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SOME ANECDOTES
OF THE LIFE OF
JULIO BONASONI,
A BOLOGNESE ARTIST,

WHO FOLLOWED THE STYLES OF THE BEST
SCHOOLS IN THE SIXTEENTH CENTURY.

ACCOMPANIED BY A CATALOGUE OF THE
ENGRAVINGS, WITH THEIR MEASURES, OF THE
WORKS OF THAT TASTEFUL COMPOSER.

AND REMARKS ON THE GENERAL CHARACTER
OF HIS RARE AND EXQUISITE PERFORMANCES.

TO WHICH IS PREFIXED,
A PLAN FOR THE IMPROVEMENT OF THE
ARTS IN ENGLAND.

BY GEORGE CUMBERLAND.

————— I'll write it straight;
The Matter's in my Head, and in my Heart.
Shakspeare's As You Like It.

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M D C C X C I I I.



TO
SIR WILLIAM HAMILTON,
KNIGHT OF THE BATH, &c. &c.

S I R,

YOU will pardon my informing the World that the following Plan has been honoured with your hearty and impartial Approbation, for that must operate in its Favour.

Should it be suitable to your Inclinations to undertake its Protection and Support, we may the sooner hope to see pure Art again revive ; since all Europe acknowledges your Title to rank among the very foremost of her Intendenti.

I am,

S I R,

Your most obedient,

Humble Servant,

BISHOPSCATE,
WINDSOR PARK.

THE AUTHOR.

A
PLAN
FOR
IMPROVING THE ARTS
IN
ENGLAND.

THE English nation, like its constitution (with all the defects that truth can attribute to it) is, nevertheless, much to be admired ; and the impartial testimony of all Europe justifies the observation.

Yet since, to preserve both, we are now compelled to be almost universally employed in the pursuit of gain ; let us not

B despise

despise the remarks of those, who, less allured by the general object, or at more leisure to contemplate the passing scene, seek, by their writings, to improve, or at least preserve among us, that solid judgment in the arts in general, which our ancestors studied to acquire, when commerce was less necessary to our existence.

Refinement in the arts could only be productive to the Greeks of glory ; to us, a good taste in them, superadded to this reward, will secure the means of our longer continuance as a great people.— It has long been a reproach to this nation among foreigners, that she excels chiefly in the mechanic of her arts ; this flattering reproach might partly arise from envy, but is not wholly unfounded in truth ; yet those who think the French have recompensed the want of solidity in their wars, by the exquisiteness of their fashion, are but little acquainted with fine forms, and still less with the fruit of their commerce. But although they have
not

not yet acquired this perfection, it is not improbable that they may, one day, attain it; for they have been making, of late years, rapid advances towards the acquisition of a good taste; of which the *Intendenti* think it no bad proof, that casts from the frieze of Phidias, at Athens, are now in their hands; an acquisition that we have not only neglected to procure, but, I am sorry to add, are said to have taken pains to prevent them from possessing; and should the time arrive, when, by right studies, they leave us behind in this important race, then all the advantages we possess, as materials, patience, and a turn for trade, will be counterbalanced more than it is for our honour, more than it is for our interest they should be; for if we lose our present acquired preference, we lose our commerce with refined and improving nations; and then what is there left to support an involved kingdom, which yet, by means of this privilege, shares largely in the government of the world?

To remedy this complaint, efforts have been made, and some success has already resulted from them; for every advance, in what are called the *fine* of the plastic arts, will ever be accompanied with a proportional improvement in the coarser ones.

His Majesty, very early in his reign, thought it wise to encourage those that relate to design; our Parliament followed the example, and, seconding the useful industry of our Minister at Naples, purchased for us that fine collection of Greek antiquities that now compose the principal ornament of the British Museum.

To these, we owe some improvements in our pottery; and if our painters have been less sensible of their great value, we have reason to hope that it will not be always so; and what favours this hope of the author is, that he has observed of late, some painters and sculptors open their eyes to the latent beauties of Hindoo compositions; many of which contain
actions

actions that Phidias might have, and, perhaps, had studied: for were it not incompatible with the object of this essay, it would not be difficult to advance strong proofs of the Greeks having received art from India, as well as mythology.

Till an able and finished sculptor shall be at the head of a manufactory of baked clay, assisted by a painter of equal abilities, and those afterwards supported by the opinion and advice of a few men of acknowledged taste and discernment, we cannot expect any further advances to be made in this art; and it will be well if, instead of maturing, it does not corrupt.

Mr. Townley, by keeping his collection of antiques in London, and laying them pretty open to the public eye, has preserved the attachment of a few of our elder artists for the genuine works of the ancients, and kindled many active sparks of desire to see more of them in the bosoms of the younger ones.

Mr. Barry, by what he has written, no less than by what he has painted, though not very gratefully seconded, has, nevertheless, done much towards promoting a genuine love of fine art in this country.

