fixed: the same may be observed in the fighting gladiator, in the listening slave, and all the greatest works of antiquity. This principle may be applied most strictly also to painting, and we shall observe the same momentary pause of action to have been purposely selected by all the great masters of design. A figure of Raffael, or M. Angelo, &c. is never drawn as if *actually moving*; but the point taken is during a momentary stagnation of action, or while they are for an instant *rapt*, if the phrase may be allowed. This may be observed in the Creator, in the Isaiah, in the Sibyls, &c. It would be needless to quote examples, for the rule will be found to be almost invariable in their pictures. The

reason of the superiority of effect thus produced is evident: the figures in painting and sculpture are, as we know, in reality stationary; whatever point therefore can be chosen, that gives the intended expression of motion, so as to be least discordant with their fixed appearance, effects the painter's purpose the best, or is, in other words, the most truly picturesque. Though, even without admitting this point, we might prove the effect of this practice, by instancing the wonderful effects when descriptively introduced into poetry. Is there any description of eloquence, or any sample of its powers, which could impress us so fully with the ideas of its power, as the following passage?

The angel ended, and in Adam's ear
So charming left his voice, that he awhile
Thought him still speaking, still stood fix'd to hear.

Par. Lost, b. 8.

Nothing can be more satisfactory than to essay the application of this principle to the pictures we may chance to meet with, not only of the above masters, but of all others who are of any account: the same principle, indeed, seems to have formed one of the chief secrets of the painters who flourished in a subsequent age, or is rather their only method of exciting attention and interest. This rule will be found to hold

good in almost every instance: it is exemplified even in the boors of Teniërs, and still more strikingly in the still and ruminating cattle of Paul Potter; so necessary does it appear for the perfection of art in all its branches.

With regard to beauty, there is as much difficulty in defining what it really is, as in either of the other instances. If, indeed, we were to search for the most beautiful woman in the world, we should most assuredly never find her: so endless is the general disagreement of tastes, and so much are we the creatures of associations, prepossessions, and habit. Nevertheless, the existence of such a quality in the abstract is proved, because all persons agree in allowing it to belong to certain objects, though they may differ, by reason of their individual feeling, as to its relative quantity or value. It seems, however, to be something peculiarly abhorrent from any strong expressions of passion, or disturbance of any kind, and as such, is least fitted for the purpose of the historical painter; for, with him, the exhibition of the internal emotions and passions of the human mind, must always be the chief ground of inspiring interest. The nature and object of painting must essentially be changed, before we adopt beauty as its chief and legitimate

aim. It was in the days of Guido, Guercino, Carlo Dolce, Sassoferrato, &c., that beauty first began to be made the leading principle of art : the first named, indeed, painted his Samson with the figure of an Apollo ; while Carlo Dolce seems never to have sought for, or even thought of, the existence of any other quality. The influence of their example may be traced in the succeeding ages, and the consequences are such as we now see. Guido indeed delights us, because his forms and colours are so extremely beautiful, that he seems to have presented to us, as it were, beauty in the abstract ; and so will any one delight us, that comes so near to perfection in any walk or branch as he did : but it does not follow, because the highest excellence in any line may captivate us, that the minor excellencies in that branch should be best worthy of our pursuit. Pure beauty may be used as contrast, or as ornament ; but the want of expression of sentiment, essentially belonging to it, must convince us that it is, as a general principle, totally inadequate to the common objects of historical painting. We may be led astray for a while by the eclat attached to any one manner or style, but our course is never safe till we have developed its principles.

FLORENTINE SCHOOL.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Fra. Mino da Turrata—improved mosaic work—d. 1289.

Giunta Pisano—his taste improved by the sculptors at Pisa—w. Pisa, Campo Santo—fl. 1220.

Guido da Sienna—w. Sienna, Academy—fl. 1221.

Bonaventura Berlingieri of Lucca—w. Castle of Giuglia, near Modena—fl. 1230.

Margaritoni di Arezzo painted on canvas—w. Arezzo, Florence, S. Croce.

Bartolomeo de' Fiorentini—w. Flor. Ch. dei Servi.

Giov. Cimabue—reputed scholar of G. Pisano, but probably studied under the Greeks—w. Florence, S. Croce, S. Trinita, &c.—d. 1300.

SCHOLARS OF CIMABUE.

Giotto di Bondone—travelled over Italy: architect and painter—w. Assisi, Florence, S. Croce, &c.—b. 1276—d. 1336.

Oderigi da Gubbio—settled at Bologna—fl. 13th century.

Gaddo Gaddi—d. 1312.—*Ugolino da Sienna*.

Buffalmacco [*Buonamico Cristofano*]—fl. 1351—w. Pisa, Campo Santo, Florence, S. Paolo a Ripa d' Arno.

Bruno di Giovanni.—*Nello di Dino*.—*Bartolo Gioggi*.

Calandrino—a weak man, the butt of his companions—see *Boccaccio*.

Giov. da Ponte—w. Assisi, P. Francesco.

Bernardo Orcagna { excelled also in architecture—w. Pisa,
Andrea Orcagna { Campo Santo, Florence, Capella Stroz-
 zi—Andr. d. 1389.

SCHOLARS OF ORCAGNA.

Bernardo Nello.—*Nello di Vanni*.

Francesco Traini—w. Pisa, at S. Caterina, a picture of S. Thomas Aquinas.

SCHOLARS OF GIOTTO.

Stefano Fiorentino and his son *Tommaso di Stefano*.

Pietro Cavallini—companion of Giotto, and learned much of his style—d. 1364.—*Lippo*.—*Gio. Tosicani*.

Puccio Capanna—worked under Giotto at Assisi—w. Baptistry of Arezzo—fl. 1334.

Taddeo Gaddi—made great advances in the art in colour and fleshiness: also an architect—w. Florence, S. Croce—b. 1300—fl. 1352.

SCHOLARS OF T. GADDI.

D. Lorenzo Camaldolesi—w. Florence.

Gio. da Milano.—*Jacopo di Casentino*.—*Stefano da Verona*.—*Cennino Cennini*.

Gio. Gaddi—w. Florence.

Angiolo Gaddi—resided chiefly at Venice—w. Venice—d. 1387.

SCHOLARS OF A. GADDI.

Antonio Veneziano—w. Pisa, Campo Santo, Flor. R. Gall.—d. 1383.

Gherardo Starnina—w. Florence, S. Croce.

Antonio Vita—w. Pisa, Pistoia.

Dello Fiorentino—w. Florence, cloisters of S. M. Novella.

Jacopo del Casentino—w. Ch. Orsan Michaelae.—d. 1380.

SCHOLARS OF JACOPO DEL CASENTINO.

Bernardo Daddi.—*Spinello Aretino*.—w. Flor. Pisa, Campo Santo, &c.—b. 1308.—*Parri Spinelli*.—*Lorenzo di Bicci*.

Neri—fl. about 1299—worked chiefly at Pisa.

LAST PAINTERS OF THE PISAN SCHOOL.

Vicino—*Neri Nello*—w. Pisa—fl. 1299.—*Gera*—w. Pisa, S. Matteo.—*Vanni*—various of this name fl. 1300.—*Andrea di Lippi*.—*Gio. di Niccolo*.

Paolo Uccello—improved science of perspective—w. Florence, cloisters of S. M. Novella—fl. 1432.

Masolino da Panicale—improves *chiaro scuro*—w. Florence, Chapel of S. Pietro al Carmine—d. 1418.

Masaccio, or *Maso di S. Giovanni*—w. Rome, Ch. of S. Clemens, Florence, Ch. del Carmine, Pitti Palace—d. 1443.

IMITATORS OF MASACCIO.

F. Filippo Lippi—w. Florence, Ch. al Carmine, S. Spirito—d. 1488.

B. Gio. Angelico—w. Flor. R. Gallery—d. 1455.

Benozzo Gozzoli—w. Pisa, Duomo, Campo Santo, Flor. Pal. Riccardi—d. 1478.

SCHOLARS OF LIPPI.

F. Diamanti.—*Francesco Pesello*.—*Pesellino*.

Berto Linazuolo—went to the court of the king of Hungary.

Alessio Baldovinetti—master of Ghirlandaio—w. Florence, portico of the della Nunziata—d. 1499.

Andrea del Castagno—introduced oil-painting from Flanders—d. 1480.

Domenico Veneziano—learned oil-painting from Antonello of Messina, who had learned in Flanders—w. Florence.

Sandro Botticelli—w. Florence, R. Gallery.

Filippino Lippi—w. Flor. S. M. Novella.

Raffaellino di Garbo—w. Florence, C. Monte Oliveto.

D. Ghirlandaio [*Domenico Corradi*]—master of M. A. Buonaroti—w. Rome, Sistine Chapel—b. 1451—d. 1495.

SCHOLARS OF GHIRLANDAIO.

David Ghirlandaio.—*Benedetto Ghirlandaio*.—*Mainardi*.—*Baldinelli*.—*Niccolo Cieco*.—*Jacopo del Tedesco*.

Cosimo Roselli—master of Fra. Bartolomeo della Porta—fl. 1496.

Pier di Cosimo—master of Andrea del Sarto.

Piero Pollajuoli and *Antonio Pollajuoli*.

Luca Signorelli of Cortona—w. Orvieto, the cathedral, Rome, Capella Sistina—d. 1521.

SCHOLARS OF SIGNORELLI.

Tommaso Bernabei—*Tarpino Zuccagna*.

Don Bartolomeo della Gatta—abbot of S. Clemens in Arezzo—w. Sacristy of the Cathedral—d. 1461, perhaps 1491.

SCHOLARS OF B. DELLA GATTA.

Domenico Pecori.—*Matteo Lappoli*.

SCHOLARS OF PIETRO PERUGINO IN FLORENCE.

Rocco Zoppo.—*Il Bacchiacca*.—*Baccio Ubertini*.—*Il Montevercho*.

Niccolo Soggi—w. Arezzo, Madonna delle Lacrime.—*Bastiano di S. Gallo*.—*Vittorio Ghiberti*.

Gerino da Pistoia—w. Florence, R. Gallery.

Zacchia il Vecchio of Lucca.

Zacchia il Giovane—w. Lucca, in the churches.

Lionardo da Vinci—architect, painter, poet, geometrician, &c.—w. Florence, Pitti Palace; Milan, S. M. delle Grazie; Rome, Sciarra Pal., Doria Pal., &c.—b. 1452—d. 1519.

HIS IMITATORS.

Lorenzo di Credi—d. after 1531.

Salai or *Andrea Salaino*—(see Sch. Mil.)

Giuliano Bugiardini—w. Bologna, Ch. S. Francesco; Florence, &c.—fl. 1556.

G. Antonio Sogliani—scholar of Lorenzo Credi—fl. 1530.

Michel-Angiolo Bonaroti—w. Flor. R. Gallery; Rome, Sistine Chapel, Pauline Chapel—b. 1474—d. 1563.

Baccio Bandinelli—sculptor and painter—d. 1559.

SCHOLARS OF MICHEL ANGIOLO B.

Pietro Urbano.—*Ascanio Condivi*.—*Il Filippi*.—*Marco da Pino* (see Sienna Sch.) d. 1587.

Antonio Mini.—*Il Castelli*.—*Gaspar Bacerra*.—*Alonzo Berugese*.

Matteo Perez d' Alessio—w. Rome, Sistine Chapel, Siviglia, &c.

ASSISTANTS OF M. A. B.

F. Sebastiano—(see Rom, and Ven. Sch.)

- Marcello Venusti*—d. Greg. XIII. Pont. Max.
Battista Franco or *Semolei* (see Rom. Ven. Sch.)—d. 1561.
Giulio Clovio, or *D. Giulio di Croazia*—d. 1578.
Il Pontormo [*Jacopo Carucci*]
 —w. Flor. R. Gallery—d. 1558.
Francesco Salviati—Flor. R. Gallery—d. 1563.
Il Bugiardini—d. 1556.
Il Sabbatini, or *Andrea da Salerno*—d. about 1545.

IMITATORS OF M. A. B.

- Giorgio* and *Lazzaro Vasari*—w. Rome, Vatican, &c.—*Giorgio*
 was the author of the history of the Florentine School—
 b. 1512—d. 1574.
Francesco Granacci.
Francesco de' Salviati (Rossi)—w. Florence, Pal. Vecchio,
 &c. R. Gallery (see above).
Daniel di Volterra [*Ricciarelli*]
 —w. Flor. R. Gallery; Rome,
 S. Trinita de Monte—d. 1566.

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- Il Frate Bartolomeo di S. Marco* [*Il Frate Baccio della
 Porta*]
 —w. Flor. Pal. Pitti, Pal. Corsini, &c.—b. 1469—
 d. 1517.

FOLLOWERS AND SCHOLARS OF F. BARTOLOMEO.

- Mariotto Albertinelli*.—*Beneditto Cianfanini*.—*Cecchin del
 Frate*.—*F. Paolo da Pistoia*.
Il Visino—went to Hungary.—*Suor Plautella Neri*.

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- Andrea del Sarto* [*A. Vanucchi*]
 —w. Flor. Cloisters Ch. della
 Annunziata, Lo Scalzo, il Conv. dei Servi—b. 1488—d.
 1530.

FOLLOWERS OF A. DEL SARTO.

- Il Franciabigio* [*M. Anton. Francia Bigi*]
—w. Flor. della Nunziata, Cloisters.
- Il Rosso*—w. Flor. della Nunziata, Pal. Pitti, &c.
- Pontormo* [*Jacopo Carucci*]
—w. Flor. dei Servi, R. Gallery, &c. (see above).

ASSISTANTS OF A. DEL SARTO.

- Jacone*.—*Domenico Conti*.—*Pier. Francesco di Jacopo di Sandro*.—*Domenico Puligo*.—*Nannocio* and *Andrea Sguarzella*.

Rhidolfo Ghirlandaio—w. Flor. R. Gallery—d. 1560.

SCHOLARS OF R. GHIRL.

- Michele di Rhidolfo*.—*Mariano da Pescia*.—*Carlo Portelli*.—*Antonio da Cerauolo*.—*Mirabello da Salincorno*.
- Perino del Vaga*—also a pupil of Raffael (see Genoese and Rom. Sch.)—d. 1547.
- Toto del Nunziata*—resided much in England.

Antonio Mazzieri—a landscape-painter.

Andrea Feltrini and the three *Mettidori*—painters of arabesques, &c.

Bastiano di Sangallo—painter of perspectives, &c.

Lionardo da Pistoia—scholar of Penni.

Sebastiano Vini—a Veronese, who settled at Pistoia.

Francesco Signorelli of Cortona, and his assistant *Tommaso Paparello*.

Giov. Ant. Lappoli of Arezzo—scholar of Pontormo.

Guglielmo da Marcella—resided at Arezzo.

SCHOLARS OF VASARI.

- Il Poppi* [*Francesco Morandini*—b. 1544—fl. 1568.
Gio. Stradano—a Fleming by birth—b. 1536—d. 1625.
Jacopo and *Francesco Zucchi*—the latter, a painter of flowers
 and worker of mosaics, &c.—Jac. b. 1541.
Paolo del Borgo—assistant of Vasari.

SCHOLARS OF SALVIATI.

- Bernardo Buontalenti*—painter, architect, and mechanist—
 d. 1618.—*Francesco del Prato*.—*Ruviale*.
Romolo Fiorentino, and his sons *Diego* and *Francesco*.—*Do-*
menico Romano, &c.
Jacopo del Conte—resided chiefly at Rome (see Rom. Sch.)
 d. 1598.
Angiolo Bronzino—imitator of Pontormo—w. Flor. Pal.
Vecchio—fl. 1567.

SCHOLARS OF BRONZINO.

- Alessandro Allori*—w. Flor. Pal. Pitti—d. 1607.
Santi Titi—w. Flor. S. Croce; Volterra, Cathedral—b. 1538
 —d. 1603.

SCHOLARS OF TITI.

- Tiberio Titi*.—*Agostino Ciampelli*.—*Ludovico Buti*.—*Baccio*
Ciarpi.—*Andrea Boschi*.
Costantino de' Servi—chiefly known by his works in *pietro*
duro.
Batista Naldini—w. Rome, Trinita de' Monti—b. 1537—fl.
 1590.

SCHOLARS OF NALDINI.

- Gio. Balducci*.—*Cav. Francesco Currado*.—*Valerio Maru-*
celli.

Cosimo Gamberucci.—*Cosimo Daddi*—master of Il Volterrano.

SCHOLARS OF MICHEL GHIRLANDAIO.

Girolamo Macchietti—*Andrea del Minga*—*Francesco* and *Bartolomeo Traballese*.

Bernardino Pocchetti—w. Flor. Nunziata Cloisters—b. 1542—d. 1612.

Maso di S. Friano [*Manzuoli*]—Flor. R. Gallery, S. Trinita, &c.—d. 1575.

SCHOLARS OF MASO.

Alessandro Fei.—*Piero Francia*.

Federico Zuccaro—w. Flor. Cathedral, &c. (see Rom. Sch.)—d. 1609.

SCHOLARS OF ZUCCARO.

Bartolomeo Carducci } both known by their works in Spain
Vincenzio Carducci } —fl. 1590.

Jacopo di Meglio [*I. Coppi*]—w. Bologna, S. Salvatore, Rome, S. Pietro in Vincolis—d. 1591.

Piero di Ridolfo—fl. 1612.

PAINTERS IN VARIOUS CITIES OF TUSCANY.

Stefano Veltroni—grotesques, &c.—*Orazio Porta*.—*Aless. Fortori*.—*Bastian Flori*.

Salvatore Foschi.—*Andrea Aretino*.

Cristoforo Gherardi—native of S. Sepolchro—w. Perugia, &c.—d. 1556.

Gio. Batista, and *Lionardi* and *Francesco Cunzi*, of S. Sepolchro.

Duranti del Nero—w. Volterra, Cathedral.

Raffaelle Scaminossi—scholar of Raffaellino.

Gio. di Vecchi.

Alberti—three of this family from S. Sepolchro, studied chiefly at Rome.

Durante—Flor. Cathedral.

Chembino—supposed son of M. A. B.—Borgo, Cathedral.

Giovanni Cherubino—brother of the above, celebrated for his perspectives.

Giuntalocchio of Prato—scholar of Soggi.

Gio. Paolo Rosetti of Volterra—scholar of Daniel di Volt.—fl. 1568.

Niccolo dalle Pomerance, or *Niccolo Circignano*—from the neighbourhood of Volterra—chiefly painted at Rome—d. 1588. } Alle Pomerance, Rome, &c.

Cav. Roncalli—from the same country—w. Rome, St. Peter's; Loretto—d. 1626. }

Antonio Circignani—w. Rome, &c.

Piagio da Cutigliano } of Pistoia—scholars of Dan. di Volt.
P. Biagio Betti }

Jacopo Rosignoli of Leghorn—lived in Piedmont—d. about 1600.

Baccio Lomi of Pisa—adopted the style of the Zuccari—fl. 1585.

Paolo Guidotti of Lucca—w. Lucca, Rome—d. 1629.

Girolamo Maffei—w. Rome—d. Paul V. Pont. Max.

Benedetto Brandimarti of Lucca—fl. 1592.

Pietro Ferabosco of Lucca—lived, it is supposed, abroad—
fl. 1616.

Antonio Tempesti—painter of battles, landscapes, &c.—w.
Florence, Rome, and cabinets throughout Europe (see
Rom. Sch.)—d. 1630.

Ludovico da Cigoli [*Cardi*]—scholar of Santi Titi—w. Rome,
S. Pietro, Vatic. S. M. Magg.—b. 1559—d. 1613.

SCHOOL OF CIGOLI.

Andrea Comodi—w. Rome, S. Carlo, Catenari, &c.—b. 1560
—d. 1638.

Gio. Bilivert—w. Flor. R. Museo—d. 1644.

SCHOLARS OF BILIVERT.

Bartolomeo Salvestrini.—*Francesco Bianchi*.—*Agostino Mellissi*.—*Orazio Fidani*.—*Francesco Montelatici*—d. 1661.

Gio. Mario Morandi—afterwards studied at Rome—b. 1622
—d. 1717.

Gregorio Pagani—b. 1558—d. 1605.

Francesco Pagani—his father, chiefly studied under Cigoli
—w. Flor. S. M. Novella—d. 1561.

Domenico da Passignano—also companion of Cigoli, though
scholar of Naldieri and Zuccherò—w. Rome, S. Pietro,
Vat.—b. 1560—d. 1638.

SCHOLARS OF PASSIGNANO.

Fabrizio Boschi.—*Ottavio Vannini*.—*Cesare Dandini*.—*Nicodemò Ferucci*.—*Anastazio Fontebuoni*.

Cristofano Allori—left the manner of his father for that of Cigoli, Passignano, &c.; he also painted landscapes and portraits—w. Flor. Pitti Pal., &c.—b. 1577—d. 1621.

SCHOLARS AND COPIERS OF C. ALLORI.

Valerio Tanteri.—*F. Bruno Certosini*.—*Lorenzo Cenini*.—*Zanobi Rossi*.—*Gio. Bat. Vanni*.

Jacopo Empoli—scholar of S. Friano—d. 1640.

Felice Ficherelli—called also Felice Reposo—d. 1660.

Giov. Martinelli—w. Flor. R. Gall.—fl. about 1650.

Michel Cinganelli—w. Pisa.

Filippo Palladino—w. Milan, Rome, Sicily, &c.—d. 1614.

Benedetto Veli—w. Pistoia Cath.

Matteo Rosselli—scholar of Pagani and Passignano—w. Flor. Nunziata, Cloisters.

SCHOLARS OF ROSELLI.

Giovanni di S. Giovanni [*Manozzi*]—w. Flor. R. Gall. Pal. Pitti, &c.—b. 1590—d. 1636.

Gio. Garcia Manozzi—his son—w. Pistoia, &c.

Francesco Furini—a priest—w. Venice, &c.—d. 1649.

Volterrano [*Baldazzar Franceschini*]—w. Flor. capella Nicc. S. Croce, delle Nunziate, &c.—b. 1611—d. 1689.

SCHOLARS OF VOLTERRANO.

Cosimo Ulivelli.—*Antonio Franchi* and his sons.—*M. A. Palloni*.—*Benedetto Orsi* of Pescia.—*L'Arrighi*.

SCHOLARS OF FURINI.

Lorenzo Lippi—poet and painter.

Marco Bulassi—famous for copying: scholar of Passignano—d. 1667.

Francesco Boschi—scholar of Rosselli: portrait-painter, &c.: a priest—d. 1675.

Jacopo Vignali—scholar of Roselli: painter in style of Guercino.

Carlo Dolce—soft and finished cabinet pictures—w. England, Sir T. Baring—b. 1616.—d. 1686.

SCHOLARS OF C. DOLCE.

Alessandro Lomi.—*Bartolomeo Mancini*.—*Agnese Dolce*.—*Onorio Marinari*—w. Florence, churches.

FOREIGNERS STUDYING AT FLORENCE.

Il Paggi.—*Salv. Rosa*.—*C. Albani*.—*Il Borgognini*.—*Il Colonna*.—*Il Mitelli*, &c.

Ligozzi—a Venetian—w. Flor. Ogni Santi, cloisters—b. 1543—d. 1627.

SCHOLARS OF LIGOZZI.

Donato Muscagni, &c.

Francesco Morosini, also called *il Montepuleiano*—w. Flor. S. Stefano.

Santini, the older and younger, of Arezzo—fl. 17th century.

Torre.—*Bartolomeo* and *Teofilo* of Arezzo—Teof. fl. 1600.

Francesco Brini of Volterra—fl. 17th cent.

Pompeo Caccia—fl. 1615.

Alessandro Bardelli of Uzzano, near Pescia.

Alessio Gimignani of Pistoia—follower of Ligozzi—fl. 17th century.

 PISAN SCHOOL.

Aurelio Lomi—head of this school: scholar of Bronzino and Cigoli—w. Florence, Rome, Genoa, S. M. Carignano—d. 1622.

Gentileschi [*Orazio Lomi*]*—*the brother of the above: went to England in his old age—b. 1563—d. 1646.

Artemisia Gentileschi—daughter of the above: painted portraits.

Orazio Riminaldi—went to Rome: adopted the Bolognese method—w. Pitti Pal., &c.—d. 1631.

Girolamo Riminaldi—brother of the above.

Ercole Bezzicaluwa.—*Gio. del Sordo.*—*Zaccaria Rondinosi.*—*Arcangela Palladini.*—*Gio. Stefano Marucelli.*—*Domenico Bongi.*—Some time after their day: *Camillo Gabrielli.*—*Gius. Melani.*

 SCHOOL OF LUCCA.

Paol. Biancucci—scholar of Guido—d. about 1553.

Pietro Ricchi—imitator of Guido: scholar of Passignano.

Pietro Paolini—w. various collections at Lucca—d. 1682.
In the next age, *Maracci Gio.* and *Ippolito*—*Gio. Coli*—*Filippo Gherardi.*

SCHOLARS OF P. PAOLINI.

Il Lucchesino [*Pietro Testa*]*—*afterwards scholar of P. Cortona—d. 1650.

Del Tintore—*Cassiano*, and *Francesco*, and *Simone*—fl. end of 17th cent.

PAINTERS OF FLOWERS.

Angiol. Gori.—*Bartolomeo Bimbi.*—*Andrea Scacciati.*—*Il Fortini.*—*Il Moro.*—*Il Lopez.*

PAINTERS OF LANDSCAPE.

Guaspere Falgani.—*Gio. Rosi.*—*Benedetto Boschi.*—*Filippo d'Angeli.*—*Taddeo Baldini.*—*Lorenzo Martelli.*—*Antonio Giusti.*—*Poli.*—*Pietro Ciafferi*, painter of marine views.

PAINTERS OF PERSPECTIVES.

Jacopo Chivastelli and his school.—*Rin. Botti.*—*Lor. del Moro.*—*Bened. Fortini.*—*Gius. Tonelli.*—*Angiol. Gori.*—*Gius. Masini.*—*Anton. Ruggieri.*

PORTRAIT PAINTERS.

Filippo Furini.—*Casini Domenico* and *Valore.*—*Il Cerrini.*—*Gio. Bat. Stefaneschi.*—*Giusto Subtermans* of Antwerp.

PAINTER OF BATTLES.

Jacopo Borgognone, who resided long at Florence.

SCHOLARS OF J. BORGOGNONE.

Pandolfo Reschi.—*Santi Rinaldi.*

Baccio del Bianco—painter of caricatures.

Gio. Bat. Brazze [*Il Bigio*]—painter of caprices: human figures composed of fruit or instruments, &c.

Pietro da Cortona [*Berettini*]—resided long in Florence—w. Pal. Pitti; Paris, Louvre—b. 1596—d. 1669.

SCHOLARS OF P. CORTONA.

Livio Meius, a Fleming.—*Castellucci* of Arezzo.—*Palladino* of Cortona.—*Lorenzo Rossi*, &c.

The *Dandini*—*Vincenzio*, and *Pietro*, and *Ottaviano*.

SCHOLARS OF DANDINI.

Antonio Riccianti.—*Michele Noferi*.—*Gio. Cingui*.—*Anton. Puglieschi*.—*Valerio Baldassari*.—*P. Alberigo Carlini*.—*G. Santarelli*.—*Anton. D. Gabbiani*.

SCHOLARS OF GABBIANI.

Tommaso Redi.—*Gaetano Gabbiani*.—*Francesco Salvetti*.—*G. Ant. Pucci*.—*Gius. Baldini*.—*Ranieri del Pace*.—*Ignazio Hugford*, of English parents.

Alessandro Ghirardini—successful imitator of various styles
—b. 1658—d. 1723.

SCHOLARS OF A. GHERARDINI.

Sebastiano Galeotti.—*Agostino Veracini*.—*Francesco Conti*.
—*Il Lapi*.

Gio. Camilli Sagrestani—imitator of C. Cignani—b. 1660—
d. 1731.

Matteo Bonecchi—scholar of the above.

SCHOLARS OF THE BOLOGNESE MASTER, GIOSEFFO DEL
SOLE.

Mauro Soderini.—*Vincenzio Meucci*.—*Gio. Dom. Ferretti*.—
Gius. Grisoni, who visited England.

Gius. Zonchi—formed on various styles—w. Flor. Palaces,
&c.—d. 1767.

PAINTERS IN OTHER CITIES OF TUSCANY.

Zei of San Sepolchro—w. San Sepolchro, Cathedral.

Gio. Bat. Mercati—like the last mentioned, an imitator of P. Cortona—w. Rome, Venice—fl. 17th cent.

Tommaso Lancisi—scholar of Scaminessi—d. 1682.

Adriano Palladino of Cortona (see Rom.)—1680.

Salvi Castellucci of Arezzo—imitator of P. Cortona: he had a son, Pietro (see Rom.) 1672.

Gimignani of Pistoia—*Giacinto* and *Ludovico*, father and son—G. b. 1611, d. 1681—Lud. d. 1697.

Lazzaro Baldi of Pistoia—imitator of P. Cortona—b. 1624—d. 1703.

Gio. Domenico Piastrini of Pistoia—scholar of Luti.

Gio. Bat. Cipriani of Pistoia—visited England—w. English collections—d. 1790.

Camillo Gabrielli of Pisa—d. 1730.

Gio. Bat. Brugieri—imitator of the style of P. Cortona; as were *P. Stefano Cassiano* and *Girolamo Scaglia*—b. 1678—d. 1744.

G. Domenico Campiglia of Lucca—w. Flor. R. Gall.—b. 1692.

G. Domenico Lombardi—d. 1752.

Cav. Pompeo Batoni—scholar of the above—w. Lucca, churches; England, various collections—b. 1708—d. 1787.

PORTRAIT PAINTERS.

Gaetano Piattoli.—*Francesco Riveira*.—*Giovanni Fratellini*, b. 1703, d. 1770.

LANDSCAPE PAINTERS.

Domenico Tempesti, or *Tempestino*, fl. 1680.—*Paolo Anesi*.—*Francesco Zucherelli*—w. England—b. 1702—d. 1788.—*Pietro Nelli*.

HISTORY OF THE FLORENTINE SCHOOL.

DURING the early periods of modern history, the arts in Italy were almost exclusively in the hands of Greeks who were domiciliated there; so that our knowledge of the works of ancient native painters is extremely scanty and uncertain. Even the persons employed in mosaic work and the *miniatori* (or embellishers of MSS.) were for the most part of that nation. There is, however, a series of scriptural paintings in the walls of the church of St. Urbano at Rome, of the date of the eleventh century, and they appear, as far as may be judged from the style of the countenances and the dresses in which they are represented, to be the work of no Greek artist. There are some specimens also belonging to nearly the same period, in the crypt of the cathedral at Aquileia, others in the S. M. Primerano at Fiesole, others again in S. Brigio at Orvieto; and these are, with a few exceptions, the only examples on which such a judgment may with any degree of certainty be pronounced.

We find indeed in Italy, as elsewhere, a few miracle-working pictures reported to be of

much higher antiquity, and ascribed, by the voice of tradition, to the pencil of no less a personage than the evangelist St. Luke. We may, however, withhold our belief on other grounds than the mere suspicion which naturally attaches itself to stories of this nature : for their alleged antiquity is partly disproved by the researches of our modern cognoscenti. They inform us, that it was the constant practice, in the earlier days of the Church, to represent the Madonna with her arms extended in the attitude of prayer, not as in these pictures, and as generally the case in later times, in the act of nursing the infant Saviour. From hence, therefore, and from some other minute circumstances, not unimportant in their way, these specimens are degraded by the connoisseurs from their supposititious rank, and by common consent assigned to a period somewhere about the eleventh or twelfth centuries ; when, as is conjectured, some artist of the name of Luke might have been in vogue, and by his name have given occasion to this notable equivoue. Lanzi indeed furnishes us with a story to this purpose, from a legend of the fourteenth century relating to the *Madonna dell' Impruneta*, which it asserts to have been painted by a Florentine named Luke ; a man, it seems, who was remarkable for his extraordinary austerity and

virtue, and from that circumstance acquired among his countrymen the surname of *Il Santo*, or the Saint.

There are, however, many rigid adherents to the old system of things, who look upon examinations of this description as savouring of a dangerous spirit of innovation: and we must ourselves allow, that to admit the truth of such an assertion, is something more than can be expected even from the modern liberality of the Roman Church, considering the countenance that is still afforded and even authorised towards these relics. One *chef d'œuvre* of St. Luke is still exhibited in St. Peter's at Rome, as an object for the superstitious devotions of the multitude; while another, and that one of greater celebrity, is stationed in the church of the *Madonna del Monte* near Bologna, and is held in such sanctity, that a portico has been constructed for the convenience of her devotees, from thence to the gates of the city, being a distance of no less than three miles. Even now, indeed, in the month of May, a grand annual fête is held, when the picture is conveyed, amidst a solemn procession of all the authorities, civil, religious, and military, headed by the cardinal legate, from her station on the mount to the cathedral of Bologna; where, after remaining

six days, the object of the fervent adoration of the people collected from the neighbouring country, it is again taken up, and re-conducted to the church with the same demonstrations of pomp and ceremony. The portico above mentioned was constructed many years ago by the voluntary subscription of the inhabitants of Bologna; but even in these times the spirit of superstitious piety is not quite extinct, and a collection of 300,000 francs was lately made in the city and its neighbourhood, in order to replace the silver candelabra of the church, which had been taken away by the French soldiery.

Tuscany seems to have been destined to be the birthplace of the arts in Italy, in modern, as in ancient story: it was at Pisa that the first efforts of renascent art were made. Pisa was then a very powerful republic: the extensive commerce she enjoyed, introduced a taste for the arts, as well as afforded the means of gratifying it; and great works were undertaken, both in architecture, sculpture, and painting, as may be attested by the numerous interesting specimens still to be viewed in that city. As to the art with which we are here more immediately concerned, we find at Pisa the first public work commenced which afforded a scene of competition between the men of talent of the day. It was proposed,

early in the fourteenth century, to decorate the cloister surrounding the *Campo Santo*, or public cemetery, with paintings in fresco, illustrative of passages in the sacred history. Buffalmacco, Memmi, Spinello, Antonio Veneziano, as well as Orcagna, Benozzo Gozzoli, Giunta Pisano, and the celebrated Giotto, were joined in this work; and we may see, by what still remains of it, how great was the progress at that time made in art, beyond the tame and lifeless examples of the Greek artists. There is in many of the heads a very forcible and well depicted expression, and occasionally some few sparks of grace and elegance are displayed. Accurate engravings of them, as well as of the paintings of the early masters of Florence, have been executed by Lasinio of Pisa, whose works will throw a light on this primitive school beyond what might be gathered from any former notices on the subject, and teach us to set a true value on the exertions of these extraordinary men. Many specimens, also, of Grecian and Roman sculpture were collected by the Pisans in this cloister, the study of which is to be recognised in the sculpture of the times: indeed the stimulus given to the arts in general, by the establishment of this museum (for so it may be called), and the eclat arising from the greatness of the work, could not fail to give increased

encouragement to the cultivation of the arts in that age.

The chief painters at Florence, during this memorable period, were Giotto, who has been mentioned above, and Cimabue, whom Lanzi calls, from their respective styles, the Raffael and Michael Angelo of their day. These are the men by whose labours the next great step in the art was attained; and no names have been more justly celebrated throughout Italy. It is from Cimabue, as the parent trunk, that Baldinuccio derives his historical and pittorical *stemmata*, constructing upon him a sort of genealogical tree, on whose branches are suspended the names of all the painters throughout Italy, who in after times distinguished themselves; which he has done through the desire of claiming for the Florentine school the merit of having laid the foundation of all that is excellent in art. That both he and Giotto travelled, and disseminated their principles in various parts, cannot be disputed: we trace indeed the time of their abode, in the chronicles of almost every city. Lanzi, however (than whom none was a more competent judge), ridicules the attempt to deduce all the numerous Italian schools from this single stock, and argues, with much apparent truth, that

their several styles, whose variety of origin is proved by their dissimilarity of principle, arise more probably from the natural exertions of the human mind, and general tendency to improvement which developed itself at this time, rather than to any immediate system of general tuition, such as Baldinucci would incline us to suppose.

It was not till the year 1349, thirteen years after the death of Giotto, that an Academy was established at Florence, which was placed under the protection of St. Luke; this saint having become (from the numerous pictures ascribed to him) the acknowledged patron of the art. The society was not limited to those alone who intended to become painters, but included also the students of various professions and trades, some of which one might hardly have expected to find in the catalogue: not only the *miniatori* and the workers in mosaic, but the embellishers of shields and armour, cabinet-makers, gilders, and even curriers, were admitted, since leather, next to wood, was at this day the substance most commonly in use for painting. This practice of general extension of the rules of admission, so far at least as relates to the school of drawing, is still in vogue in most of the academies throughout the continent at the present

day : nor is it without its use ; for it is to the skill and knowledge thus acquired by the better class of workmen, that the manufactures of Italy, France, and Germany, are indebted for the superior elegance which is displayed in the form and fashion of their articles in many branches of manufacture.

Of the succeeding artists at Florence there is but little to say : of Bruno, Bufalmacco, and the simple-witted Calandrino, more may be learned from the Decameron of Boccaccio than from any history of art ; and even of Taddeo Gaddi, whom (to keep up the parallel) we hear styled the Giulio Romano of Giotto's school, but scanty notices are to be found. T. Gaddi seems, however, to have greatly improved upon the manner and execution of his master ; specimens of whom, as of the other masters of this period, are still to be discovered in the churches and picture-galleries at Florence.

A new era opens under the patronage of the house of Medici, whose palace became at once the ' Lyceum of philosophers, the Arcadia of poets, and the Academy of painters.' The favour which they so liberally dispensed, was rewarded by corresponding gratitude on the part of those who received it—one might almost indeed say, by a spirit of sycophancy not un-

worthy of this second Augustan age. We trace, without difficulty, the likenesses of various individuals of this family, under one character or other, in almost every painting or piece of sculpture which was presented to the public eye. We see them introduced even into sacred subjects, figuring as the wise men or magi of the East, making their offerings to the infant Christ, and in many other similar pieces: so strict indeed is the portrait given, that we see them, in this instance, laden somewhat incongruously with the gorgeous robes of their newly acquired honours at Florence. This practice of introducing portraiture in historical subjects, was advantageous in some respects to the art, inasmuch as it necessarily enforced a more strict imitation of nature among the painters of that day: much more of dignity of character is therefore observable in their works, than in those of their predecessors; and sometimes, by the accidental beauty of a subject portrayed, a certain degree of grace and elegance is superadded, as may be seen in the charming figure of Ginevra de' Benci (the beauty of her time), who appears in so many different passages of the paintings of Ghirlandaio in the choir of S. M. Novella. The habits of truth and accuracy thus introduced in their practice, were

by degrees transferred to the works of imagination.