The writings of the late President of the Royal Academy have also had their share of success; and even his portraits have helped to teach us, that the least interesting things may be enobled by the accession of taste and judgment.

To the late Dr. Quin of Dublin, and the ingenuity of Mr. Tassie, we are indebted for a valuable manufactory, and thence the acquisition of that multiplication of fine objects in sulphur and in paste, which must have been of vast service to all those who have been taught to appreciate their value, whether painters, engravers, sculptors, or dilettanti.

To these and other aids, we owe the encreasing demand for works of art; and, perhaps,

perhaps, the great encouragement that has of late years been afforded to every class of our artists.

And thus far all is well : let us beware, however, of considering this munificence as a signal to abate our labours, or to imagine that the superstructure of a good national taste is compleated, when it is doubtful even if we have laid a sure foundation ; nor let us be biaised by the clamours of the ignorant or the interested, to forget, that until, by the general consent of the surrounding kingdoms, we are acknowledged to give our works forms as superior as their fabric, our manufactures are not secure from the efforts of rival nations ; and even then, probably, there will remain field enough for the exertion of English genius ; for whatever people content themselves with a lower ambition than to equal the Greeks at the highest period of art, will be found to be wandering from perfection, instead of approaching towards it.

Observers cannot have failed to remark that this dangerous self-sufficiency seems to be daily gaining ground among us ; we flatter ourselves that we have already established a superior school in painting, because we see more historical pictures than formerly ; and because we are *told so* by those whose present interest it is to keep us in this error : yet ask intelligent impartial travellers, and foreigners of any nation, and we shall find that such is not the general opinion, however respectable our advances have rendered us ; and that except in architecture, the key-stone of which I hope has been placed by *Stuart* and *Revet's* work, we are far, very far, in all the other arts, from that perfection to which it is at once our duty and our interest to aspire.

In sculpture, indeed, our prospects begin not a little to brighten, because we have men among us who have dared to follow the right road in the face of every discouragement ; and should that
fine

fine specimen of Mr. Banks's severe and chaste studies, which we have now before us in Pall-mall, be successful in convincing us that such works are the proper ornaments for the fronts of all public buildings ; there will then be encouragement enough for those that are coming forward ; among whom I doubt not, from my knowledge of their mode of study, that Mr. Deare, and Mr. Flaxman, will have no small share in advancing that divine art on their return to this country ; for were the talents of the former, who has but just finished his first studies in Rome, as well known to the public as they merit, we should then, doubtless, hear no more of those ignorant, and I will call them, infamous suggestions, which are now circulating, that it is of no service to men of genius to go to Italy to compleat their improvement.* Such insinuations

* There are men in London, who, speculating in the labours of artists, have acquired great fortunes, not without speculating on the credulity of the
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tions it should be little one's care who is offended by discountenancing; for they aim ultimately at the extirpation of this glorious country, which every thinking man sees must, for the future, depend no less on her refinement in arts, than her extension of commerce.

The love and study of all the ornamental arts, accompanied with an ardent desire to see them take a right direction in

the public as largely. These people, encouraged by the respect that wealth insures in a commercial country, and, perhaps, self-persuaded by the vanity that attends success, are now taking upon themselves the importance of patriots among fellow citizens, and (which cannot smilingly be passed over, because prejudicial to the art they profess to serve) patronizers of art itself. But if the public are to estimate the progress of fine art, by the abortions their struggles for profit produce, we shall soon arrive at a period, when the errors their barbarous impatience and rapacity have introduced, will, by excess, cure themselves; and then the few, who have patiently pursued the direct path, will rise, and find their reward in the employment and approbation of the disabused public.

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this country, (where solidity has so often been remarked to unite with genius) have, for many years, interwoven themselves throughout all my pursuits; the result of which has produced a serious conviction, *that a superiority therein can only be secured by the general improvement of our taste*; and that a familiar acquaintance with the best works of the antients, united with a desire to discover the principle they worked on, will soon give this superiority to any nation that shall procure universally this acquaintance.

To procure this acquaintance universally *here*, we must begin by placing the means of it in the capital; and since the Academy,* where such a plan ought long ago to have commenced, either want room or funds (for who will suppose they want inclination) for its accomplishment, it is
high

* In making the above observation, I beg it may be understood, that zeal for the arts is my sole inducement: for although I greatly respect the judgment

high time to throw the idea before the public, whom it most concerns, much more, indeed, than even the artists, many of whom, we know by experience, will be alarmed at it, as a desire to conceal our own imperfections is inherent in the mind of man; and some there are so totally ignorant, not only of the value, but even of the nature of the forms we propose to procure; that like infants who perversely repel the hand that offers them a salutary composition, we must expect, on all such attempts to benefit them, as the plan I am preparing to offer promises, their fractious resistance, and feeble, though fierce exclamations whenever it is brought forward.

Should the Sovereign, should the Prince patronize the idea, it might shed a happy influence

ment and abilities of many individuals of that Society, yet I hold it a duty superior to friendship, to condemn, in pointed terms, the languid and cold assistance that has hitherto been afforded to the Arts by this establishment; where an ostentatious parade of patronage has been presented, calculated rather to depress and damp, than cherish and warm the efforts of youthful enthusiasm.

influence over it ; for both have shewn themselves inclined to protect the arts. But should the one from the multiplicity of other public cares never hear of it, or the other, unfortunately, not find in his generous bosom, among other schemes of public utility, a place for it ; still there is no reason to despair : Taste herself has always some sovereign minds that sway her subjects, and though her dominions are ever too limited to excite the jealousy of kings, yet does she not want, in England especially, a little knot of men, capable, if not too indolent, at all times of conducting any scheme for the aggrandisement of her empire.

Encouraged, therefore, by that hope, and careless of censure, because conscious of the goodness of the intention, I will no longer delay to call upon such men to unite in an undertaking that, while it assists even their own pursuits, will render those very pursuits more respectable in the eyes of the people, enhance the esteem of the
objects

objects they have acquired, and by raising a repository for the memory of the genuine reformers of the arts, enrich their country with such a collection of fine performances, as no other people, since the Greeks and Romans, have yet been able to glory in.

The general outline of my plan is contained in what follows :

That a subscription be commenced (and if the Dilettante Society would begin it out of their funds, it would be consistent with their other generous efforts to improve the arts) in order to raise the sum of ——— which when compleated, application should be made to Parliament for further assistance; the total of which sums, under their sanction, should be consolidated into a perpetual fund, to which proper trustees may be nominated, for the declared purposes, out of the annual interest, of commencing *two galleries*, and filling them, as fast as the interest accrues, with *plaster casts* from
antique

antique statues, bas-reliefs, fragments of architecture, fine bronzes, &c. collected not only from Italy, but from all parts of Europe.

That these galleries should be placed, so as to enjoy a north light, being parellel to each other, and consist of strong but simple forms ; void at first of all ornament, and solely calculated for the purpose of containing, in a good point of view, and well lighted, the several specimens of art. A convenient space for visitors to pass in view of them below and between the objects and the artists, who should be possessed of a raised stage, under a continued window, contrived so as to illuminate at once their drawing desk, and the images on the opposite wall.

These galleries, one for statues and architectural models, and one for bas-reliefs, should be each commenced, at the same time, in parellel directions, and each annually extended and furnished with casts,
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in the proportion that the funds would admit. They should be indiscriminately opened to all students in the arts, and the public, under proper regulations, during the greatest part of the day throughout the year.

All fine bas-reliefs, &c. should, if possible, be sent to England in molds, with a cast in them, by which means they not only come the safest from injury, but it would enable the managers to place in the gallery two or three casts of such as best deserved imitation; and then the molds might be sold to our molders in plaister of paris, by which means other cities would be enriched with many fine objects at a reasonable expence, to the great advantage of architects, schools, and the public in general.

There are not wanting people, who think, that such objects, by being cheaply multiplied, would injure the progress of our artists: but experience teaches otherwise;

otherwise; for those nations which most abound in such things, most abound in artists; and the more any thing is multiplied by casts or impressions, the more is the original esteemed; for while the narrow-minded amateur hides his fine Cameo, lest a sulphur should be obtained from it, both he and his ring are forgot; when, on the other hand, the liberal collector, whose chief pleasure it is to gratify all lovers with a copy of the fine originals he possesses, finds, to his surprize, the fame of his antique, and the credit of its owner, increased in the same proportion; and hence we may rest assured, that the multiplication of works of art always ends in a multiplied demand for the labours of artists.

The cheapness of paste has by no means decreased the esteem of diamonds; and man, happily for the multitude, has always considered richness and rareness of materials as no small addition to the merit of workmanship; even pictures have
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been painted, by good artists, on silver, to enhance their value. And here I cannot avoid observing the utility it would be of to sculpture, if our artists would, as was done by the ablest of both Greece and Rome, make models for architects in terra-cotta, at reasonable prices; for there are many who cannot afford marble, that would gladly encourage them in this effort, in monuments, friezes, &c. The frequency of which in churches would probably encrease the ambition of the wealthy to be represented in more expensive materials; and thence afford the artists more numerous opportunities of displaying their talents.

To return from this digression; as each bas-relief, &c. must of necessity be placed at some distance from the ground, the space below, I should propose to fill with the concise history of the *cast*, such as what have been the conjectures of antiquarians as to its history, author, &c. to which should be added, the time and place, when

when and where it was found, and the name of the country and situation the original at present ornaments.

The pedestal of each statue might contain the like inscriptions, in painted letters, the more easily to correct them on any new information.