A taste for the fine arts in general seems to have been hereditary in the family of the Medici in their several generations : nor did their patronage fail of the success which it merited. As Masaccio, Fil. Lippi, and the Ghirlandaie, were the boast of this age, so Da Vinci, Michael Angelo, A. del Sarto, and Il Frate, were of the succeeding one ; and although it was under the latter series that the Florentine school attained its highest reputation, yet these men by no means deserve to lie in that oblivion to which they have generally been consigned by posterity. If they fail in the just gradations of aerial perspective, in variety of composition, in freedom of touch, in fulness of design, we must yet observe in them a feeling of simple and natural elegance, and a degree of life and truth such as strikes us with surprise at the present day : it would not perhaps be saying too much to assert, that in these latter objects they have scarcely ever been excelled among the Florentines.

Leonardo da Vinci (so called from a castle in the Valdarno) did not long reside at Florence in the early part of his life : his talents for music and poetry introduced him to the patron-

age of Lewis Sforza at Milan, where he not only distinguished himself as a civil engineer and architect, but also established a celebrated school of painting in the year 1499. When his patron fell, he returned to Florence, and remained there some years : and it was in this period that those works were accomplished which gained him so great a name, such as his pictures of Vanity and Modesty, the portrait of Lisa, and the cartoon made for the *Sala del consiglio*, in which room Michael Angelo, then a young man, was also employed. He next went to Rome, and was much favoured by Leo X. : we afterwards find him quitting Rome again for the north, and finally breathing his last, as is well known, in the arms of Francis I. Da Vinci has been called the Homer of painters : he was the first who infused a real majesty of thought and greatness of style into his compositions ; but it will be necessary to speak of him again in the school of Milan.

M. A. Buonaroti was born in the year 1474. His first introduction to the great world was of a nature highly flattering : he was, it appears, descended from a noble family ; and from this circumstance, as well as his early promise of talent, was recommended by Ghirlandaio (with whom his parents had placed him) to the pa-

tronage of Lorenzo de Medicis, and upon this recommendation received into the house and domesticated with the family. He was first employed upon the ancient statues, which Lorenzo had then recently collected, and soon gave evident proofs of his extraordinary talent. He had been recommended indeed by Ghirlandaio for this purpose, since he wished to divert his attention from the pursuit of painting, in which he had already shown powers enough to excite his jealousy : nor, if it is true that he procured foreign commissions for his brother Benedetto, through the same motive of removing him from the field of competition, can we see any reason to discredit the tale. However this may be, it was nevertheless highly improbable, that a genius, like that of M. Angelo, should limit itself to one branch of the art alone, when almost every common artist united in himself the study of two at least, if not three. We find him indeed, after a few years, employed in the art of design, and giving to the world the idea of a new style, in the famous cartoon of the battle of Pisa. This is the work which, as before mentioned, he made in competition with Da Vinci, and high commendation has been lavished upon it, though we know no-

thing of it in fact but from the print of Ede-lynych: the original, unfortunately, no longer existing, having been cut to pieces (as the story is told) by his envious rival, Baccio Bandinelli. There are a few other pictures at Florence ascribed to his hand, though they are probably the production of some of his scholars; the only one which may be considered as authentic being an Holy Family preserved in the octagonal room of the Granducal gallery called the Tribune. The peculiar attitude of the Virgin Mary, in this specimen, must be regarded, at the best, as a strikingly elegant contorsion of the human figure; while the various naked men which are introduced to fill up the back ground, instead of the more ordinary accompaniments, appear in no other light than as curious evidences of the whimsical nature of this great man's talent. It was perhaps painted by him during the prosecution of a long course of anatomical study, and when his mind was filled with its details; and this might be admitted in excuse: but in spite of its faults, there are points about it which never fail to engage the attention of the spectator, and he sees at one glance that it can be the work of no ordinary personage. It is worthy of remark, that it is painted *a tempera* (*in distemper*), as

Lanzi informs us, not in oil, as has been more commonly imagined.

The greatness of Michael Angelo's talents soon opened a field for his exertions elsewhere: he was called to Rome in the year 1504, by Pope Julius II., and being, like most of the Florentine school, master of the sister arts, soon procured employment in the triple capacity of sculptor, painter, and architect. As a painter, it was not at first his intention, it is said, to have entered the lists; and he wished to have transferred the commission offered him in the Sistine Chapel, to the hands of Raffael, against whom he could as yet have felt no grounds of jealousy. He yielded, however, after a timé, to the solicitation of his patron, and, after obtaining some instructions from Florence in the art of fresco-painting, set himself to his work, and finally succeeded in producing the miracle of art which adorns the ceiling of that place. During its progress, he refused to have communication with any person, even at his own house (so entirely was he engrossed by his study), while the chapel was, by his special desire, closed from the public eye: so strict indeed was he in adhering to this idea, that he meant, it seems, to have excluded even the sovereign pontiff himself; and when he had

one morning crept in by stealth, in order to gratify his curiosity, Michael Angelo, as if by accident, let fall some of his instruments from the lofty scaffolding where he was employed, so near to his Holiness, that he was induced to make his retreat with considerable precipitation. Such conduct was not likely to be passed in silence by a character like that of Julius: he was so greatly incensed against him, that (according to some historians) Michael Angelo was forced to break off instantly from his work, and leave Rome till the storm should be appeased. Such, however, was his acknowledged superiority to all other painters at this day, that the Pope not only recalled him a few years afterwards, but was obliged to pay him considerable court, in order to induce him to resume it.—The chapel was opened to the public when he had completed one half of the work; and it was at this period that Raffael caught that sudden inspiration, from contemplating the marvellous novelty of its style, which laid the foundation of his future greatness. The rest was finished in twenty months, although he was so nice in his modes of preparation, that all the more laborious minutiae, such as making his varnishes and grinding his colours, were entrusted to no hand but his own. This picture

being finished, he occupied himself with the works of the chisel, as before, and his ordinary employment as architect of St. Peter's, until called upon a second time by the Pope, to assist in the works for the Sistine chapel.

The embellishments that were now in contemplation for this building, were the occasion of an assemblage at Rome of all the great painters of this day. Signorelli, Roselli, Ghirlandaio (the master of M. Angelo), and P. Perugino (the master of Raffael), were all employed in painting the side walls in fresco, while the upper and lower ends were reserved for this great man. The fall of the angels was to have been represented over the door of entrance, and the day of judgment at the other extremity, though this last alone, as was well known to the world, was finally put in execution; and these, together with the martyrdom of St. Stephen, and the conversion of St. Paul in the Pauline chapel, are his only specimens preserved in the Vatican. Of the style adopted in these works it will be necessary to speak again, under the head of the Roman school.

Michael Angelo was at this period (though cotemporary with Raffael) justly considered as the first person in the profession; and of the esteem in which he was held we have an extra-

ordinary instance, in the honours and attention paid to him by the Pope, who went in person to his house, accompanied by ten cardinals, in order to solicit him to undertake the charge of the last-mentioned painting in the Sistine. ‘*Onore unico nei fasti dell’ arti.*’ His works in sculpture stand equally unrivalled by any artist of his day, or any that have since that day appeared. We may probably look upon his productions as displaying the greatest powers of creative genius that have hitherto been conceded to man. As an architect—though there is always a degree of talent displayed in his buildings, yet if we except some of the façades in his lesser works, there is not much deserving of praise: but it is a curious instance of the universality of his talents, that he was employed in this line not only in a civil, but a military capacity; in the latter of which he has left examples of his skill, both at Florence and San Miniato. It is recorded indeed of Vauban, the second* regenerator of the modern art of fortification, that he paid great attention to the

* The substitution of bastions for towers, and the curtain for the wall between them, as well as some other, and those nearer, approximations to the modern style of defence, are claimed by the Italians for San Michele, who constructed the fortifications of Verona.

latter place, drawing a plan of it, and noting down all its admeasurements with the most scrupulous accuracy.

There were many painters (as may be supposed) who became the followers of a master so justly celebrated : some his scholars, others imitators, others again who caught his style from being employed under his superintendance : of these, the chief were Daniel di Volterra and Pellegrino Tibaldi : the name of the latter will recur under the head of the Bolognese school ; and as a specimen of the former, it will be sufficient to mention the taking down of our Saviour from the cross, in the church of the *Trinità di Monte* at Rome, an engraving from which was executed by Dorigny, and is generally made the *pendant* to his print of Raffael's Transfiguration. It is probable, from its extraordinary talent, that M. Angelo however gave his friend some assistance in this composition. Another cotemporary artist, who was possessed of a certain greatness of style, that could have been borrowed from no other source, was *Il Frate*, or *Fra Bartolommeo di S. Marco*. He too visited Rome, but left it after a short residence, because he found himself so far out-rivalled ; and though his pencil may be traced in one or more collections in that city, yet his

best works (which are generally single figures) are to be seen at Florence. He also had a school of followers.

Andrea Vannuchio (nicknamed from his father's profession, *Andrea del Sarto*) was the head of another cotemporary school at Florence. His style had a certain degree of greatness, but was infinitely more subdued than that of M. Angelo, and united to a better mode of colouring and a more graceful character of design: '*Chi sente che sia Tibullo nel poetare sente chi sia Andrea nel dipingere,*'—says Lanzi. *He who really feels what Tibullus is in poetry, may feel what Andrea is as a painter*: and it is hardly possible to pay him a higher or more judicious compliment. The print taken from the *Madonna del Sacco*, in the cloisters of the *Annunziata* at Florence, is familiar to the world. This wonderful painting is so named, from a sack of corn on which Joseph is represented as supporting himself, and which the painter, we are told, received from the convent, during a time of scarcity, as a part of the price of his work. Of his followers and scholars, *Franciabigio*, *Pontorno*, *Il Rosso*, the two *Sguarzelle*, and *Rhidolfo Ghirlandaio*, were the most conspicuous: the last-mentioned was also himself at the head of a considerable school.

The style of the Florentines, however, must be considered as deriving its most characteristic qualities from the turn given to the fashion of the day by their great prototype, M. Angelo. Excellence in drawing, with greatness of manner, are their chief distinctions; but their colouring is generally heavy, their skill in grouping imperfect, and their draperies have been humorously enough said to savour of economy both in quantity and quality.—The art had already fallen one step in passing from the hands of M. Angelo to that of his immediate followers, and was soon to experience another fall in the degenerate taste of his scholars. Giorgio Vasari was of this number; and when we acknowledge our gratitude to him for the history of art which he bequeathed to us, we have said all perhaps that can be advanced in his praise. He was in possession of reputation enough to be placed at the head of a very numerous school; but his style of painting had so much of an ambitious emptiness in its composition, that it needs no notice here. There were some artists after his day at Florence, who improved themselves by combining something of the Raffaelesque manner with that of this school, still ranging themselves, however, under the banner of M. Angelo: but their

figures, instead of possessing his fire and spirit, always give an idea to the spectator of actors endeavouring to personate the characters portrayed by him : and there are some amongst them, who, failing even of this, seem only to have imitated his peculiarities and imperfections, instead of the real essence of his manner. He had himself predicted, that the success of his style would afterwards produce many awkward masters (*goffi maestri*): nor could it have been otherwise ; the graceful, or the elegant, may admit of imitation, but the great must ever be original.

Cotemporary with Vasari, and far superior to him in merit, were, Francesco Rossi (also called *dei Salviati*, from the name of his patrons), Jacopo del Conte, and Angiolo Bronzino, who all had severally their schools, and were, more or less, followers of the style of Michael Angiolo. Among the pupils of the last named were Alessandro Allori, Santi Titi and Bat. Naldini, with some others of less note ; and these too afterwards became instructors in the art. Another school was that of Michel del Ghirlandaio, from whence sprung Bernardino Barbatelli, commonly called by the name of Poccetti, who is but little known for his easel pictures, though confessedly one of the best painters in fresco of this time.

A material change is observed to have taken place about the end of the sixteenth century, when a new style was introduced by Lud. Cardi, or il Cigoli, and Greg. Pagani. It was formed partly on that of Baroccio, who was now rising into fashion at Rome, and partly on that of Correggio, or perhaps of the Bolognese masters, together with an improved method of colouring caught from the manner of Ligozzi, a Venetian, residing and giving instructions at Florence. Of their scholars, Domenico da Passignano, Matteo Roselli, and Cristoforo Allori, were the most successful in this line, and may be considered among the best second-rate masters of the age: but their excellencies were of a minor description, and the art had now passed through another age of degradation. Cigoli, like the earlier Florentines, possessed considerable versatility of talent, being known as a poet and architect as well as a painter. Through the interest of Maria de Medicis, the queen of Henry IV., he obtained some employment in France, where he was much respected, for he was a man remarkable for his modesty and amiable qualities in private life. The statue of Henry IV., originally on the Pont Neuf at Paris, and which has lately been renewed, was after a design by Cigoli.

The debasement of art in these latter times, was in some measure owing to the change that had taken place in the nature of patronage: it was not (as formerly) a sovereign prince from whom the artist received his commands, the rage for collecting pictures had become general, and every man of wealth a purchaser. Hence the objects of demand came to be of a different description: easel pictures, rather than great works in fresco, were sought after, as better suited for general sale, and the scale of the interior of private dwellings. The attention of the artist, therefore, was naturally withdrawn from the more important points of art, and directed to the minutiae of detail and beauties of execution, so necessary in works that are to be exposed to nearer inspection of the eye. Madonnas, and other pictures of sacred subjects, adapted to oratories and chapels in private houses, were multiplied without end; and the seductive manner of Carlo Dolce and his followers for a while obtained the lead in the fashions of the day. There are some respectable names however of this date, as, Jacopo Empoli, Manozzi (better known by the name of Giovanni di S. Giovanni), Francesco Furini, and Baldassar Francheschini, commonly called, from the place of his nativity, *Il Vol-*

terrano : the three last had severally their schools.

After the middle of the seventeenth century, another style came into vogue in Florence, and indeed in most parts of Italy : we lose sight altogether of the great and powerful principles introduced by the founders of the art, and are amused (for one can use no higher term) with the pleasing productions of Pietro da Cortona. His style has been happily characterised in two words by Raffael Mengs, as the easy and the tasteful. His figures possess no higher merit than that of being exquisitely picturesque : they are the figures indeed of a common landscape, but they stand just where they are wanted to aid the masses of colour, and just as they should do for the beauty of the composition. His colouring is for the most part extremely agreeable, and sometimes beautiful in its tones ; and the whole does not in any way strike us as deserving censure, though it displays no higher quality than that of affording to the sight a rich and pleasing variety. He was employed in decorating the walls of the Pitti palace ; and in consequence of the reputation he there earned, and the eclat arising from such a commission, had a large class of followers at Florence. From this school, and that of those who after-

wards cultivated his style, arose many painters who attained considerable reputation; in particular, Dandini, Gabbiani, Benedetto Luti, and an artist who long resided in our country, Gio. Bat. Cipriani.

In different parts of the country near Florence, we find also many illustrious painters resident; Lomi, Riminaldi, Gentileschi, &c. at Pisa; the Gimignani of Pistoia, R. Ricchi, P. Paolini, and P. Testa, and the family del Tintori, at Lucca. There was also a considerable school existing for many years, at Cortona; a place that had already contributed much to the art: Niccolo delle Pomerance and the Cav. Roncalli were from thence, and they were of eminence sufficient to obtain employment at the court of Rome. The rest, or at least such as are deserving of note, will be found in the catalogue annexed.

The latter princes of the house of Medici, says Lanzi, displayed more good will than activity in their mode of patronage: the art, however, had now sunk to its lowest pitch. The accession of the Grand Duke Leopold, in 1765, raised hopes of the attention of the government being directed to this point; nor was expectation disappointed either under him or his successors: a very respectable school of art indeed still flourishes in Florence.

In the collection belonging to the Academy is preserved a highly interesting series of paintings, by the Florentine masters, from the earliest days to the present; and another collection of a similar description may be seen in the grand-ducal gallery.

SCHOOL OF SIENNA.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Guido da Sienna—w. Sienna, S. Domenico, Academy, &c.

Mino or *Minuccio*—accounts of this artist uncertain: he painted for the public offices.

Bonaventura di Lucca, or *Berlinghieri*.

Ugolino da Sienna—claimed by Vasari as scholar of Cimabue—d. 1339.

Duccio di Boninsegna—d. 1340.

Simon Memmi, or *Simon di Martini*—w. Sienna, Pisa, Campo Santo—d. 1344.

Lippo Memmi—scholar of the above; as also *Cecco di Martino*—fl. 14th centu.

Ambrogio Lorenzetti—w. Sienna, Pal. Publico—fl. about 1340.

Pietro Lorenzetti—w. Sienna, hospital—fl. about 1340.

Martino di Bartolommeo—w. Sienna Cath.

Bartolommeo Bolognino.

Andrea di Vanni—w. Sienna, Conv. di S. Martino—fl. 1369 to 1413.

Berna da Sienna—first who drew animals with success—w. Arezzo, &c.—d. about 1380.

Giovanni d' Asciano—scholar of the above; as was *Luca di Tomè*.

Taddeo di Bartoli, or *di Fredi*—w. Sienna, chapel of the Pal. Pubbico—fl. 1414.

Domenico Bartoli—w. Sienna, Hospital, &c.—fl. 1436.

Angelo Parrasio—fl. 1449.

Il Capanna.—*Andrea del Brescianino*.—*Bernardino Fungai*.—*Neroccio*.

Jacopo Pacchiarotto—w. Sienna, S. Caterina and S. Bernardino—went to France 1435.

Caval. Sodoma [*Giantonio Razzi*]—w. Rome, Farnesina; Sienna, S. Francesco, S. Caterina—b. 1469—d. 1544.

SCHOLARS OF SODOMA.

Il Rustico.—*Lo Scalabrino*.—*Michel Angiolo Anselmi*.—*Bar- tolomeo Neroni*.

Domenico Beccafumi [*Mecherino*]—w. Sienna Castle, &c.—d. 1549.

SCHOLARS OF BECCAFUMI.

Giorgio da Sienna—painter of grotesques.

Il Giannella, or *Gio. da Sienna*—became architect.

Marco da Pino, or *M. da Sienna*—appears to have studied at Rome and Naples (see those sch.)—w. Rome, Araceli—d. about 1587.

Daniel di Volterra—first studied at Sienna (see Flor. sch.).

Baldazzar Peruzzi—architect as well as painter—w. Sienna, Fonte Giusta—b. 1481—d. 1536.

SCHOLARS OF PERUZZI IN PAINTING.

Francesco Seneve.—*Virgilio Romano*.

Matteo da Sienna, or *Matteino*—added landscapes and perspectives to his pictures—w. Naples, S. Caterina—fl. 1462.

Agostino Marcucci—pupil of the Caracci.—*Camillo Mariani*.—*Il Tozzi*.—*Il Bigio*.

Arcangiolo Salimbeni—w. Sienna, Conv. Domenicani—fl. 1579.

SCHOLARS OF SALIMBENI.

Pietro Sorri—w. Florence, Genoa, Pavia—b. 1536.—d. 1622.

Alessandro Casolani—scholar perhaps of Salimbeni and of Roncalli—w. Sienna, al Carmine—b. 1552—d. 1606.

SCHOLARS AND ASSISTANTS OF CASOLANI.

Bevilacqua [*Ventura Salimbeni*]—w. Sienna, S. Quirico, S. Domenico, Foligno, Lucca, &c.—b. 1557—d. 1613.

Ilario Casolani.—*Vincenzio Rustici*.—*Sebastiano Folli*.—*Stefano Volpi*.

Cav. Francesco Vanni—imitator chiefly of Baroccio—w. Rome, S. Pietro, Vatic.; Dresden, Louvre—b. 1565—d. 1609.

SCHOLARS OF VANNI.

Michelangiolo Vanni—fl. 1619.—*Raffaelle Vanni*—fl. 1633.

Bernardino Mei—much employed at Rome—fl. about 1640.

Francesco Rustici—died young—w. Flor. R. Gall.

Rutilio Manetti—follower of Caravaggio—w. Sienna, churches, S. Pietro di Castelvechio—b. 1571—d. 1637.

SCHOLARS OF MANETTI.

Bernardino Capitelli—fl. 1636—*Domenico Manetti*.

Artolfo Petrazzi—studied under Vanni, Salimbeni, and Sorri—w. Villa Chigi—his best work was the Communion of S. Girolamo, painted for the Convent degli Agostiniani—fl. 1631—d. 1665.

Antiveduto Grammatica—famous for his copies.

Francesco Antonio da Siena—fl. 1614.

Marc Antonio Grecchi—fl. 1634.

Niccolo Tornoli—fl. 1640.

Annibale Mazzuoli—went to Rome—d. 1743.

Cav. Gius. Nasini—scholar of *Ciro Fori*—w. Rome, SS. Apostoli—b. 1664—d. 1736.

SCHOLARS OF NASINI.

Apollonio Nasini—d. about 1754.—*Gioseffo Pinacci*.—*Niccolo Franchini*.

HISTORY OF THE SCHOOL OF SIENNA.

THE school of Siena classes nearly with that of Florence in point of antiquity; for we find that *Guido da Siena* was a member of a society of painters existing early in the thirteenth century; it is related also, that they were protected by the officers of the republic, and in the following century were presented by them with a charter of

incorporation. There is a picture by this master still remaining in the gallery of the Academy; but it savours much of the manner of the Greek painters, and is not free from that squinting appearance in the eyes so common in their works. The friar, Mino da Turrita, a name highly celebrated among the workers in mosaic, was his pupil. The next name that occurs worthy of notice is that of Simon Memmi, who painted the portrait of Petrarch's Laura, and to whom two of his sonnets are dedicated. In point of excellence, indeed (whatever her pretensions to antiquity), Sienna has little or no cause to plume herself previous to the era when the great modern styles were introduced. Giantonio Razzi, most commonly known by the name of Sodoma, belongs to this period; and his merit is such, that he has sometimes, through the zeal of his friends, been brought into comparison with Raffael himself. Great as his powers were, he is not however entitled to this distinction. We find him amongst the list of the artists employed in decorating the *Stanze* (or, upper rooms) of the Vatican indeed, but whose works were effaced, by order of Pope Julius II., in order to make way for those of that master. There is one specimen of his pencil in the Farnesina at Rome, but his chief and best works are those in the

church of S. Augustin, and in the cloisters of the Franciscans at Sienna : it was one of these pieces, representing S. Catherine of Sienna fainting in the arms of her attendants, which drew so high an encomium from Annibal Caracci : he characterised Sodoma, upon the sight of this alone, as one of the first masters, and as one possessed of a truly great style ; adding, that few such productions were any where to be seen. A picture of the sacrifice of Isaac, now in the Campo Santo at Pisa, but better known to the world as having lately had a place in the gallery of the Louvre, may be quoted as a specimen of a manner that, if not entirely novel, was yet purely his own.

Domenico Mecherino, or *il Beccafumi*, was a pupil worthy of such a master. His designs from sacred history are represented in black and white marble (*pietra commessa*), on the pavement of the cathedral of Sienna, and exhibit a greatness of manner and elegance of design that has been rarely equalled : there is also a fine picture by this master in the church of S. Benedetto degli Olivetani. Of talents scarcely inferior were the unfortunate Baldazzar Peruzzi, and Marco da Pino, who is by some considered as his scholar : the first, however, is better known as an architect than as a painter ;

for he was employed in many buildings at Rome, and one of the series of architects to whom we owe the construction of the Basilica Vaticana, or St. Peter's : there is a picture however by his hand at the Fonte Giusta in Sienna, which is esteemed amongst the best works in the place : one more familiar to the public is in the Farnesina at Rome, a villa which was built after his designs. The works of the second are better known in many other cities than in Sienna, and his name will occur again in the course of this history.

After the middle of the sixteenth century, the art seems to have declined at Sienna, and was only maintained, though by no means in a way to rival its former reputation, in the schools of Alessandro Casolani, Ventura Salimbeni, and Francesco Vanni ; whose works may be seen both here and in many other parts of Italy.

There is an excellent historical series of the works of the native painters in the Academy, and a very respectable school is still kept up.

ROMAN SCHOOL.

w. place of their chief works.—b. year of birth.—d. year of death—fl. flourished.

Conciolo—w. Subiaco—fl. 1219.

Pietro Cavallini—scholar of Giotto at Rome—w. Assisi—d. 1344.

Gio. da Pistoia—scholar of Cavallini: resident at Rome.

Andrea da Velletri—w. Museo Borgia—fl. 1334.

Ugolino Orvietano.—*Gio. Bonini di Assisi*.—*Lello Perugino*.—*F. Giacomo da Camerino*—imitators of Giotto—w. Orvieto, Cath.—fl. 1321.

Gentile da Fabriano—master of Jac. Bellini—w. Orvieto, Cath.; Rome, S. Giov. Lat.; Paris, Louvre—fl. 1417.

Lorenzo da S. Severino, and his brother—w. Urbino, oratory of S. G. Bat.—fl. 1470.

Giovanni di Santi of Urbino—father of Raffael—fl. 1494.

F. Carnevale [*F. Bartolomeo Corradini*]—the best painter in his day at Urbino—w. Gubbio, S. Maria Nuova—fl. about 1460.

Piero della Francesca, or *Piero Borghese*—made great advances in the art, especially in perspective—w. Rome, Vatican, S. Sepolchro, &c.—fl. 1458.

Niccolo Alunno of Foligno—w. Foligno, S. Niccolo—fl. from 1458 to 1492.

Fiorenzo di Lorenzo and *Bartolomeo Caporali*—fl. 1487.

Benedetto Bonfigli of Perugia—an excellent painter of grotesques—w. Perugia, Pal. Pub., S. Domenico, &c.—b. 1420.

Pietro Perugino [*Vannucci*]—master of Raffael—w. Perugia, Rome, Florence, Bologna, Petersburg, imp. pal.; Dresden, R. Gall.—b. 1446—d. 1524.

SCHOLARS OF P. PERUGINO.

- Bernardino Pinturicchio*—w. Sienna—b. 1454—d. 1513.
Lo Spagna—w. Spoleto, Assisi.
Andrea di Assisi—w. Assisi, sala del Cambio; Louvre—d. 1556.
Domenico di Paris [*Alfani*]
 —b. 1483—fl. 1536.
Orazio di Paris, son of Dom.—greatly improved upon his master, and comes nearest to Raffael of all his scholars—w. Perugia, Florence, R. Gall.; Louvre—b. 1510—d. 1583.
Eusebio di S. Giorgio.—*Giarnicola da Perugia*.—*Giambatista and Giulio Caporali*—fl. 16th cent.—*Mariano di Ser. Eusterio*.—*Mariano da Perugia*.—*Berto di Giovanni*.—*Sinibaldo da Perugia*.—*Teodora Danti*.—*Francesco da citta di Castello*.—*Giacomo di Gulielmo*.—*Tiberio di Assisi*.—*Andrea Doni*.—*Ercole Rammazani*.—*Lattanzio della Marca*.—fl. 1553.

SCHOLARS OF UNKNOWN MASTERS AT ROME.

- Palmerini Urbinata*.—*Pietro Giulianello*.—*Pietro Paulo Agabiti*.—*Lorenzo Pittori*.—*Bartolomeo and Pompeo da Fano*.
Morto da Feltri—who first revived the art of painting the ancient grotesques—fl. 1500—d. perhaps 1519.
Raffael [*Sanzio*] *d' Urbino*—w. Rome, Vatican, Farnesina, &c. Florence, R. Gall.; England, Hampton Court; Madrid, &c.—b. 1483—d. 1520.

SCHOOL OF RAFFAEL.

- Giulio Romano* [*Pippi*]
 —w. Rome, Mantua, England, Dulwich Coll., Sir T. Baring, &c.—b. 1502—d. 1546.
Il Fattore [*Gianfrancesco Penni*]
 — steward of Raffael's household—w. Rome, Vatican; Dresden, &c.—d. 1528.
Perino del Vaga [*P. Buonaccorsi*]
 —w. Rome, Lucca, Pisa, Genoa—b. 1500—d. 1547.
Giovanni da Udine [*G. di Francesco Ricamatore*]
 —chiefly

- painted grotesques—w. Rome, Vat. &c.—b. 1494.—d. 1564.
- Polidoro da Caravaggio* [*Caldara*]
 —w. Rome, Vatican and friezes, &c. in several palaces—d. 1543.
- Maturino da Firenze*—assisted P. da Caravaggio—d. about 1528.
- Pellegrino da Modena* [*Munari*]
 —w. Rome, Modena—d. 1523.
- Bagnacavallo* [*Bartolomeo Ramenghi*]
 —w. Bologna, Dresden, R. Gall.—b. 1493—d. 1551.
- Biagio Pupini*—w. Bologna—fl. 1530.
- Vincenzio di S. Gimignano*—w. Rome, baptist. of S. Gio. Lat.—d. 1530.
- Schizzone*—companion of V. di S. Gimignano.
- Raffaele del Colle*—assisted his master in the Farnesina, &c.—fl. 1546.
- Timoteo della Vite*—assisted in painting the Sibyls—d. 1524.
- Pietro della Vite*—brother of Timoteo.
- Crocchia d' Urbino*.
- Il Garofolo* [*Benvenuto Tisi*]
 —w. Rome, Pal. Doria, Chigi, &c.—b. 1481—d. 1519.
- Gaudenzio Ferrari*—w. Florence, Milan—b. 1484—d. 1550.
- Jacomone da Faenza*—fl. 1513 to 1532.
- Il Pistoia* [*Lionardo*]
 —studied and worked under Penni—fl. 1516.
- Andrea da Salerno* [*A. Sabbatini*]
 —w. Naples, S. M. delle Grazie.
- Vincenzo Pagani*—w. Rome—fl. 1529.
- Bernardo Catelani*—*Marcantonio Raimondi* of Bologna (who engraved Raffael's works)—d. after 1527.—*Scipione Sacco*.—*Pietro da Bagnaia*.—*Michele Cockier* of Malines.—*Pier. Campanna*, a Fleming.—*Il Mosca*.—*Il Bacerra*.

ASSISTANTS OF PERINO DEL VAGA IN CONTINUING THE
WORKS.

Luzio Romano—w. Rome, Pal. Spada, &c. (see Genoa)—fl. 1530.

Marcello Venusti of Mantua—d. Greg. XIII. Pont. Max.

FOLLOWERS OF RAFFAEL.

Girolamo da Sermoneta [*Siciolante*]
—w. Rome, Vatican, S. M. Magg. Ara Cœli, &c.—fl. 1572.

Scipione da Gaeta [*Pulzone*]
—who painted portraits and history—w. Rome, Pal. Borgia; Flor. Mus.—d. Sixt. V. Pont. Max.

Taddeo Zuccaro—w. Rome, churches, Urbino—b. 1529—d. 1566.

Frederico Zuccaro—his brother: travelled to Holland, England, Spain, &c.—w. Rome, Vat., Pal. Farnese, &c.—he composed also works on art—d. 1609.

SCHOOL OF F. ZUCCARO.

Niccolo da Pesaro [*Trometta*]
—w. Rome, Ch. Ara Cœli; Pesaro, &c.—d. Paul. V. Pont. Max.

Gio Giacomo Pandolfi—w. Pesaro, churches—fl. 1630.

Paolo Cespede—w. Rome, Trinita de' Monti—fl. Greg. XIII. Pont. Max.—d. in Spain, 1608.

Marco Tullio Montagna—w. Rome.

Girolamo Muziano of Brescia—w. Rome, various palaces and churches—b. 1528—d. 1590.

SCHOOL OF MUZIANO.

Cesare Nesbia.—*Gio. Guerra*.—*Gio. Paolo Torre*.—*Giacomo Stella*.

Raffaellino da Regio—w. Rome, Caprarola.

FOLLOWERS OF RAFFAELLINO.

Paris Nogari.—*Gio. Bat. della Marca*.—*Giambat. Pozzo*, who was the most distinguished for talent.

Il Cavaliere d' Arpino [*G. Cesari*].—w. Rome, Capitol; Paris, Louvre, &c.—b. 1560—d. 1640.

SCHOOL OF CAV. D' ARPINO.

Bernardino Cesari.—*Cesare Rossetti*.—*Bernardino Parasole*.—*Guido Ubaldo Abatini*.—*Francesco Allegrini*.—*Flaminio Allegrini*.—*Donato di Formello*.—*Gius. Franco*.—*Prospero Orsi*.—*Girolamo Nanni*.—*Giuseppe Puglia*.—*Cesare Torelli*.—*Pasquale Cati*.

FOREIGNERS RESIDENT AT ROME.

Arrigo, a Fleming—w. Rome, Sistine Chapel.

Francesco da Castello, a Fleming—w. Rome, S. Rocco—d. Clem. VIII. Pont. Max.

PAINTERS IN VARIOUS PARTS OF THE
ECCLESIASTICAL STATES.

The two *Alfani*, and the two *Cesari*, of Perugia—fl. 1500.—*Francesco Vagnucci* of Assisi—fl. 1500.

Caval. Cesare Sermei of Orvieto—w. Assisi—d. 1600—*Tandino di Bevagna*.—*Virgilio* and *Benedetto Nucci* of Gubbio.

Felice Damiani of Gubbio—studied at Venice—w. Gubbio—fl. 1580.—*Giorgio Picchi* of Castel Durante.

SCHOOL OF F. DAMIANI.

Frederigo Brunoni.—*Pierangiolo Basili*.

Luzio, Bernardino, Ottaviano Dolci.—*Giustino Episcopio.*—*Agostino Apolonio.*—*Il Flori.*—*Gio. Batista della Bilia.*—*Avanzino Nucci.*—*Lo Squazzino.*—all of the state of Urbino.

Giovanni and Francesco d' Urbino—w. Spain, Escorial—fl. 1585.

Gaspar Gasparrini of Macerata—a person of noble birth: scholar of Girolamo di Sermoneta—fl. 1575.

Giuseppe Bastiani of Macerata—scholar of G. Gasparini—fl. 1594.

Marcantonio di Tolentino.—*Durante de' Nobili* of Caldarola. —*Simone di Magistris*—w. Ascoli.—*Carlo Allegretti*—w. Ascoli.—*Antonio Massi.*—*Antonio Sarti.*—*Paolo Pittori,* &c.

PORTRAIT PAINTERS.

Jacopo del Conte.—*Antonio de' Monti.*—*Prospero and Livio Fontana.*—*Antonio Scavati.*—*Pietro Fachetti.*

PAINTERS OF PERSPECTIVES AND GROTESQUES.

Jacopo Barocci—originally scholar of Passerotti of Bologna. —*Tarquino di Viterbo.*—*Gio. Zanna.*—*Cesare and Vincenzo Conti.*—*Marco da Faenza.*

PAINTERS OF LANDSCAPE.

Matteo da Sienna.—*Gio. Fiamingo.*—*Matteo and Paul Brill,* Flemings.—*Fabrizio Parmigiano.*—*Cesare Piemontese.*—*Filippo d' Angeli.*

PAINTERS OF BATTLES.

Antonio Tempesti—resided sometime at Rome.—*Francesco Allegrini.*—*Marzio di Colantonio*—w. Turin.

Frederigo Baroccio—scholar of Batista Franco—w. Rome, Vatic., various churches; Florence, R. Gall.; Dresden, R. Gall.—b. 1528—d. 1612.

SCHOOL OF BAROCCIO.

Alessandro Vitali—w. Urbino—an excellent copier of his master—b. 1580—d. 1630.

Il Sordo di Urbino [*Ant. Viviani*]
—an excellent copier of his master—w. Urbino, &c.—d. Paul V. Pont. Max.

Ludovico Viviani—fl. 1650.

Filippo Bellini—w. Loreto, Ancona, &c.—fl. 1594.

Giulio Cesare Begni—w. Udine—a short time before 1680.

Andrea Lilio—w. Ancona—d. 1610.

Felice Pellegrini—w. Rome, Perugia—b. 1567.

Vincenzio Pellegrini—w. Perugia—b. 1575—d. 1612.

Francesco Baldelli.—*Bertuzzi.*—*Porino.*—*Il Visacci.*—*L' Urbani.*—*Domenico* and *Francesco Malpiedi.*—*Terenzio Terenzi.*—*Ventura Marzi.*—*Benedetto Bandiera.*

Claudio Veronese [*D. Ridolfi*]
—studied under Dario Pozzo, his countryman, both while he lived at Verona, and afterwards at Urbino, where he settled—w. Rimini, Fabriani, Dresden, R. Gall. &c.—b. 1560—d. 1644.

SCHOOL OF CL. VERONESE AT URBINO.

Benedetto Marini—w. Piacenza; Lombardy, various—fl. 1625.

Il Cialdieri.—*L' Urbinelli.*—*Cesare Maggiore.*—*Patanazzi.*

Michel Angiolo da Caravaggio [*M. A. Amerigi*]
—w. Rome, Pal. Spada, &c.; Naples, Malta—b. 1569—d. 1609.

FOLLOWERS OF M. A. CARAVAGGIO.

Bartolomeo Manfredi—one of the best: formerly scholar of Roncalli: died young—d. Paul V. Pont. Max.

Carlo Veneziano [*Saracino*]
—w. Rome—b. 1585.

Mons. Valentino—native of Brie, near Paris—w. Rome, Vat. Gallery, Pal. Corsini—b. 1600—d. 1632.

Simon Vouet—native of France—w. Rome, Barberini—b. 1582—d. 1648.

Gherardo delle Notti [*Hundhorst*]
—w. Rome, Giustiniani and various collections—d. 1660.

Angiolo Caroselli—w. Rome, Pal. Quirin.—b. 1585—d. 1653.

Gio. Serodini.—*Tommaso Luini.*—*Gio. Campino.*—*Gio. Fran. Guerrieri.*

SCHOOL OF THE CARACCI AT ROME.

SCHOLARS OF DOMENICHINO.

Alessandro Fortuna—w. Frascati—fl. 1610.

Andrea Camassei—w. Rome, churches, various—b. 1601—d. 1648.

Giambatista Passeri—w. Rome, various galleries—d. 1679.

Antonio Barbalunga.—*Giovanni Carbone.*—*Francesco Cozza.*
Pietro del Po.—*Giannangiolo Canini.*—*Vincenzio Manenti.*

SCHOLARS OF GUIDO.

Giandomenico Cerrini.—*Luigi Scaramuccia.*—*Il Folignato,*
or *Gio. Bat. Michelini.*—*Sforza Campagnoni.*—*Cesare Renzi.*—*Giorgio Giuliani.*

SCHOLARS OF LANFRANC.

Giacomo Giorgetti di Assisi.—*Girolamo Marinelli.*—*Caterina Ginnasi.*—*Il Mengucci.*

Giacinto Brandi—w. Rome, Gaeta—b. 1623—d. 1691.

SCHOLARS OF G. BRANDI.

Felice Ottini.—*Carlo Lamparelli.*

SCHOLARS OF ALBANI.

Giambattista Speranza.—*Virgilio Ducci*.—*Antonio Catalani*.
Girolamo Bonini.

Pier. Francesco Mola—w. Rome, various churches, Pal.
Quirin.; England, Rt. Hon. C. Long—native of Lugano—
b. 1612—d. 1668.