How useful such inscriptions would be to travellers, antiquarians, and artists, I need not point out ; neither need I add the utility that would arise from marking with a line on each object the division of the restored parts ; which lines might be made, by whatever artist was employed to send home the molds, on the spot : for the baneful effects of partial ignorance, which, like a weed springs up among the best crops of human learning, are seldom more manifest than among those whose labours are directed to the elucidation of fine art in antique monuments.

Such galleries, when finished, would possess

possess advantages that are wanting in numerous museums ; where often, to gratify the love of ornament in the architect, fine bas-reliefs are placed so high, as to be of little use to students, and as traps only to the antiquarian ; of which, having with younger limbs, and younger eyes, often followed the enthusiastic *Winkelman*, I could give many instances.

Here, however, all would be brought to a level, and to light ; all the restorations carefully distinguished ; and such men of learning, as, without great detriment to their affairs, can never see Italy, would hence find daily opportunities of benefiting and crediting the nation, as well as themselves, by their erudite remarks on monuments that relate entirely to classic ground.

In a word, well prepared, both by the knowledge and study of these casts, our artists would be less confused on their arrival in Italy among the originals ; and a much
shorter

shorter stay would then suffice: Lastly, on their return, these galleries would help to perpetuate in their memories the result of their studies; a fund of employment would be afforded to young artists in copying these antiques for foreigners, as well as natives; and our engravers would here always find objects from whence great works might be executed, equally interesting to all Europe, and much more correct, as well as less expensive, than any that have hitherto appeared in elucidation of antiquities.

And now having sketched the outlines of my plan, and by publishing it, discharged what I take to be a duty to the community; it only remains for me to add, that if any one shall adopt it, I will do more than schemers usually do, I will, in proportion to my fortune, become a liberal subscriber, and willingly promote its service by every information in my power. Our penetrating Minister will scarcely, I think, refuse to remit the du-

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ties on objects directly destined for such an institution ; and after the instance, we have now before our eyes, of his Majesty's indulgence to a great artist, we cannot but hope, that, on a proper application, such galleries would be deemed no unfit ornament to the Green Park.

Here I meant to have withdrawn a zealous pen, had not the mention of the Green Park revived strongly in my memory the melancholy recollection of Raphael's transmigration there and thence. In Rome, he occupies apartments, through which an absolute sovereign is daily content to pass, amid the incumbrances of stages and stands, filled with artists of all nations ; yet with us, under the freest of governments, though honoured with a royal residence, after escaping from the walls of a solitary castle, he finds himself only mocked with a preferment that partially withholds him from the admiration and service of those whom it was ever his ambition to instruct.

Till,

Till, therefore, an Englishman is found disinterested enough, honestly to inform his generous Sovereign of a wish that half England breathes, to see those inestimable pieces, the cartoons, placed out of the reach of accident, in an express building in London, open to the public eye at all times, and convenient for the study of artists ; let these observations bear testimony of the feeble efforts of one who loves truth better than patronage, and whose wish to see all the arts flourish and advance in this country, he flatters himself, is founded on a firmer base than the mere gratification of the eye, or the acquisition of superficial refinements.

G. CUMBERLAND,

*Bishopsgate,
Windsor Great Park,
January, 1793.*

ANECDOTES
OF
JULIO BONASONI,
A
BOLOGNESE ARTIST.

JULIO BONASONI is one of the few men of genius of the times he lived in, whose fate it has been to find no biographer ; and this is the more remarkable, as he was of the Bolognese school, which has been proverbially studious to preserve the memory of the meanest member it has produced. But most of all we shall be surprized at this neglect, when we learn that his prints were no less esteemed by the amateurs of the period he flourished in, than, they are justly, at this day, by the few who have the good fortune to procure them, although
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more than two hundred and fifty years have elapsed since they first made their appearance.

Malvasia, in his *Felsina Pittrice*, printed at Bologna in 1678, in two volumes, quarto, and the author of the *Notizie de' Autori Bolognesi*, are the only two writers from whence I could gather any account of him or his works; for what Giovanni Gori Gandelli says of them in his *Notizie Istoriche degli Intagliatori*, printed at Sienna in 1771, is but little to be depended on, as he attributes prints to him that are well known to be in quite a different style from our author's. Malvasia describes only one hundred and five (a few of which are doubtful), besides those executed for the Symbols of Achilles Bocchius, and plainly shews, by the errors in his lists, that he was unacquainted with the number of the works in series. Gori Gandelli copies his errors, and adds nothing to our information.

Having already seen, in different collections (for perhaps no one has as yet possessed them complete), very near three hundred and eighty prints engraved or etched by this master; a catalogue of which had been made for my own information in collecting, it is now published for the
benefit

benefit of others who may have the like inclination to collect ; and my principal motive in adding the following anecdotes and remarks, is to make our artists, as well as the lovers of the fine arts, better acquainted with the performances of a great and original genius, hitherto but too little spoken of, because but too little known ; many of whose inventions equal the compositions of any of the great masters of his own time, who had the talent to imitate the characters of them all, while he preserved a manner of his own purely ideal, founded on the principles of nature and the antique ; maintaining, in his most careless etchings from others, the style of his author, even when he deviated from his outline ; and manifesting, in his choice of masters and subjects, that penetration which marks a mind formed to judge of, and feel the arts : a penetration which unhappily is not always accompanied by powers to execute what it conceives, but without which no powers of execution can be usefully employed.

In these times, when he who can cut the clearest stroke on a copper-plate, or dot out the softest shadow, and not he who makes the purest outline, is esteemed the best engraver ;
when

when those who write essays on prints* prefer the French school to the Italian, and find fault with Mark Antonio, it may be deemed hazardous to point out to public notice engravings, most of which have neither the merit of clear strokes, fine effect, or finishing, to recommend them ; many of which are ill drawn ; where the landscapes are almost always bad, and where all are, in one point or other, defective. But since what is here written is only intended for *real artists*, or those who study and understand the art, there is less to be apprehended from censure, as I am sure of their thanks, who value compositions only in proportion as they contain fine ideas, or are executed with perfect knowledge of composition. With them, Mark Antonio is still unrivalled as an engraver, as he would be with all who know any thing of that art, could they see his early impressions ; and with them, the best works of Bonafoni would most likely be in similar esteem, on account of their beauty and originality, were they equally common, or even known among us.

* As, in these remarks, the author conceives himself bound to oppose false principles, and vulgar errors, he hopes any thing he here says, or may say, in objection to the writings of living authors, will be placed to the real motive—a sincere desire to check the progress of mistaken notions, unmixed with any ill will to those he censures.

Malvasia

Malvasia, vol. i. page 63, in his tract relating to the works of Mark Antonio Raimondi, and the other engravers of the Bolognese school, says, “ There are few of the works of Raphael, “ that Mark Antonio and Julio Bonafoni have “ not published.” Again, page 74, “ Julio “ Bonafoni, who only followed the style of his “ countrymen, executed so many other plates, “ that here I think it will be right to register “ them, since Georgio (meaning Georgio Vafari, the author of the lives of the painters), “ contents himself with only saying, ‘ Many * of Julio Bonafoni, a Bolognese, have been * engraved, with some others of Raphael, of * Julio Romano, of Parmigiano, and of many * other masters from whom he could procure * designs.’ Not (says Malvasia) because he “ was really equal to Raimondi, or a Martin “ Rota,* or an Augustin Venetiano, and such

* Malvasia here speaks with reference to freedom of graver, in which he betrays his want of knowledge; for if that is to be the test of artists, then, indeed, not only Martin Rota, but Nanteul, Edilink, &c. must rank with Mark Antonio. And to be convinced how dangerous an error this is, we need only compare Titian’s ‘ Flight into Egypt,’ by this very Martin Rota, with that by Bonafoni, to see that the latter has alone preserved the spirit of that great painter. Martin and Cort carried the mechanic of the art of engraving to its utmost perfection, but not one of their prints will bear confronting with the originals that they profess to represent.

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“ like able men ; to speak with sincerity, often,
 “ though great in the principal parts, shewing
 “ his weakness in the landscapes and the trees,
 “ which it is impossible to see worse executed ;
 “ but for his knowledge of all the best man-
 “ ners ; also the best works of the best masters ;
 “ for his universal erudition ; for the vast in-
 “ vention that we find in all his prints ; on ac-
 “ count of which principally, perhaps, they
 “ were always so much sought after and ad-
 “ mired ; as we learn from the letter of a great
 “ man, no less than Marini, who shews how
 “ much he regarded them, when writing to
 “ Giotto, that he should make a selection of
 “ several good prints of figures, adds, ‘ Let
 ‘ me have none of Albert Durer, or Lucas
 ‘ D’Olanda, or Aldegraver, because I have
 ‘ them already ; but if you find some good old
 ‘ prints of Julio Bonafoni, of Mark Antonio,
 ‘ or other good masters, great or small, send
 ‘ them.’ And again, ‘ The parcel of figures
 ‘ by Franco (meaning Parmigiano), I am de-
 ‘ lighted with ; for which reason I must again
 ‘ intreat you, that whatever you can procure
 ‘ of that Franco, by Bonafoni, not to let them
 ‘ go on account of price, &c.’ Also to Count
 “ Fortunato, Signor Vitali writes : ‘ Use a
 ‘ little diligence to find some of the good prints
 ‘ of

‘ of the able masters, such as Mark Antonio,
 ‘ Martin Rota, Julio Bonafoni, &c.”