Andrea Sacchi—w. Rome, S. Carlo in Catenari, Gallery of
the Vatican, &c.—b. 1600—d. 1661.

SCHOLARS OF P. F. MOLA.

Antonio Gherardi—b. 1644—d. 1702.—*Gio. Bat. Boncuore*.
—*Giov. Bonatti*.

FOLLOWERS OF THE CARACCI STUDYING AT ROME, THEIR
IMMEDIATE MASTERS BEING UNCERTAIN.

Il Sassoferrato [*Giambat. Salvi*]—painted after the fashion of
Carlo Dolce—b. 1605—d. 1685.

Tarquinio Salvi—son of Sassoferrato—fl. 1573.

Giuseppino da Macerata.

Marcello Gobbi—w. Macerata, Fabriano, &c.—fl. 1606.

Girolamo Boniforti.—*Antonio Maria Fabrizzi*.—*Giulio-C.*
Angeli.—*Cesare Franchi*.—*Stefano Amadei*.—*Fabio della*
Cornia.

Luigi Scaramuccia—w. Perugia—b. 1616—d. 1680.

FOLLOWERS OF THE FLORENTINES AT ROME.

SCHOLARS OF RONCALLI.

Gaspere Celio.—*P. Gio. Bat. Fiameri*.—*Antonio Circignani*.

SCHOLARS OF CAV. DALLE POMERANCE.

Il Marchese Gio. Bat. Crescenzi—patron of the arts, archi-

tect, and painter of flowers — d. 1660 — *Bartolomeo del Crescenzi*.

SCHOLAR OF FRANCESCO MORELLI.

Gio. Baglione—wrote a history of cotemporary artists—w. Rome, Vat.; Perugia, Loretto—b. 1573—d. 1642.

SCHOLARS OF CIGOLI.

Domenico Feti—known chiefly at Mantua—w. Paris, Louvre—d. 1624.—*Gio. Antonio Lelli*—d. 1640.

PUPILS OF THE VENETIAN MASTERS STUDYING AT ROME.

Ottini.—*Bassetti*.—*Il Turchi*.—(see sch. Ven.)

SCHOLARS OF VARIOUS MASTERS.

Felice Santelli.—*Orazio Borgiani*.—*Gio. Antonio Spadarino*.—*Matteo Piccione*.—*Il Grappelli*.—*Domenico Rainaldi*.—*Giuseppe Vasconio*.

Bernardino Gagliardi—first a scholar of Avanz. Nucci, but chiefly followed the Caracci and Guido—w. Rome, Ch. S. M. Marcello.

FOREIGNERS STUDYING AT ROME.

P. P. Rubens—w. Rome, churches; Paris, Louvre; Berlin, R. Palaces; Antwerp, &c.—b. 1577—d. 1640.

Antonio Vandyck—staid a short time—w. England, &c.; Rome, Quirinal Pal.—b. 1599—d. 1641.

Angiolo and *Vincenzio Fiaminghi*—w. Rome, &c.

Diego Velasquez—w. Spain, England, E. Grosvenor, &c.—d. 1660.

Niccolo Poussin—w. Paris, Louvre; England, R. H. Pr. Regent—b. 1594—d. 1665.

Luigi Gentile of Brussels.—*Daniel Saiter*, a German—d. 1705.—*Gio. Paolo* and *Egidio Scor*, Germans.—*Niccolò* and *Piero Mignard*, Frenchmen.

PORTRAIT PAINTERS.

Anteveduti Grammatica.—*Ottavio Leoni* of Padua.—*Baldasare Galanino*.

LANDSCAPE PAINTERS.

Adam Elsheimer of Frankfort—d. Paul I. Pont. Max.—*Gio. Bat. Viola*.—*Vincenzo Armanno*.—*Bartolomeo Torregiani*.—*Giovanni Ghisolfi*.

Gaspar Poussin [*Dughet*]—w. Rome, various galleries—b. 1613—d. 1675—and his scholars and imitators *Crescenzo di Onofrio*.—*Gio. Domenico Ferracuti* of Macerata.

Salvator Rosa—who learned the Caravaggiesque style from *Spagnuolo*—w. Naples, England, E. Derby, &c.—b. 1615—d. 1673.

Claudio Gellee Lorenese—w. Rome, Doria; England, Corsham, Longwood, Mr. Miles, &c. &c.—b. 1600—d. 1682.

SCHOLARS OF CLAUDE AT ROME.

Angiolo—he died young.—*Wandervert*.

MARINE PAINTERS IN ROME.

Enrico Urcom—w. Rome, Pal. Colonna.—*Agostino Tassi*—w. Genoa, &c.—b. 1566—d. 1632.—*Gio. Bat. Primi*.

Il Tempesta [*Pietro di Mulieribus*]—b. 1637—d. 1701.—his assistant called *Tempestino*—fl. 1680.—*Il Montagna*, a Dutchman.

PAINTERS OF BATTLES.

Michel Angiolo delle battaglie [*Cerquozzi*]—b. 1602—d. 1660.—*Jacopo Cortese*.—*Guglielmo Baur*.—*Il Bruni*.—*Il Graziano*.—*Il Giannizzero*.

PAINTERS OF BURLESQUES.

Pietro Laar—as also *M. A. delle battaglie*.—*Gio. Miel* of Antwerp.—*Theodore Hembreker* of Haarlem.

PAINTERS OF ANIMALS.

M. Gio. Rosa.—*M. Rosa da Tivoli* [*Filippo Pietro Roos*]—scholar of Brandi—w. Vienna, Dresden, Munich, London, b. 1655.—d. 1705.

PAINTERS OF FLOWERS.

Tommaso Salini.—*Mario Nuzzi*.—*Laura Bernasconi*.—*Gio. da Garzoni*.

PAINTERS OF FRUIT.

Michel Angiolo di Campidoglio—w. Rome, &c.—fl. 1600.

Il Gobbo de' Caracci [*Pietro Paolo Bonzi*]—assistant in the school of the Caracci—w. Rome, Pal. Mattei, Cortona, Pesaro, &c.

PAINTERS OF PERSPECTIVES.

P. Matteo Zaccolini.—*P. Gianfrancesco Niceron*.—*Viviano Codagora*.

Pietro da Cortona [*P. Berettini*]—is claimed by the Roman as well as Tuscan school, having studied here from the age of 14—w. Pal. Barberini, Capitol; England, Sir T. Baring, &c.—b. 1596—d. 1669.

SCHOOL OF PIETRO CORTONA.

Gio. Ventura Borghesi.—*Carlo Cesi*.—*Francesco Bonifazio* of Viterbo.—*M. Angiolo Ricciolini*.—*Niccolo Ricciolini*.—*Paolo Gismondi*.—*Pietro Paolo Baldini*.—*Bartolommeo Palombo*.—*Pietro Lucatelli*.—*Gio. Bat. Lenardi*.

Guglielmo Cortesi—w. Rome, Pal. Quir.—he painted in a mixed style—b. 1628—d. 1679.

Francesco Romanelli—studied also under Domenichino—w. Rome, Viterbo, &c.—b. 1617—d. 1662.

Urbano Romanelli—his son—w. Velletri—died young.

Ciro Ferri—favourite pupil of Pietro—w. Rome, S. Agnese, Florence, Pal. Pitti, Bergamo, &c.—b. 1634—d. 1689.

SCHOLARS OF CIRO FERRI.

Corbellini—who finished the cupola of St. Agnese at the death of his master, &c.

Benedetto Luti—was also a follower of *Ciro Ferri*, having learned the art from his pupil, *Gabbiani*, at Florence—w. Rome, churches, Capitol—b. 1666—d. 1724.

SCHOLARS OF LUTI.

Placido Costanzi.—*Pietro Bianchi.*—*Francesco Michelangeli,* or *l'Aquilano.*—*Filippo Evangelisti*—assisted in his works by *Benefial*.

SCHOOL OF ANDREA SACCHI.

Francesco Lauri—had great talents; travelled in Germany, Flanders, France; but died young—b. 1610—d. 1635.

Filippo Lauri—brother of *Francesco*—w. Rome, Pal. Borghese, &c.—b. 1623—d. 1694.

Luigi Garzi—w. Rome, S. John Lat. Naples, R. Pal. Fano, Pescia—b. 1638—d. 1721.

Carlo Maratta—w. Rome, Pal. Albani, S. Carlo al Corso, St. Peter's, &c.; Paris, Louvre—b. 1625—d. 1713.

SCHOOL OF MARATTA.

M. Maratta—daughter of *C. Maratta.*—*Niccolo Berettoni.*—*Pier. Santi Bartoli.*—*Gius. Chiari.*—*Tommaso Chiari.*—*Sigismondo Rosa.*—*Andrea Procaccini.*—*Pietro de' Petri.*—*Paolo Albertoni.*—*Gio. Paolo Melchiorri.*—*Girolamo Odam.*—*Gius. Oddi* of Pesaro.

Gius. Passeri—w. Rome, St. Peter's.

Giacinto, Gio. Batista, and Domenico Calandrucci—w. Rome, churches; Palermo—fl. 17th century.

Lorenzo and Agostino Masucci—w. Rome, Pal. Quirin. Casino—b. 1691—d. 1758.

Stefano and Gius. Pozzi—pupils of Maratta and of Masucci—Stef. d. 1768—G. d. 1765.

Caval. Girolamo Troppa—an imitator of Maratta.

Ludovico Trasi—scholar of Sacchi and of Maratta, native of Ascoli—b. 1634—d. 1694.

SCHOLARS OF TRASI.

D. Tommaso Nardini.—*Giuseppe Angelini.*

Natale and Ubaldo Ricci of Fermo, near Ascoli—known only in that country: much merit: probably scholars of *Lorenzino di Fermo*—fl. 17th century.

SCHOLARS OF THE BOLOGNESE MASTERS THAT CAME TO ROME.

Domenico Muratori—w. Rome, S. Gio. Lat.—b. 1662—d. 1749.

Francesco Mancini—w. Rome, St. Peter's—b. 1725—d. 1758.

Marco Benefal—w. Rome, Viterbo, &c.—b. 1684—d. 1764.

Canon. Lazzarini.—*Nicola Lapiccola.*—*Francesco Caccianiga*—scholar of Franceschini.—*Sebastiano and Gius. Ghezzi.*—*Pierleone Ghezzi.*—*Bonaventura Lamberti.*

SCHOLARS OF THE FLORENTINES LIVING AT ROME.

Gio. Maria Morandi.—*Odoardo Vicinello.*—*Pietro Nelli.*

SCHOLARS OF THE VENETIANS LIVING AT ROME.

Francesco Trevisani—w. Rome, Coll. Roman., Pal. Spada, S. John Lat.—b. 1656—d. 1746.

Pasqualino [*Pasquale Rossi*].—w. Rome, S. Carlo al Corso
—b. 1641—fl. 1718.

SCHOLARS OF THE GENOESE LIVING AT ROME.

Baciccio [*Giambatista Gaulli*].—w. Rome, churches—b. 1639
—d. 1709.

SCHOLARS OF GAULLI.

Giovanni Odazzi.—*Ludovico Mazzanti*.—*Gio. Bat. Brughi*.

SCHOLARS OF THE NEAPOLITANS LIVING AT ROME.

Sebastiano Conca.—w. Rome, S. Martina, S. John Lat.—b.
1676—d. 1764.

Gio. Conca—brother of Sebastian.

SCHOLARS OF CONCA.

Gaetano Lapis.—Rome, churches, &c.—*Salvator Monosilio*
of Messina. — *Gaspero Serenari* of Messina. — *Gregorio*
Guglielmi.—w. Turin, Vienna, Dresden, Petersburg.

Corrado Giaquinto.—w. Rome, Macerata, &c.—d. 1765.

SCHOLARS OF VARIOUS MASTERS LIVING AT ROME.

Francesco Fernandi.—*Antonio Bicchierai*.—*M. A. Cerruti*.—
Biagio Puccini.—*Gio. Batista Vanloo* of Aix, scholar of
Luti.—*Pietro Subleyras* of Gilles.—*Egidio Ale* of Liege.
—*Ignazio Stern*, a Bavarian.—*Sebastiano Mugnoz*, a Spa-
niard.

FRENCH ACADEMY AT ROME, FOUNDED 1666.

Stefano Parocel.—*Gio. Troy*.—*Carlo Natòire*.

ACADEMY OF SPAIN AT ROME.

D. Francesco Peziado—for many years president—a good
painter, and author of a letter on the art in Spain—b. 1713
—d. 1789.

ACADEMY OF PORTUGAL, OPENED 1791.

Sig. Gio. Gherardo de' Rossi—the superintendant.

PAINTERS IN VARIOUS PARTS OF THE ROMAN STATES.

F. Umile of Foligno.—*L'Ab. Dondoli* of Spello.—*Il Marini* of S. Severino.—*Marco Vanetti* of Loreto.—*Antonio Caldana* of Ancona.—*Il Magatta* [*Domenico Simonatti*] of Ancona.—*L'Anastasi* of Sinigaglia.—*Camillo Scacciani* of Pesaro.

Raffaël Mengs—a Saxon by birth—w. Rome, Villa Albani, Pal. Vat.; Madrid, Florence, Dresden, R. Gall.; England, All-Souls Coll. Oxford, &c.—b. 1728—d. 1779.

Pompeo Battoni of Lucca—painted also portraits: travelled over most parts of Europe—b. 1708—d. 1787 (see Flor. sch.).

Antonio Cavalucci of Sermoneta—w. Pisa, Catania, Rome—d. 1795.

LANDSCAPE PAINTERS.

Francesco Grimaldi.—*Paolo Anesi*.—*Il Lucatelli*, also painter of burlesques.—*Orizzonte* [*Francesco Vanblomen*]—d. 1749—And his scholars, *Il Giacciuoli*, and *Francesco Ignazio*, a Bavarian.—*M. Studio* [*Francesco Wallint*], and his son.—*Ercolano Ercolanetti* and *Pietro Montanini* of Perugia.—*Alessio de Marchis* of Naples.

MARINE PAINTERS.

Bernardino Fergioni.—*Adriano Manglard*, and his scholar *Gius. Vernet*—w. Paris, Louvre; England—d. 1789.

PAINTERS OF BATTLES.

M. Leandro, or *Cristiano Reder*.—*M. Stendardo Wanblomen*.

PAINTERS OF BURLESQUES.

Monaldi.—*Antonio Amorosi*.

PAINTER OF ANIMALS.

Arcangelo Resani, &c.—b. 1670—fl. 1718.

PAINTERS OF FLOWERS, FRUITS, &c.

Carlo da fiori [*C. Voglar*].—*Francesco Deprait* [*Varnetam*].
—*Cristiano Bernetz*.—*Scipione Angelini*.—*Agostino, Giacinto* and *Saverio Scilla* of Sicily.

PAINTERS OF PERSPECTIVES.

Andrea Pozzo, author of a treatise—b. 1642—d. 1709.—*Alberto Carlieri*.—*Antonio Colli*.—*Pierfrancesco Garoli*.—*Tiburzio Verzelli*.—*Gaspari* and *Luigi Vanvitelli*.—*Cav. Gio. Paolo Panini* of Piacenza—b. 1691—d. 1764.

 HISTORY OF THE ROMAN SCHOOL.

THE propriety of this title is perhaps disputable, since under it must be comprehended, not merely the natives of Rome, or the Papal states, but almost all the chief masters of modern times that were distinguished in the other Italian schools, who, being attracted to Rome by the patronage of the court, generally gave instructions during their residence there. This circumstance, however, greatly heightens the interest arising from an investigation of its history.

The name of Conciolo, an artist of the thirteenth century, and of two scholars of Giotto

during his abode in Rome, occur in the historians of the earlier times; these were P. Cavallini and Gio. da Pistoia: they are succeeded by a long catalogue of very uninteresting names, worthy of record only from their curiosity. Gentili da Fabriano, who was living in the year 1417, is celebrated as the master of the two Bellini of Venice: he was characterised, however, by Michel Angelo as having a style *conforme al suo nome*, which is at best an equivocal compliment, though he was a noted artist in that age, and received commissions, not only at the Basilica of St. John Lateran, but was also much sought after and admired at Venice. Piero della Francesca, too, was a painter of some note in the middle of the fifteenth century, and deserves mention as being the master of P. Perugino. The next name that arrests our attention is that of Giov. Santi of Urbino, the father of Raffael, a specimen of whose talent may be seen in the Brera at Milan.

Pietro Vannucci, or *P. Perugino*, was the first who made any very considerable improvement in the condition of the art, and would merit notice at this period, if it were only for the fame attained by his scholars. Lattantio della Marca and Bernardino Pinturicchio were under his tuition, besides the chief boast of the age,

the immortal Raffael. In the criticisms usually pronounced on Pietro, we hear little else mentioned than the poverty and dryness of his manner, as if all his qualities were summed up in this single phrase : but these defects, which were common to his time, were amply compensated by merits peculiar to himself, by the harmony of his colouring, the comparatively easy motion of his figures, and the mild grace diffused over his female countenances. Of the esteem in which he was held, the commissions received by him from the papal court, to assist in the paintings of the Vatican, bear sufficient testimony. We have few specimens of his better manner in England ; but those who have seen other samples abroad, are astonished at the real excellence of a master, who is only degraded in public opinion because his name is so commonly associated with that of his still greater pupil.

Raffael Sanzio d'Urbino was born in the year 1483, and placed by his father under the tuition of Pietro at Perugia. From that moment every work of his pencil, even those of the earliest date, become consecrated by the respect given to him by posterity, and are made the constant objects of investigation with all who aim at attaining a critical knowledge of the art. Hence we are enabled to trace the progress of his mind

with the utmost accuracy, and follow him step by step. Two specimens, painted at the early age of seventeen, are preserved in the picture-gallery of the Vatican : and in the Cathedral of Sienna we are shown some farther proofs of the development of his inventive talents, in the paintings of the history of Æneas Sylvius, or Pius II. ; for these, it is well known, were executed after his designs by his foster-pupil, Bernardino Pinturicchio. A picture, illustrating one of the next epochs in his style, is that of our Saviour carried to the sepulchre, which is now placed in the Borghese Palace at Rome : this work is remarkable, as having been painted shortly after his journey to Florence, where it is said that he caught something of a new light from seeing the great cartoon of the Battle of Pisa by M. Angelo. There is also a picture in the Tribune at Florence, of nearly the same period. Soon after this, his relation Bramante, who was in favour at Rome, and employed as the architect of St. Peter's, introduced him to the notice of Pope Julius II. ; and as numerous undertakings were in contemplation for adding to the magnificence of the Vatican palace, he procured for him a commission to paint the suite of apartments now passing under the name of

the *Stanze di Raffaello*. His first piece was the allegorical representation, called the dispute of the sacrament, in which not only gilding is used around the heads of the figures, but many other peculiarities of the style of the ancient masters may be discovered. He commenced his picture from the right hand, proceeding towards the left, and, as Raffael Mengs observes, by the time he advanced to the other end of the room, had almost wholly divested himself of the dryness of his manner and of his former timid style of handling. Upon the whole, he displayed such superiority of talent in this work, that the Pope instantly gave him an order to decorate the whole of that range of apartments, and to efface the labours of the masters who had previously been employed upon them. The masters thus superseded by the youthful Raffael, were among the first of the age : Bramantino of Milan, Piero della Francesca, Signorelli of Cortona, L'Abb. di Arezzo, and Sodoma of Sienna : a few of the ornaments of their ceilings only were permitted to stand. From this time we see no more traces of Raffael's ancient manner. Mengs justly observes, that there is something of the Florentine style in the painting of the *Borgo incendiato*, as well as in the Battle of the Saracens ; but in

the School of Athens, the Release of St. Peter, and the other masterpieces of art contained in these apartments, we see fully expressed, all the classical dignity and grace and force of expression which are the peculiar characteristics of Raffael. The engravings of Volpato have happily made these works familiar to the world at large. Among other circumstances bearing an interest in the history of art, the prices paid are by no means to be passed over, since they afford evidence of the value and esteem in which talent was usually held: it is reported, upon the authority of tradition, that Raffael received twelve hundred golden crowns or scudi for each room, the four sides being severally painted.

Raffael seems to have been stimulated in his exertions by the fame of M. Angelo's works in the Sistine chapel; for he now had gained so high a reputation, that he might fairly enough be considered in some sort his rival. The conduct of that master, indeed, inclines us to believe, that there was ground enough for professional jealousy, since, though affecting to hold him light, and maliciously setting up Sebastiano del Piombo in competition with him, he took care to furnish his friend for that purpose with several designs of his own, trusting that the embellishment they would receive from the superior mode

of Venetian colouring (since Sebastian came from Venice), would more than counterbalance any other deficiency: the public taste, however, was not to be deceived by such an artifice.

Much discussion has originated on the subject of Raffael's having borrowed from M. Angelo: two instances have already been mentioned where the influence of the Florentine taste may be observed, and it seems generally to be admitted, that he acquired from studying him a greater boldness of design than he before possessed: it may be added, that whoever takes the trouble to compare the figure of the Creator in the *Loggie di Raffaele*, with that painted by M. Angelo in the Sistine, will scarcely think this expression too qualified. It cannot, however, be held a degradation even to the character of Raffael, to suppose him indebted to such a genius.

The decoration of the *Loggie*, just mentioned, was the next great work undertaken: this gallery contains a series of paintings from scripture history, executed in small compartments; the rest of the wall being ornamented in the *arabesque* style, or *cinquicento*, as it has been sometimes called, in compliment to the period at which its study was revived in Italy. A few attempts had before been made in this manner,

but it was brought to perfection by Raffael, who devoted much attention to it, studying various antique specimens, and especially the painted borders on the stucco, which were about this time discovered in opening the baths of Titus. After this we find him employed on the Marriage of Psyche in the Villa Farnesina, and subsequently in making cartoons, as designs for the tapestry annually to be exhibited in the corridor of the Vatican, on the solemnity of the Corpus Domini: seven out of the original number of these, for there were twelve in all, found their way to England. To this period, also, may be ascribed several of his best easel pictures; such as the Spasimo di Sicilia, the St. Cecilia, and the celebrated one of the Transfiguration, made expressly for the Church of St. Pietro in Montorio, but which has been transferred, since its return from Paris, to the gallery of the Vatican. No artist ever received greater general attention than Raffael: a train of fifty artists attending him, like a prince, to and from his audiences with the Pope; and at one time he carried his expectations so high, as to aspire to the honour of being made a cardinal, though it is added, that this was only because large sums of money were due to him from the court. How far he was warranted

in his idea we know not, for he was unfortunately cut off at the early age of thirty-seven, being lamented as a public loss to Italy and to the world.

Raffael, too, was an architect as well as a painter, and one of those employed in the construction of St. Peter's; though his designs met with but little approbation. Many of his minor works, as the Pal. Stoppani and the Chigi stables, are conceived with great taste; and if he has in some degree departed from the strict imitation of the antique, he has at least made us ample compensation in the beauty and elegance of his combinations.

Here it may be worth while to make a few observations on the nature of the two great styles, namely, those of M. Angelo and Raffael, which from henceforth were to divide the attention of the professors of art throughout Italy.

The style of Raffael, or the style of the Roman school, may be considered as characterised by the happiest union of grace and expression with dignity of form, and by a peculiarity of attitude in the human figure, which, from its sculpture-like quality, has been sometimes said to partake of the *statuino*. It is impossible, indeed, to regard his pictures, without associat-

ing their manner in our mind with that of the ancient statues. This feature is perhaps more easily recognised, when separated from those powerful accompaniments which his genius universally supplies : we detect its existence without difficulty amongst the works of his scholars and followers, who had indeed much of the *statuino* in their style, though not all happy enough, like him, to have snatched the Promethean fire.

The figures of M. Angelo are less classical and studied in their form, and though filled with equal, or perhaps sometimes superior, force of expression, are yet more natural. Nevertheless, to call them purely natural, would be to give a poor idea of his excellence ; it is seldom in nature that we see personages who move as his figures move : there is a species of internal intelligence exhibited by their external attitude, that few persons in common life ever seem to possess, and there is a degree of impressiveness in their air, that arrests and fearfully rivets the attention. If Raffael's figures have elegance and dignity in their action, those of M. Angelo have grace and majesty : if Raffael's have force of expression, M. Angelo's have an intenseness of action that borders on extravagance : if Raffael is lofty in his ideas, M. Angelo is sublime.

It is very difficult, however, to convey by words any distinctions of style, which is a matter so subtle and evanescent in its nature : but if one characterises Raffael's works as savouring rather of what is termed the Roman* antique in sculpture, and M. Angelo's of the Grecian, it will serve to convey to those who have studied the difference of the periods to which these terms refer, the clearest idea of their respective styles. We are told indeed by Raffael Mengs, that he considers the former as having chiefly studied the taste of the Roman sculpture, and that 'in his works are seen the most minute tracks of the Arch of Titus and Constantine, with the bas reliefs of that of Trajan.'

It will also assist our comprehension in this point, if we compare the series of historical scenes from the Old Testament, painted by M. Angelo on the ceiling of the Sistine chapel, with those by Raffael in the Loggie of the Vati-

* Both the one and the other were almost without exception the works of native Greeks, many of whom settled at Rome under the emperors, and made the arts their profession. But this term is generally used to distinguish the secondary style of sculpture, which belongs to the works executed at Rome from the more masterly ones imported from Greece. It may be said to have been in its prime under the reign of Augustus and Tiberius Cæsar.

can, of both of which engravings are to be procured: we may also, with this end in view, compare the Sibyls of the former in the Sistine, with those of Raffael in the Church of S. M. della Pace; or his Isaiah with that of Raffael in the Ch. S. Agostino; when the different mode of conceiving and treating subjects intrinsically the same, cannot fail to afford subject for a very interesting investigation.

One great error that has arisen in the common conception of the style of M. Angelo, is from imagining him to be a painter of nothing but naked anatomical foreshortenings of the human figure; an idea which is to be attributed to the fame which his great picture of the Day of Judgment has generally obtained in the world: but the truth is, that many of the passages in that extraordinary production might have been painted by any other artist who possessed as high a degree of anatomical knowledge and accuracy of drawing as he did, and this too, perhaps, without any of his higher qualities. If we would really scan the true powers of his mind, and feel what he was, we must look to the inimitable paintings of the ceiling of the Sistine chapel: we there enjoy the full effect of his grand and simple ideas, undisturbed by the violent bustle and forcible contrasts of the

Michelangioloesque group. It is there, too (not in the exhibition of anatomical accuracy), that we catch sight of the principles of that manner which he inculcated in his followers, and which alone they appear to have considered as the real object proposed for their imitation.

Among the scholars of Raffael, the name of G. Pippi, or *Giulio Romano*, stands foremost: next follow, Penni or *il Fattore* (who superintended his household), Perino del Vaga, Giovanni da Udine, Polidore Caravaggio, Pellegrino da Modena, Raffaello del Colle, Timotheo della vite, Gaudenzio Ferrari, Vincenzio di S. Gimignano, Vincenzio Pagani, and Benvenuto Tisi of Ferrara, better known by the name of *Garofalo*, &c., painters who in fact executed great part of the works in the Vatican after his designs. These men were scattered in various directions, upon the sacking of Rome by the troops of Charles V., in the year 1524, and carried with them the principles of their master's style into almost every part of Italy. Their names will occur again in the history of the other schools.

Of the reigns that immediately succeeded Leo X., few were propitious to the cultivation of the arts: and whatever patronage was shown by the court, was by the influence of Michel

Angelo thrown into the hands of his followers rather than those of the scholars of his departed rival. The superintendence of the works of the Vatican, to which Perino del Vaga succeeded at the death of G. Romano, was thus transferred to Daniel di Volterra, and subsequent to his day we see Florentines and other foreigners continued in that charge. The style, indeed, of the scholars of Raffael degenerated amongst their successors (as is always the case) to a mere mannerism; and it seemed as if their object in art was not to represent nature, but his ideas. Girolamo di Sermoneta and Scipione di Gaeta are perhaps deserving of notice, as being the most eminent masters of this class. In another age, Fred. Zuccaro, though himself a feeble artist, succeeded in establishing a school, which not only enjoyed a high reputation, but overwhelmed all competition of the rival Florentines, and again brought the Raffaelesque manner into vogue. Passignano of Florence, who was for a short time under him, and Niccolo da Pesaro, were his best scholars. It was chiefly owing to his influence that the Academy of St. Luke was established by Pope Gregory XIII., and its first sitting was, as we find, opened by Zuccaro, about the year 1595.

Girolamo Muziano of Brescia was an artist who came to Rome in the succeeding century,

and being filled with new ardour from the great works he saw around him, made a resolution to change his occupation of landscape-painter for the nobler department of history. His zeal and persēverance were such, that he is said to have shaved his head, in order to prevent his being at any time induced to quit the house in which he prosecuted his studies. His labours procured the success they merited: in the course of time he rose so high in fame, as to obtain the honourable post of superintendant of the works at the Vatican, and finally succeeded in forming a numerous class of scholars at Rome.

After him, another foreigner, Raffaellino da Reggio, pupil of Lelio of Novellara, was the founder of a school, having improved upon the style of his first master by his subsequent studies at Rome. Next appears a man, whose dexterity and talent, being united to incorrectness of principle, proved in the end highly detrimental to the progress of art: this was G. Cesare, or the *Cavalier d'Arpino*, who had many followers among the artists of his time. The dispute that arose, between him on the one side, and M. A. Caravaggio with A. Caracci on the other, was carried at one moment so far, that there was danger of its being decided in a mode very unworthy of the professional zeal they displayed. A. Caracci, however, avoided a duel, alleging

that his pencil was his only weapon; and Caravaggio's challenge was refused, because, not having the honour of knighthood, it was beneath the Cavalier's dignity to accept it: so bloodshed was fortunately spared to all the parties concerned.

Since the days of Raffael and M. Angelo, different artists had been employed in decorating the several saloons of the Vatican; and these being now completed, another great labour was contemplated, namely, that of ornamenting the interior of St. Peter's with mosaic work, which was to be copied from the paintings of various masters. The artists employed in making designs for this purpose, Cigoli, Passignano, Vanni, Roncagli, and Baglione (who were considered the most rising men of the day), received a very large pecuniary reward: nor was this all—but they were farther complimented, by being advanced to the rank of knighthood; a fact, says Lanzi, which showed (as they were chiefly Tuscans) that the tide was again turned, and the Florentine style had gained the ascendancy in the favour of the public.

After this period we observe the art degenerate; it breaks out now and then with fresh lustre, but in a degree ever subordinate to that of the original school. Baroccio of Urbino was the next of the native artists to display his

talents : he was the inventor of a new style, full of Correggienesque elegance, combined with a softness of manner and gaiety of colour hitherto unknown : it seemed to rival the brilliancy of the Venetians in effect, though his colours, being in themselves less broken and less continued through his shadows, showed that a different mode of management had been partly followed. His first master was Batista Franco, a Venetian by birth, but who chiefly studied at Florence. The success of Baroccio drew upon him the envy and jealousy of his cotemporaries ; and recourse being had to one of the common modes of satisfying such a feeling in this country, some poisonous drugs were administered to him (as the story goes) through the treachery of his friends. In consequence of the cruel effects he experienced, he was obliged to leave Rome, hoping to re-establish his health in the country, from whence his pictures were to be forwarded to Rome, as occasion might serve. But such was the severity of the seizure, that he was ever after disabled from continuing for many hours together at his employment, so that the aims of his enemies were in a great degree accomplished. Among his best scholars are numbered his compatriots, Alessandro Vitali, and Filippo Bellini, and Ant. Viviani or *il Sordo di Urbino*.

The Bolognese manner was now rising rapidly into notice : it was a short time previous to the commencement of the seventeenth century that Annibal Caracci came to Rome, and painted for Cardinal Farnese the famous fresco still to be seen in the Palace bearing that name. Ludovico Caracci also made his appearance, though he staid only a few months ; and it was to another of that family, namely Agostino, that the public were indebted for the establishment of the Bolognese school at Rome. The names of Guido, Domenichino, Lanfranc, Albani, who had also severally their scholars there, contributed largely to its fame, and they all experienced a liberal patronage under Pope Gregory XV. and his successors : it was at this day that some of the greater works, such as the Communion of St. Jerome in the Vatican, the Aurora in the Rospigliosi and cupola of S. Andrea della Valle, and other paintings in fresco, were executed by them. Andrea Camassei, Giacinto Brandi, Giambat. Passeri, Pier. Francesco Mola, G. Salvi, or *il Sassoferrato* (the Roman Carlo Dolce), were among their scholars.

The cotemporary school of M. A. Caravaggio, with the success of his scholars Carlo Veneziano, Gherardo delle Notte, and Mons. Valentino, obtained also great applause. The style,

of which he was the inventor, depended chiefly for its effect on the use of dark, or rather black backgrounds to his pictures, which afforded a violent and forcible relief to his figures, and admitted great strength to be given to the shadows: many artists were seduced for a time by this false but showy method of painting.

There were several very illustrious foreign artists resident at Rome in this period: A. Vandyck, Velasquez, Elsheimer, the two Pousins, Claude Lorrain, Ant. Tempesta, Salvator Rosa, and two of the pupils of Caravaggio before mentioned. The Florentines also had a considerable school, and under their auspices was educated the next master of art that appeared, Pietro Berettini da Cortona. This artist was greatly assisted in his career by a fortunate combination of circumstances: the sculptor, Bernini, who was high in favour at the papal court, and had the superintendence of the works, was the avowed enemy of Andrea Sacchi, the only Roman painter of eminence at that day, and for this reason hoped to find in P. Cortona one that might be fitted to enter into competition with him: his favourite greatly improved upon the means afforded him, succeeding not only in supplanting Roncalli, who was the head of the Florentine school, but in so far ingra-

tiating himself with the ruling powers, as to become, under the reigns of Urban VIII. and Innocent X., the sole arbiter of taste at Rome. His style in painting was similar to that which Bernini introduced into sculpture, and has already been described in the history of the Florentine school. He died in the year 1670; but a numerous class of followers, F. Romanelli, Ciro Feri, Bened. Luti, &c. kept his name alive till a late age. The ceiling in the Barberini palace at Rome is a specimen of his best manner.

His rival, Andrea Sacchi, was a man of a far more powerful mind than Cortona, possessing an almost unequalled breadth and simplicity of style, and he failed only, through the want of a patron, to secure a reputation in the world equal to his deserts. His scholar, Carlo Maratta, more happy in the times in which he had fallen, reversed his master's destiny, and gained a name far beyond his merits. In spite, however, of his dull and heavy manner, we must allow him the praise given to him by Mengs for having sustained the art for a while at Rome, and preventing it from falling so low as it had done elsewhere. Garzi was another pupil of A. Sacchi, and an artist of considerable repute.

Raffaël Mengs, Antonio Cavalucci, Pompeo Battoni, and a few artists in the inferior branches,

close the catalogue of the Roman school. The character of the last named is too well known, by his long residence in England, to need any description. The first of these, who has gained so great a name throughout Europe, was a Saxon by birth though brought up at Rome, where his father carried on the profession of a painter in water-colours. In order to further his education, he was kept by him constantly employed in copying the works of Raffael d'Urbino in the Vatican; and every trifling defect in his copy was punished severely, or rather inhumanly, by fasting and flogging: this system was continued during the whole of his youth, so that when grown to man's estate he had seen and known nothing of the world or of mankind. Thus was formed by incessant labour a style of some merit, but the real nature of which seems to have been as much overrated by some as it has been undervalued by others. In the whimsical writings of Milizia he is extolled as a genius of the first rank, and to whom we owe, in modern times, the restoration of art; the favour, indeed, which he met with from the several crowned heads of Europe, throws a lustre over his name that dazzles and misleads the vulgar. It would be a waste of time to combat this error; but R. Mengs may, nevertheless, be assigned an honour-

able situation in the latter series of the Roman school, and certainly, in point of elegance of taste, design, and colouring, there is no one artist who has carried the modern imitative style of painting to so high a pitch of perfection.

NEAPOLITAN SCHOOL.

w. place of their chief works.—b. year of birth.—d. year of death—fl. flourished.

Tommaso di Stefano—fl. 14th century.

Filippo Tesauero—scholar of T. di Stef.—w. Naples, S. Restituta—d. about 1320.

Maestro Simone—assistant of Giotto, who came to Naples, 1325.

SCHOLARS OF SIMONE.

Francesco di Simone, his son.—*Gennarodi Cola*.—*Stefanone*.

Colantonio del Fiore—w. Naples, S. Lorenzo—fl. 1436.

Angiolo Franco—scholar of Col. d. Fiore: best imitator of Giotto at Naples—d. about 1345.

Lo Zingaro [*Antonio Solario*]—travelled much, and improved the art—w. Naples, S. Severino—d. 1455.

Antonello da Messina—introduced the art of painting in oil about 1450.

FOLLOWERS OF ZINGARO.

Niccolo Vito.—*Simone Papa*.—*Angiolillo Rocca di Rame*.—

Pietro Polito del Donzello.—*Silvestri di Buoni*—and his scholar, *Bernardo Tesauro*.

Gio. Antonio d'Amato—w. Naples Cath.—b. about 1475—d. about 1555.

FOLLOWERS OF THE STYLE OF RAFFAEL.

SCHOLARS OF A. DI SALERNO.

Cesare Turco.—*Francesco* and *Fabrizio Santa fede.*—*Paolillo*, who imitated his master with great success.

SCHOLARS OF POL. CARAVAGGIO*.

Gianbernardo Lama.—*Polidorino* [*Francesco Ruviale*].—*Gio. Bat. Crescione.*—*Lion. Castellani*.

Marco Calabrese [*Cardisco*]—w. Naples, Aversa S. Agostino fl. 1508 to 1542.

SCHOLARS OF IL FATTORE.

Il Pistoia [*Lionardo*]—chiefly painted portraits—and his scholar, *Franc. Curia.*—*Ippolito Borghese*.

SCHOOL OF PERINO DEL VAGA.

Gio. Corso.—*Gianfilippo Criscuolo.*—*Francesco Imparato*—who also received instruction from Titian—and his son, *Girolamo Imparato*—Fr. fl. about 1565.

FOLLOWERS OF THE STYLE OF M. ANGELO.

Several scholars of *Vasari*, who was employed, at Naples, and the scholars of *Marco da Pino*, or *Marco di Sienna*, amongst whom the most conspicuous was *Gio. Angiolo Criscuolo*—d. 1573.

* Scholars of Caravaggio at Messina, whither he afterwards went, were *Mariano* and *Antonello Riccio*, whose pictures are often confounded with those of their master—*Stefano Giordano*, fl. 1541—*Tonno Calabrese*, who caused the death of P. Caravaggio by plundering him, &c.

PAINTERS IN VARIOUS PARTS OF THE STATE.

Cola dell' Amatrice—a painter and architect at Ascoli—fl. 1533.

Pompeo dell' Aquila.—*Giuseppe Valeriani* of Aquila.—*Scipione* of Gaeta, who studied at Rome—as also the *Cavalier d' Arpino*.—*Marco Mazzaroppi* of S. Germano.—*G. Pietro Russo* of Capua.—*Matteo da Lecce*.—*Niccoluccio Calabrese*.—*Pietro Negrone* of Calabria.—*Gio. Borghese* of Messina.

Belisario Corenzio—a Greek: the scholar of Tintoretto—w. Naples, Certosa, &c.—b. about 1588—d. 1643.

Spagnuolo [*Gius. Ribera*]*—w. Naples, Certosa, R. Chapel; Madrid, Dresden, R. Gall.—b. 1593—d. 1656.*

Giambattista Caracciolo—w. Naples, S. Agnello, Hosp. degli Incurabili, &c.—d. 1641.

PAINTERS OF OTHER SCHOOLS EMPLOYED AT
NAPLES.

Ann. Caracci.—*Guido Reni*.—*Gessi*.—*Gio. Bat. Ruggieri*.—*Lorenzo Menini*.—*Domenichino*.—*Lanfranco*, &c.

IMITATORS OF CAV. ARPINO.

Luigi Roderigo—and his father, *Gianbernardino Roderigo*.—d. 1667.

SCHOOL OF CARACCILO.

Massimo Stanzione—w. Naples, Certosa: he also painted portraits—b. 1585—d. 1656.

SCHOLARS OF STANZIONE.

Muzio Rossi—w. Naples, Bologna—fl. 1645.

Antonio de Bellis—w. Naples, S. Carlo—d. 1656.

Paccuo [*Francesco di Rosa*]—w. Naples churches—d. 1654.

Aniello di Rosa—niece of Francesco—d. 1649.

Agostino Beltrano—w. Naples, Pietà—d. 1665.

Paol Domenico Finoglia—w. Certosa—d. 1656.—*Giacinto di Popoli*.—*Gius. Marullo*.

Andrea Malinconico—w. Naples, Ch. Miracoli.

Bernardino Cavallino—w. Naples, in various private collections—b. 1622—d. 1656.

Andrea Vaccaro—a successful imitator of various styles—b. 1598—d. 1670.

SCHOLARS OF VACCARO.

Giacomo Farelli—w. Naples, Churches—b. 1624—d. 1706.

FOLLOWERS OF DOMENICHINO.

Cozza Calabrese—who also long resided at Rome.—*Barbalunga* [*A. Ricci*] of Messina*, who also studied at Rome—b. 1600—d. 1649.—*Piero, Giacomo, and Teresa del Po*.

* *G. Bat. Durand Borgognone*, scholar of Domenichino, opened a school at Messina; his daughter, *Flavia Giannetti*, was one of his best pupils. *Domenico Maroli, Onofrio Gabriello, Agostino Scilla*, and *Bartolommeo Tricone*, were the chief scholars of Barbalunga at Messina, being the middle of the 17th century. *Scilla* also opened a school; but his pupils, *F. Emanuele da Como, Gius. Balestriero, Antonio la Falce*, are of no great note: *Antonio Maderna* of Syracuse (also his scholar) bears a higher reputation. Other Sicilians are *Fil. Tancredi* of Messina—*Cav. Pietro Novelli* of Monreal—*Pietro Aquila* of Marsala—*Lo Zoppo di Gangi*—*Giuseppe Paladini*.

After them flourished *Gio. Porcello* of Messina, scholar of Solimene—*Antonio* and *Paolo*, scholars of Carlo Maratta, who furnished pictures for various churches in Sicily—*Literio Paladino*, and *Placido Campolo*, scholar of Conca at Rome. These five artists were all cut off in the year 1743. *Luciano Foti* was an excellent copyist of P. Caravaggio, and cotemporary of the above. *Marcantonio Bellaria* of Sicily painted at Rome in the S. Andrea del Frate. Besides these were *Calandrucci* of Palermo, pupil of Maratta—*Olivio* and *Francesco Soszi* of Catania—*Onofrio Lipari* of Palermo—*Filippo Randazzo*—w. frescoes at Palermo—*Tommazzo Sciacca*, assistant to Cavalucci at Rome.

Francesco di Maria—one of the best imitators of Domenichino—w. Naples, S. Lorenzo a Conventuali, and portraits in various collections—b. 1623—d. 1690.

FOLLOWERS OF LANFRANC.

Giambatista and *Angela Beinaschi*, &c.—Giamb. b. 1636, d. 1688.—Ang. b. 1666.

SCHOLAR OF GUERCINO.

Cav. Calabrese [*Mattia Preti*]—w. Modena, Naples, Malta, Paris, Louvre—b. 1630—d. 1600.

Domenico Viola and *Gregorio Preti* followed the manner of *Mattia*—d. about 1696.

SCHOLARS OF SPAGNUOLETTO.

Giovanni and *Bartolommeo Passante*.—*Franc. Francazani*, &c.

PAINTERS OF BATTLES AND LANDSCAPE.

Aniello Falcone—he was forced to leave his country, from the part he took in the rebellion of his relation *Massaniello*, and went to France, where many of his pictures are to be found—b. 1600—d. 1665.

SCHOLARS OF A. FALCONE.

Salvator Rosa—who staid but a short time—w. England, E. Derby, E. Chesterfield—d. 1673.—*Domenico Garziuoli*.—*Viviano Codagora*—painted also perspectives and low life.—*Carlo Coppola*.—*Andrea di Lione*.—*Marzo Masturzo*.

PAINTERS OF FRUITS, FLOWERS, &c.

Paolo Porpora.—*Abramo Brughel*.—*Giambat. Ruoppoli*.—*Onofrio Loth*—scholar of *Porpora*.—*Giuseppe Recco*—painted fishing and hunting pieces, &c.—*Andrea Belvedere*.

SCHOLARS OF A. BELVIDERE.

Tommaso Realfonso.—*Giacomo Nani.*—*Baldassar Caro.*

Luca Giordano—imitator of various styles—w. Naples, Madrid, Escorial; Dresden, R. Gall., &c.—b. 1632—d. 1702.

SCHOOL OF GIORDANO.

Aniello Rossi.—*Matteo Pacelli.*—*Niccolo Rossi.*—*Tommaso Fasano.*—*Giuseppe Simonelli.*—*Andrea Miglionico.*—*Franceshitto.*

Paolo de' Matteis—his best scholar—w. Rome, Ara Celi, &c.; France, Genoa, &c.—b. 1662—d. 1728.

SCHOOL OF P. DE' MATTEIS.

Gius. Mástroleo.—*Gio. Bat. Lama,* &c.

L' Abate Ciccio [*Francesco Solimene*]—native of Nocera—w. Naples, S. Paolo Maggiore—b. 1657—d. 1747.

SCHOOL OF SOLIMENE.

Ferdinando San felice.—*Francesco di Mura*—w. Turin.—*Andrea dell' Asta.*—*Nic. Maria Rossi.*—*Scipione Capella.*—*Gius. Bonito.*

PAINTERS OF LANDSCAPES, SEA-VIEWS,
FLOWERS, &c.

Niccolo Mazzaro.—*Antonio di Simone.*—*Gaetano Mastoriello.*—*Bernardo Domenici.*—*Il Moscatiello.*—*Arcangelo Guglielmelli.*—*Domenico Brandi.*—*Gius. Tassoni.*—*Paoluccio Catamara.*—*Lion. Coccoranti.*—*Gabb. Ricciardelli.*

HISTORY OF THE SCHOOL OF NAPLES.

THE remains of temples, mosaics, paintings, and the numerous pieces of sculpture, which are so often disinterred, give to Naples (or Magna Græcia) the justest claim to antiquity in the arts. Nor can we deny her a certain share in their restoration, while she records in her annals the name of Tommaso dei Stefani (an artist who was in some sort brought into competition with Cimabue), and chronicles the visit of Giotto, and his employment in the Church of St^a. Chiara under the reign of Robert le Bon.

In the fifteenth century we read of Colantonio del Fiore, and also of Antonello of Messina, who learnt the art of painting in oil from Van Eyck, and introduced it to Italy. Cotemporary with them was Antonio Solario, or Il Gingaro, a famous Neapolitan master, who travelled over Italy, in order to improve himself by inspecting the modes of operation in all the different schools of art.

In subsequent times Naples has but little to boast of her own, but she liberally adopted the improvements of other schools, and patronised their artists. Early in the sixteenth century we

find both the styles of Raffael and M. Angelo were taught here by their respective scholars. Polidore Caravaggio and his pupil, Marco Calabrese, with Perin del Vaga, *il Fattore*, and their companions, following the former : while the latter was pursued by G. Vasari and Marco da Sienna. They had all been driven from Rome at the time when it was delivered up to the army of Charles V., and they found in this city willing patrons and wealth in abundance.

In the succeeding age a similar course of imitation was pursued, though the objects of fashion had undergone a change ; and we find Corenzio, Caracciolo, and Ribera (*il Spagnuolo*), the great leaders of art at Naples, following respectively the styles of Tintoret, the Caracci, and M. A. Caravaggio, which last was then much in vogue. Spagnuolo is the most celebrated of the three ; yet it is singular enough, that notwithstanding his name, it is not certainly known to what country he owes his birth : the common story is, that his father was an inhabitant of Lecce, near Naples, who married a Spanish woman, and that young Ribera, as the court was at that day Spanish, thought possibly to better his chance of success in the world by assuming the name of Spagnuolo. These three men seem to have been intent upon

establishing in their hands a monopoly of the public patronage, and this by other means than the legitimate one, of endeavouring to deserve it : various are the stories recorded of the intrigues they formed, with a view of excluding all strangers from the city. They and their friends had administered poison to one foreign artist, and succeeded by their threats in banishing another who had recently obtained a commission, and this too one of the Caracci ; but emboldened rather by success, than led to fear a check from the extensiveness of their schemes, they quickly engaged themselves in a third plot. The tale is so characteristic of the lawless spirit of the Neapolitans, that it deserves insertion, though it must be confessed that the history of art in Italy, in general, furnishes endless examples of the treachery, and fraud, and violence which were occasionally resorted to by the envy and jealousy of its professors.

The Cavalier d'Arpino was engaged by the proper authorities to paint the cupola of the Chapel of S. Gennaro : but as this occasioned great displeasure to the triumvirate, they united with one Belisario, a man of equally audacious spirit with themselves, and forced the knight, by their ill treatment, to quit the city before he had well entered upon his employment. Upon his

departure Guido was appointed to the charge; but he also was soon driven away: the mode they adopted was to lay hands upon his servant, and after beating him violently, to bid him go and relate to his master what had happened; adding, that he should say it was done by two men in disguise, who intended his death unless he took warning by what had happened to his servant. Guido lost no time in availing himself of the hint, but instantly fled. His scholar, Gessi, succeeded him, and by way of strengthening himself against attack, took care to be accompanied in his preparations for the work by two able-bodied assistants: the adverse party still pursued their plan, and finding means to decoy these men on board a vessel lying in the roads, gave orders to set sail and carry them out to sea: their sudden disappearance was sufficient to awaken the fears of Gessi, and he consulted his safety by retiring as speedily as possible from the place. This time they succeeded to the utmost of their wishes, and the decoration of the chapel was entrusted to the hands of themselves: scarcely, however, had they commenced, when the deputies who had the management of the concern changed their mind, and punished their treachery with the disappointment it deserved. Their work was

effaced, and Domenichino solicited to perform the task ; and by his vigorous pencil it was at length executed. The remuneration made for this splendid work, which is still one of the chief boasts of Naples, was extremely large; and this circumstance may in part serve to account for the extraordinary pains taken to obtain the commission. He received a hundred ducats for every whole figure, fifty for each half length, and twenty-five more for every head introduced into the painting. Even Domenichino, however, was not permitted by these restless men to continue his labour without great interruption, and his death, which took place before it was entirely finished, has been by some ascribed to poison.

These three artists had severally their scholars, though their attainments were greatly inferior to those of the pupils of Lanfranc and Domenichino; Aniello Falcone and Salvator Rosa, who studied under Spagnuololetto, and were men of great talent, must perhaps be excepted.

Luca Giordano seems to have taken the lead at Naples about the middle of the seventeenth century; the indefatigable artist who copied the paintings in the *Loggie* and *Stanze di Raffaello* twelve times over, besides making twenty copies of the Battle of Constantine and various other studies in the Vatican : so perfect, by this sort of

study, did he become in the art of catching the manners of others, that not only his imitations of Raffael, but those of Albert Durer, Titian, P. Veronese, and Cortona, were frequently imposed upon his cotemporaries as original works. Such, too, was his constancy and perseverance in the art, that he is described by his biographer as denying himself, not merely time for recreation, but allowing scarce sufficient for his daily meals; his father being in the habit of feeding him as he sat at work, and stimulating his exertions with a whisper of *Luca, fa presto*; which phrase became in consequence his nickname amongst the profession. The most successful of his scholars was Paolo di Matteis, whose works are to be seen both in France and at Rome, as well as here.

Fr. Solimene succeeded to the reputation and charges of Luca Giordano, and was, like him, a very Proteus in the art, adopting the style of almost every master of note with equal success. His school flourished long after his decease, and a branch of it was established at Messina. Messina, indeed, even from the time of Antonello, had always been fertile in the production of artists; it is sufficient, perhaps, to give their names in the catalogue annexed, since, whatever their talents, the reputation of the major part of them is confined to Sicily alone.

VENETIAN SCHOOL.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Giovanni di Venezia—fl. 13th century.

Martinello da Bassano—w. S. Biagio alla Giuducca—fl. 1262. e

SCHOOL OF GIOTTO AT PADUA.

Giusto Paduovano.—*Gio. and Ant. di Padua*.—*Jacopo Davanzo*.—*Guariento*.—*Alderigi da Zevio*.—*Sebeto Veronese*.—*Jacopo da Verona*.—*Taddeo Bartoli*.—*Gio. Miretto*.

M. Paolo—w. Venice, St. Mark's—fl. 1346.

Lorenzo, fl. 1368.—*Niccolo Semitecolo*, fl. 1367.—*Antonio Veneziano*, studied at Florence.—*Simone da Cusighe*.—*Stefano Pievano di S. Agnese*, fl. 1381.—*Niccolo Friulano*, fl. 1332.—*Pecino and Pietro di Nova*.

SCHOOL IN MURANO, FIFTEENTH CENTURY.

Quirico da Murano.—*Bernardino da Murano*.—*Andrea da Murano*, fl. 1400.

Luigi Vivarini—w. Venice, S. Giov. and Paolo—fl. 1414.—*Gio. Alemanno*, a German.—*Antonio and Bartolommeo Vivarini*.—*Luigi de' Vivarini*, fl. 1490.

PAINTERS OF THE FIFTEENTH CENTURY IN
VENICE, &c.

Jacopo Nerito—*Nasocchio di Bassano*—*Jacobello and Francesco del Fiore*—fl. 1412.

Jacopo Bellini—scholar of *Gentile da Fabriano*, who had painted some works in the Pal. Pubblico at Venice.

Donato and Carlo Crivelli—resided more in the Marches than at Venice—fl. 1476.

Vittorio Crivelli.—*Commenduno* of Brescia.—*Brandolin Testorino*.—*Ottaviano Brandino*.—*Vincenzio Foppa* of Brescia, d. 1492.—*Vincenzo Civerchio* of Crema.

PAINTERS OF FIFTEENTH CENTURY IN
VERONA.

Stefano da Verona.—*Vincenzio da Stefano*.—*Jacopo Tintoretto* of Vicenza.—*Marcello Figorino*.

Vittor Pisanelli—w. Venice, Pal. Ducal—fl. 1480.

Fr. Squarcione of Padua—w. Collection of Conte de' Lazara: he established a school—fl. 1452.

Antonio and Liberale da Campo of Treviso.—*Jacopo di Valentinia*.

Andrea Bellunello di S. Vite in Friuli—fl. 1475.—*Domenico di Tolmezzo*—fl. 1479.

Francesco di Alessiis—w. Udine—fl. 1494.

(Painting in oil introduced by Antonello of Messina, about 1474.)

Gian. Bellini—makes great progress in art—w. Venice, S. Zaccaria, S. Giobbe, Pal. Grimani, &c.—fl. 1464 to 1516.

Gentile Bellini—inferior to his brother—w. Sala del Gran Consiglio, Pal. Barbarigo, Grimani, &c.—b. 1421—d. 1501.

Vittore Carpaccio—w. Venice, S. Giobbe, &c.—fl. 1520.

Lazzaro Sebastiani.—*Giovanni Mansueti*.—*Marco and Pietro Veglia*.—*Francesco Rizzo*.—*Ben. Diana*.

Marco Basaiti of Friuli—w. Venice, S. Giobbe—fl. 1520.

SCHOLARS OF THE BELLINI.

Bellin Bellini.—*Girolamo Mocetto*, fl. 1493.—*Marco Marziale*.—*Vincenzio Catena*.—*Giannetto Cordegliachi*.—*An-*

- drea Cordelle Agi.* — *Piermaria Pennachi* of Treviso. — *Pierfrancesco Bissolo.* — *Girolamo di S. Croce* — w. Venice, S. Martino, S. Francesco della Vigna. — *Il Conegliano* [*Giambat. Cima*] — native of a city in the Marches — w. Parma Cath. — fl. till 1517.
- Carlo Cima.* — *Vittor Belliniano.* — *Giovanni Martini.* — *Martino d' Udine* [*Pellegrino di S. Daniello*] — w. Venice, S. Marco, Friuli, &c. — fl. 1529. — *Marco Belli.* — *Niccolo Moreto.*
- Jacopo Montagnana* of Padua — w. Belluno, Sala del Consiglio — fl. 1508.

SCHOLARS OF SQUARCIONE.

- Andrea Mantegna* — w. Rome, Vat. Gall. — b. 1430 — d. 1506.
- Niccolo Pizzolo* — *Bono.* — *Ansovino da Forli.* — *Bernardo Parentino.* — *Girolamo del Santo.* — *Lorenzo da Lendinara.* — *Marco Zoppo* of Bologna, fl. 1471. — *Dario da Trevisi.* — *Gregorio Schiavone.* — *Girol. da Trevisi.* — *Lauro Padovano.* — *Maestro Angelo.* — *Matteo dal Pozzo.*

Cotemporary with these were

- Francesco da Ponte* at Bassano — w. Bassano Cath. — d. 1530.
- Benedetto* and *Bartolonumeo Montagna* at Vicenza — w. Venice, Vicenza — fl. 1500.

PAINTERS AT VERONA.

- Giovanni Speranza* and *Venezio.*
- Marescalco* [*Gio. Bonconsigli*] — w. Vicenza, Orat. de' Turchini — fl. 1497. — *Pietro Marescalco* [*Spoda*] fl. 16th cent.
- Liberale da Verona* — scholar of V. di Stefano, and afterwards of Jac. Bellini — d. 1555.
- Domenico Morone* of Verona, d. 1500. — *Francesco Morone*, his son — w. England, M. Stafford — d. 1529. — *Girolamo da Libri*, fl. 1529.
- Monsignori*, pupil of Mantegna. — *Gio. Fran. Carotto*, pupil of Mantegna. — *Gio. Carotto.* — *Matteo Pasti.*

Fioravante Ferramola and *Paolo Zoppo* of Brescia—d. about 1515 or 1530.

Andrea Previtali of Bergamo—a painter of great merit—w. Milan, &c.—fl. 1522.

Antonio Bosselli—*Giangiaco* and *Agostino Gavasii*—*Jacopo degli Scipioni*—*Caversegno*—all of the neighbourhood of Bergamo.

Giorgione [*Giorgio Barbarelli*]*—scholar of Bellini—w. Venice, Scuola de' Sarti (but he painted chiefly frescoes on the exterior walls of houses); Treviso, Monte Pietà; Milan, Ambrosiana Bibl. Pal. Archb.; England, R. Knight, G. Taylor, Esqrs. E. Carlisle—d. 1511.*

SCHOLARS OF GIORGIONE.

Morto da Feltro [*Pietro Luzzo*]*—studied at Florence and Rome: introduced grotesques.—Lorenzo Luzzo—w. Venice, S. Stefano—fl. 1511.*

F. Sebastiano del Piombo—w. Rome, Farnesina, S. Pietro in Montori; Viterbo; England, Sir T. Baring, Sir H. Wellesley—d. 1547.

Giovanni da Udine—went to Rome—d. 1564.

Il Moro [*Francesco Torbido*]*—w. Verona Cath.—d. 1521.*

IMITATORS OF GIORGIONE.

Lorenzo Lotto—w. Bergamo, S. Bartolomeo, &c.; Loretto, Venice—fl. 1513 to 1554.

Jacopo Palma, or *Palma the elder*—w. Venice, S.M. Formosa; Vicenza; Paris, Louvre, &c.—d. 1596.

Giovanni Cariani of Bergamo—w. Milan, Bergamo—fl. in 1519.

Rocco Marconi of Trevisi—w. Trevisi, Venice, S. Giorgio Magg.—fl. 1500.

Paris Bordone—scholar only for a short time of Titian—w. Venice, S. Giobbe; Trevisi; Louvre—b. 1500—d. 1570.

Girolamo da Trevisi [*Pennachi*]*—w. Bologna, S. Petronio—fl. 1520.*

Il Pordenone [*Antonio Licinio*, or *Sacchiense*, or *Cuticello*]
w. Brescia, Friuli, Piacenza, Engl., M. Stafford—d. 1540.

Girolamo Colleone, and *Filippo Zanchi*, and *Franc. Zanchi*,
and *Gio. Batista Averara*, and *Francesco Terzi*—all of
Bergamo.

SCHOOL OF PORDENONE AT FRIULI.

Bernardino and *Giulio Licinio*.—*Licinio Romano*.—*Giamb.
Licinio*.—*Calderari*, excellent imitator of his master.—
Francesco Beccaruzzi.—*Gio. Bat. Grassi*.—*Pomponio Amal-
teo*.

SCHOOL OF POMPONIO AMALTEO IN THE LATTER HALF
OF THE SIXTEENTH CENTURY.

Girolamo Amalteo.—*Antonio Bossello*.—*Quintilia Amaltea*.—
Gioseffo Moretto.—*Sebastiani Seccante* and his family.

COTEMPORARY SCHOOL OF PELLEGRINO IN FRIULI.

Luca Monverde.—*Girolamo da Udine*.—*Bernardino Blaceo*.
—*N. Greco*.—*Bastiano Florigerio*.—*Francesco* and *Ant.
Floriani*.

Tiziano Vecellio—from the school of Bellini—w. Venice,
Acad., Pal. Barbarigo; Flor., R. Gall.; Vienna, Pal. Bel-
ved.; Engl., M. Lansdowne, E. Yarmouth, Sir A. Hume
—b. 1477—d. 1576.

IMITATORS OF TITIAN.

Niccolo di Stefano.—*Franz.* and *Orazio Vecelli*.—*Marco Ve-
cellio*.—*Tizianello*.—*Fabrizio*, *Cesare*, *Tommaso Vecellio*.
—*Girolamo di Tiziano*.—*Domenico delle Greche*.—*Loren-
zino*.—*Natalino da Murano*.—*Polidoro Veneziano*.—*Gio.
Silvio*.—*Santo Zago*.—*Orazio di Castelfranco*.—*Cesare da
Conegliano*.

Bonifazio of Verona—w. Venice, Pal. Duc., &c.—d. 1553.

Paolo Pino—w. Padua, S. Francesco—fl. 1565.

Andrea Schiavone—w. Venice, Lib. of S. Mark—b. 1522—
d. 1582.

FOREIGNERS, SCHOLARS OF TITIAN.

Gio. Calker—a portrait painter—d. 1546.—*Il Sordo Barent* [*Dietrico Barent*].—*Lamberto Tedesco*.—*Cristoforo Suarz*.—*Eman. Tedesco*.—*D. Paolo de las Roclas*—w. Sicily, Spain.—*Gaspara Nervesa* at Spilimberg.—*Irene de' Signori* of Spilimberg—a female much celebrated by poets of the 15th century for her accomplishments.

FOLLOWERS OF TITIAN IN THE VEN. STATES.

Ludovico Fumicelli of Treviso.—*Francesco Dominici* of Treviso.—*Gio. Bat. Ponchino* of Treviso.—*Damiano Mazza* of Padua.—*Domenico Campagnola* of Padua—w. Scuola del Santo, Scuola di S. M. del Parte—fl. 1543.—*Gualtiere* and *Stefano del Arzere* of Padua.—*Niccolo Frangipane* of Padua.—*Giambat. Maganza* of Vicenza.—*Gius. Scolari*—scholar of Maganza—w. Vicenza.—*Gio. di Mio* of Vicenza.—*Luca Sebastiano Arragonese* at Brescia.

Il Moretto [*Alessandro Bonvicino*]—of Brescia—w. Brescia, Mad. di Miracol.; Milan, Bergamo—fl. 1547.

SCHOOL OF MORETTO AT BRESCIA.

Francesco Ricchino.—*Luca Mombelli*.—*Girolamo Rossi*.—*Piermaria Bagnatore*.

Il Romanino of Brescia—also follower of Titian—w. Brescia, SS. Faustino and Giovita, S. M. in Calcara—d. before 1566.

SCHOOL OF ROMANINO IN BRESCIA.

Girolamo Muziano—who went to Rome (see Rom. sch.).

Lattanzio Gambara—from the academy of the Campi at Cremona—w. Mantua, S. Bened.; Cremona, Brescia—d. 1574: *Giovita Bresciano* was his scholar.

- Geronimo Savoldo* of Brescia—also follower of Titian—w. Pesaro, PP. Predicatori; Flor., R. Gall.—fl. 1540.
- Pietro Rosa*—follower of Titian—w. Brescia, S. Francesco—d. 1576.
- Gio. da Monte* of Cremona—follower of Titian—w. Milan, S. Ma. S. Celso—fl. 1580.
- Callisto Piazza* of Lodi—follower of Titian—w. Lodi, Ch. Incoronata; Brescia, &c.—fl. 1545.
- Tintoretto* [*Jac. Robusti*]—scholar of Titian—w. Venice, Sc. di San Rocco; Dresden; Engl., Roy. Coll.—b. 1512—d. 1590.

SCHOLARS AND FOLLOWERS OF TINTORETTO.

- Domenico Tintoretto*—son of Jac. Tint.—w. Venice, Scuola di San Marco—d. 1637.
- Maria Tintoretto*—painted portraits.—*Paolo Franceschi*.—*Martino di Vos* of Antwerp.—*Odoardo Fialetti* of Bologna.—*Cesare delle Ninfe*.—*Flaminio Floriano*.—*Melchior Colonna*.—*Bertoli*.—*Gio. Rothenamer* of Munich—w. Venice, agli Incurab.—b. 1564.

SCHOOL OF BASSANO.

- Jacopo Bassano* [*da Ponte*]—son of Francesco: imitator of Titian—w. Venice, S. M. Magg.; Milan, Ambrós.; Engl., M. Stafford, M. Mulgrave, E. Powis—b. 1510—d. 1592.

SCHOLARS OF J. BASSANO.

- Francesco da Ponte* (the younger)—w. Venice, Pal. Duc.; Brescia, Dresden, R. Gall., &c.—d. 1591.
- Leandro da Ponte*—w. Bassano, S. Francesco—d. 1623.
- Gio. Batista* and *Girolamo da Ponte*—w. Bassano—G. B. d. 1613—Gir. d. 1622.
- Jacopo Apollonio*—the best scholar—w. Bassano, Cath., &c.—d. 1654.
- Giulio* and *Luca Martinelli*.—*Antonio Scaiaro*.—*Jacopo Guadagnini*.—*Gio. Bat. Zampezzo*.—*Gio. Ant. Lazzari*—d. 1713, aged 74.

SCHOOL OF VERONA.

Paolo Cavazzola, scholar of Moroni.—*Gio. Ant.* and *G. Maria Falconetti*.—*India il Vecchio*.—*Bernardino India*.—*Eliod. Forbicini*.—*Dionisio Battaglia*.—*Lo Scalabrino*.—*Nic. Giofino*.—*Ant. Badile*, d. 1560.—*Orlando Fiacco*.—*Zeno Donato*.—*Bat. Fontana*.—*Jac. Ligozzi* (see Flor. sch.) and his brother *Giov. Ermanno Ligozzi*.

Batista del Moro (scholar of Torbido) and *Marco Giulio del Moro*—fl. about 1560.

Francesco Alberti—w. Venice, S. M. Magg.—fl. about 1550.

Il Brusasorci [*Riccio*]—studied the works of Titian—w. Mantua, Pal. Duc.; Florence, Venice—b. 1494—d. 1567.

Felice and *Cecilia Brusasorci* or *Riccio*, and also *Gio. Batista*.

Paolo Farinato—w. Mantua, Piacenza, S. Sisti.; Modena, Pal. Duc.—b. 1522—d. 1616.

Orazio Farinato—imitated his father Paolo—fl. 1615.

Paul Veronese [*P. Caliari*]—w. Verona, Milan, Brera, Paris, Louvre; Engl., M. Stafford, E. Darnley, T. Hope—b. 1530—d. 1588.

FOLLOWERS OF P. VERONESE.

Benedetto Caliari.—*Carlo Caliari*.—*Gabriele Caliari*—*Parasio Michele*.—*Ciro di Conegliano*.—*Cesare* and *Bart. Castagnoli*.—*Angelo Naudi*.—*Luigi del Friso* [*Benfatto*].—*Maffeo Verona*.—*Francesco Montemezzano*.—*L'Aliprandò*.—*Anselmo Canneri*.—*Batista Zelotti*—w. Vicenza, Cath.—d. about 1592.—His scholar *Ant. Tognone*.

FOREIGN MASTERS PRACTISING AT VENICE.

Semolei [*Bat. Franco*] (see Flor. sch.)—master of Baroccio—w. Urbino, Bologna, Venice—d. 1561.

Giuseppe Porta of Garfagnano (see Rom. sch.)—w. Ven. Pal. Grimani—b. 1520—d. 1570.

Gius. Calimberg, a German—w. Venice, Ch. à Servi—d. 1570.

Gio. di Chere of Lorraine—w. Venice, Sala del Consiglio—
fl. about 1600.

PAINTER OF LANDSCAPE.

Gio. Maria Verdizzotti—a follower of Titian, &c.—b. 1527
—d. 1600.

PAINTER OF ANIMALS.

Genzio Liberale of Friuli, &c.—fl. 1568.

PAINTERS OF GROTESQUES.

Giov. da Udine Ricamatore (see Rom. sch.)—*Giorgio Bellu-
nese* of Friuli, famous for his friezes—fl. about 1550.

Jacopo Palma the younger—w. Venice, Pal. Publicò; Paris,
Louvre—b. 1544—d. 1628.

FOLLOWERS OF PALMA GIOV.

Marco Boschini—author also of some works on painting.—
Leonardo Corona of Murano.—*Baldazzare d' Anna*.—*An-
drea Vicentino*—w. Venice, Pal. Duc.; Flor. R. Gall.—
d. 1614.—*Santo Peranda*.—*Matteo Ponzzone*.—*Gio. Car-
boncino*.—*Girolamo Pilotto*.—*Camillo Ballini*.—*Girol.
Gamberati*.—*Giac. Alberelli*.—*Ascanio Spineda* of Treviso.
—*Bartolommeo Orioli*.—*Paolo and Andrea Piazza* of Cas-
telfranco.—*Matt. Fagoli* of Ravenna.

L' Aliense [*Ant. Vassilacchi*]—w. Ven., Pal. Publ., churches;
Perugia, S. Pietro—b. 1556—d. 1629.

FOLLOWERS OF L'ALIENSE.

Tommaso Dolabella.—*Pietro Mera*.

Pietro Malombra—scholar of Salviati: painter also of portraits—w. Venice, Pal. Duc.—b. 1556—d. 1618.

Gio. Bat. Novelli of Castelfranco—scholar of Palma—b. 1578—d. 1652.

Pier. Damini of Castelfranco—scholar of G. B. Novelli: improves upon the style of the day—w. Padua, Vicenza, Castelfranco—b. 1592—d. 1631.

Giorgio Damini—brother of Pietro: painted portraits, &c.

IMITATORS OF CARAVAGGIO, OR THE CARACCI, &c.

Antonio Beverense.—*Pietro Ricchi.*—*Frederigo Cervelli.*—*Fran. Rosa.*—*Gio. Bat. Lorenzetti.*—*Francesco Ruschi.*—*Girol. Pellegrini.*—*Bastiano Mazzoni.*—*Ottav. Angarano.*—*Stefano Pauluzzi.*—*Nic. Renieri.*—*Dan. Vandyck.*—*D. Ermanno Strofi.*—*Matteo da Pitochi,* &c.

Giovanni Contarino—imitates the style of Titian: also painted portraits—w. Venice, Germany—b. 1549—d. 1605.

Tiberio Tinelli—his scholar: portraits—b. 1586—d. 1638.

Girolamo Forabosco—w. Dresden, R. Gall.—fl. 1616.

Pietro Bellotti—w. Milan, &c.—b. 1625—d. 1700.

Cav. Carlo Ridolfi—better than the style of the day—d. 1658.

Pietro Vecchia—scholar of Padouanino—w. Venice, Ch. Ognisanti—b. 1605—d. 1678.

Agost. Bartol. and *Caterina Litterini*—fl. end of 17th cent.

Gian. Carlo Loth of Munich—w. Flor. R. Gall.; Milan, Pal. Triv.—b. 1632—d. 1698.

Ambrogio Bono—his scholar at Venice.

Gio. Lys of Oldemberg.—*Valentino le Febre* of Brussels.—*Sebastiano Bombelli* of Udine—w. Germany, &c.—b. 1635.—*Giac. Barri.*

SCHOOL AT FRIULI.

Vin. Lugaro.—*Giul. Brunelleschi.*—*Fulvio Griffoni.*—*Andr. Petreolo.*—*Lorio.*—*Brugno.*—*Eugen. Pini.*

SCHOOL AT UDINE.

Antonio Carnio—w. Udine, &c.: an excellent painter—fl. 1680.

Giacomo Carnio.—*Sebast. and Raffaele Bombelli.*

SCHOOL AT VERONA.

Dario Varotari—w. Venice, Padua, Polesino—b. 1539—d. 1596.

SCHOLARS OF D. VAROTARI.

Gio. Bat. Bissoni.—*Apollodoro di Porcia.*—*Chiara Varotari*, daughter of D. Varotari.

Caterina Taraboti.—*Lucia Scaligeri.*

Il Padouanino [*Alessandro Varotari*]—a great master in these times—w. Padua, Venice—b. 1590—d. 1650.

SCHOLARS OF PADOUANINO.

Bartol. Scaligero.—*Gio. Bat. Rossi.*—*Giul. Carpioni.*—*Maestri.*—*Leoni.*—*Dario Varotari* the younger, fl. 1660.

Pietro Liberi—a considerable painter—w. Venice, Vicenza, Bergamo—b. 1605—d. 1687. He had a son *Marco Liberi.*

Luca Ferrari—a foreigner, settled in Padua—w. Padua, S. Antonio—b. 1602—d. 1652.

SCHOLARS OF FERRARI.

Minorello.—*Cirello.*—*Franc. Zanella*, &c.

Claudio Ridolfi (see Rom. sch.)—w. Padua, S. Giustina, &c.—b. 1560—d. 1644.

SCHOLARS OF C. RIDOLFI.

Gio. Bat. Amigazzi.—*Benedetto Marini*.

SCHOLARS OF FEL. BRUSASORCI.

L'Orbetto [*Alessandro Turchi*]—w. Verona, Rome, Dresden—d. 1648—and his pupils *Gio. Ceschini* and *Gio. Bat. Rossi*.

Pasquale Ottini—w. Verona—d. 1630.

Marcantonio Bassetti—w. Verona, S. Stefano—d. 1630.

OTHERS OF THE SCHOOL AT VERONA.

Dionys. Guerri.—*Franc. Bernardi*.—*Cav. Barca*.—*Cav. Coppa* or *Gerola*.—*Giac. Locatelli*.—*Voltolino*.—*Biagio Falcieri*.—*Santo Prunato*.

SCHOOL AT BASSANO.

Gio. Bat. Volpati.—*Trivellini*.—*Bernardoni*.

SCHOOL AT VICENZA.

Alessandro Maganza and his sons.—w. Vicenza—b. 1556—d. 1630.—*Francesco Maffei*, scholar of Peranda.—*Giulio Carpioni*, scholar of Padouanino and his son Carlo.—*Bartolommeo Citadella*.—*Niccolo* and *Marc. Miozzi*.—In after times, *Menarola*—*Pasqualotto*—*Lo Zoppo* [*Ant. de' Pieri*]—*Gio. Bittonte*—*Melchiori*.

SCHOOL AT BRESCIA.

Antonio Gandini and *Pietro Moroni*, scholars of P. Veronese.—*Filippo Zanimberti*, scholar of Peranda.—*Francesco Zugni*, scholar of Palma.—*Grazio Cozzale*.—*C. Rama*.—*O. Amigone*.—*Jac. Barucco*.—*Pomp. Ghiti*.—*Francesco Paglia* and his sons.—*Tortelli*.—*Cappelli*.

SCHOOL AT BERGAMO.

Gio. Lolmo—painter of little pieces—d. 1593.

Il Talpino [*Eneas Salmeggia*].—w. Milan—d. 1626. His sons *Franc.* and *Chiara Salmeggia*.

Gian. Paolo Cavagna—scholar of Morone: painted portraits, &c.

SCHOLARS OF G. P. CAVAGNA.

Cavagnuolo.—*Girolamo Grifoni*.—*Pietro Paolo*, w. S. Croce.

OTHER PAINTERS AT BERGAMO.

Francesco Zucco.—*Fabio Ronzelli*.—*Carlo Ceresa*.—*Domenico Ghislandi*.

SCHOOL AT CREMA.

Carlo Urbini—w. Milan, S. M. di S. Celso—d. about 1585.
—*Jacopo Barbello*.

LANDSCAPE PAINTERS.

Civetta [*Enrico di Bles*].—*Ludov. Pozzo Serrato*.—*Filgher*, a German.—*Giron*, a Frenchman.—*Cusin*, imitator of Titian's landscape.—*Biagio Lombardo*.—*Girol. Vernigo*.—*Jacopo Maffei*.—*Bartolommeo Calomato*.

PAINTERS OF BATTLES.

Francesco Monti.—*Angiolo Everardi*.—*Lorenzo Commendich*.
—*Antonio Calza*.—*Agostino Lamma*.

PAINTERS OF GROTESQUES, &c.

Gioseffo and *Dan. Ens*.—*Faustino Bocchi*.—*Franc. Maniuano*.
—*Ant. Bacci*.—*Ant. Lecchi*.—*La Marchioni*.

PAINTERS OF ANIMALS.

Giac. da Castello.—*Domenico Maroli*.—*Gio. Fayt*, &c.

PAINTERS OF PERSPECTIVES, &c.

L'Aviani of Vicenza.—*Tommaso Sandrino*, *Ottavio Viviani*, and *Faustino Moretto* of Brescia.—*Domenico Bruni*.—*Giac. Pedrali*.—*Bart. Geru*.—*Gius. Alabardi*.—*Giul. Ces. Lambardo*.—*Evaristo Baschenis*.