At page 209 of the second volume of Malvasia's work, speaking of the many works of Prospero Fontana, in Bologna, he adds, “ In
 “ the house of Achilles Bocchius, between
 “ compartments of stucco, in the arch of the
 “ lower floor, are various figures representing
 “ Virtues and Deities ; from whence many are
 “ engraved that occur in the learned book of
 “ his *Simboliche Questione*, engraved by Julio
 “ Bonafoni.” At page 232, we learn, that he
 was a disciple of Lorenzo Sabbatini ; and at
 page 387, he speaks of an Assumption by Lu-
 dovico Carracci, in the church of St. Francesco,
 near the altar of the family of the Bonafoni.

At page 43 of the fourth part, in the life of Guido, we have the following anecdote of him :
 “ The familiarity of Alexander Barbiero, of
 “ Pompeo Bombafardo, and such like, with
 “ Guido, ended always in begging some sketches,
 “ or asking for some designs ; as well as the
 “ intimacy of one, whom, from the regard I
 “ have for him, I will not name, who often
 “ called on him to buy, and as often got ori-
 “ ginal pictures as a gift, most unfairly ; in
 making

“ making him compose finished and laborious
 “ drawings under pretence that he should exe-
 “ cute the works at a price the most extrava-
 “ gant ; but in fact, to sell them for his own
 “ profit, as accidentally was discovered by
 “ means of *Bonafoni*, who bought some in
 “ Rome, and brought them back to Bologna,
 “ innocently shewing them to Guido ; who
 “ was so piqued and offended by it, that for
 “ some time he remained angry with his false
 “ friend, after having turned him out of his
 “ house.”

Thus much we learn from Malvasia ; nor
 have I been able, though I have made diligent
 enquiries among the amateurs in Bologna,
 where his performances are in high esteem, to
 gather any other information concerning them ;
 notwithstanding Count Gini, and Signor Ar-
 mano, a Venetian dealer, who has resided there
 some time, assisted me with great good will ;
 the latter of whom, from having spent some
 years in collecting, has acquired a very exten-
 sive knowledge of all the engravings of the Ita-
 lian schools. Of the works of Bonafoni he
 possesses a very large collection, in good pre-
 servation, the fruits of a diligent search through-
 out every city in Italy ; but his collection, like
 all

all that I have hitherto met with, is incomplete ; for both the Emperor's, I am informed, and the King of France's I know wants several of the best of his works ; and they are supposed to be the largest collections of prints in Europe ; nor do I believe that three sets of good impressions could be made out of all the collectors' portfolios in the world.

The author of the *Notizie de' Autori Bolognesi*, confirms what Malvasia advances with respect to the one hundred and fifty-one plates engraved for Achilles Bocchius' *Symbols* ; the first edition of which was printed in 1555, being all executed by Bonafoni, chiefly from his own designs ; and further informs us, that Agostino Carache esteemed them so much as to retouch the plates for the second edition. By examining this second edition, and comparing it with the first, we shall have a convincing proof, how much things slightly engraved, by an artist of taste, lose their spirit, when retouched even by so celebrated an artist as Carache. That some of his loose prints should be so very rare, while this work is by no means difficult to procure, can only be attributed to the ignorance of those collectors, who purchase by name, and not by style, and who not finding
either

either his name or mark on any one print in the volume, or any where mentioned by the ungrateful author, neglected to place them in their portfolios.

That the French collectors should have but little esteem for compositions, wherein we find chaste simplicity and grace without affectation, will not be found very surprising, considering how long a false style has been admired among them, and to what a degree of depravity the love of ornament has till lately conducted the Arts in that country: nor will it be esteemed a trifling evidence of the truth of this observation, that at Mariette's sale, in 1775, in Paris, the supposed works of this master, consisting of 195 pieces were sold for 193 livres. In Germany and Italy, some of his single prints would produce more money, and, I have no doubt, were they better known in England, they would be in equal estimation among the real lovers of fine things.

Should, however, any thing here said, by exciting curiosity, have a tendency to bring them more into notice, or the catalogue assist in collecting, my purpose will be fully answered, which is to bring our countrymen in general to

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be better acquainted with the great artists of Italy ; for if a compleat collection of really fine impressions of the Italian masters should ever be exposed to public view in England, it cannot be doubted that a better style of art would be encouraged than has hitherto prevailed among a people famous for their powers of imitation and solidity of judgment in selecting the best from the models that are set before them.

But, in this case, the exhibition should consist of none but choice impressions (such as the Rev. Mr. Cracherode's exquisite collection affords), for from such alone ought these early masters to be judged, now, indeed, but rarely met with, as what in general pass for good impressions among us, are plates worn out, or twice retouched, or copies so artfully executed that they can only be detected by confronting them with the originals, of many of which there exist even three or four varied copies.

Of this truth I was never more fully sensible than from examining a proof on vellum of the portrait of Arcine, by Mark Antonio, at Rome ; a print that is not only the *chef d'œuvre* of this great artist, but, perhaps, the best portrait that
any

any man ever engraved ; and another by Julio Bonafoni, of Venus attired by the Graces, which is found in an old volume of prints at Ambras Castle, near Inspruck ; in which proof, we find a stroke as clear as Woollet's, and an outline as correct as Mark Antonio's ; yet few, even of his admirers, have ever suspected, from the present appearance of what are called good impressions, that Bonafoni was capable of uniting this talent to his other accomplishments. Nevertheless, that his ill-executed or unfinished prints are not left so, for want of knowledge how to render them better, may be easily evinced from an examination of his favourite performances, which we may conjecture those from his own designs to be ; and where, as in the male and female figures reposing on the earth, in that sweet composition of the Aurora and Tithonus, in which Apollo passes above in his car, conducted by the Hours,* we see grouping
equal

* As this fine invention, to which are annexed both his name and mark, has not a little contributed to Julio's reputation, both as a designer and engraver, it is but justice to own, that in Rome I discovered a very similar composition, in a situation of late years but little visited ; it is on a painted frieze of the upper apartments of the Little Farnese ; from hence we must either conjecture that he had a share in the designs of these upper apartments, or stole his idea from thence, which

equal to the antique, the grace that Guido afterwards adopted, just proportions, a flowing outline, sweet expression, character, finely adapted strokes of the graver, highly finished extremities, and lastly, a poetical composition that might have excited envy in Julio Romano ; and yet, in this very print, there are figures somewhat neglected, and the landscape almost forgot. Again, in his Garden of Love, we find the same beauties, and the same defects ; as also, in the print of Ruggiero, in the Garden of Alcina, No. 8 of this catalogue, which Malvasia calls Roxana and Alexander, where, on the one hand, we find errors and neglects, while the principal figure is so finely ideal, that it might well be taken, by a sculptor, as a model to execute in Parian marble. Of these inequalities, the Symbols of Achilles Bocchius will afford

we ought not to accuse him of, as he is so scrupulous in mentioning when he imitated other masters ; and, indeed, if any one is accused of stealing this fine idea, it must be Guido, in the Aurora. That these upper rooms were painted some time after the decease of Raphael, we may fairly conjecture from the inferiority of the execution, as well as their not being mentioned by Michael Angelo Biondo, in his very scarce tract, *Della Nobilissima Pittura*, &c. a book from whence some local information may be gained, in which he recommends the study of the Loggia to his scholars, though, in other respects, by no means worthy perusal, as many imagine, on account of its extreme rarity.

abundance

abundance of instances ; but all of them tend to confirm us in the opinion, that they arose rather from his approbation or dislike of his subject, than any inability of execution ; for all the best compositions are best executed ; and where the subject was taken from Raphael, as in Nos. 96 and 125, they are touched with surprising delicacy for such small prints, while the Nos. 14, 48, 104, and 105, are as much slighted.

That he understood all the refinements of his art, this work also proves, although they must have been amongst his early performances, and may be rather considered as exercises, than finished prints ; for the Nos. 98, 104, and 139, shew his abilities in drawing, and adapting the strokes of the graver ; also many others, as Nos. 44, 56, and 116, his knowledge of effect ; and how well he knew to take off the hardness of an outline, No. 140 is a sufficient testimony.

But what renders this work not a little interesting to artists is, the number of beautiful actions with which it abounds ; many of them bearing the stamp of Julio's own tasteful mind, and others are known to be from the first rate masters ; nor is it less to his praise, to observe

the judicious alteration that he has made in a design of Raphael, at the 125th Symbol, where the figure of an old man unites the two Muses, and corrects that detached appearance, which they have in the print by Mark Antonio; by draping the Ganymede also, in the manner he has done it, we see that he could meddle with Michael Angelo, without degrading his ideas. The versatility of his genius appears plainly, not only in these instances, but in the happy imitations he has made of the styles of many great men of his time, as Polidore, Parmigiano, Titian, &c. as well as by the great diversity of manners, which are found in his prints; insomuch, that many of them are exceedingly unlike others: in one point, however, he is almost throughout uniform; for the finest actions, and the greatest masters, seem ever to have claimed his preference. On these occasions he seems always to prefer the character of the design or picture he is copying to a correct outline, never lowering the former, whatever defects might be found in the latter; and for this practice (so common among the ancients, as many sarcophaguses shew, which, though rudely executed, still preserve the grandeur of style of some fine original) he will readily be pardoned by all those, who know that the character

rafter of the heads and actions, and expression of the countenances, are the *soul* of every master's works. This soul it seemed to be his study to acquire ; and those who desire a proof of it, need only compare Titian's ' Flight into Egypt,' where the angel is gathering apples from a tree, with that print by Martin Rota from the same picture, when Bonafoni's will be found to be infinitely superior. Nor is it much known (because early impressions of his Last Judgment, after Michael Angelo, are scarcely to be come at, though the infamously retouched ones are so common) that, in point of style and character, this print of his comes, in many respects, before all the others, as those, who have an opportunity of confronting that in the cabinet of the King of France, and have seen the original, must, I think, readily acknowledge. In that astonishing collection, which is, with a liberality peculiar to that nation, thrown open to the public inspection twice in every week, there are found two volumes, containing many fine impressions of this master, among which are several attributed to his hand, that are very doubtful, as may be reckoned three very beautiful little prints—one, The Boy holding a taper to a Woman who reads, from the scarce print of Mark Antonio ; ano-

ther of the same size, of a Woman who sits on the ground, and embraces a boy standing on his feet ; and a third, of the Woman leaning on her arm, in a pensive action, at a window that is open, over whom an angel flies with a cross. All the three are infinitely beautiful ; but it would require more than a partiality for this master to call them his.