Cav. Andrea Celesti—scholar of Ponzoni—w. Venice, Dresden—b. 1637—d. 1706.—*Alberto Calvetti*, his scholar.

Antonio Zanchi of Este—w. Venice, Scuola di S. Rocco—b. 1639—d. 1722.

SCHOLARS OF ZANCHI.

Pietro Negri.—*Francesco Trevisani* (see Rom. sch.)—*Gio. Bonagrazia*.—*Antonio Molinari*, w. Venice.—*Antonio Bellucci*.—*Giov. Segala*.

Gio. Ant. Fumiani, a Venetian—from the school of Bologna: but his taste matured at Venice—d. 1710.

Niccolo Bambini—scholar of Mazzari at Venice and Maratti at Rome—w. Venice.

SCHOLARS OF BAMBINI.

Gio. and Stef. Bambini.—*Girol. Brusafarro*.—*Gaetano Zompini*.

Gregorio Lazzarini—w. Vicenza, Venice—d. 1740.

SCHOLARS OF G. LAZZARINI.

Gius. Camerata.—*Sylvestro Manaigo*.

Francesco and Angiolo Trevisani—w. Venice, alla Carità—F. d. 1746—A. living in 1753.

Jacopo Amigoni — studied also in Flanders — w. England, Germany, Spain—d. 1752.

Giambat. Pittoni—w. Padua—d. 1767.

Gio. Bat. Piazzetta — w. Venice, S. Filippo — b. 1683 — d. 1754.

SCHOLARS OF PIAZZETTA.

Francesco Polazzo. — *Domenico Maggiotto.* — *Il Chiozzotto* [*Marinetti*].

Gio. Batista Tiepolo — w. Milan, S. Ambrogio; Padua, S. Antonio — b. 1693 — d. 1770.

Fabio Canale—scholar of Tiepolo—b. 1708—d. 1767.

PAINTERS IN VARIOUS PARTS OF THE STATES, &c.

Pio Fabio Paolini of Udine.—*Gius. Cosatini* of Aquileia.—*Pietro Vencio* of Udine.—*Giulio Quaglia* of Como—studied in Friuli.

Sebastiano Ricci—w. Germany, England, Flanders, Dresden, R. Gall.; Padua, S. Giustina, &c.—b. 1659—d. 1734.

SCHOLARS OF SEB. RICCI.

Marco Ricci, d. 1739.—*Gasparo Diziani.*—*Francesco Montebasso.*—*Ant. Pellegrini.*

Antonio Zifrondi of Padua.—*Bartolomeo Nazzari*, scholar of Trevisani.—*F. Vittore Ghislandi*, painted portraits.—*Avogadro Bresciano*, scholar of Ghiti.—*Andrea Tòresani* of Brescia.—*Luigi Dorigny* of Paris, d. 1742.—*Simone Brentana.* — *Girol. Ruggieri.*—*Alessandro Marchesini.*—*Francesco Barbieri*, or *Il Legnago.*—*Ant. Balestra* of Verona.

SCHOLARS OF BALESTRA.

Gio. Bat. Mariotti.—*Gius. Nogari.*—*Pietro Longhi.*—*Angelo Venturini.*—*Carlo Salis.*—*Pietro Rotari.*—*Santo Prunati*, and his son *Michel Prunati*.

Gio. Bettino Cignaroli—w. Pisa, Pontremoli, Parma, S. Anton.—b. 1706—d. 1770.—*Giandom.* and *P. Felice Cignaroli.*—*Giorgio Anselmi* of Mantua.—*Marco Marcola.*—*Francesco Lorenzi*.

PORTRAITS AND MINIATURES, &c.

Rosalba Carriera—w. Dresden, Gall.—*Nicola Grassi.*—*Pietro* and *Domen. Uberti.*—*Gio. Bat. Canziani* of Verona.

LANDSCAPE PAINTERS, &c.

Pecchio.—*Il Cimaroli.*—*D. Gius. Roncelli.*—*Ant. Marini.*—*Luca Carlevaris* of Udine.—*Marco Ricci.*—*Dom.* and *Gius. Valeriani.*—*Gius. Zais*.

PERSPECTIVES, &c.

Canaletto [*Ant. Canal.*]—w. Venice, collection of Corniani; Bologna, Pal. Marischalchi; England, Woburn Abbey, &c.—b. 1697—d. 1768.

HIS FOLLOWERS.

Bernardo Bellotto.—*Francesco Guardi.*—*Jac. Marieschi.*—*Ant. Visentini.*—*Gio. Colombini*.

FLOWERS, ANIMALS, FRUITS, &c.

Il Levo.—*Il Bigi.*—*Lo Caffi.*—*Gaspero Lopez.*—*Duramano.*—*Giorg. Durante.*—*Ridolfo Manzoni.*—*Paolo Paoletti*.

HISTORY OF THE VENETIAN SCHOOL.

THE decoration of the Church of St. Mark in the eleventh century by the Greek artists, and the vast number of pictures and statues brought to Venice after the capture of Constantinople in the year 1204, inspired an early taste for the arts amongst the citizens. Giotto, the time of whose arrival seems every where to have been studiously recorded, visited Padua in the course of the succeeding century, and established a considerable school of painting. His success, however, excited a spirit of rivalry in the neighbouring island, rather than a wish to profit by following his instructions; so that Venice may be said to owe all her reputation in the art to her own exertions. Even Baldinuccio, in all his eagerness to aggrandise the fame of the Florentines, respects the independence of the Venetian school, and inserts no one of their names in the tree of Cimabue.

The first society of painters, of which mention is made, was established under the superintendence of the Vivarini, in the island of Murano, in the course of the fifteenth century, while Morazzone, the two Crivelli, and Jacopo, the

father of the two celebrated Bellini, flourished at Venice. At the same early period minor schools were gradually formed in the dependent territories, at Bergamo for instance, at Brescia, at Vicenza and Verona : and a still more celebrated one had sprung up at Padua, where Squarcione, who made a large collection of antiques in the course of his travels, was now at the head of the most promising seminary of the day. To this, as the parent stock, we may trace, through And. Mantegna, the formation of the great school of Lombardy, through Marco Zoppo that of Bologna, and through the Bellini perhaps some of the supporters of Venetian fame.

The rising state of the art in the fifteenth century seems to have greatly attracted the public attention throughout Italy ; and the exertions that had been made in this city, were thought no unworthy object of the care of the government. We find that Antonello of Messina, who had learnt the newly discovered art of painting in oil from Van Eyck and introduced it to Italy, was invited hither, and was decreed a public salary by the senate, in return for the communication of his secret : one of his pictures is now to be seen in the hall of the *consiglio dei dieci*, bearing the date of 1474. The

advantages afforded to the art by the use of this *vehicle* (as it is termed), were afterwards carried to a greater length by the Venetian school than perhaps any other, as it is in oil-paintings only that any real beauty of tint and colour can be attained. We are surprised indeed to find, that improvement in one way or other had been projected by their artists of this early date, who already began to try different materials for painting to what was in use elsewhere: many of their pictures being still to be seen executed upon canvas, instead of wood or leather, as was the common practice. Looking to improvements of a higher description, it is to Vittore Carpaccio and his rivals, the two Bellini, that we must ascribe the greatest advances made towards a better style of painting: Gian. Bellini was the first who ventured to swell out the long-drawn figure of the ancient school to its just proportion, and made such rapid strides in the art, that if we may judge by the specimens now existing, he was a superior artist to any of his cotemporaries, not excepting A. Mantegna, or Ghirlandaio, or even P. Perugino. We read also the names at this day of other masters of some note in this part of Italy, as Liberale of Verona, Francesco da Ponte of Bassano, Girolamo da Libri, the

two Morone, the two Montagna, and Gio. Bonconsigli of Vicenza, commonly called *il Mareschalco*. The striking improvement that took place in the succeeding generation must be considered as connected with the general exertions now made throughout Italy, and the universal diffusion of knowledge, rather than to any other cause; especially when we observe that Giorgione and Titian, the founders of the new style which sprung up at Venice, were contemporary with the great masters at Rome and Florence. The fifteenth century, from a variety of circumstances, was productive, far beyond any other, of those great discoveries which contributed so essentially to improve the condition of the human race.

Giorgio Barbarelli (or *Giorgione*) may rank among his scholars two considerable artists, who however gained their chief reputation during their abode at Rome—Sebastiano del Piombo, the favourite of M. Angelo, and Giovanni da Udine, the pupil of Raffael. Franc. Torbido (*il Moro*), Lorenzo Lotto, and Jacopo Palma, were also of his school, and merit a certain share of reputation.

Of Titian (*T. Vecelli*) it may be said, that he possessed perhaps more of the great qualities requisite for a painter, than any other artist

upon record. To a certain dignity of manner he added a power in expression and in invention, a richness and depth of colour, as well as a skill in *chiaro oscuro*, wholly unrivalled: though he might be surpassed by others in some of these points taken by themselves, no one person was ever able to bring to view at once so many and so various qualities of excellence. The delicacy and beauty of the female form, as represented by him, and the manly grace of the male, are equally to be admired: and in one of his compositions, the Martyrdom of St. Peter, now in the gallery of the academy, we are presented with expression, effect, colour, in short, with so many points worthy of our admiration, that it has ever been held to be one of the *chefs d'œuvre* of modern skill and talent. This picture seems to have drawn as much attention in this part of Italy, as did the great works at Rome in the south, and to have led in its day a sort of fashion in the art. It is curious to observe the two paintings by Cavedone and Domenichino, made upon the same subject, in the academy at Bologna, as well as a small one by Tintoret in the Aldrovandi Palace, which are all imitations, or (if the expression may be allowed) a sort of paraphrase of this great work. It perhaps meets with more general admiration.

from the public at large, than the celebrated works of Raffael or M. Angelo, though inferior to them in the display of real powers of mind : but what it does possess is made more easily intelligible to the common eye, as being conveyed (through his possession of the lesser graces of art) in a more pleasing mode, and also because it is, in reality, more perfect as a whole. There were several other members of the Vecelli family who possessed much merit, and there speedily arose a race of scholars, and followers, and imitators, who many of them rank among the most renowned artists of Italy. Amongst them we may remark the names of Paris Bordone ; Andrea Licinio (il Pordenone) and his school ; Bonifazio, And. Schiavone, Aless. Bonvicino (or *il Moretto di Brescia*) and his school ; Jac. Robusti (Tintoretto) and his imitators ; Jac. da Ponte (or Bassano) with his sons and scholars ; P. Cagliari again (or Paul Veronese), together with a very numerous school formed by him at Verona.—Paul Veronese lost much of the strength of Titian, while he surpassed him in richness and brilliancy of effect : besides his own productions, those of his scholars, Orazio and Paolo Farinato, the Brusacorci, the family Del Moro, with the artists of his own family, are nevertheless sufficient to attest his powers.

and the truth of those principles which he imbibed from their common prototype. Batista Zelotti is a name that should not be forgotten in the school of Veronese, as he came nearest to the manner of his master, and their pictures are often confounded.

The nature of the Venetian style is admirably described in the discourses of Sir J. Reynolds: he speaks of it as formed by rich, full colours, scattered in profusion over the surface of the picture, but harmonised and united by shadows glowing with soft and mellow half tints, producing a fascination to the eye that is wholly indescribable. He justly applies to it the term 'ornamental,' as aiming at these several beauties, instead of looking to the higher qualities possessed by the Romans and the Florentines. We must in fact consider it as degenerating in some respects, in spite of its newly acquired brilliancy, when it passed from the hands of Titian to those of his successors just named; none of whom possessed that skill in drawing, or the force or expression which animated his better works.

The smaller pictures however of these artists, such as are generally shown as specimens in our cabinet collections, serve to give only a very faint idea of the real magnificence of their style: it is at Venice alone we can see those great

works in which the full magic of the Venetian pencil is displayed. The paintings in the public buildings there give an entirely new idea of their powers: and it might well be said, that Tintoret might rest his title to fame alone on the paintings that adorn the walls and ceilings of the *scuola di San Rocco*.

The superiority of this race of painters in the science and practice of colouring is allowed: but it is worthy of remark, that this was also the point in which the artists of the preceding age, the Bellini and their cotemporaries, excelled the masters of the other Italian schools, and to a degree that will surprise those who have not before minutely attended to this matter. It is no less singular, that the Venetian students at Rome, even at this day, seem always to possess a superiority over their fellows in the same branch. This fact has been endeavoured to be accounted for on the ground, that the peculiar situation of Venice, the clearness of its atmosphere, and the constant reflections occurring on every side from the water, accustom the eye to a gaiety and harmony of colour which it could not have learned elsewhere; though it may possibly arise from the study of this object having first engrossed the attention of the painters, and having, in con-

sequence, ever maintained its ground amongst their successors.

In the seventeenth century follows the age of the mannerists in the Venetian style, and, as usual, the decline of art. The chief masters are Palma the younger, and Vasilachi, or *l'Aliese*. Jac. Palma was indeed exercising the profession in the day of Paul Veronese and Tintoret; and though his evident inferiority caused him to be but little sought after, yet he succeeded by intrigue in procuring some few honourable and lucrative commissions. His style was pleasing, but void of force, and clearly showing itself to be imitative in its nature: with him may be said to commence the era of bad taste; he filled the same place here, that Vasari did in the Florentine, and Zuccaro in the Roman school.

After their time appears a swarm of unsuccessful imitators of the Bolognese method, which was then daily gaining ground; while a few artists endeavoured to sustain, though feebly, the merit and reputation of the method transmitted by their predecessors. The most worthy of mention were Giov. Contarini and Tib. Tinelli of Venice, Dario Varotari of Verona, and Alessandro Varotari, or *il Paduanino*, for the school of Verona was under this family trans-

planted to Padua. Pietro Liberi was a distinguished scholar of the last named of these painters. There was also another very respectable school at Padua, of which Ferrari was the head. There were three noted scholars of another master of the school of Verona, namely Riccio, or *Brusatorci*, before mentioned, though perhaps they owe their chief improvement, and certainly their highest reputation, to their residence at Rome: their names were, Pasquale Ottini, Marc-Antonio Bassetti, and Alessandro Turchi, commonly called *l'Orbetto*, from having once in his youth served as guide to a blind old man. Antonio Carnio of Udine also deserves mention, as having maintained the honour of his school when the art had degenerated at Venice: he is indeed esteemed the best painter that came from Friuli after the time of Pordenone.

The next schools that flourished at Venice, were those of Zanchi of Estè, Nicc. Bambini, Gregorio Lazzarini, Gio. Batt. Piazzetta, Giambat. Pittoni, Jac. Amigone—who were all painters of merit considered with a reference to the period when they lived. Sebastiano Ricci, who studied in all the great schools of Italy, and extended his travels over the greatest part of Europe, formed for himself a very elegant and tasteful style: he enjoyed a great and

deserved reputation, and his art descended to a very numerous class of scholars at Venice.

This short historical sketch may be closed with the names of G. Bat. Tiepolo, who was the scholar of Piazzetta, and Antonio Canal, or *Canaletti*, with his followers Marieschi and Guardi; all of whose works are well known in England. There is to be remarked in the paintings of these masters a peculiar gaiety and light effect of colouring, together with that fullness of touch which is described by the Italians as *pastosita di pennello*, or, as we sometimes use the term, a well-fed brush: by these qualities they are easily distinguished from the professors of every other school, and they make them appear, even in their subordinate lines, no unworthy inheritors of the Venetian name.

SCHOOL OF MANTUA.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Andrea Mantegna (see Venet. sch.)—w. Rome, Vat.; England, Hampton Court; Paris, Louvre; Dresden, Gall.—d. 1506.

SCHOLARS OF A. MANTEGNA.

Francesco Mantegna.—*Lorenzo Costa* (see Bologn. sch.)—d.

1530.—*Carlo del Mantegna*.—*Gio. Francesco Carotto*—w. Monferrate, Verona—b. 1470—d. 1546.—*Gio. Carotto*—brother of *Gio. Fr.*

Franc. Monsignori of Verona—w. Mantua, Ch. di Francesc.—b. 1455—d. 1519.—*Fra. Girolamo Monsignori*.

Giulio Romano [*G. Pippi*] (see Rom. sch., &c.)—w. Mantua, Dresden, Gall.—b. 1492—d. 1546.

SCHOOL OF G. ROMANO.

Il Primaticcio (see Bologn. sch.)—assistant of G. Rom., and sent by him to Florence—b. 1490—d. 1570.

Alberto Cavalli.—*Benedetto Pagni*.—*Rinaldo Montorano*.—*Fermo Guisoni*.—*Teodoro Ghigi*.—*Ippolito Andreasi*.—*Franc. Perla*.—*Gio. Bat. Giacarolo*.—*Raffaello Pippi*—son of G. Rom.—d. 1560.—*Gio. Bat. Bertani*.—*Domenico Bertani*.—*Ippolito* and *Lorenzo Costa*—the last followers of the great style—Lor. fl. 1560—*Ippol.* fl. 1538.

SCHOLAR OF COSTA.

Facchetti—who was a painter of portraits—d. 1613.

Camillo Mantovano—a painter of landscapes.

D. Giulio Clovio—a painter of miniatures, &c. of great merit—d. 1578.

Domenico Feti—from the Roman school: settled at Mantua under patronage of the court—b. 1589—d. 1624.

Francesco Borgani—*Gio. Canti*—*Lo Schivenoglia*—*Gio. Cadioli*—*Gio. Bazzani*—*Giuseppe Bottani*, native of Cremona, but who made his studies at Rome—were the chief masters in the decline of the art at Mantua.

HISTORY OF THE SCHOOL OF MANTUA.

THE school of Mantua, which may be considered as the parent of those of Modena and Parma, was first established by Andrea Mantegna, under patronage of the reigning family of Gonzaga. Andrea was originally a shepherd boy in the Paduan territory; but displaying early symptoms of talent in drawing, he attracted the notice of some persons in a better rank of life, and was by them placéd as a student in the school of Squarcione. Nor did the proficiency he made in any way disappoint the expectations that had been formed of him; for he certainly was one of the greatest of those who most contributed to improve the condition of art in the fourteenth century, and eventually paved the way for the mighty masters of the succeeding age. Costa and the Monsignori are the only names who, after him, shed any lustre on the first period of the Mantuan school; and they too were strangers, the first coming from Bologna, the latter from Verona.

A new era commenced under G. Pippi, or Giulio Romano, the favourite pupil of Raffael, who was a native of Mantua. He found em-

ployment here for his talents, both as a painter and architect: the Palazzo del T e, a villa of the Duke, was a building executed from his designs, and though a few capricious devices may be observed, upon the whole gives a fine example of his masterly and imposing taste in that department. In the interior are seen the best specimens of his pencil in various styles, from the celebrated painting in fresco of the Battle of the Giants, to the lighter pieces that decorate the compartments of the saloons, and the arabesques that ornament the vaulted ceilings. He was fortunate in his patrons: his house, which is yet pointed out to the traveller as the pride of Mantua, is no inelegant specimen of his skill, and may be considered, moreover, as a lasting memorial of the wealth and honour to which his talents conducted him. Of his scholars at this place the most remarkable were two descendants of the family of Costa, Ippolito and Lorenzo, and one D. Giulio Clovio, who (singular to relate) being a regular canon, obtained a dispensation from the Pope and turned secular, in order to indulge a profession for which he had a strong natural inclination: he chiefly painted miniatures, but in a style far removed from mediocrity.

After the day of the scholars of Pippi, paint-

ing declined at Mantua: foreigners were generally employed by the court, and no native of any degree of eminence is presented to our notice: there were, however, several tolerable painters in the inferior branches.

SCHOOL OF MODENA.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Berlingeri—native of Lucca—w. Castello di Giuglia—fl. 1235.

Barnaba di Modena, fl. 1377.—*Serafino de' Serafino*, fl. 1385.—*Tommaso Bassini*.—*Andrea Campana*.—*Bartolommeo Bonasia*.—*Raffaello Calori*, fl. 1474.—*Francesco Muguolo*.—*Cecchino Setti*.—*Nicoletto da Modena*.—*Gio. Munari*.—*Franc. Bianchi*.—*Bernardino Orsi*, fl. 1501.—*Simone Fornari*.—*Francesco Caprioli*.—*Bernardino Loschi*.—*Lorenzo Allegri*, fl. 1527.—*Pellegrino da Modena* [*Munari*] (see Rom. sch.)—w. Rome, Mantua, S. Paolo—d. 1523.

Cesare Aretusi (see Bologn., where he chiefly formed himself)—d. 1612.

Giulio Taraschi—w. Modena, S. Pietro—fl. 1546.

Gasparo Pagani—portrait-painter—fl. 1543.

Girolamo da Viguela—w. Modena, S. Piero—fl. 16th cent.

Alberto Fontana—an excellent fresco-painter—d. 1558.

Niccolo dell' Abate (see Bologn. sch.)—w. Modena, Gall. Duc.; Bologna; Paris, Louvre, &c.—went to France—d. 1571.

Pietro Paolo and *Giulio Camillo*, and *Ercole* and *Pietro Paolo* (the younger) *dell' Abate*.

Ercole de' Sotti—an excellent engraver and painter in a style of his own—w. Modena, churches—fl. 1568 to 1589.

Francesco Madonnina—pictures are rare—fl. 16th cent.

Giovanni Bat. Ingoni.—*Gio. Bat. Codibue*.

Domenico Carnevale—w. Modena, Gall. Duc. : employed at Rome to restore the paintings of M. Angelo B.—fl. 1564.

PAINTERS IN VARIOUS PARTS OF THE STATE.

Bernardino Zacchetti of Reggio—said to be a pupil of Raffael—fl. 1523.

Gariola—reputed pupil of Correggio (see Parm. sch.).

Lelio Orsi—banished from hence, and settled at Novellara—w. Mod. Pal. Duc.—d. 1587.

SCHOOL OF L. ORSI.

Jacopo Borbone, fl. 1614.—*Orazio Perucci*.—*Raffaellino da Reggio* [*Raffaello Motta*] (see Rom. sch.).

Orazio Grillenzone of Carpi—chiefly resided at Ferrara—d. 1617.

Ugo da Carpi—moderate painter : inventor of the mode of printing plates in colours, by using separate blocks for each tint—fl. 1500.

SCHOLARS OF THE CARACCI.

Bartolommeo Schedone (see Parm. sch.)—w. Modena, Pal. Pubbl.; Paris, Louvre—d. 1615.

Giacomo Cavedone (see Bol. sch.)—native of Sassiolo—b. 1577—d. 1660.

Camillo Gavassetti—w. Piacenza—d. young in 1628.

Il Romani da Reggio—imitates the Venetians—fl. 17th cent.

SCHOLARS OF GUIDO RENI.

Gio. Bat. Peşari, d. 1640.—*Luca da Reggio*.—*Bern. Cervi*.

Giovanni Boulanger of Troyes, who settled here—w. Modena, Pal. Duc.—d. 1660.

SCHOLARS OF G. BOULANGER.

Tommaso Costa of Sassuolo. — *Il Caula*, who improved his style at Venice.

SCHOLARS OF LION. SPADA AND HIS PUPIL DESANI AT REGGIO.

Seb. Vercellesi.—*Pietro Martire Armani*.—*Orazio Talami*.—*Jac. Baccarini*.—*Mattia Benedetti*.—*Paolo Emilio Besenzi*.

Antonio Triva of Reggio—scholar of Guercino (d. 1699), and his sister *Flaminia Triva*—w. Dresden, R. Gall.—fl. 1666.

Ludovico Lana—scholar of Scarcellini of Ferrara: imitates Guercino—w. Modena, Ch. del Voto—b. 1597—d. 1646.

Bonaventura Lamberti of Carpi—scholar of Cignani—b. about 1651—d. 1721.

Francesco Stringa—b. 1635—d. 1709.

SCHOLARS OF F. STRINGA.

Jacopo Zoboli—lived at Bologna and Rome—d. 1767.

Francesco Vellani.—*Antonio Consetti*, &c.

PAINTERS OF FLOWERS.

Pellegrino Ascani.—*Rubiani*, &c.

Matteo Coloreti of Reggio—painter of portraits.

PAINTERS OF GROTESQUES, &c.

Ludovico Bertucci.—Margarita Gabassi.—Paolo Gibertoni.

PAINTERS OF PERSPECTIVES, ARCHITECTURE,
&c.

*Girolamo Comi.—Gio. Bat. Modonino.—Antonio Ioli—Gius.
Dallamano.—Fussetti.*

HISTORY OF THE SCHOOL OF MODENA.

THE school of Modena makes high pretensions to antiquity, dating its existence from one Berlingeri of the thirteenth century: but it does not in any day seem to have attained a great degree of eminence. In the sixteenth century there appear to have been many imitators of Raffael and Corregio; among others, Alberto and Niccolo dell' Abate, who were originally fellow-scholars under Antonio Beggarelli, a sculptor at Modena. Niccolo painted some few works in his native place, but afterwards went to settle at Bologna, where he formed a connexion with the celebrated Primaticcio, whom he afterwards accompanied into France, and was employed as his assistant in executing the commissions he received from Charles IX., nor did he ever more return to

Italy: it is to this friend he owes his chief reputation, and, it might be added, even his surname, for he was called *dell' Abate*, from the circumstance of being attached to Primaticcio, whose services were recompensed by the king with the gift of the rich abbey of Troyes.

Almost all the men of talent produced in this country seem to have emigrated, in order to find a greater field for their exertions than could have been afforded at home. Such were Pellegrino da Modena or Munari, Domenico Carnevale, and some few others.

Lelio Orsi was an artist of very considerable powers, though not so great as some fabulous stories would represent him: it has been said, indeed, though without any foundation, that he was a pupil of M. A. Buonaroti, and again, with perhaps as little truth, that he was on occasion consulted by Corregio in the conduct of his works. His fame needs not to be supported by such means. He is better known at Novellara and the neighbourhood than at Modena, since it was to that place he retired, when some offence given at court had brought upon him a sentence of banishment from his country. In the commencement of the seventeenth century appeared Bartolommeo Schidone, of whom

it is one of the highest encomiums, to say that he was no unsuccessful imitator of Corregio : he did not however remain long here. After him came a succession of mannerists of various descriptions, chiefly followers of the Bolognese method.

There seems to have existed a respectable school at Reggio, the founder of which was Bernardino Zacchetti, a scholar of Raffael.

The art of making *scagliola*, an artificial imitation of variegated marble, was invented at Carpi in the territory of Modena : Guido del Conte has the merit of the discovery of this art, which was for many years successfully prosecuted here.

Modena, too, was famous for painters in perspective and architecture. One of the most celebrated of these was Gius. Dallamano, who is said to have been an idiot in every thing except what related solely to his art : there, however, he possessed no ordinary degree of skill, and met with employment not only in Lombardy, but in Germany, England, Naples, and elsewhere. The story of Fassetti, too, is curious, but not without a parallel : he was one of those who, from the office of colour-grinder, rose to become the scholar of his master and

assistant in his works : he so far improved himself in after times under Bibiena, that he became one of the best painters of the theatre in this part of Italy.

SCHOOL OF PARMA.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Benedetto Antelani—a sculptor—fl. 12th cent.

Bartolomeo Grossi.—*Jacopo Loschi*—w. Parma, S. Francesco—fl. 1462.

Ludovico da Parma—scholar of Francia.

Cristoforo Parmense—scholar of Bellini—fl. 1499.

Il Marmitta—supposed master of Parmigiano.

Alessandro Araldi—scholar of Bellini.

Michele, Pierilario, and Fil. Mazzuole, called also *Filippo delle erbette*.

Corregio [*Ant. Allegri*]*—w. Parma, Cath. S. Giovanni, Mon. S. Paolo; Dresden, R. Gall.; England, E. Carlisle, Sir T. Baring, &c.—b. 1494—d. 1534.*

SCHOLARS OF CORREGIO.

Pomponio Allegri—his son—w. Parma, Cath.—b. 1520.

Franc. Cappelli of Sassuolo.—*Gio. Giarola* of Reggio (see Moden. sch.)—w. Reggio, Pal. Donelli—d. 1557.—*Antonio Bruno*.—*Daniello de Por*.—*Maestro Torelli*.—*Antonio Bernieri*.

Fran. Maria Rondani—w. Parma, S. M. Maddalena, Ch. Eremitani—d. before 1548.

M. A. Anselmi (see Sienna)—w. Parma, S. Stefano—b. 1491—d. 1554.

Giorgio Gandini—many of his pictures are touched by Corregio—d. 1538.

Il Parmegiano, or Parmigianino [*Franc. Mazzuole*]—w. Bologna, S. Petronio; Flor., Pal. Pitti; Parma, Gall. R.; England, the King, G. W. Taylor, Esq., Mrs. Morland—b. 1503—d. 1540.

SCHOLARS OF PARMEGIANO.

Girolamo Mazzuole, cousin of Fr.—w. Parma, S. Giov.—*Alessandro Mazzuole*, son of Girolamo—fl. 1580.

Jacopo Bertoia—w. Parma, Acad.—*Pomponio Amidano*—fl. 1574.

Pier. Antonio Bernabei—an imitator of Corregio—fl. 1550.

Aurelio Barile (fl. 1588) and *Innocenzio Martini*—employed at S. Giovanni, &c.

Giulio Mazzone—who lived at Piacenza: a scholar of Daniel di Volterra—w. Piacenza, Cath.—fl. 1568.

Gio. Sons of Molduch—a better painter of landscape than figures—w. Parma, S. M. Bianca—fl. 1610.

Giambatista Tinti—follower of the Caracci—fl. 1590.

Lanfranco (see Rom. sch.)—w. Parma, Ch. SS.; Piacenza; Paris, Louvre, &c.—d. 1647.

Sisto Badalochi—who imitated Lanfranco with great success—w. Parma—fl. about 1620.

Fortunato Gatti.—*Conti*.—*Orlandini*.—*Girolamo da Leoni* of Piacenza.—*Bartolommeo Baderna*.—*Mauro Oddi*, scholar of P. Cortona.—*Francesco Monti* (see Ven. sch.)—*Ilario Spolverini*, painter of battles.—*Francesco Simonini*, painter of the same.—*Antonio Fratacci*, scholar of Ilario.—*Cl. Ruta*, scholar of Cignani.—*L' Ab. Peroni*, also of the Bolognese

school.—*Pietro Ferrari*.—*Pier Antonio Avanzini* of Piacenza, scholar of Franceschini. — *Gio. Bat. Tagliasacchi*, who settled at Piacenza.

PAINTERS OF LANDSCAPES, &c.

Fabrizio Parmigiano.—*Gialdisi*.—*Felice Boselli* of Piacenza, &c.

Gian. Paolo Panini—native of Piacenza (see Rom. sch.)—
b. 1691—d. 1764.

HISTORY OF THE SCHOOL OF PARMA.

IN the history of the school of Parma, attempts are made to bring forward various facts as proofs of high antiquity; and there certainly are paintings in the baptistery of as early an age as the thirteenth century, which deserve to be considered as the finest specimens of early art in this part of Italy. The name also of an artist of the preceding century is upon record as having resided in this city.

This school has however higher claims to reputation than any that could be founded on the mere pedigrees of idle and useless names.

Antonio Allegri, commonly called Corregio from the place of his birth, came into the world in the year 1494, and, though no such rewards

were set before him as stimulated the exertions of painters in wealthier states, produced those prodigies of art which may well enter into competition with the works of the mightiest of his cotemporaries. It is true, he possessed neither the strength or sublimity of M. Angelo, or the classical turn of Raffael, or yet the glowing harmony of Titian ; but his style of design exhibited the happiest combination of nature and grace, enlivened by the most exquisite tones of colour ; and he had the power of giving to his figures a melting roundness and youthful elasticity and fleshiness of form that was peculiarly his own. His ideas seem to have been formed by an attentive contemplation of those points in natural objects which were most pleasing and interesting to his mind, and his style by an endeavour to represent them with as much truth as possible. If he ever visited Rome, as it seems probable he did, his stay was short, and he neither employed it for the use of study, nor endeavoured to secure to himself the favour and patronage which he saw profusely bestowed on others. There is a long dissertation upon his style to be found in the works of Raffael Mengs, with whom Corregio is the constant theme of admiration. It is easy, however, to embody principles in phrases that may be really de-

scriptive enough to the mind which suggested them ; but they become so by the possession of the principle itself, not of the phrase ; and it is next to impossible to define in a manner that shall make intelligible to others those ideas in which so many uncertain feelings and inexplicable delicacies of sensation are necessarily involved. Even the technical language of the profession, with every advantage of conventional usage, is unable to do this, but is limited, for the most part, to matters relative to the mechanism merely of the art. We may perhaps best learn to form an idea on this subject from the force of contrast ; and if we place him in opposition in our thoughts with another very powerful colourist, and also a great master of nature, namely, P. P. Rubens, we shall perhaps assist ourselves to form the truest judgment on the taste of Corregio.

In almost all the treatises, wherein the name of this painter occurs, we meet with long and wearisome effusions of indignation vented on the subject of his unworthy lot in the world, with lamentations on his great merit and small gains, his starving family, and the tale of the fracture of his spine, under the weight of copper money, with which his labours in the Duomo of Parma were repaid. Whatever may be the fact,

at least the inference drawn from thence is incorrect; and it is but natural, that we should endeavour to remove such a stain on human nature. He received, for painting the cupola of the Cathedral, the sum of three hundred and fifty golden ducats, and for that of San Giovanni four hundred and seventy-two: a price, says Mengs, which appears trifling when put in comparison with the gains of cotemporary artists at Rome or Florence, but that should be viewed here in another light, always bearing in mind the difference in the scale of expense in those places and in that of his residence. No adequate return can ever be made for works of genius like these; and the sums with which they are eventually recompensed, must always be regarded with a view to circumstances. There are other works in fresco of this master to be seen in the monastery of St. Paul at Parma, as well as some remains in the Palazzo del Giardino; and his easel pictures, though not of frequent occurrence, are yet generally well known.

It is curious enough, that Corregio was in the habit of practising the same device, in order to assist him in drawing his figures, as Michael Angelo is said to have done—moulding them beforehand constantly and regularly in wax, or some such material. Several remains of the

little models, which he had used in painting the cupola of the Cathedral at Parma, were discovered by the workmen employed in making some necessary repair, a few years ago. We know that he had been, in his youth, for some time a student under the sculptor, Bianchi.

His followers were very numerous; and of these, Rondani succeeded best in counterfeiting his style and touch: many pictures by this artist, in the churches at Parma, are commonly mistaken for those of Corregio. M. A. Anselmi also imitated him with great spirit and fidelity: this artist received his first instructions from Sodoma at Sienna, and being somewhat more advanced in years than Corregio, when he came to Parma, must be considered rather as looking to his example and advice for assistance, than as being his regular scholar; in the same way as Garofolo and many others were under Raffael.

The greatest genius that appeared after his time and cultivated his manner, was Mazzuole, called also Parmigianino, or, as more commonly the case in England, Parmegiano; it is matter of dispute, however, whether he was ever actually placed under him as a scholar. The leading feature of his manner is an excessive air of grace, for in this respect he almost caricatured the principles of his proto-

type, carrying it to such length as sometimes to border on affectation. We may surmise, indeed, that this was the opinion of Agostino Caracci, though the hint is delicately enough couched in a complimentary phrase; for, in enumerating in his verses the several qualities necessary to form a good painter, he recommends *un po' di grazia del Parmegianino, a little of the grace of Parmegianino*. Girolamo Mazzuole, his cousin, though he by no means rivalled the forcible style of the other, yet deserves greater notoriety than it has been his lot to meet with in the world. There are some paintings said to be by him in the Cathedral at Parma.

Lanfranc was a native of Parma, and also a follower of Corregio, though he infused into his manner some of the elements of the style he afterwards caught at Bologna. His greatest work is the cupola of S. Andrea della Valle at Rome: he had a very successful imitator and follower in Sisto Badalochi.

In the middle of the sixteenth century arrived the Farnese family at Parma, who extended a very liberal patronage to the arts; but in spite of every effort, the style of Corregio, like that of all other great masters, began to exhaust itself, and it was finally lost sight of in the newer and more fashionable method of the followers of

the Caracci. Many foreigners were in consequence introduced and patronised by the court.

Piacenza, too, as well as Parma, seems to have been fertile in genius for the art : amongst its professors may be mentioned Gio. Batista Tagliaschi of Borgo S. Donnino, and Giulio Mazzone, who imbibed his first elements of art from no less a personage than Daniel di Volterra. His works are chiefly to be seen at Piacenza : the same indeed may be said of the former, who, though an artist of very considerable talent, is but little known except in that city. The last name deserving of praise is that of Gian. Paolo Pannini, a native of Piacenza, whose picturesque and elegant compositions of ruins at Rome are familiar to all persons even in our own country.

SCHOOL OF CREMONA.

w. *place of their chief works*—b. *year of birth*—d. *year of death*—fl. *flourished*.

Antonio della Corna, fl. 1478.—*Bonifazio Bembo*, fl. 1461.—*Cristoforo Moretti*.—*Altobello Melone*—w. Cremona, Ch. del Sacramento—d. about 1520.

Boccaccio Boccacino—w. Cremona Cath., &c.—fl. 1496.

Alessandro Pamparini, fl. 1511.—*Bernard. Ricca*.—*Galeazzo Campi*, d. 1536.—*Tommaso Aleni*.—*Ant. Cicogni*.—*F. Casella*.—*Galeazzo Pesenti*.—*Lattantio Cremonese*.—*Niccolo da Cremona*.—*Gio. Bat. Zupelli*.—*Gianfranc. Bembo*, fl. 1524.

Francesco, and *Andrea Scutellari*—painted many frescoes on the exterior of the houses, &c.—fl. 1588.

Camillo Boccacino—w. Cremona—d. 1546.

Il Sojaro [*Bernardino Gatti*] (also of the school of Parma)—w. Cremona, Cath., S. Domenico—d. 1575.

SCHOLARS OF SOJARO.

Gervasio Gatti—w. Cremona, S. Agata—fl. 1601.—*Uriele Gatti*.—*Lo Spranger*, b. 1546.

Giulio Campi—scholar of Galeazzo Campi, his father, and afterwards of Giulio Romano—w. Milan, S. Paolo; Mantua, Cath., &c.—b. 1500—d. 1572.

Antonio Campi—excelled also in architecture—w. Milan, S. Paolo—was living in 1586.

Bernardino Campi—w. Reggio, S. Sigismondo—b. 1522.

Vincenzio Campi—w. Milan, S. Paolo—d. 1591.

SCHOLARS OF GIULIO CAMPI.

Gambara of Brescia.—*Viani* of Cremona.

SCHOLARS OF ANT. CAMPI.

Ipp. Storto.—*G. B. Belliboni*.—*G. P. Fondulo*.—*Gal. Ghidone*.—*Ant. Beduschi*.

SCHOLARS OF VINCENZIO CAMPI.

Luca Catapane, &c.

SCHOLARS OF BERNARDINO CAMPI.

- Coriol. Malogavazzo*.—*Chiaveghino* [*Ant. Mainardi*] fl. 1550.
Malosso [*G. Bat. Trotti*].—w. Cremona, Cath., S. M. Egiziaca;
 Piacenza, Parma—b. 1555.
Sophonisba Anguissola—painted portraits in admirable style:
 she went over to the court of Madrid—w. Flor., R. Gall.;
 Genoa, &c.—d. about 1620—she had a sister, named *Elena*,
 also a painter.

SCHOLARS OF TROTTI.

- Ermenegildo Lodi*.—*Manfredo Lodi*.—*Giulio Calvi*.—*Stef.
 Lambri*.—*Cristof. Augusta*.—*Euclide Trotti*.—*Panfilo Nu-
 volone*.

FOLLOWERS OF FOREIGN STYLES AT
CREMONA.

- Two *Carli Picenardi*.—*Pier Martire Neri*.—*Gio. Bat. Tor-
 tiroli*.—*Gio. Bat. Lazaroni*.—*Guardolino* [*Carlo Natali*],
 architect and painter.—*Gio. Bat. Natali*, the same.—*Carlo
 Tassone*.—*Fr. Caneti*.—*Francesco Boccacino*, the last of this
 family—d. 1760.—*Il Genovesino* [*Luigi Miradoro*].—w.
 Cremona, S. Clemente, &c.; Milan, Piacenza—fl. 1647.—
Agostino Bonisoli—portraits and history, &c.—*Angelo
 Massarotti* of Brussels, pupil of Cesi at Rome.—*Roberto
 da Longe*.—*Gian. Angiolo Borroni*—w. Cremona, Milan,
 Palaces, &c.—b. 1684—d. 1772.

LANDSCAPE-PAINTERS, AND ORNAMENTS, &c.

- Francesco Bassi*, or *Il Cremonese da paesi*—b. 1642.—He had
 also a brother, *Sigismondo Benini*.

HISTORY OF THE SCHOOL OF CREMONA.

THIS school, like that of Bologna, is indebted
 for its celebrity to the exertions of one family

alone. We may trace, however, in earlier history, the existence of various painters in this city, from the thirteenth century downwards, and may notice the Ghirlandaio or Perugino of the school under the name of Boccacio Boccacini, being the first artist that essayed any improvement on the ancient style of painting. His son, Camillo Boccacini, also, was an artist of considerable merit, but was very far surpassed, in powers of art, by the next master occurring in the series, namely, Bernardino Gatti, commonly known by the name of *Il Sojaro*, for he may be classed in this school with equal propriety as in that of Parma, since Cremona is generally allowed to be the place of his nativity: the profession was cultivated also by many members of his family.

Towards the middle of the sixteenth century commenced a new era, under the united talents and skill of the family of the Campi: they were four in number, Giulio, Antonio, Vincenzio, and Bernardino—all indefatigable in art, and each of them fortunate in attaining to a ripe old age; so that we need not be surprised at the vast number of pictures which are presented to the public under their names. Giulio was here (like Ludov. Caracci at Bologna) the first to propose and plan the scheme, and afterwards

initiated his younger brothers, Vincenzo and Antonio, in the elements of the style which he had shadowed out in his imagination. They were however, all of them, for some time under the instruction of Giulio Romano at Mantua: but together with the greatness of manner caught from his works was combined something of the colouring of the Venetian, and something of the grace of the school of Correggio; though, upon the whole, their works display so much of strength and spirit, as gives them a certain title to originality. They had severally their schools, but that of Bernardino was the one most sought after in general, as he was confessedly the best artist of the four. Gio. Battista Trotti, who was the only master of any distinction among the followers of their style, it may be added, was his pupil. This artist is better known by the name of *Malosso*, which was given him in consequence of the term having been applied to him by Agostino Caracci, when enraged at his having succeeded in obtaining the favour of the court of Parma, for which he was himself a candidate. If we were to translate the phrase by one of our own vulgar idioms, it would be, that they had '*given him an ugly bone to pick.*' The style of Trotti bears some resemblance to that of Il Sojaro.

In his school, and in his family, who many of them followed the profession, the art degenerates, and is then superseded by various foreign styles, chiefly the Venetian and Bolognese. Some of the Natali perhaps deserve notice, as being excellent painters of landscape.

There was a native of Genoa, called Luigi Miradoro (or Genovesino), who settled at Cremona, and it is there and at Milan that his best pieces are to be found. He is an artist very highly esteemed throughout Lombardy.

SCHOOL OF MILAN.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

PAINTERS OF THE FOURTEENTH CENTURY.

Laodicia di Pavia.—*Andrino di Edessia.*—*Michel di Roncho.*

PAINTERS OF THE FIFTEENTH CENTURY AT MILAN.

Giacomo Morazone (see Ven. sch.), fl. 1441.—*Michelino.*—*Agostino di Bramantino*, fl. 1450.—*Costantino Vaprio*, fl. 1498.—*Vincenzio Foppa* (see Ven. sch.), fl. 1407: opened a school at Milan.—*Vincenzio Civerchio* (see Ven. sch.)—w. Milan, S. Eustagio.—*Ambrogio Bevilacqua.*—*Filippo* and *Carlo Milanese.*—*Gio. de' Ponzoni.*—*Francesco Crivelli.*

COTEMPORARY WITH DA VINCI, BUT PAINTING DIFFERENT STYLES.

Ambrogio Borgognone.—*Gio. Don. Montorfano*.—*Ambr. da Fossano*.—*Andrea Milanese*.—*Stefano Scotto*.—*Felice Scotto*.—*Piccinino*.—*G. Chiocca*.—*Bernardino da Trevilio*.—*Butinone*.—*Bartolommeo di Cassini*.—*Luigi de' Donati* of Como.—*C. Valle*.—*Vinc. Mozetta* of Caravaggio.—*Agosto* and *Decio Ferranti*.

Bramante d' Urbino—chiefly celebrated as an architect: lived at Milan from 1476 to 1499—d. 1514.

SCHOLARS OF BRAMANTE IN PAINTING.

Nolfo da Monza.—*Bramantino* [*Bartol. Suardi*]—w. Milan, Gall. Melzi—fl. 1450.—*Agostino Bramantino* (the younger) *di Milano*—was living in 1529.

IN VARIOUS PARTS OF THE STATE.

Bartolommeo Bononi, fl. 1507.—*Bernardino Colombano*, fl. 1515.—*Gio. di Pavia*.—*Andrea Passeri* of Como, fl. 1505.—*Marco Marcone* of Como, fl. 1500.—*Troso da Monza*, fl. 1444.

Leonardo da Vinci—w. Milan, S. M. delle Grazie; Engl., Sir T. Baring, A. Baring, Esq.—b. 1452—d. 1519.

SCHOLARS OF L. DA VINCI.

Cesare da Cesto—w. Milan, Bibl. Ambros., Gall. Melzi, Saroni—d. about 1524.

Bernazzano—chiefly painted landscapes—fl. 1536.

Gio. Antonio Beltraffio—w. Bologna, Milan—d. 1516.

Francesco Melzi—a favourite, who went with Da Vinci to France—living in 1568.

Andrea Salai or *Salaino*—w. Milan, Pal. Archiep. S. Celso.

Marco da Oggione, or *M. Uglone*—w. Milan, S. Paolo, S. Eufemia; Paris, Louvre—d. 1530.

Bernardino Lovino, or *Luino*—w. Milan, Brera, Hotel da Croce di Malta, Saronò; Paris, Louvre, &c.—living in 1530.

Gio. Pedrini.—*Pietro Ricci*.—*Cesare Cesariano*.—*Niccola Appiano*.—*Cesare Arbasia*.—*Francesco d'Adda*.—*Ambrogio Egogni*.—*Gaudenzio Vinci* of Novara—w. Arona—fl. 1511.—*Bernardino Fasolo*—w. Rome, Braschi Gall.—fl. 1518.

SCHOLARS OF B. LUINO.

Evangelista Luino.—*Aurelio Luino*—and *Pietro G. Nocchi*, scholar of Aurelio Luino.

Gaudenzio Ferrari, or *Gaud. Milanese*—scholar of Scotto, but afterwards studied under Raffael (see Rom. sch.)—w. Milan, Brera—b. 1484—d. 1550.

SCHOOL OF GAUD. FERRARI.

Antonio Lanetti.—*Fermo Stella*.—*Giul. Cesare Luini*—*Bernardo Ferrari*.

Gio. Bat. della Cerva—w. Milan, S. Lorenzo, &c.—fl. 1550.

Andrea Solari, or *A. del Gobbo*, or *Il Milanese*—w. Certosa di Pavia—fl. 1530.

Gio. Paolo Lomazzo—author of a treatise on painting—b. 1538—d. 1600.

Bernardino Lanini of Vercelli—w. Vercelli, S. Giuliano; Milan, S. Caterina—d. 1578.

SCHOLARS OF G. P. LOMAZZO.

Cristoforo Ciocca.—*Ambrogio Ficino*.—*Girol. Figino*.—*Pietro Martire Stresi*.

SCHOLARS OF B. LANINI.

Gaudenzio and *Girolamo* of Vercelli.—*Soleri*.—*Gio. Martino Casa*.—*Vicolungo*.

LANDSCAPES AND PORTRAITS.

Francesco Vicentino—scholar of Bernazzano: landscape.—

Vincenzio Lavizzario, and *Gio. da Monte*, and *Gius. Arcimboldi*—portraits.

VENETIAN MASTERS AT MILAN.

Simone Peterzano—w. Milan, S. Barnabo—fl. 1591.—*Cesare Dandolo*, living in 1595.

CREMONESE MASTERS.

Giuseppe Meda.—*Carlo Meda*.—*Daniello* and *Ridolfo Cunio*.—*Carlo Urbini*.—*A. da Viadana*.—*Giulio de' Capitani da Lodi*.—*Andrea Martiano* of Pavia.—*A. Pellini*.

GENOESE MASTERS.

Il Duchino [*Paol Camillo Landriani*]—w. Milan, S. Ambrogio—d. about 1619.

BOLOGNESE MASTERS.

Ercole Procaccini—w. Parma, Bologna—b. 1520.

Camillo Procaccini—w. Milan, Cath.; Piacenza, Cath.; Reggio, Bologna, Pavia, Dresden, Gall.; &c.—fl. 1609.

Giulio Cesare Procaccini—the greatest artist of this family—w. Milan, S. Anton., S. Vittore; Genoa, Rome, &c.—d. 1626.

Carlantonio Procaccini—w. Milan, Spain—was living in 1605.

Panfilo [*Nuvolone*] of Cremona—scholar of Trotti: opened a school at Milan—w. Milan, S. Vittore—d. 1661.

Fede Galizia of Trent—domiciliated at Milan—fl. 1616.

Orazio Vaiano—a Florentine—fl. 1600.

Il Ricci of Novara—and *Il Paroni*—and *Il Nappi*—resided at Rome, and left nothing in their own country.

Morazzone [*Cav. Pierfranc. Mazzucchelli*]—w. Milan, S. Ant. Ab.; Como, S. Gio. S.—d. 1626.

Cerano [*Gio. Batista Crespi*]—studied at Rome and Venice—w. Milan, S. Paolo, S. Lazaro—d. 1633.

Daniel Crespi—scholar of Cerano and of the Procaccini—w. Brera, &c.—d. 1630.

SCHOLARS OF ERCOLE PROCACCINI.

Carlo Vimercati—w. Milan, Codogno.—*Antonio Busca*—w. Milan, S. Marco—d. 1686.—*Cristoforo Storer*.—*Gio. Ens.*—*Ludovico Ant. David* of Lugano.—*Cav. Federigo Bianchi*—w. Milan, S. Stefano, &c.—fl. 1718.—*Francesco Bianchi*.—*Anton. Mar. Ruggieri*.

SCHOLARS OF CAMILLO PROCACCINI.

Lorenzo Franco.—*Andrea Salmeggia* of Bergamo (see Ven. sch.).—*Lo Zoppo di Lugano* [*Gio. Bat. Discepoli*]—w. Milan, Como—d. 1660.—*Carlo Cornara*.—*Gio. Maura Rovere*, and his brothers *Giambat.* and *Marco*—they are known under the name, *Fiamminghini* or *Rossetti*.

SCHOLARS OF CARLO PROCACCINI.

Giac. Antop. Santagostini (d. 1648), and his sons *Agostino* and *Giacinto*.

SCHOLARS OF CARL. FRANC. NUVOLONI.

Gius. Nuvoloni—w. Cremona, &c.—b. 1608—d. 1651.

Gioseffo Zanata.—*Federigo Panza*.—*Filippo Abbiati*.—*Pietro Maggi*.—*Gius. Rivola*.

SCHOLARS OF CRESPI.

Melchiorre Giraldini—w. Milan, S. Mar. di S. Celso—d. 1675.—*Carlo Cane*—also had scholars—w. Pavia, Certosa—fl. 1600.

SCHOLARS OF CARLO CANE.

Cesari Fiori.—*Andrea Porta*.—*Giul. Pozzobonelli*.—*Bartol. Genovesini*.—*Gio. Bat. Secchi*.

SCHOLARS OF MORAZONE.

Francesco Cairo — w. Milan, S. Vittore — d. 1674. — The *Montalti* [*Gioseffo* and *Stefano Danedi*]. — *Isidoro Bianchi*.
The two *Bastini* of Como. — *Gio. P.* and *Gio. Bat. Recchi*. — *Paolo Caccianiga*. — *Tommaso Formenti*. — *Giambat. Pozzi*.

PAINTERS OF FOREIGN SCHOOLS.

Legnanino [*Stefano Legnani*], studied under Cignani and C. Maratta. — *Andrea Lazzani*, followed Maratta and some of the Bolognese masters. — *Ottavio Parodi*, his scholar. — *Ambrogio Besozzi*, scholar of *Ciro Ferri*. — *Pagani*, studied the Venetian sch. — *Pietro Gilardi*. — *Gio. B. Sassi*. — *Gioseffo Petrini*. — *Piero Magatti*. — *Franc. Caccianiga*. — *Ant. Cucchi*. — *Ferdinando Porta*, imitator of Correggio.

PAINTERS IN VARIOUS PARTS OF THE STATE.

Carlo Soriani — w. Milan, Cath. — fl. 17th cent. — *Il Rosso Pavese*. — *Carlo Sacchi*. — *Gio. B. Tassinari*. — *Il Bersotti*. — *Tom. Gatti*. — *B. Ciceri*. — *Marcant. Pellini*. — *Pierant. Barbieri*. — *Carlanton. Bianchi*. — *Il Mola* of Como. — *Pietro de' Pietri*. — *Anton. Sacchi*. — *P. Emanuele* of Como, went to Sicily.

PERSPECTIVES AND ORNAMENTS.

Gio. Chisolfi. — *Bernardo Racchetti*. — *Clemente Spera*. — *Paolo Pini*. — *Pierfran. Prina*. — *Dom. and Gioseffo Mariani*. — *Castellino da Monza*.

LANDSCAPES, &c.

Fabio Ceruti. — *Perugini*.

BURLESQUES.

Il Coppa, scholar of *Magnasco*, who had a school at Milan. — *Martino Cignaroli* of Verona.

BATTLES.

Lorenzo Commendich, scholar of Monti.

ANIMALS.

Carlo Cane.—*Angiol. Maria Crivelli*.—*Jacopo Crivelli*.—*Fr. Londonio*, b. 1723.

FLOWERS.

Maderno of Como.—*Maria de' Crespini*.

HISTORY OF THE SCHOOL OF MILAN.

THE early masters of the Milanese school may be passed over in a few words: we learn that there were painters exercising their profession here even in the thirteenth century, and that Giotto paid a visit to the place in the one succeeding; while, in the course of the fifteenth century, we have information of a celebrated artist, named Bramantino, who was called up to Rome in order to assist in the decorations of the Vatican. There was also a school set up of some note under the superintendence of Foppa, a Venetian; and this circumstance, together with the arrival of the celebrated architect, Bramante, co-operated to improve the taste of

the court and citizens of Milan. No great progress, however, appears to have been made, previous to the time of Leonardo da Vinci, who came hither from Florence, and opened an academy, under patronage of the government, in the year 1494; he deserves our attention here more particularly, because his style will appear to have more influence on the art in the Lombard than in the Florentine school.

There is no other individual, perhaps, who ever displayed greater versatility and originality of talent than Da Vinci: he was at once a poet, painter, engineer and architect, and in each of these lines attained a considerable degree of proficiency. Of his poetry, only one or two trivial specimens are left; but of his skill as an architect and engineer, the canal of the Mortesana, which brings the waters of the Adda to the walls of Milan, is still an existing monument. In his treatise on painting, two translations of which have been published in England, we have presented to us a highly interesting series of remarks on the art, such as few persons, even in our more advanced period, can read without gathering something new, and which Poussin thought it not beneath him to illustrate with his designs: in another point of view, it admits us to a close inspection of all

the struggles which a mind like his must endure before it finds itself equal to grapple with the main principles on which its study is founded, and which are detected with so much difficulty. Some of his intelligent but quaint admonitions to the professional student deserve to be quoted.

‘ To assist your imagination, in suiting the attitudes to your figures, consider attentively the gestures of mutes, who express the thoughts and conceptions of their minds by the motion of their eyes, hands, and whole body: nor must you be surprised that I send you to a master without a tongue, to learn an art of which he is ignorant himself; since experience makes it appear, that he will teach you more by his actions, than all the world besides, by their works and lectures.’

Again—‘ In actions purely natural, which we perform without reflection, but which at the same time spring from a strong inclination, a painter should observe what are the first effects discovering themselves in the body, and make sketches of what he remarks in this kind; for by means of these he will be enabled, on occasion, to place a body in the same attitude; from whence he may gather what parts are concerned in the action he would represent.’

In another part he takes the trouble to give

a classification of all the varieties of noses, in which Nature seems to have indulged herself: of these he makes ten different sorts, which he says appear to the greatest advantage when seen sidewise, and twelve other kinds proper to be seen frontwise. 'Thus every part, how minute soever, will afford something particular for your observation, all which being viewed with the necessary attention, will enable you afterwards to design them from your ideas. If this method be not altogether to your taste, you may observe that which follows: Carry always a little pocket-book with you, full of various designs of the several parts (of the countenance); and when you find a necessity to retain any man's air, observe his face very nicely, taking all his features asunder and considering them piecemeal; remembering still, as you go along, to cast an eye over your collections, and to match the natural parts of the face with the artificial ones in the book, putting a mark on such of the latter as come nearest the former, to be afterwards joined together at your lodgings.'

In another passage he gives some curious directions for painting women, under which the reader will recognise the receipt for painting a Madonna of the 15th century.

‘ Women must appear very modest and reserved in their air ; their knees close together ; their arms across, or folded over the stomach ; the head gracefully bowing, and a little inclined on one side.’

In another passage he observes, upon the exertion of muscular powers, that ‘ the force wherewith a man pulls towards him, is considerably greater than that wherewith he thrusts from him. The reason is, that in pulling, the muscles of the arm (which are of no use in thrusting) join their powers with those of the other muscles which serve indifferently in thrusting or pulling, and augment their force ; whereas in thrusting, the arm, which is then stretched out straight and without motion, being just equivalent to a stick interposed between the shoulder and the thing to be thrust !’

Many of his observations on colours, and reflected lights, shadows, &c., are extremely curious and valuable. There were (as is well known) twelve manuscript volumes of his observations preserved in the Ambrosian library at Milan ; which collection being to a certain extent public property, or at least capable of being so considered, its contents were looked upon as lawful prizes for French rapacity during the revolutionary war, and these books, with many other articles, were conveyed to Paris.

Only three of the volumes, however, are said to have reached their destination; and when the works of art were a few years ago restored to Italy, only one of these three finally found its way to Milan, and this perhaps the least interesting, being chiefly occupied by drawings of machinery.

One of the qualities of Da Vinci, that should be noticed, was the rare property of being able to ascertain the just medium between a too hasty work and a too laboured one: and we observe that, though very minute in his attentions to the finishing of his picture, he yet painted in a great style free and unrestrained: the same master, who is said to have consumed four years in the portrait of the beautiful Lisa, or *la Gioconda*, was able to give one of the earliest and best lessons to the age in the great style, by his memorable painting of the Last Supper. This power of attending at the same moment to the minutiae of detail, and to the grand and leading principles of the art or science in which a person may be employed, shows a species of universality of power, that may be reckoned among the highest perfections of the human mind, and places Da Vinci not merely in the rank of the first of painters, but of the greatest of men.

The first-mentioned picture was purchased by Francis I. at the enormous price of 4000 crowns, being a sum equivalent to 45,000 francs in money of this day; and it is still to be seen in the Gallery of the Louvre: the latter, or the *cenacolo*, as it is commonly called, is the chief work of this master now in existence: it was painted in the refectory of *S. M. delle Grazie* at Milan, and its possession is considered as one of the proudest boasts of that city. It appears that Da Vinci, who was fond of experiments, painted it with oil on a plaster ground of some peculiar composition, instead of distemper, which was the usual mode of executing works of this description: in consequence of this, the colours began at an early period to detach themselves in small flakes from the wall, in short, in about fifty years after it was completed, it was half wasted and destroyed: similar misfortunes have happened to many of his other works. The best copy is that by Marco da Oggione, or Uglone, painted for the Certosa at Pavia, and may be considered by us as some compensation for the loss of the original. This picture, now the private property of an Italian nobleman, was lately exhibited for sale in Pall-mall—a curious and beautiful specimen of its day: it was not, however, fortunate enough to meet with a pur-

chaser. There were two other large copies made during the lifetime of Da Vinci, namely, that for the Castellazzo, and that for the Ospedale Maggiore. There appears to have been at one period a vast demand for copies of this picture, as has usually been the case with all other works that have attracted the general attention of the age. One of the consequences that resulted from this circumstance is somewhat singular; for, as we are informed, it was partly owing to this rage for copies having obtained so long, that we meet with so many unwarranted deviations from the original in their detail; though a consequence one would be but little led to expect. But the artists being debarred from any other mode of exercising their imagination, gave them vent after this fashion: thus we see a plate of fish substituted for the paschal lamb in one instance, and different patterns for the hangings of the chamber in another; and these alterations, however false the principle may be on which they depend, may in themselves be pronounced perhaps as of no very material consequence. Raffael Morghen, it may be added, in his print after this picture, has taken another liberty not unworthy of mention; having given an inscription in the hem of the garment of St. Thomas, '*quia vidisti me cre-*

didisti:' tradition asserts, indeed, that this was originally so placed; but since not the slightest trace of the letters can be now distinguished, its insertion seems extremely unwarrantable on the part of an engraver. Marco da Oggione holds a high rank amongst his scholars, but is considered to have injured himself by the habit of copying too much, and to have indulged, as might be expected, in caricaturing to some degree the expression of his master. A great deal of interesting information, relating to this celebrated picture, may be had from a work published by the late Sig. Bossi of Milan, intitled, *Discorso sul cenacolo di Da Vinci*: he is the same artist who executed the copy from which the mosaic work, about to be sent to Vienna, was designed.

Bernardino Luino is perhaps the best of the followers and imitators of Da Vinci, seeming, in his better works, to be fully possessed of the essence of the Florentine manner of design: he is deservedly held in very high esteem at Milan. Many of his frescoes have been cut out, under the direction of the late French government, from the walls of some conventual buildings, on which they were originally painted, and placed in the Gallery of the Brera, or public academy: there are, besides, some other spe-

cimens, and those of an higher degree of merit, to be seen in the Church of Saronò, and others again in one of the chambers of the hotel of the *Croce di Malta*, in the Piazza Ambrosiana at Milan.

Cesare da Sesto and Andrea Salai were also amongst the disciples of Leon. da Vinci. A calamity occurred, however, which was similar, both in circumstance and consequences to the arts, to what has been before related of the sacking of Rome. The duke of Milan, Lewis Sforza, who had so long been a distinguished patron of the art, met with a sad reverse of fortune in the year 1500, being defeated by Lewis XII. of France, and obliged to resign his power and fly from the country: the academy was in consequence destroyed, and its members dispersed in various parts of Italy.

Gaudenzio Ferrari flourished at Milan about the same time as Da Vinci: he had been originally educated in the above-mentioned school of Foppa, and afterwards became one of the scholars and assistants of Raffael at Rome. His style differs much from that of Da Vinci, being remarkable for its gay and pleasing tone of colouring; some excellent specimens in this manner are preserved in the Brera. Of his scholars, the most conspicuous are Andrea So-

lari (or *del Gobbo*), Gio. Bat. Cerva, Bernardino Lanini of Vercelli, and G. P. Lomazzo, author of the *trattata della pittura* published in 1584.

A new academy was afterwards formed under the protection of Cardinal Borromei, who had been partly brought up at the university of Bologna; and the Procaccini, Camillo, Giulio Cesare, and Ercole, were introduced hither from that place: their works are conceived in a dark but expressive manner, and are too well known to need particular description. Of other foreigners settled here, it is only worth while to mention P. Mazzucchelli (or *Morazzone*) of Venice, and the two Crespi, natives of Bologna; after whose day, painting seems to have greatly declined at Milan, and this too in the schools established by these several masters.

The history may be traced still further, but for this the reader must be referred to the catalogue annexed, since there are scarcely any names which appear to have any great claims to our attention. A new academy was founded under the Empress Maria Theresa, in the middle of the last century.

Some of the last and best works that have been executed in fresco of any importance, are the paintings in the spandrils under the dome of S. M. in S. Celso, which are from the pencil of

Appiani, a very able artist, who was still living within these few years at Milan: there appears in them a greater approximation to the old and vigorous style of the earlier masters, than in perhaps any other designs of recent date.

SCHOOL OF BOLOGNA.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Guido—*Ventura*—*Ursone*—fl. 13th century.

Oderigi da Gubbio—scholar of Cimabue—fl. end of 13th century.

Franco Bolognese—opened the first school at Bologna—fl. 1313.

Vital di Bologna, fl. 1320.—*Lorenzo* (see Ven. sch.) settled at Bologna.—*Galasso* (see Ferr. sch.).—*Cristoforo*, and *Simone*, and *Simone da Crocifissi*, and *Jacopo Avanzi*—w. Mezzarata—fl. 1404.—*Pietro* and *Orazio di Jacopo*.—*Gio. di Bologna*.—*Lippo di Dalmasio*.—*B. Caterina Vigri*.—*Maso di Bologna*—w. Cath.

PAINTERS OF THE FIFTEENTH CENTURY.

Pietro Lianori.—*Severo di Bologna*.—*Galante da Bologna*.—*Jac. Ripanda*.—*Ercole Bolognese*.—*Bombologno*.—*Michel Lambertini*.

Marco Zoppo—scholar of Lippo, and afterwards of Squarcione at Padua—w. Pesaro, Ch. Osserv.—fl. 1471.

Jacopo Forti—companion and imitator of M. Zoppo—fl. 1488.

Francesco Francia [*Franc. Raibolini*]—w. Bologna, Acad.—d. 1535.

Giacomo Francia—his son—w. Bol. Acad.—d. 1557.—*Gio. Bat. Francia*—son of Giacomo—d. 1575.

SCHOLARS OF F. FRANCIA.

Lorenzo Costa—w. Bol., S. Petronio, Pal. Ercolani (see Ferrara sch.)—d. 1530.

Girolamo Marchesi da Cotignola—w. Bologn. Acad.—fl. 1520.

Amico Aspertini—w. Bol. S. Petronio—d. 1552.—*Guido Aspertini*, his brother.

Gio. Maria Chiodarolo.

ANCIENT PAINTERS IN THE NEIGHBOURING
COUNTRY.

Niccolo Rondinello of Ravenna, scholar of Gian. Bellini.—*Francesco da Cotignola*.—*Bernardino da Cotignola*.—*Baldassare* and *Matteo Carrari* of Ravenna.—*Bitino* of Rimini, fl. 1407—*Francesco da Borgo*, fl. 1446.—*Benedetto* and *Bartol. Coda*, living at Rimini.—*Lattanzio dalla Marca* (see Rom. sch.), or *Latt. di Rimini*.—*Gio. da Rimini*.—*Guglielmo da Forli*, scholar of Giotto.—*Ansovino da Forli* (see Ven. sch.).—*Melozzo* of Forli (see Ven. sch.), fl. 1494.—*Bartol. di Forli*.—*Marco Palmegiani* of Forli.—*Gio. Bat. Rositi* of Forli.—*Ottaviano*, and *Pace*, and *Carradori* of Faenza.—*Francesco Bandinelli* of Imola.—*Gaspero da Imola*—w. Imola, Ravenna—fl. 1521.

Domenico Bolognese—history unknown: quitted Bologna—w. Cremona, S. Sigismondo—fl. 1537.

Il Bagnacavallo [*Bartol. Rammenghi*]—w. Bologna, S. M. in bosco, S. Martin; Dresden, R. Gall.—b. 1493—d. 1551.

Gio. Bat. Bagnacavallo, his son—and *Biagio Pupini*, companion of *B. Rammenghi*—d. 1601.

Innocenzio da Imola—w. Bol. Acad.—fl. 1506 to 1542.

Francesco Primaticcio—scholar of *Innocenzio* and *Bagnacavallo*: went to France—b. 1490—d. 1570.

Niccolo Abate (see Mod. sch.)—went to France—b. 1509—d. 1571.

Pellegrino Tibaldi [*Pell. Pellegrini*]*—w. Bologna, S. Jacopo, &c.*: went to Spain—b. 1527—d. 1591.

SCHOLARS OF P. TIBALDI.

Domenico Tibaldi.—*Girolamo Miruoli*.—*Il Nosadella* [*Franc. Bezzi*].

Vincenzio Caccianemici—follower of *Primaticcio*—w. S. Petronio—d. 1542.

Ercole Procaccini (see Milan. Sch.)—b. 1520.

Lavinia Fontana—w. Bol., Pal. Zambecari; Flor., R. Gall. England, Rev. J. Sanford—b. 1552—d. 1614.

Lorenzo Sabatini, or *Lorenzin di Bologna*—w. Rome, Vat. Pal.; Dresden, R. Gall.—d. 1577.

SCHOLARS OF SABATINI.

Giulio Bonasone.—*Girolamo Mattioli*.—*Giulio Morina*.

Orazio Sammachini—w. Rome, Vat. Pal., Sala Regia—d. 1577.

Bartolommeo Passerotti—w. Bologna, Rome—and his sons, who were moderate painters—d. 1502.

Dionisio Calvart of Antwerp—established a school at Bologna—w. Bol., S. Petronio—d. 1619.

SCHOLARS OF CALVART.

Gio. Bat. Bertusio.—*Pier Mar. di Crevalcore*.—*Gabriele degli Occhiali*.—*Emilio Savenanzi*.—*Tiburzio Baldino*.—*Vincenzo Spisano*, called also *Spisanelli*.—Also *Guido, Domenichino, Albani, &c.*

Bartolommeo Cesi (master of Tiarini, &c.)—w. Bologna, S. Jacopo, S. Martino—1556—d. 1629.

Cesare Aretusi—famous for copying and restoring pictures—fl. 1606.

Gio. Bat. Fiorini—his friend and companion: the same—fl. 1588.

PAINTER OF ANIMALS.

Giovanni degli Uccelli, or *Giov. Neri*—fl. 1575.

PAINTERS OF PERSPECTIVES, &c.

Sebastiano Serlio.—*Agostino delle prospettivo*.—*Gio. Bat. Cremonini*.—*Bartolommeo* and *Scipione Rammenghi*.—*Cesare Baglione*.

PAINTERS IN THE NEIGHBOURING COUNTRIES.

Jacopone di Ravenna—scholar of Raffael—w. Rav., S. Vitale.

Don Pietro da Bagnaia at Ravenna—Canon. Lateran.: scholar of Raffael—fl. 1550.

Luca Longhi—w. Ravenna, S. Vitale; Pesaro, Rimini—fl. 1580.

Barbara and *Francesco Longhi*—fl. 1580.

Scipione Sacco at Cesena.

Francesco Minzocchi at Forli—w. Loretto—d. 1579.

Pietro Paolo and *Sebastiano Minzocchi*.

- Livio Agresti* (see Rom. sch.)—w. Rome, Vatic.—d. 1580.
- Francesco di Modigliana*—scholar of Pontormo—w. Urbino, S. Lucia; Forli, Rimini—fl. 1600.
- L'Arrigoni* [*Gio. Laurentini*]
—w. Rimini, SS. Gio. and Paolo—fl. 1600.
- Jacopone da Faenza* (see Rom. sch.)—fl. 1513.
- Gio. Bat. Bertucci* of Faenza.
- Gio. Tondazzi*, Ravenna.
- Ant. da Faenza*—sch. of G. Romano—fl. 1525.
- Figurino da Faenza*—the same.
- Marco Marchetti* of Faenza—w. Rome, Vat.; Flor., Pal. Vecch.—d. 1588.
- Gio. Bat. Armenini*—fl. end of 16th century.
- Cristoforo Lanconello*—the same.

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- Ludovico Caracci*—w. Bol., S. Mich. al Bosco; Dresden, R. Gall.; England, E. Mulgrave, M. Lansdowne—b. 1555—d. 1619.
- Agostino Caracci*—cousin of Lud.—w. Rome, Gall. Farn.; Parma—d. 1601.
- Annibale Caracci*—brother of Ag.—w. Rome, Farnes.; Engl., M. Stafford, E. Carlisle, Sir J. Murray—b. 1560—d. 1609.

SCHOLARS OF THE CARACCI.

- Francesco Caracci*—brother of Ag. and Ann.—w. Rome—d. 1622.
- Anton. Caracci*—son of Agost.—w. Rome—d. 1618.
- Baldazzar Aloisi*, or *Galanino*—w. Rome—d. 1638.
- Lattanzio Mainardi*—w. Rome, Vat.—d. Sist. V. Pont. Max.
- Gianpaolo Bonconti*—w. Rome—d. 1605.
- Innocenzio Tacconi*—w. Rome, S. M. del Popolo—died young.

- Anton. Maria Panico*—w. Rome.
- Baldazzare Croce*—w. Rome—d. 1528.
- Gio. Luigi Valesio*—w. Rome—d. Urb. VIII. Pont. Max.
- Schedone* (see Moden. sch.)—w. Paris, Louvre—d. 1615.
- Gio. Lanfranco* (see sch. Parm. and Rom.)—d. 1647.—He had an assistant in S. Andrea delle Valle, *Gio. F. Mongucci* of Pesaro.
- Sisto Badalocchi*—chiefly assisted the other great masters in this school—fl. 1620.
- Alessandro Tiarini*—w. Bol., S. Domenico—b. 1537—d. 1668.
- Lionello Spada*—w. Bol., S. M. in Bosco; Rome, Malta, Parma, Modena, Dresden—d. 1622.—He had a scholar, *Pietro Desani*.
- Lorenzo Garbieri*—w. Fano, Mantua—d. 1654.—He had a companion and son, *Carlo Garbieri*.
- Giac. Cavedone*—w. Bol., Acad.—b. 1577—d. 1660.
- Il Masteletta* [*G. A. Donducci*]—w. Bol., S. Dom.—d. 1655.
- Pietro Facini*.—*Lucio Massari*.—*Sebast. Brunetti*.—*Ant. Randa*.—*Franc. Cavazzone*.—*Vinc. Ansaloni*.—*Gia. da Budrio*.—*Piero Pancotto*.—*Albini*.—*Campana*.—*Razali*.—*Bonelli*.—*Macchi*.—*Rossi*.—*Gilioli*.—*Ferrantini*.—*Poretano*.—*Castellani*.—*Pinelli*.—*G. B. Vernici*.—*A. Costa*.—*Vinc. Gotti*.—*Dom. Mirandola*.—*Francesco Brizio*—w. S. Mich. in Bosco—d. 1623.—*Fil. and Menichino del Brizio*.
- Domenichino* [*Domenico Zampieri*]—w. Rome, Vat. Gall., S. A. delle Valle; England, Sirs S. Clarke and T. Baring—b. 1581—d. 1641.
- Francesco Albani*—w. Rome, Pal. Colonna; Milan, Brera, Turin, England, J. Knight, Esq.—b. 1578—d. 1660.
- Guido Reni*—w. Bol., Acad.; Rome, Pal. Quirin., Pal. Rospigliosi, &c.; England, E. Spencer, Mr. Taylor—b. 1575—d. 1642.

SCHOOL OF ALBANI.

- Gio. Bat. Mola*.—*Il Romano* [*Anton. Catalani*].—*C. Anconi-*

tano [*Girolamo Bonini*—most successful imitator.—*Pier. Antonio Torri*.—*Filippo Menzani*.—*Il Bibiena*.—*Il Pignoro*.

SCHOOL OF GUIDO.

Giacomo Semenza—w. Rome, Araceli—b. 1580.

Gio. Andr. Sirani—d. 1670—and his daughter, *Elisabetta Sirani*—w. Bol., Acad., S. Leonardo—d. 1664.—Her imitators were chiefly her sisters *Anna* and *Barbara*, together with *La Franchi*, *La Fabri*, *La Scarfaglia*, *La Cantofoli*.

Ercolino di Guido [*Ercole di Maria*]—w. Rome—d. Urb. VIII. Pont. Max.

Domenico Maria Canuti—w. Rome, Pal. Colon., Pal. Barber.; Bol., S. M. in Bosco—d. 1684.

Guido Cagnacci—w. Bol., Pal. Ercol., &c.—b. 1601—d. 1681.

Michele Soblio, a Fleming.—*Enrico Fiamingo*.—*Pietro Lauri*, or *de Laurico* of France.—*Gio. Mar. Tamburini*.—*Gio. Bat.* and *Giac. Bolognini*.—*Bartol. Marescotti*.—*Seb. Brunetti*.—*Giul. Dinarelli*.—*Lor. Loli*.—*Pietro Gallinari*.

Francesco Gessi—w. Bol., S. Michele, alla Nunziata—b. 1588—d. 1649.

Simone Cantarini—w. Rome, Bologna, Flor. Pal. Pitti—b. 1612—d. 1648.

SCHOOL OF GESSI.

Giac. Castellini—*F. Corregio*.—*Giul. Trogli*.—*Ercole Ruggieri*.—*Gio. Bat. Ruggieri*.

SCHOOL OF CANTARINI.

Gio. Maria Luffoli.—*Gio. Venanzi*.—*Domenico* and *Gio. Peruzzini*.—*Paolo Peruzzini*.—*Flaminio Torre*—w. Bologna, Modena—d. 1661.—*Girolamo Rossi*.—*Giulio Cesare Milani*.

Guercino da Cento [*Gio. F. Barbieri*]—w. Rome, Vat. Gall., Pal. Ludovisi; Engl., T. Hope, Esq., &c.—b. 1590—d. 1666.

SCHOOL OF GUERCINO.

Benedetto Genari—d. 1551.—*Gio. Bat. Gennari*—w. Cento, S. Spirito; Rome, Pal. Quirin.—fl. 1610.—*Giulio Coralli*.—*Fu'genzio Mondini*.—*Ercole, Benedetto, and Cesare Genari*.—*Simone Gionima*—portraits.—*Bartol. Gennari*.—*Lorenzo Gennari*.—*Il Centino* [*Francesco Nagli*]—w. Rimini.—Excellent copyists of Guercino were *Stefano Ficatelli* of Rimini, and *Francesco Bassi* of Bologna, and *G. Franc. Mucci* of Cento—*Stefano Provenzale*—*Cristoforo Serra*—*Crist. Savolini*—*P. Cesare Pranti*.—Other scholars, as *Preti, Ghezzi, Triva*, have been classed in other schools.

PAINTERS IN THE NEIGHBOURING COUNTRY.

Guarini of Ravenna—imitates the Caracci school—w. Rimini, S. Francesco—fl. 1617.

Matteo Ingoli (see Ven. sch.) of Ravenna—d. 1631.

G. B. Barbiani—w. Ravenna, S. Agata, &c.—Also *Andrea Barbiani*—d. 1650.

Carlo Leoni—scholar of Padouanino: lived at Ravenna—w. Ravenna—d. 1700.

Fanzone [*Ferzan da Faenza*]—scholar of Vanni—w. Rome, Scala Santa, S. M. Magg., S. Gio. Lat.—d. 1645.

Tommaso Miscioli of Faenza.—*Gaspero Sacchi* of Imola.—*Gius. Diamantini* of Fossombrone—w. Venice, S. Moisè—d. 1708.

LANDSCAPE-PAINTERS.

Gio. Bat. Viola (see Rom. sch.) and *Gio. Franc. Grimaldi*—scholars of the Caracci—w. Rome, Gall. Colon., Pal. Vat., S. Martino a Monti—living in 1678.—*Benedetto Possenti*.—*Bartol. Loto*.—*Paolo Ant. Paderna*.—*Ant. dal Sole*.—*Franc. Ghelli*.—*Fil. Veralli*.

PAINTERS OF FRUIT, &c.

Il Gobbo de' Caracci, or *Gobbo di Cortona* [*P. P. Bonzi*]—

d. Urban VIII. Pont. Max.—*Ant. Mezzadri*.—*Ant. Mar. Zagnani*.—*Paolo Ant. Barbieri*.—*Il Milanese* [*Pierfranc. Cittadini*].

PORTRAITS.

Gio. Francesco Negri—scholar of Fialetti in Venice.

Il Dentone and *Michel Angiolo Colonna*—were famous for their skill in painting decorations: the latter had many scholars, at the head of whom was *Agostino Mitelli*.—*M. A. Colonna* d. 1687.

Lorenzo Pasinelli (scholar of Cantarini)—w. Bol., Pal. Ranzuzzi—b. 1629—d. 1700.

Carlo Cignani—w. Bol., S. Mich. in Bosco; Parma, Pal. nel Giardino—b. 1628—d. 1719.

SCHOLARS OF PASINELLI.

G. Ant. Burrini—w. Bologna, Turin, Novellara—b. 1656—d. 1727.

Donato Creti—w. Bologn., Ch. di P. Predic.—b. 1671—d. 1749.

Gio. Gioseffo del Sole—w. Bol., S. Biagio—b. 1654—d. 1719.

SCHOLARS OF GIOS. DEL SOLE.

Felice Torelli.—*Lucia Casalini*.—*Teresa Muratori*.—*Francesco Monti*.—*Elean. Monti*.—*Gio. Bat. Grati*.—*Cesare Mazzoni*.—*Ant. Lunghi*.—*Franc. Pavona*.—*Franc. Comi*.

SCHOLARS OF CRETI.

Ercole Graziani—w. Bologna, S. Pietro—b. 1688—d. 1765.
—*Pietro Fava*.

Aureliano Milani—scholar of C. Gennari and Pasinelli—w. Bol., Ch. della Vita—d. 1749.

SCHOOL OF MILANI.

Il Sansone—w. Rimini Cath.—*Ant. Gionima*.

Gius. Gambarini—scholar of Pasinelli and Gennari: painted in the Flemish taste, and had a scholar named *Gherardini*.

Gio. Pietro Zanotti—who composed several works on the art: he had a scholar named *Ercole Lelli*.

Gio. Viani—scholar of Torre—w. Bol., de' Servi—d. 1700.

SCHOOL OF VIANI.

Domenico Viani—w. Bergamo, S. Spirito.—*Girol. Bonesi*.—*Carlo Rambaldi*.—*Ant. Dardani*.—*Pietro Cavazza*.

SCHOOL OF CIGNANI.

Felice and Paolo Cignani.—*Emilio Taruffi*—also scholar of Albani—w. Rome, S. A. delle Valle—d. 1696.

Marcanton. Franceschini—w. Bol., Pal. Ranuzzi, S. Bartolommeo, &c.—b. 1648—d. 1729.

Luini Quaini, also sch. of Guercino.—*Bigatti*.—*Galeazzi*.—*Minelli*.—*Matt. Zamboni*.—*Giulio Benzi*.—*Guido Signorini*.—*Federigo Bencovich*.—*Girol. Donini*.—*Pietro Donzelli*.—*Ant. Santi*.—*Sarzetti*.—*Inn. Monti*.—*G. M. Bartolini*.—*Fil. Pasquali*.—*A. and F. Bondi*.—*Savorelli*.—*Malducci*.—*F. Fiorentini*.—*F. Mancini*.—*Ag. Castellacci*.—*Seb. Ceccarini*.—*Gio. A. Lazzarini*, who wrote on the art of painting.

SCHOOL OF FRANCESCHINI.

Jac. Franceschini.—*Giac. Boni*—w. Bol., S. Pier Cel., Brescia, Parma.—*Antonio Rossi*.—*Girol. Gatti*.—*Gius. Pedrotti*.—*Giac. Garofolini*.—*Gaetano Frattini*.—*Lo Spagnuolo* [*Gius. Maria Crespi*]—w. Bol., Flor., Pal. Pitti—d. 1747.

SCHOOL OF LO SPAGNUOLO.

Luigi and Antonio Crespi—the former of whom was the

author of the *Felsina Pittrice*.—*Cristoforo Terzi* and *Gionima*—had also other masters besides *Spagnuolo*.—*Giac. Pavia*—w. Spain.—*Gio. Morini* of Imola.—*Pier Guarienti* of Verona.—*Franc. L'Ange* of Savoy.

PAINTERS OF LANDSCAPES.

Maria Elena Panzacchi.—*Paolo Alboni*.—*Angiol. Monticelli*, scholar of *Franceschini*.—*Nunzio Ferraiuoli*.—*Carlo Lodi*.—*Bernardo Minozzi*.—*Gaetano Cittadini*.—*Marco Santmartino*.

FRUITS, FLOWERS, AND ANIMALS.

Carlo, Gio. Bat., A. Angiol. Cittadini, sons of *Gaet. Citt.*.—*Domenico Bettini*.—*Candido Vitali*.—*Raimondo Manzini*.

BATTLES.

Calza of Verona.—*Cornelio di Verhuik* of Rotterdam.

PORTRAITS.

Sante Vandi, scholar of *Cignani*—commonly called *Santino da' Ritratti*.

PERSPECTIVES AND ARCHITECTURE.

Jac. Mannini.—*Arrigo* and *Antonio Haffner*.—*Marc Ant. Chiarini*.—*Il Mirandolese* [*Pietro Paltronieri*].—From the school of *Cignani* came *Mauro*, *Tommaso*, and *Pompeo Aldrovandini*—and from the school of *Pompeo*, *Gioseffo Orsoni* and *Stefano Orlandi*.—*Ferdin.* and *Franc. da Bibbiena*, who were employed throughout Europe.—*Alessandro*, *Antonio*, and *Giuseppe* and *Carlo da Bibbiena*.—*Domenico Francia*.—*Vittorio Bigari*.—*Serafino Brizzi*.—*Mauro Tesi*, the friend of *Count Algharotti*—a person of great promise and talent, who died early—w. *Bol.*, *S. Martino Magg.*—b. 1730—d. 1766.

HISTORY OF THE SCHOOL OF BOLOGNA.

HERE also are to be traced the names of various ancient painters, and of the scholars of Cimabue and Giotto. There is a specimen too in the historical series, preserved in the Pal. Ercolani, of an artist who lived long prior to their day; he is called *Guido antichissimo*, and the date of 1120 is given on the side of the picture. There are some curious examples of early art to be seen in the gallery of the Academy.

Franco Bolognese, however, set up the first school of which we have any account at Bologna, in the thirteenth century; and in the fifteenth we hear of another which was conducted by Marco Zoppo, who had been a pupil of Squarcione at Padua, and attained much celebrity.

The first name of distinction that occurs is that of Francesco Francia, or Francesco Raibolini, of whose extraordinary merit we can have no better testimony than that of his great contemporary, Raffael. Malvasia gives us a letter from that master, with the date of 1508, in which he says that he has seen no Madonnas more beautiful than those of F. Francia, or

that were better designed, or that had a greater appearance of devotion. On another occasion, when Raffael had sent to Bologna his famous picture of St. Cecilia, he did not hesitate to solicit the criticism of Francia, writing expressly to him, and desiring him to examine it carefully, and not to scruple to correct any error which his eye might detect in the work.

It is not in the place of his nativity that a man's talents are in general best appreciated, though, while the fame of Raffael and Michael Angelo was sounding throughout Italy, it could hardly be expected that Francia should command very general attention even at Bologna; and the minds of his scholars naturally enough found superior attractions in the study of the new styles that then claimed the admiration of the age. Bartolommeo Ramenghi, or Bagnacavallo, a scholar of Raffael, was the first who introduced that of his master to this place: Innocenzio da Imola and Lorenzo Costa (a pupil of Francia) seem, as far as we may judge from their works, to have attached themselves chiefly to his principles; but the style of Michael Angelo was afterwards, perhaps, more generally favoured by the profession at large. The chief master in this line was Pellegrino Pellegrini, or Pellegrino Tibaldi, who was not

unjustly named by the Caracci *il Michael Angiolo riformato*. Nothing indeed excites more surprise in the mind of a stranger travelling in Italy, than the power of mind and greatness of manner exhibited in his paintings in the Church of S. Agostino degli Eremitani, and in other parts of Bologna ; for he never painted but in fresco, and therefore is but little known in foreign countries. Yet we learn that he felt the strongest internal dissatisfaction at his own proficiency : he was in a constant state of melancholy during his time of study at Rome, and having been one day missing from amongst his companions, was discovered, after a long search, by his friend Mascherino, sitting alone on a stone by the side of the road leading from the Porta Portese ; whither he said he had retired with a resolution to starve himself, being in despair from the apparent impossibility of succeeding in the art. A little persuasion has generally great effect in such cases ; and after administering what consolation he was able, Mascherino succeeded in prevailing upon him to go back with him to the city, and, as he was dissatisfied with his former study, to turn his thoughts to the pursuit of architecture. He did so : and we find him soon rising to employment, both as military and civil architect,

at Bologna, and finally elected to superintend the vast work of the cathedral at Milan. The false taste of this building may in some part be charged upon the taste of the times: there is, however, a certain air of greatness and magnificence in it, as a whole, that serves to recal to our minds the name of Tibaldi.

His cotemporaries, Primaticcio and Niccolò dell' Abate, left Bologna to study the works of Giulio Romano at Mantua, whom they in a great degree followed. They afterwards were invited to the court of France, where Primaticcio became superintendant of the royal works, and for his labours at Fontainebleau and elsewhere was rewarded by the king with the abbey of Troyes. Ercole Procaccini, Sabatini, Samacchini, and Passeroti, sustained the credit of the school for a while, though, after their day, we observe the decline of art at Bologna. There were seminaries, however, of some repute under Dion Calvart of Antwerp and Bartolomeo Cesi.

But the proudest era of the Bolognese school was yet to come; and at the close of the sixteenth century we see a new style created by the Caracci, which succeeded at length in exciting the universal applause of Italy, and finally superseded that of every other master. They adopted a fuller tone of colour than is seen in

the meagre works of their cotemporaries, who seem sometimes, as it were, actuated by a sort of parsimonious feeling towards their materials. They also introduced a new manner of design, drawn from the study of pure nature: it deserves, in the strictest sense, the name of *natural*, as opposed to the more classical style of the school of Rome, and may be described (if the expression is allowable) as approaching more nearly to caricature as its limit, than to the *beau ideal*: the drawing caricatures, in fact, formed no small part of the studies of the school, many such examples being to be seen in the cabinets of amateurs. They professed, however, to combine with this a knowledge of all the peculiar excellencies which are to be found in the works of their predecessors, as is shown by the following verses of Agostino, wherein he enumerates the several qualities necessary to form a good painter, concluding them by a very handsome compliment to Niccolo dell' Abate:

*Chi farsi un buon pittore brama e desia
 Il disegno di Roma abbia alla mano,
 La massa coll' ombra Veneziano,
 E il degno colorir di Lombardia;
 Di Michel Angiol la terribil via,
 Il vero natural di Tiziano,
 Di Corregio lo stil puro e sovrano,
 E di un Raffaël la vera simmetria;*

*Del Tibaldi il decoro e il fondamento,
Del dotto Primaticcio l'inventare,
E un po' di grazia del Parmigianino :
Ma senza tanti studi e tanto stento
Si ponga solo l'opre ad imitare
Che qui lascioci il nostro Niccolino.*

Ludovico Caracci was the founder of this new era in painting : he was a man possessing a slow but patient and penetrating mind, that persevered, from seeing before it the certainty of ultimate success. He had been previously remarked for his apparent dulness, so that he gained the nickname of *bull* amongst his fellow students in painting, and had at one time been seriously advised, both by Fontana, his master in Bologna, as well as by Tintoret, under whom he placed himself at Venice, to change the profession which he had adopted, as one wholly unsuited to his powers ; little imagining the change in art which he was destined afterwards to effect.

Ludovico having improved upon the advantages which he derived from his accurate observation of nature, by visiting the works of the great masters of art in the different cities of Italy, returned to his native city, and lost no time in preparing to put his great scheme in execution. He had two cousins, Agostino and Annibale ; the first of whom was in a course

of education for the art of engraving, and the other was then a tailor, following his father's profession. Their minds and temper were as different as the nature of their employments; but Ludovico found the means to assimilate them by his different mode of treatment, and succeeded in making them both worthy to be his associates and assistants in the art. The first work of any note which was undertaken by them in the new style, was the fable of Jason, painted in fresco in the *Casa Favi*: but so far from exciting that admiration which its air of novelty might have seemed to ensure, it was cried down by the amateurs, and universally condemned by all the older artists at Bologna, whose previous residence at Rome, and the honours they had gained, made them the general arbiters of taste, and gave their opinions weight with the public. Finding this to be the case, Ludovico and Agostino were on the point of yielding to the clamour of the day; but Annibale sustained their spirits, and persuaded them, assured as they were of the truth of their principles, that they must in the course of time command success, and that they had only to endeavour to overcome the torrent by their exertions. They then established an academy, furnished with casts from the an-

tique, and pictures, and every necessary aid for the young artist, and by conducting it with prudence and a mild spirit of dictation, soon gained scholars and proselytes. It so happened, that D. Calvart, whose school was the most frequented at Bologna, was of a violent and ungovernable temper; and this circumstance contributed in no small degree to fill the benches of the Caracci: Guido, Albani, and Domenichino, at once came over to them, and soon afterwards a crowd of other scholars followed the example. From this time their advancement was rapid, and they soon so effectually established their reputation, as to bear down all opposition. Of the success of the two cousins at Rome, mention has been made under the head of that school; though it may be added, that none of the three ever amassed any wealth by their profession, living, indeed, in a state little removed from poverty: with them the art seemed their only object. Annibal, during the time he was at Rome for many years employed in the prosecution of his great works, had only a single room, victuals for himself and a servant, with an allowance of a hundred and twenty scudi *per annum*.

Domenico Zampieri, or *Domenichino*, was called, by Poussin, the painter next in rank

to Raffael : and the merit of his chief works, both in fresco and in oil-painting, is very generally appreciated, being made familiar to all by the engravings executed from them. The Communion of S. Jerome, which, on its removal from Paris, was placed in the Gallery of the Vatican, is esteemed the best work of the latter description after the Transfiguration of Raffael. His frescoes in the S. Gennaro at Naples, and in the S. Andrea della Valle at Rome, have been before noticed. He was, like Ludovico, an instance of what perseverance and industry can effect in the arts : he, too, had been reproached for dulness and slowness in his youth ; and even at the time when he was engaged on the last-mentioned charge, a complaint was brought against him for his dilatory habits by the *Padre Teatini*, to whom it belonged, alleging that he uselessly delayed his work, when he had received their commission many months before. His answer was sufficiently descriptive of his method of study : ‘ *Eh! io la sto continuamente dipingendo entro di me :’* yet there I stand continually painting within my mind. His death at Naples has been already noticed : he was not, however, in some respects, so unfortunate as many of the profession, and left behind him a fortune of upwards of twenty thousand crowns.

His friend and companion, Albani, comes near to him in many points, and in his beautiful representations of women and children, has perhaps surpassed every other painter: he was the competitor of Guido, both in his style of painting and in the reputation of his scholars; for he gave instruction to a numerous class both here and at Rome.

Guido is by others considered as the greatest genius of the school of the Caracci, and certainly Ludovico showed more jealous feelings towards him than towards any of the other pupils. His peculiar method of painting his figures, on light backgrounds, was taken from a casual expression of Annibal relating to the dark manner of Caravaggio; to which, said he, it would be easy to invent a manner on the opposite principle, by substituting light for dark: Guido caught the hint, and carried it to perfection. There is no painter whose pencil has ever embodied forms of beauty with a taste so truly poetical. His children, and even men, in his portraits, acquire a marvellous freshness and lightness by the magic of his pencil; while his women seem creatures of no earthly mould, but as if he had stolen them from the seventh heaven. The Aurora, in the Rospigliosi palace at Rome, is one of his greatest works. Guido Cagnace,

Sim. Cantarini, and Gessi, with his scholars, Ercole Maria, &c., illustrate the principles of his school. He had also an illustrious female imitator, though not a scholar, named Elisabetha Sirani, who is well known both in Spain and in Italy.

G. B. Barbieri (*Guercino*) of Cento, a town near Bologna, is generally considered as having adopted the principles of the Caracci, though it is not known that he ever became their scholar. He possessed a mind of great elegance, and acquired a sort of magical beauty of execution: he introduced indeed a particular style, composed, says Mengs, 'of spots, contra-position, variety and interruption of the clair-obscur:' but his drawing is often defective in the extremities of his figures, and he does not possess that greatness of manner which constitutes the perfection of art. He adopted, after a time, the dark method of Caravaggio, and afterwards entered upon that which is called his third manner, when he endeavoured to imitate the style of Guido, which came in the course of time to excite very general commendation. The Gennari were among his best pupils and imitators.

Lanfranc was a native of Parma, and united something of the style of Corregio to that of

his Bolognese instructors : his works are chiefly in fresco. Sisto Badalocchi, his fellow-citizen and companion, came nearest to his manner.

Of those of the school of the Caracci who remained in Bologna, Aless. Tiarini, Lionello Spada, Lorenzo Garbieri, Giac. Cavedone, Pietro Fucini, Fran. Brizio, G. A. Donducci (*il Mastelletta*), were the most celebrated : neither should il Gobbo de' Caracci, an *eleve* of that family, a noted painter of fruit and such subjects, be forgotten in the list.

After the Caracci succeeded the school of A. Michel. Colonna, and the era of the decline of the Bolognese method commenced.

The last age of the Bolognese school boasts the names of Carlo Cignani and Pasinelli : the former of whom strove to unite the grace of Corregio with the correctness of the Caracci ; the latter, the design of Raffael with the colouring of Paul Veronese. They were for a long time rival candidates for public favour, but the appointment of Cignani, by Pope Clement, to the superintendence of the academy which he established here, gave a decided turn to popular feeling in his favour, and his manner became the general favourite among the artists at Bologna.

There was also another school of considerable reputation maintained by Gioseffo del Sole :

Creti and Graziani may be named amongst his successors.

M. A. Franceschini and G. Marco Crespi (*il Spagnuolo*), successful imitators and scholars of Carlo Cignani, also had severally their schools. There are many respectable artists now living at Bologna, both in painting and sculpture; one, a female, too, of some notoriety, though it may be observed, that we have several similar examples, as to excellence in that sex, at Bologna.

SCHOOL OF FERRARA.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Gelasio di Niccolo—fl. 1242.

Rambaldo and *Laudadio*, fl. 1380.—*Galasso Galassi*, fl. beginning of 15th century.—*Antonio da Ferrara*, fl. 1500.—*Bartol. Vaccarini*, and *Oliviero di S. Giovanni*, and *Ettore Bonacossa*, fl. about 1450.—*Cosimo Tura*.—*Stefano da Ferrara*, scholar of Squarcione.—*Francesco Costa*, fl. 1474.—*Baldassare Estense*, fl. 1472.

Lorenzo Costa (see sch. Bol.)—lived at the commencement of the 16th century.

SCHOLARS OF COSTA.

Gio. Borghese of Messina.—*Nicoluccio Calabrese*.

Ercolo da Ferrara [*Erc. Grandi*] — cotemporary with L. Costa — w. Cesena, Pal. publ. : Dresden, R. Gall. — b. 1491 — d. 1531.

Ludovico Mazzolini — w. Flor., R. Gall. ; Paris, Louvre — b. 1481 — d. 1530.

Michele Coltellini — was living in 1517.

Domenico Panetti — fl. in the beginning of the 16th century : master of Garofolo.

Dosso Dossi — w. Ferrara, a' Lateran ; Dresden, R. Gall. ; Paris, Louvre — b. 1490 — d. 1560.

Gio. Bat. Dossi — w. Ferrara — d. about 1505.

SCHOLARS OF THE DOSSI.

Evangelista Dossi. — *Jac. Pannicciati*, d. 1540. — *Niccolo Rosselli*. — *Lionardo Brescia*. — *Il Caligarino* [*Gabriel Cappellini*] — w. Ferrara, S. Giovanino. — *Il Dielai* [*Gio. Franc. Surchi*] — *L'Ortolano* [*Gio. Bat. Benvenuti*], fl. 1520.

Il Garofolo [*Benvenuto Tisi*] — w. Ferrara, S. Francesco ; Modena, Pal. Duc. ; Paris, Louvre ; England, Rev. W. H. Carr, G. T. Cholmondeley, Esq. — b. 1481 — d. 1559.

SCHOLARS OF GAROFOLO.

Francesco Dianti — d. 1576.

Girolamo da Carpi — architect and painter — w. Bologna, S. Martino ; Ferrara, agli Olivet. ; Dresden, Gall. — d. 1559.

Camillo Filippi — w. Ferr., S. M. in Vado — d. 1574.

Bastianino [*Bastiano Filippi*] — w. Ferrara, Ch. Metropol. — b. 1532 — d. 1602.

Cesare Filippi — chiefly painted decorations — d. about 1602.

Mondino [*Sigismondo Scarsella*] — scholar of P. Veron. — w. Ferrara, S. Croce — d. 1614.

Lo Scarsellino [*Ippolito Scarsella*]—studied in Venice—w. Ferrara, Rome, Capitol, Pal. Corsini; Dresden, Gall., &c.—b. 1550—d. 1621.

SCHOLARS OF LO SCARSELLINO.

Camillo Ricci—w. Flor., S. Niccolo, Cath.—b. 1540—d. 1618.

Il Muto di Ficarolo [*Ercole Sarti*]—b. 1593.

Il Bastaruolo [*Gius. Mazzuoli*]—w. Ferrara, a Cappucini—d. 1589.

Domenico Mona—w. Ferrara, Sagrest. Duomo—fl. 1580—d. 1602.

SCHOOL OF D. MONA.

Gaspero Venturini.—*Jacopo Bambini*.—*Croma*—w. Fer., S. Andrea.—*Gio. Andrea Ghirardoni*—was living in 1620.

Carlo Bonone—scholar of Bastaruolo: adopts the Carracci-esque manner—w. Ferrara, S. Maria in Vado, &c.—b. 1569—d. 1632.

SCHOOL OF BONONE.

Lionello Bononi.—*Gio. Bat. della Torre*.—*Camillo Berlinghieri*.—*Il Chenda* [*Alfonso Rivarola*]—w. Ferrara, S. M. in Vado—d. 1640.

Francesco Naselli—chiefly known for his copies—d. 1630.

Gio. Paolo Grazzini—a goldsmith: turned painter at 50 years of age—d. 1632.

Il Cremonese [*Gius. Caletti*]—w. Ferrara—d. 1660.

Antonio Buonfanti, or *Il Torricella*—w. Flor., S. Francesco—reputed scholar of Guido.

Costanzo Cattanio—w. Ferrara, S. Silvestro, &c.—d. 1665.

SCHOLARS OF CATTANIO.

Il Parma [*Franc. Fantozzi*].—*Carlo Borsati*.—*Aless. Naselli*.
—*Camillo Setti*.—*Gius. Avanzi*.—*Gio. Bonatti*—w. Rome,
Ch. dell' Anima, &c.—d. 1681.

Antonio Richieri—scholar of Lanfranco.

Clementi Majola—scholar of P. Cortona.

Maurelio Scannavini, and

Giac. Parolini—w. Verona, S. Sebastian. } scholars of C. Cignani.

Gio. Fr. Braccioli, scholar of Crespi. — *Gio. Bat. Cozza*, d.
1742.

PERSPECTIVES, &c.

Fr. Ferrari, d. 1703.—*Gabriel Rossi*.

SCHOOL OF FERRARI.

Anton. Felice Ferrari, d. 1719.—*Gius. Facchinetti*.—*Maurelio Goti*.—*Girol. Mengozzi*.

LANDSCAPE-PAINTERS.

Giul. Avellino, or *Il Messinese* — d. 1700. — *Gius. Zola* of
Brescia. — *Girolamo Gregori*.

HISTORY OF THE SCHOOL OF FERRARA.

IN the course of the fourteenth century, it is upon record that Giotto paid a visit to Ferrara and executed some works in the palace;

which circumstance perhaps contributed to the early formation of a taste for the fine arts in that city. However this may be, the country of Boiardo and Ariosto could not be supposed unfertile in the sister arts, and we find that a respectable school flourished here in as remote a period as the year 1500; its chief ornaments at that time being Lorenzo Costa and Ercole da Ferrara. The establishment experienced a liberal patronage from the two last sovereigns of the house of Este, and soon rose into very high repute from the united talents and exertions of the two brothers, named Gio. Batista and Dosso Dossi: several specimens of their style may be seen at Ferrara; and of the latter, at Rome, as well as Dresden and elsewhere. Their fame was afterwards destined to be eclipsed by one, who shone indeed under borrowed plumage, but such as was in a manner consecrated by the fashion of the age: Benvenuti Tisi had the advantage of having studied under Raffael at Rome, and upon his return to his native country introduced, as might be expected, the study of the style of that master. He is better known to the world by the name of Garofolo, which was given him from the violet or clove which he adopted as his mark upon all his pictures. He possessed very considerable talents, though

exercised only in an imitative style, and was by no means unsuccessful in his method: we need not therefore be surprised at his attracting very general admiration at Ferrara. His followers soon became numerous; and even Domenico Panetti, from whom he had received the first instructions in the art, at length found himself obliged to comply with the fashion of the day, and condescended to take lessons from his own scholar.

The best artist of the school of Garofolo was Girolamo da Carpi, an ingenious person, who first entered the profession as a portrait-painter, but afterwards directed his attention to the higher departments of the art, having caught a sudden ray of inspiration from the sight of a celebrated picture of Corregio. It may be quoted, in testimony of his merit, that he was recommended to the favour of the reigning prince, Ercole II., by no less a person than Titian himself, who, at the time when his talent had begun to make itself known, was paying a visit for the second time to the court of Ferrara, where he had, in his younger days, been entrusted with very considerable commissions.

The style of Michael Angelo had also its followers and admirers, amongst whom Camillo Filippi stands foremost in rank. He painted

the Day of Judgment in the choir of the metropolitan church in so masterly a style, that he may be said to have caught, not the manner merely, but the real fire and spirit of his great prototype: the Florentines indeed have nothing of this description, which can in any way enter into competition with it. He does not however deserve equal commendation for all parts of the composition, since he has not only imitated the ludicrously satirical spirit of the painting in the Sistine, but even in some respect refined upon the follies of his master: we see indeed, with some indignation, the figure of a lady who had slighted his addresses, placed (like the officious cardinal of Michel Angelo) in the infernal regions; while, on the other hand, the fair personage, who afterwards became the partner of his marriage-bed, has a position assigned to her at the upper extremity of the picture, whence she appears to look down with insulting and contemptuous looks on the faithless object of his former passion.

Scarsellino is the Paul Veronese of this school, and Gian. Mazzuoli, or il Bastaruolo, their Titian; after whom, the most successful painter in the Venetian mode is Camillo Ricci, the pupil of Scarsellino. Upon the failure of issue, in the direct line, of the house of Este, Ferrara was

seized upon by Pope Clement VIII., and annexed to the papal states ; and after this period, for want of the fostering patronage which had so long supported it, the art seems to have drooped at Ferrara. Some of the inferior masters of the Bolognese laboured to introduce the method of the Caracci, though with but little effect : Carlo Bonone, a scholar of Bastaruolo, was one of the best of this class.

Antonio Contri, though but little known as a painter, deserves to be mentioned here, as the inventor of the art of transferring pictures from wood to canvas ; a discovery to which we are indebted for the preservation of many of the best works of the earlier masters. The method was this : first a strong cement was spread upon the surface of the picture intended to be transferred, then a smooth board, planed for the purpose, was closely pressed upon it : after being left in this state for a certain number of days, it was taken down, and the picture was found detached with it from the wall. A prepared canvas was next applied to its reverse, thus laid bare, and nothing remained but to remove the board and cement which covered the front. The more modern process varies but little from the operation here described.

SCHOOL OF GENOA.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

FOURTEENTH CENTURY.

Francesco di Olberto.—*Monaco d'Ieres*.—*Niccolo da Voltri*.

FIFTEENTH CENTURY.

Giusto di Alemagna.—*Jacopo Marone*.—*Galeotto Nebea*.—*Gio. Massone*.—*Tuccio di Andrea*.—*Lorenzo and Donato di Pavia*.—*Girol. da Brescia*.—*F. Gio. Maria di Brescia*.

Ludovico Brea—w. Genoa, S. Agostino, &c.—fl. 1483 to 1513.

Carlo del Mantegna—arrives in Genoa about 1514.

Pierfrancesco Sacchi, or *Pierfrancesco Pavese*—w. Genoa, S. Ugo—lived at Genoa from 1512 to 1526.

SCHOLARS OF LUD. BREA.

Antonio Semini, fl. 1547.—*Terano Piagia*, or *Ter. di Zoagli*, fl. about 1547.

Aurelio Robertelli—*Niccolo Corso*—*Andrea Morinello*—*F. Lorenzo Moreno*—*F. Simon da Carnali*—who were all natives of Genoa.

Perino del Vaga [*Buonacorsi*] (see sch. Rom.)—arrived in 1528—w. Genoa, Pal. Doria; England, J. Rawlins, Esq.—b. 1500—d. 1547.

ASSISTANTS AND SCHOLARS OF PERINO DEL VAGA.

Luzio Romano—Guglielmo Milanese—who followed him on his return to Rome.

Lazzaro and Pantaleo Calvi—w. Genoa, Pal. Pallavicini—
L. d. 1607—P. d. 1595.—*Giac. Bargone*.

Andrea and Ottavio Semini—w. Genoa, Milan—A. d. 1578
—O. d. 1604.

Giovanni Cambiaso—father of Luca—d. 1495.

Luca Cambiaso, or Lucchetto da Genoa—w. Genoa, S. Giorgio;
Madrid, &c.—d. 1580.

Il Bergamasco [Gio. B. Castello]—accompanied L. Camb. to
Spain—w. Genoa, Pal. Grillo; Madrid, Escorial—d. 1570.

SCHOLARS OF CAMBIASO.

Fabrizio and Granello Castelli, sons of Bern. Castello.—*Orazio Cambiaso*, son of Luca Camb.

Lazzaro Tavarone—went to Spain—w. Genoa—b. 1556—d.
1641.

Valerio Corte, from Pavia, d. 1580.—*Cesare*, his son, d. 1613.
—*Davide Corte*, son of Cesare, d. 1657.

Bernardo Castello—w. Genoa, S. Sebast., &c.—b. 1557—d.
1629.

SCHOLARS OF B. CASTELLO.

Simon Barabbino—w. Milan, &c.

Gio. Bat. Paggi—scholar of Cambiasi: but afterwards studied
at Florence—w. Flor., S. M. Novella; Genoa, S. Barto-
lommeo—b. 1554—d. 1627.

FOREIGN ARTISTS AT GENOA.

Aurelio Lomi of Pisa—opens a school—d. 1622.—*Simon*

Balli of Florence, his scholar.—*Antonio Antoniano* of Urbino.—*Salimbeni* and *Sorri* (see sch. Sienna).—*Agostino Tassi* (see Rom. sch.) d. 1642.—*Ghissoni* of Sienna.—*Simon Vouet*.—*P. P. Rubens*.—*A. Vandyck*.—*Gio. Rosa*, a Fleming; as also *Giac. Legi*.—*Goffredo Waal*, a German, and *Gio. B. Primi*, landscape-painters.—*Cornelio Wael* and *Vincenzio Malo*, Flemings, painters of battles, fl. 1665.

SCHOOL OF PAGGI.

Il Sarzana [*Domenico Fiasella*]—w. Gen., S. Agost.; Sarzana, Cath.—d. 1669.—*G. Dom. Capellino*.—*Giulio Benso*.—*Castellino Castello*, and his son *Niccolo*.

SCHOOL OF FIASELLA.

Gio. B. Casone.—*Gio. Paol. Oderico*.—*Francesco Capuro*.—*Luca Saltarello*.—*Gregorio de' Ferrari*.—*Valerio Castello*—w. Genoa—d. 1659.—*Gio. Maria Mariani*.—*Gio. Bat. Merano*.—*Franc. Merano*.

SCHOOL OF DOMEN. CAPELLINI.

Pellegro Piola—w. Genoa. Pal. Briguole—d. 1640.

Domenico Piola—w. Genoa, various—d. 1703—he had three sons painters.

Bartolommeo Biscaino—native of Genoa—w. Dresden, R. Gall.—b. 1632—d. 1657.

Sorri (see sch. Sienna)—w. Genoa, S. Ciro—d. 1622.

SCHOOL OF SORRI AT GENOA.

Gio. Carlone—d. 1630—he also received lessons from *Passignano*.

Il Prete Genovese [*Bernardo Strozzi*]—w. Genoa, S. Domen., Pal. Real., Pal. Brignole; Dresden, R. Gall.—b. 1581—d. 1644.

Gio. Bat. Carlone — one of the best artists of the Genoese school: brother of *Gio.*—w. La Nunziata del Guastalla, S. Dom., S. Gem.—d. 1680.

SCHOOL OF STROZZI.

Gio. Andr. Ferrari.—*Gio. Bern. Carbone.*—*Clementone* [*Clementi Bocciardo*].—*Gio. Franc. Cassana.*—*Niccolo Cassana.*—*L' Abate Cassana.*—*Gio. Bat.* and *Maria Vittoria Cassana.*

Gio. And. Ansaldo—scholar of *Oraz. Cambiaso*—w. Genoa, Pal. Spinola a S. Pier. d'Arena—b. 1584—d. 1638.

SCHOOL OF ANSALDO.

Orazio de' Ferrari.—*Giovacchino Assereto.*—*Gius. Badaracco.*
Gio. Bat. Baiardo.

PORTRAIT-PAINTERS.

Luciano Borzone.—*Gio. Bat.* and *Carlo Borzone.*—*G. B. Mainero.*—*G. B. Monti.*—*Silvestro Chiesa.*—The three last died in the pestilence, 1657.

LANDSCAPE-PAINTERS.

Sinibaldo Scorza of Volcaggio.—*Il Sordo di Sestri.*—*Ambrogio Samengo.*—*Franc. Borzone.*—*Raffaelle Soprani.*

ANIMAL-PAINTERS.

Gio. Benedetto Castiglione [*Grechetto*]—w. Genoa, S. Luca, Pal. Brignole; Dresden, R. Gall.—b. 1616—d. 1670.

Franc. and *Salvator Castiglione*—Fr. d. 1716.

Gio. Lorenzo Bertolotti, d. 1721.—*Anton. Maria Vasallo.*

Gio. Bat. Gaulli (see Rom. sch.), or *Il Baciccio*—d. 1709.

SCHOLARS OF GAULLI.

Gio. Maria delle Piane, or Il Molinaretto—d. 1745.

Gio. Enrico Vaymer—d. 1738.

SCHOLARS OF P. CORTONA.

Francesco Bruno da Porta Maurizio—d. 1726.

Francesco Rosa.—*Gio. Maria Bottala, or Il Raffaellino*—w. Rome, Capitol—d. 1644.—*Gio. Bat. Langetti*—went to Venice—d. 1676.

SCHOLARS OF MARATTA.

Gio. Stefano Robatto, d. 1733.—*Gio. Raffaello Badaracco*, d. 1726.—*Rolando Marchelli*, d. 1751.

Andrea Carlone—son of G. B. Carlone—w. Genoa, Pal. Briguole, Durazzo.—His son, *Niccolo Carlone*.

Paol. Girolamo Piola—son of Domenico—w. Genoa, Ch. di Carignano—d. 1724.

Domenico Parodi—architect and painter—d. 1740.

Angiolo Rossi—scholar of Parodi—d. 1755.

Batista and Pellegrino Parodi—B. d. 1730—P. living in 1769.

L' Ab. Ferrari—imitated Corregio.

Bartol. Guidobono of Savona, d. 1709.—*Dom. Guidobono*, d. 1746.

Gio. B. Draghi—w. Piacenza—d. 1712.

Gioseffo Palmieri—d. 1740.

Pietro Paolo Raggi—w. Guastalla—d. 1724.

Pierlorenzo Spoleti—d. 1721.

Jacopo Boni—scholar of Franceschini—arrives, 1726.—*Se-*

bastiano Galeotti, from Florence, d. 1746.—His sons, *Gius.* and *Batista Galeotti*.

Domenico Bocciardo.—*Franc. Campora*.—*Gio. Stef. Maja*.—*Batista Chiappe*.

LANDSCAPE - PAINTERS.

Carlo Antonio Tavella.—*Il Solfarolo* [*Gruembech*].—*Angiolo Tavella*.—*Niccolo Micone*, d. 1730.—*Aless. Magnasco*.—*Stefano Magnasco*, d. 1665.—*Gio. Agost. Ratti*—chiefly painter of theatres—d. 1775.

HISTORY OF THE SCHOOL OF GENOA.

WHEN the sacking of 'the Eternal City,' by the troops of Charles V., had dispersed the Roman artists over the face of Italy, Perino del Vaga, one of the most distinguished painters of the school of Raffael, came to Genoa, and laid the foundation of a school, that in after days became highly illustrious. It was here the two Calvi, Lazzaro and Pantaleo, received their first instructions in art; and they were no inconsiderable artists, though their works have circulated but little except in this part of Italy. It is also to the taste introduced by del Vaga that other artists, though not his immediate scholars, owe their chief success, such as Andrea and Ottavio Semini, and Luca Cambiaso, and all the better painters of this day. Cambiaso

was a man of talent, and himself became the head of a school : such indeed was his renown, that splendid offers of patronage were made to him by the court of Spain ; and he finally removed from Genoa, to settle in that country, where he found not only employment for himself, but for the two most successful of his scholars, Lazzaro Tavarone and Gio. B. Castello, or, as he is sometimes called, *il Bergamasco*.

Another distinguished Genoese, however, named G. Bat. Paggi, came into notice shortly after that day, and divided the public favour with the scholars of Cambiaso. He was a patrician by birth, and from this cause, as well as the extraordinary talent which he displayed, became an object of ill-will and envy amongst his cotemporaries in the profession. Various were the intrigues formed against him ; but the most successful was a plan, laid by his brother artists, to strip him of the honours and respect that were attached to his hereditary rank : this was to be done by the production of an old statute of the republic, in which it appeared that painters, instead of being considered as members of a liberal profession, were classed in the same rank with goldsmiths and other mechanics. Probably this clause included them in

the same way as various artisans were associated with the painters, in forming the ancient academy of St. Luke at Florence, as has been already stated in the history of that school. However this may be, the scheme seems to have prospered by the clamour which it excited. Party spirit is easily pushed to excess under a republican form of government; and here his enemies succeeded so well, that Paggi was in danger of being deprived of his rank, for having done what might, by the strict letter of the law, be considered as derogatory to it. The question had been brought forward at a time when he was himself absent from Genoa; the task of defending him, therefore, devolved upon his brother, who not only debated the point in the senate, but courted public opinion also, by having recourse to the press, and finally succeeded in silencing the outcry of his adversaries. An attempt, nevertheless, was still made to carry the point in another way: for this purpose, one of the profession was found, who had the meanness to inscribe his own name in the class of the goldsmiths, as if the old statute were still avowedly in force; and in consequence of the colour which this step gave to the face of things, the son of Paggi, upon petitioning to be enrolled in the college, for the sake of pursuing

his studies, was rejected upon the pretext that his father was a person exercising a mechanical profession. An act, so barefaced and malignant as this, was sure to defeat its own purpose: popular clamour took another turn, and at the next meeting of the senate, a solemn decree was passed, by which the profession of painting was declared separate from the goldsmiths' trade, shop-painters alone being for the future considered as within the meaning of the ancient statute. After this public declaration in its favour, we see many of the Genoese nobles following the profession of painting.

Domenico Fiasella, a scholar of Paggi, was the only person, after his time, who was successful in endeavouring to maintain what might in some sort be called the native style of the Genoese school: he had a numerous class of pupils. There was also another scholar of Paggi, who gave instructions at the same time, though a name less celebrated in the annals of art, and this was Domenico Capellini: the two Piola, Pellegro, and Domenico, were amongst those who studied under him.

The art, however, was greatly promoted by the residence of several very illustrious foreigners, who resided here for some time, probably attracted by the wealth and liberality of the

Genoese nobles, who seem to have been possessed with a strong passion for painting and for works of architecture. The chief amongst them were P. P. Rubens, A. Vandyke, Simon Vouet, Salimbeni and Sorri of Sienna, Agostino Tassi, and Aurelio Lomi of Pisa; the last of whom also opened a large school, and met with deserved success.

When once foreigners obtain a decided preference, there can be no reasonable expectation of any great exertions among the corps of native artists: the predilection in favour of what is not our own soon grows into a fashion; and we easily learn to look upon every effort of our countrymen as homely and distasteful. We find, however, still a few names of eminence, even in the later periods; and if the Genoese never ranked in former times high in the art, it must be added, they do not appear so much inferior to their neighbours in the days of general degeneracy. Gio. Carlone and Gio. Batista Carlone, pupils of Sorri, have left some pictures in the city of infinite merit, and which may be recorded as reflecting credit on the seventeenth century: Bernard. Strozzi, commonly called *il Prete Genovese*, was educated in the same school, and was a very considerable artist, though not quite equal to G. B. Carlone.— He had formerly been

of the order of the Capuchins, and suffered a severe imprisonment for having withdrawn himself from their rules: but after three years of confinement he succeeded in making his escape, and fled to Venice, where he continued to practise the art of painting, as a secular priest, till the day of his death.

The last name that deserves mention is that of *il Grechetto*, or Gio. Benedetto Castiglione, who was chiefly famous for his paintings of animals: he had two sons, Salvator and Francesco, who succeeded him in the same line. After them we see the scholars of Maratta, of Gaulli, of Cortona, and various others, and lose all trace of the manner of the Genoese school.

PAINTERS OF PIEDMONT AND SAVOY.

w. place of their chief works—b. year of birth—d. year of death—fl. flourished.

Barnaba da Modena—w. Alba—fl. 1357.

Macrino di Alba—w. Turin, Pal. R., Asti, Alba—fl. 15th cent.

Alessandro Ardente—foreigner: country uncertain—w. Turin, Monte della Pieta; Lucca—fl. 1592.

Giorgio Soleri (see Milan sch.)—w. Alessandria, Casale—d. 1587.

Raffaele Angiolo Soleri—w. Alessandria, S. Francesco.

Il Moncalvo [*Guglielmo Caccia*]—w. Monferrato, Casale; Alessandria, Vercelli, Novara, Milan—b. 1568—d. 1625.

SCHOLARS OF MONCALVO.

Giorgio Alberino. — *Sacchi di Casale*.—*Francesca* and *Orsola Caccia*.

Niccolo Musso of Casalmongera — scholar of Caravaggio and the Caracci.

Bernaschi of Turin—settled at Naples.

Pier F. Garoli of Turin—settled at Rome—b. 1638—d. 1716.

Gio. Ant. Mulinari [*Il Caraccino*]—w. Turin, S. Dalmasio—b. 1577—d. 1640.

Gius. Verniglio—native of Turin—w. Novara, Alessandria, Milan—fl. 1675.

Gio. Moneri—born near Acqui: scholar of Pasinelli at Rome—w. Acqui—b. 1637—d. 1714.

Gio. Miel of Antwerp (see Rom. sch.)—w. Turin, Casa Reale—fl. 1654.

Daniel Saiter of Vienna (see Rom. sch.)—w. Turin, Spedale Magg.—b. 1649—d. 1705.

Carlo Delfino—native of France—w. Turin—was living in 1644.

Giacinto Brandi—scholar of Lanfranc (see Rom. sch.)—w. Turin—b. 1623—d. 1691.

P. Andrea Pozzi—a Jesuit—w. Turin, Congreg. de' Mercanti—b. 1642—d. 1709.

Bartolommeo Caravoglia—native of Piedmont: scholar of Guercino—living in 1673.

Sebastiano Tarico of Piedmont—b. 1645.

Claudio Beaumont of Turin—w. Turin, Biblioth. Reale—b. 1694—d. 1766.

G. Batista and *Carlo Vanloo* of Airc.—w. Turin, Pal. R.; *G. B. Vanloo*—d. 1745.

SCHOOL OF C. BEAUMONT.

Vittorio Blanseri.—*Gio. Molinari*, &c.

Giancarlo Aliberti—w. Asti, S. Agostino—b. 1680—d. 1740.

Francesc. Anton. Cuniberti da Savigliano—painted frescoes, &c.—d. 1745.

BURLESQUES.

Domenico Olivieri of Turin—b. 1679—d. 1755.

Fr. Ant. Meyer, or *Meyerle*—a German painter of landscapes, d. 1782.

Bernardino Galliari—painter of theatres—d. 1794.

PAINTERS OF PIEDMONT AND SAVOY.

PIEDMONT and Savoy deserve but little notice in a history of the art of painting. There was one *Macrino d'Alba*, however, a native of *Al-ladio*, who seems to have been in repute during the earlier part of the sixteenth century: but foreigners were chiefly in request, and we find

them in general superseding the artists of the country in the employment of the court of Turin. This may be considered, according to circumstances, either the cause or the effect of a deficiency of native talent. Though it was in the nature of things that the chief schools of Italy, supported, as they severally were, by a constellation of genius, should overwhelm all competition by the greatness of their reputation; and it was perhaps natural, that, with the major part of mankind, nothing should appear excellent but what came from their quarters.

Giorgio Soleri of Alessandria seems to have flourished towards the end of the sixteenth century: he introduced the Milanese taste in painting, and met with employment at Casale and in his native city. It is supposed that he lived chiefly indeed at Casale, and that it was there he gave instructions to the next master of note that appears, Gul. Caccia, commonly known under the name of *Moncalvo*. This painter was a native of Monferrato, a spot by no means unfertile in genius; and his pictures, which are excellent in their kind, are frequently to be met with in this part of Italy: he left behind him two daughters, Francesca and Orsola, besides other scholars who followed his principles of art.

There were also some natives of those parts who, failing in their efforts to procure patronage at home, sought their fortune in foreign countries, and rose to a certain degree of eminence; amongst them may be named Bernaschi of Turin, who settled at Naples, and Pier-Francesco Garoli, of the same place, who established himself at Rome. Still more conspicuous was Antonio Mulinari, or *Caraccino*, who passed great part of his time at Rome and Bologna: his works, however, are not very common; and the best may be said to be those which are to be seen in the churches at Turin. These men were almost the only names of which this country may boast in the seventeenth century. In the succeeding age, the school of Claudio Beaumont was established: Agnelli, a Roman artist, had hitherto been employed about the court; and as Beaumont was a native of Turin, his preferment to the charge, which had been held by Agnelli, was highly gratifying to his countrymen. He had studied the works of Raffael, Guido, and the Caracci, at Rome, instead of following the more modern masters, and had formed for himself a style of some force and beauty: his best specimens are in the Church of S. Croce and the Royal Library at Turin.

He was enabled, by his situation, to direct the tide of public favour towards the encouragement of the labours of his fellow-countrymen; and it was through his means that a Royal Academy was established at Turin in the year 1736.

SCHOOLS OF SCULPTURE.

THE arts of painting and sculpture are so nearly connected, that the history of the one might be deemed incomplete without some notices given of the other. Sculpture, however, has not, amongst the moderns, taken the same lead as it appears to have done with the ancients, where its higher state of cultivation entitled it to preference, but will be found following rather than influencing, in each age, the fashion of the sister art. In the first efforts towards restoration of the arts, perhaps this may not with equal justice be asserted: we can easily mark the traces of a taste in sculpture, founded on the imitation of the antique, at a period long anterior to the day when Brunelleschi and L. Bat. Alberti sought the principles of architecture among the relics of antiquity, and still longer before the painters learned to look to the same quarter for their patterns and models of excellence.

In the various pieces of sculpture which adorn the tombs in the Cathedral at Pisa, as well as in the gates at the western entrance of

the same edifice, we may discover many proofs of direct imitation, as well as of the general workings of a mind patiently inured to classical study. These were for the most part executed by artists known under the name of Niccolo and his son Giovanni, of Pisa, and the still more celebrated Andrea. Their designs, though chiefly of the thirteenth century (or, as with the last-named, in the commencement of the fourteenth), are conceived with much grace and feeling, and display a taste in the attitudes of their figures, very different to what the contemporary painters of the Campo Santo have any where exhibited. They evidently, indeed, show something of a manner more refined than could have been formed from the simple contemplation of nature as it presented itself; and we know from history, that they adopted the method of improvement which has been already alluded to.

The celebrated gates of the Baptistery of Florence, which Michael Angelo, with all the enthusiasm of his art, characterised as worthy to be the gates of Paradise, are still more classical in their design: they need however no description, since engravings of them are in the hands of almost every amateur. Two of them were the work of Arnolfo di Lapo, who

died in 1300 ; and the other, of the Andrea Pisano, before mentioned, who is said to have been assisted in his task by the celebrated painter, Giotto.

It may be objected here, that the most perfect works of sculpture had not as yet been discovered ; and it is true, that those specimens, from which we chiefly draw our ideas of the excellence of the antique, still lay mouldering in the ruins of Rome : yet many of their forms were known through gems and other specimens of that description ; and, indeed, in the Campo Santo alone, there was enough to furnish excellent models of taste, and to enable an artist, possessed of any degree of talent, to form a correct judgment by their contemplation.

The art of painting had this peculiar advantage over sculpture, that if it became imitative of the forms and ideas of antiquity, it became so in a new line ; its nature being essentially different in both its mechanism and the application of these principles, no such mannerism or servility of feeling was introduced by imitation in the one case, as necessarily took place in the instance of the other. Hence the painter was free in his thoughts and unfettered, and while largely drawing upon the resources of antiquity, was not made subject to

the disadvantages which usually are attached to such a course of study. It was for this reason that a succeeding generation saw a mighty constellation of genius arise, which at once carried the art to the highest pitch of excellence, and left sculpture far behind.

The collection of ancient statues, in the gallery of Lorenzo di Medicis at Florènce, gave additional stimulus to the prevailing inclination of the age towards the study of the antique. While Pope Leo X., another great patron of the arts, accomplished the same purpose at Rome, by bringing together his rarest specimens of sculpture, and by this means laying the first foundation of the magnificent galleries of sculpture belonging to the palace of the Vatican. In such repositories it was, that the taste of the artists in these cities was chiefly formed, and it is in the Florentine and Roman alone, of all the several schools of painting, that the influence of sculpture may be observed in any extent to prevail.

The first work of M. Angelo, during the time that he lived under the roof of Lorenzo, was a head in imitation of an ancient Faun; which, being possessed of considerable merit, was regarded as a prodigy when contrasted with the youth of the author, who was then

not more than sixteen years old. His next work was a bas-relief, representing the battle of Hercules and the Centaurs: the next was a single figure of Hercules, which is said to have been sent to France, though it is not now known where it is preserved. One of his subsequent employments was singular enough: Pietro di Medicis, who succeeded Lorenzo, unable, as it seems, duly to appreciate the talents of M. Angelo, and knowing him to be skilful in his line, took occasion to employ him in making figures of snow for his diversion, during the depth of a severe winter at Florence.

When the Medici were driven from Florence, M. Angelo went to Venice, and thence to Bologna, where he left some specimens of his chisel, which are highly valued; and, at his return to Florence, he executed the celebrated Cupid, with a broken arm, which was imposed (as is well known) upon the connoisseurs of the day as a newly discovered specimen of the antique. His Bacchus, which is in the Grand-ducal Gallery at Florence, and the Madonna, with our Saviour, placed in one of the chapels of St. Peter at Rome, were his next works; and these three may be quoted (especially the last) in testimony of his not being destitute of that capacity and feeling for grace and beauty,

which some persons are inclined to deny him to possess. It would be a stigma on his character, if we supposed his talents available in one branch alone; though it must be confessed, that it was in the *great and terrible* that he seems chiefly to have delighted.

He was then called upon by the Gonfaloniere Soderini, at Florence, to undertake to form a statue out of a mis-shapen block, on which Simon da Fiesole had, many years before, been unsuccessfully employed in endeavouring to represent the proportions of a giant in marble. M. Angelo fearlessly accepted this commission, and, in spite of the necessary difficulties of the task, succeeded in producing the beautiful figure, known under the name of *the David*, and which now stands in front of the Palazzo Vecchio.

A story is told relating to this figure, which is sufficiently illustrative of the character of this great artist. It being finished, the Gonfaloniere, who professed himself a connoisseur, came to inspect his purchase, and amongst other critiques which he made, objected to the nose, pronouncing it to be out of all due proportion to the rest of the figure, and added, that he wished some retrenchment should take place in its size. M. Angelo knew well with whom he

had to deal: he mounted the scaffold (for the figure is upwards of twelve feet in height), and giving a few sonorous but harmless blows with his hammer on the stone, let fall a handful of marble dust, which he had scraped up from the floor below, and then descending from his station, turned to the Gonfalonier with a look expectant of his approbation. 'Ay,' exclaimed the critic, 'this is excellent: now you have given it life indeed.'—M. Angelo was content, and receiving his four hundred scudi for his task, wisely said no more: it would have been no gratification to a man like him, to have shown the incapacity of a critic like Soderini.

Before he arrived at the age of thirty, he was sent for to Rome by Pope Julius II., and employed upon the Moses, and the other figures of the magnificent mausoleum, now standing in the S. Pietro in Vincolis, which the Pope had prepared during his lifetime, wishing to insure a memorial worthy of his name: nor could he have consulted his passion for posthumous reputation better than by the appointment he made. Great as he was, how many persons are there in the world that know him only by the rare magnificence of his tomb!

The Victory, in the Palazzo Vecchio at Florence, was originally intended as one of the

figures which were to ornament the sepulchre ; a circumstance which may perhaps serve to account for its twisted and disagreeable attitude, as it was probably so designed, in order to favour the disposition of the general group. M. Angelo resided after this chiefly at Rome, and it was not until the death of Julius that he received permission to return once more to Florence, whither he was bound, under an engagement, to superintend some architectural works, and to assist in forming and decorating the Chapel of S. Lorenzo for the family of the Medicis ; this was the more willingly granted, as Leo X., who now succeeded to the *tiara*, was a member of that family.

He afterwards came back to Rome, and finally departed this life in the year 1559, at the advanced age of seventy-five.

Donato, Lor. Ghiberti, Baccio Bandinelli, Lorenzo di Credi, Giovanni di Bologna, Benvenuto Cellini, were all cotemporaries of this wonderful man ; and though many of them fellow-students themselves in the same collection of sculpture where he had been formed, yet so truly did they feel his superiority, that they were chiefly directed in their works by the principles which he introduced ; and many of them have from hence been called his scholars.

But with all their exertions they were not able to attain that greatness of style which he alone possessed: still they may be regarded as amongst the best sculptors of modern times; and their figures are endued with such force and vigour, as it may be said with truth, few if any have since their day displayed. To them may be added the names of Gio. di Montorsoli, the scholar of M. Angelo, who restored the right arm and both the hands of the Apollo Belvedere, and of G. della Porta, who formed with such inimitable skill the modern legs of the Farnese Hercules.

In the Roman school, we trace the more immediate and direct influence of sculpture on the art of painting; but it was the school of the ancients to which recourse was had: the style of Raffael, indeed, was almost entirely built upon ideas drawn from thence. After the time that Leo X. built the court of the Vatican, called the Belvedere, for the reception of the Laocoon and other statues which he had discovered, a general passion for the collection of antiques was raised among the more wealthy inhabitants of Rome. Excavations were made in every direction, and vast treasures disinterred from year to year: the nobles and the cardinals vying zealously with one another in the splendor

and beauty of their collections. To this spirit we are indebted, during his reign, for the discovery of the Venus de Medicis, as well as the Antinous and other sculptures; while, in the course of the following century, the Dirce, with Zethus and Amphion, the Apollo Belvedere, the Gladiator, &c. made their appearance, and Rome was, as it were, peopled with statues, that may be said with truth to be, in point of merit, as well as rarity, perfectly invaluable. So strong, indeed, was the prevailing passion—such the jealousy of that competition which foreigners might be expected to raise, that a decree was passed by the papal government, forbidding any statues, found within the precincts of the city, thenceforth to be carried away. The law still exists, and is as binding as ever; and it is from this circumstance that the prices of statues are frequently observed not to vary absolutely as their rate of excellence, but according to the *locale* of their discovery.

It is not understood that Raffael ever took the chisel in hand, though both the professions of sculpture and painting were, in his day, so commonly exercised by the same person. There is, however, a figure of the prophet Jonah, in the S. Maria del Popolo, by his friend Lorenzo di Credi, of which, it is confidently asserted,

that the original design was traced by Raffael. His constant study of the ancients must indeed have given, in some respects, a taste for the forms of sculpture; and this was, in fact, not only perceivable in his compositions, but, in consequence of his example, in the Roman school in general, for some generations after his decease. This taste was at length set aside by the efforts of M. A. Caravaggio and the Caracci, who proposed to follow nature, instead of constantly drawing from classical sources: the pupils of the former have from thence, indeed, generally been distinguished by the name of the *naturalistæ*, as being in opposition to the mannerists of Raffael and the antique. One of the Caracci, however, namely Annibal, on the other hand, so far from wholly discarding this study, seems rather to have inclined to its adoption: we certainly observe that he changed his manner, and infused much more of classical taste into his pictures, after the time that he first came and found employment at Rome.

Under Bernini a new taste was introduced, which may be called the picturesque, and has been already alluded to, under the head of the Roman school, as having materially influenced the style of P. Cortona. There is a certain freedom and richness of manner, together with

a facility of invention in his conceptions, which is far from displeasing; but these are poor compensations for the want of sentiment and intelligence. His works entitle him to no higher place in our esteem, than we should give to an orator who possessed all the beauties and graces of eloquence, and failed only to persuade us, because deficient in argument and matter,

Bernini also exhibited, like M. Angelo, symptoms of ability even in his childhood. It was at the early age of ten, that he attracted public attention, by executing a head in marble, in good style of workmanship; a *morceau* which is still preserved as a curiosity in the church of S. Prassede at Rome. So much was he at that day the object of inquiry, that Paul V., who then filled the papal chair, demanded to see him: when he was brought to his presence, he asked him if he knew how to carve a human head? 'What sort of head do you wish, holy Father?' said the child. He answered, 'One of St. Paul;' and to his surprise, in half an hour, a head of no mean design was laid before him. His education, after this, was partly superintended by Cardinal Maffei, the great Mæcenas of the time; and so rapid was his advance, that, by the time he had attained seventeen years, he

was already the author of several considerable works in sculpture.

Bernini doubtless possessed talent; but it was diverted, by the love of novelty, from the paths he ought to have pursued; and his ideas, placed under no restraint, were dissipated in the luxuriance of his imagination. Of his abilities, indeed, we should need no other testimony than the universality of his powers. He had an equal, or rather superior reputation as an architect, to what he possessed as a statuary, besides being noted for considerable proficiency in many other departments of study. Evelyn, in his journal, speaks of a theatrical exhibition given by him at Rome, a short time previous to his visit; and this display was of a nature perhaps before unattempted by any other individual. He was here all in all: 'he painted the scenes, cast the statues, constructed the engines, composed the music, wrote the comedy, and built the theatre.'

Bernini was not only high in favour at Rome, but held in the greatest esteem throughout Europe: his presence in France was solicited by Louis XIV. as a public favour from the Pope. While making his journey thither, he was received with public honours both at his entrance to Florence, Turin, and Lyons; and

no sooner was he arrived within sight of Paris, but the papal nuncio came out from the city, to conduct him in state to the royal palace. One trait of his character, when residing there, is worthy of notice. Though he had been brought especially for the purpose of assisting in building the Louvre, he had the generosity to approve the designs which Perrault had previously drawn out, saying, that France needed no foreign aid, when it contained within itself a genius like his: it was upon his recommendation, indeed, that Perrault's magnificent design was finally put into execution. Of the supposed value of the talents and judgment of Bernini, some estimate may be made from the enormous recompense made for his services: we find that he received eight Louis d'or *per diem* during the eight months that he staid in France, and at his departure received a farther donation of a purse of 50,000 crowns. Whatever his other merits, he possessed the faculty of what is called making his way in the world, beyond any one else that ever followed the profession, and was found at his death to have amassed a fortune of no less than 400,000 crowns.

We need not wonder that a person, held so high in esteem by all the great, should have been able to lead the fashion in the arts at

Rome; and from his day, we see nothing generally aimed at by the profession beyond the picturesque style which he had introduced. Algardi, Cornachini of Pistoia, Corradini of Venice, and all the sculptors, either his cotemporaries, or those immediately following that period, adopted too, almost exclusively, this fashion in their compositions.

There was one, indeed, who deserves to be excepted; that is, Dufresnoy, or, as he is commonly called, *il Fiammingo*: his figures of children show to perfection all the beauties and simplicity of graceful nature; and his Susannah, in the S. Maria di Loreto, is replete with excellent taste and true classical feeling, and perhaps one of the most successful efforts in this line that has appeared in more modern days. Rysbrach, also, may be mentioned as possessing more force and vigour of character in his designs than any of the imitators of Bernini.

In the more recent school, we may perceive an evident change of style, but a change that is certainly for the worse: the modern sculptors, in every part of Italy, and generally throughout Europe, like the professors of the art of painting, have followed *the beautiful* as their chief aim. This has been before alluded to, in the observations on the present state of art: and

those who attentively consider the subject will be amused to see, starting from under the chisel, the same forms in marble, which Raffael Mengs was in the habit of producing on the canvas. Cold as they look, and unaided as they are by the powers of colour, there is a dryness in their conceptions that seems effectually to counteract the first purposes of the art; and may be considered as bearing the strongest testimony to the injurious nature of the principle followed at the present day.

It may be allowed, however, that one or two of Canova's better works, the tomb of Pope Clement XIII. for instance, are of a higher description; so, also, is the classical frieze of Torvaldson (the Dane) in the Quirinal palace. The *filatrice* of Schardon (the Prussian), some of the works of Bertolini at Florence, the animals of Franconi at Rome, and the Ariadne of Dannecher of Stutgard, all deserve great praise: but it is the general character of the sculpture of the age, to which allusion is here made; and in their general practice, even these artists, too, follow the common fashion.

In the other Italian schools, sculpture had but little influence on the art of painting. Marco Agrato at Milan, Corradini at Venice, and some others, were considerable men in their pro-

fession; yet, not taking a lead, so as to influence the public taste with regard to both the arts of design.

A magnificent gallery, called the *studio*, has of late years been erected at Naples for the benefit of the arts. Many of the Farnese collection of statues—the Hercules, the Flora, the Venus Callipiga, the Aristides, and the two Balbi, found in the excavations at Herculaneum, are there placed. Naples, though the professors in both the arts were rather imitators than possessing any sort of claim to originality, has produced many respectable names in sculpture; as J. di Nola, Auria, Santa Croce, Cosmo Fanzago, and lastly, Lorenzo Vaccaro.

At Venice, it might have been supposed that the plunder of Constantinople, in the early days of the republic, would have introduced a taste for statuary, and led to the more extensive cultivation of that art. But the statues selected for transportation were, for the most part, of no very great account; though, probably, in the catalogue given us of those that were then destroyed, there might have been many whose loss may now be deplored as a serious misfortune to the world. There are a few preserved in the library and in some of the palaces of individuals, but none of the more celebrated

works of antiquity are to be found at Venice: even the bronze horses, placed in the front of St. Mark's, and of which so much parade has of late years been made, possess no merit as pieces of art: and in a small pamphlet, published by Mustoxidi a short time since, containing a critical examination into their history, it appeared that they were brought to Constantinople from Chio at no very remote period; while, from the remains of gilding still to be seen, and from their general taste and style, they were considered only as works of the latter ages of the Roman empire.

The art of painting, from the *éclat* acquired by the immortal Titian, early gained the ascendancy at Venice; and if any other passion threatened to rival it in public esteem, it was the love of architecture rather than sculpture; though this, indeed, may be said to have been the case, not at Venice alone, but throughout the whole of the north of Italy; which was owing chiefly to the talents of one man, namely Palladio, and to the turn given to the hour by the taste he inspired into the people.

It has been said, that the works of Begarelli of Modena, who was famous for his models in clay, improved the taste of the painters of the

Lombard school. Having now no knowledge of his specimens, it is impossible to say how far this was really the case: we certainly see but little of the *statuino* in any of their compositions. Our ideas, however, of the talents of this artist are greatly enhanced, from an expression said to be used by M. Angelo when speaking of his plaster models: *se questa terra diventasse marmo, guai alle statue antiche*,—*If this clay could become marble, wo to all the antique statues*. No higher encomium could have been pronounced.

France made greater advances in the art of sculpture than any other nation, Italy only excepted. The munificence of Francis I. paved the way for their exertions in this line: numerous statues were collected at his cost, and various foreign artists were called to his court, where he extended to them a liberal patronage and protection. Goujon, Coustou, Bouchardon, Roubilliac, Pughet (the Michael Angelo of France), and the tasteful Ghirardon, are names that need only to be quoted, in order to prove the talent and diligence that were subsequently developed among that people. The two last of these, however, it must be added, were chiefly formed in Italy. Few persons, who witnessed the display made in the Musée des Petits Augustins, while

it existed, could have expected to see so many examples of real talent in this line, as were collected together in that place.

Sculpture, of the two arts, there, has really taken the lead, and perhaps even now displays itself by its influence on the modern school of painting. N. Poussin, the Raffael of France, was formed too in this line of study; but it should be borne in mind, that it was from the antique alone that he drew his ideas, and on which he grounds his claims to reputation.

A very extensive royal collection was made for Spain by Philip IV., and to which were afterwards added, the Odeschalchi Museum, and the numerous pieces of art accumulated by Christina of Sweden. The last named country, which should more naturally have inherited this deposit, was, in another century, destined to be enriched by a very interesting collection of statues and antiquities of various descriptions, procured by the liberality of Gustavus III., and for the reception of which a gallery has been erected at Stockholm contiguous to the palace.

In other capitals, the purchases have chiefly been limited to pictures; the Houghton collection, for instance, transferred to Petersburg in the reign of Catharine II., formed the basis

of the imperial gallery of art. The Dusseldorf gallery, in like manner transported to Munich, affords, even at home, sufficient models of excellence for the study of the young Bavarian artist. At Dresden is one of the richest and most celebrated collections in Europe, and which owes its foundation chiefly to Augustus II., king of Poland and elector of Saxony. The modern gallery of the Louvre at Paris, the gallery of Sans Souci at Potsdam, and that of the Belvedere at Vienna, are examples of what has been done by royal and imperial bounty in those capitals towards the encouragement of the cultivation of the art. The last named includes not only many private purchases of the reigning family, but also the Stahlburg paintings, and the whole of the gallery brought from Prague, as well as the pictures formerly belonging to Prince Eugene, and is one of the most numerous collections now existing.

There was a period, also, when, even in our own country, similar designs were entertained, and Charles I., induced either by natural taste, or perhaps looking upon it as a course subservient to his system of policy, proposed to become a purchaser and patron of art. The cartoons of Raffael were bought in his reign, the collection of the Duke of Mantua bargained

for an enormous price, Rubens was employed to collect pictures, Inigo Jones to build a gallery, and, from the sum paid the former for painting the ceiling of the banqueting-house at Whitehall, which was, we are told, no less than 3000 pounds, we may surmise that no economical resolutions would have stood in the way of the accomplishment of these designs. We have no mean foundation for a public gallery, and may perhaps, one day, see these purposes accomplished under better auspices.

In sculpture, England has usually been served by the talents of foreign artists: the picture, containing three different portraits of Charles I., was lately exhibited in the British Gallery: it was painted (as is well known) by Vandyck, and sent to Rome, in order that Bernini might make from it a bust in marble, for which the sculptor was to receive 6000 crowns. The beautiful equestrian statue of the same monarch, at Charing Cross, is also by a foreigner, Le Sœur, a pupil of Gio. di Bologna: many, indeed, of the statues in our public squares, as well as those in our churches, and those used as ornaments in our architectural façades, have been executed by strangers. Mention need only to be made of Roubilliac and Rysbrach, whose names are more familiar in our country than

in their own. F. Bird and Cibber (the latter of whom possessed great merit) are the only names of any account in the higher department of the art, previous to the reign of George III.

As to collections of statues and bronzes, &c., there are many, and those too of great value, scattered in different parts of the country; and both in this line, and with regard to pictures, private munificence has fully supplied the want of what regal treasures have done elsewhere. But we have now a collection of statues, purchased by vote of Parliament, and open to the public, in the British Museum, which may be said to be in every sense worthy of our nation. The Townley gallery was, in itself, an almost invaluable acquisition; and, in the Elgin marbles, we have placed before our eyes some of the purest and most perfect models of Grecian taste. The names of the several figures are not yet grown so familiar with the world as those of the Laocoon, the Venus, the Apollo Belvedere, and the like; but, in point of real merit, there are some amongst them, with which few, even of the best statues at Rome, can be placed in competition: and what renders them still more valuable, is the novel style of design which they have introduced to our notice, and which serves to throw a new light on the state of art

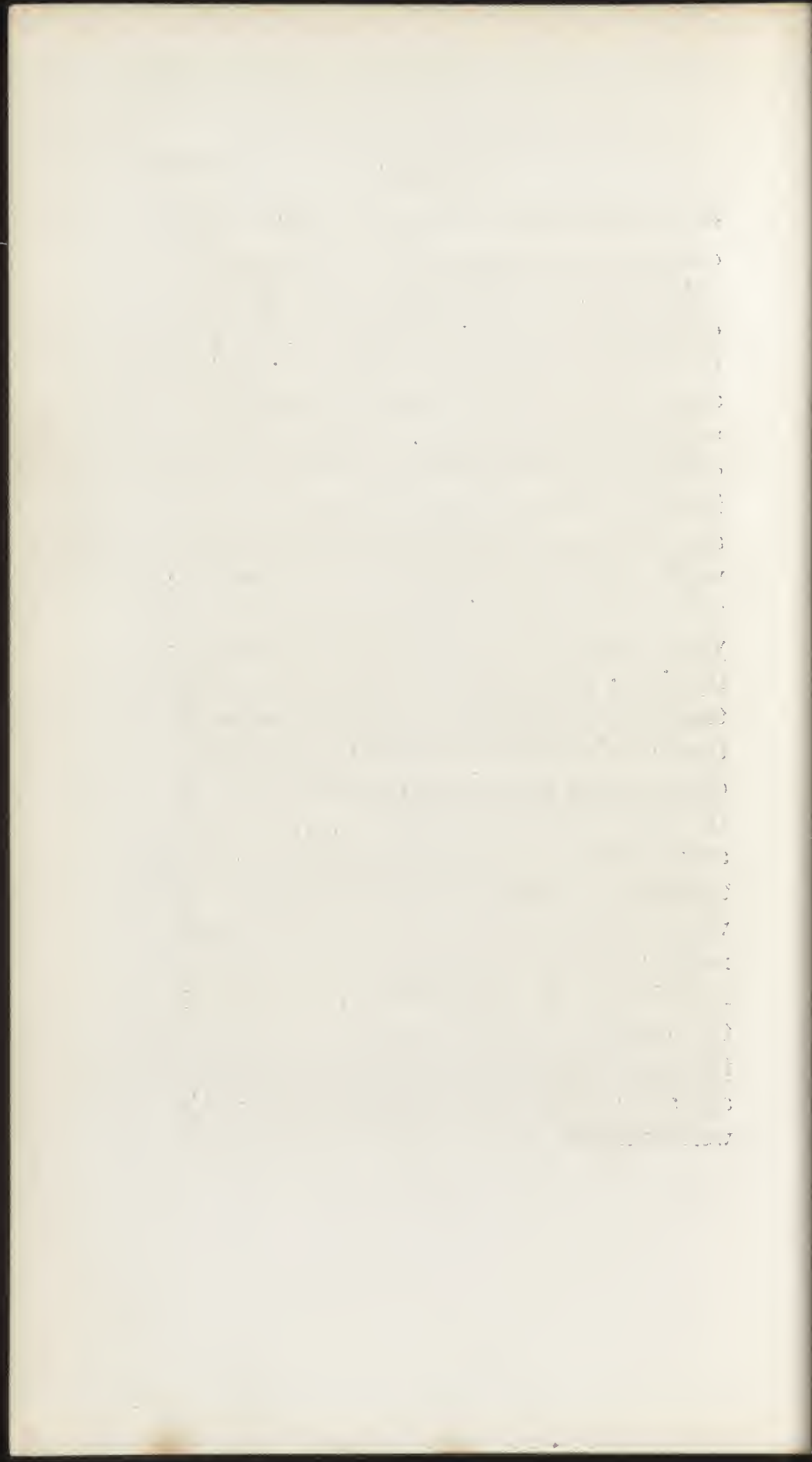
in Greece. Infinite is the gratitude we owe to those, by whom they have not only been perhaps preserved from destruction, but brought to a situation where they may become really useful, from being within the reach of the public eye. To have effected this, is to have conferred a benefit not on ourselves alone, but on the art in general: and surely a wiser and better course, than to have left them where they stood, to have added only to the gratification of those few travellers who visit Athens, and of whom but a small proportion will probably be qualified to appreciate them duly as works of art.

The fine arts have strong claims to our respect and attention, even in this age, when bare expediency seems to be generally made the first principle of action, and becomes at least, in every instance, its pretext: but even under such a view of things we shall not be warranted, with any show of reason, in blotting them out from our catalogue of utilities. It is a false idea, to look upon the arts as the mere effect of polish, or even as the palliatives of refinement and luxury: they have (it cannot be denied) a direct and immediate influence on our minds and feelings, as well as our imaginations, and are absolutely necessary to the safety of our moral constitution.

We are all aware, that infinite diversity exists amongst us as to the warmth and excitability of our frames ; and as well are we aware of the dangerous tendency of its excess. It is in the pleasure afforded by the arts that these feelings find not only a ready vent, but a healing and soothing power. It is in their pursuit that those, who are unfortunately perhaps gifted with these sensibilities, find refuge and an employment that, by some hidden springs, sounds in sympathy and union with the movements of their hearts. The untutored savage calms the pride of victory, while he heightens its enjoyment, by chanting the song of triumph, and again, when lowered by affliction, charms his woes after the same method, by the excitement of some plaintive strain. In a more civilized state of the world, more numerous resources are provided : man finds, in the powers of some one of the circle of the arts, that which is a remedy for his weakness : his warmer feelings, of whatever description they may be, are thus found easily to be directed to a purer channel than they would naturally have sought out. Music, poetry, painting, sculpture, the drama, all afford means of interest to such a person's mind ; and, to whichever of these he may have been by nature or by accident attached, he finds himself able to quiet, by its

steady cultivation, that tumult which would otherwise have grown wild and ungovernable.

It is not meant to deny, however, that their cultivation may, in some instances, have led to a different effect, and perhaps even have awakened a greater sensibility in the mind than unassisted nature had felt. The lives of many of our poets and painters, and others engaged in similar pursuits, furnish instances in abundance of this description. But it is only in cases where the study has been carried to excess; when, like all other things that are carried beyond a certain medium, they become necessarily injurious; within that salutary boundary, their tendency is evidently to provide a solace to those minds, which would else be diverted to a different, and probably more vicious turn. In this view, it is not too much to say, that they are undeserving of the aspersions that have been thrown upon them, by the austerity of those who have formed their opinion of the world rather upon the dogmata of ascetics, than by investigating the heart of man; and that, if the question be rightly viewed, they deserve, for the sake of their moral agency, the patronage and protection of a warm-hearted and a wealthy nation.



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CATALOGUES OF THE SEVERAL SCHOOLS.



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LONDON.

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