The thirteen little ornaments to Petrarch's hymns, which are likewise in these volumes, attributed to him, are certainly not his ; neither can I think his print of the Destruction of the Fleet of Æneas has yet been found, as a good impression of that commonly called his, which I have, will decide at once ; though, perhaps, there may be some doubt about the Vulcan pulling a net over Mars and Venus, while Apollo encourages him, with the Egyptian architecture, and a statue of Venus, which seems to have been taken from a design of Primaticcio.

Notwithstanding the variety of the styles of this Proteus, it is not very difficult to trace his hand through them all, from his early attempt in the Minerva, and ten Females, No. 212 of this catalogue, to the quarto lengthways, No. 197, with his name, and the date of 1546,
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 at

at which period he seems to have attained a freedom of hand, and correctness of design, that give a determined air to his graver. But were it not for this, it would be difficult to believe that No. 29 of the catalogue of his sacred works was executed by him, though it bears his name ; and at any rate, if these are so decided, then several of those free etchings without any name, but which hitherto have been given to Parmigiano, must be placed to Bonafoni's account, as the manner is entirely the same ; of which I will here describe the four following that will be found in the first volume of the works attributed to Parmigiano, in the cabinet of the King of France.

1. Philosophers teaching youths ; nine figures ; one is striking a circle on the ground ; quarto.

2. A print called the Sybil and Emperor, but which seems to be Fortitude pointing out the skies to a man who adores with his hands, walking, two youths behind, and a pillar, angels above. This design has been executed in all styles, and copied repeatedly ; but in this I allude to, the figures of the men are on the right hand.

3. The

3. The Wise Men's Offerings, seemingly from Baptista Franco, the Venetian; of which subject there is another plate by Nicolas Beatricet, but in this the Virgin is on the left hand side.

4. Joseph receiving his Brethren, rising on his feet, in the style of Raphael. Joseph has a circle round his head, the brothers kneel; under is a date of 1540; a very fine thing, small.

Among the masters, whose works have been often mistaken for his, are the etchings of J. B. Fontana, of Bologna, Hieronimo Aquilano, the Neapolitan, who executed a few things after Pompeo Aquilano, in 1542, and Bap. Moro, of Verona, who, I believe, was the master of Paul Veronese. As for those marked with a *B* on a die, by some called Dado's, by some Sebaldus Beham's, but whose true author has never yet been ascertained; they are all so deficient in the character which distinguishes our author, viz. grace, fleshiness, and grandeur of heads; and are so laboriously worked with the graver at the same time, that they can never be attributed, with any propriety, to him.

Of his drawings, I can say little, as I never saw other than three, one of which was in the
hands

hands of a dealer at Bologna ; it was crossed for engraving, and so much damaged, that but little judgment could be formed of it. His opinion was, that many of Bonafoni's drawings have passed for Raphael's, being copied correctly for the purpose of etching. The other two are in the possession of Signor Cavaceppi, in Rome ; one of which was the crucified Christ, from Titian, in pen and ink washed, which Cavaceppi had placed with his Michael Angelo's, till I convinced him, by the print, of his mistake. It was executed with great taste and knowledge, and shewed him to have been a very able draftsman, as does the other, in the same collection, and same style, the subject of which is that rare print of the Soothsayers, No. 194, of this catalogue, of his own invention, being of the exact size of the print, and only differing in one head, having been omitted in the engraving. But, indeed, how shall we expect to find drawings of engravers, when we reflect what they suffer in the workshop in copying, and how little they in general value them when copied on copper : In which operation, as they must necessarily lose much, even in the best hands, it is never the interest of the engraver to preserve that which serves only to expose his insufficiency.

To be convinced of this truth, so unfortunate a one for the arts, we need only compare the works of the best engravers, from capital pictures, with the originals, and we shall see that, even in the hands of engravers, who understand drawing, they have lost much of their spirit.

Nor do I believe the works of Mark Antonio would have been so supereminent, but for the hand of Raphael, who, we are told, and can scarcely doubt, corrected his outline on the plate; and who, if I am not grossly mistaken, etched two plates himself, which are infinitely scarce.

As to engravings from the antique, we may be said to have few or none, and all is yet to be begun in that way almost; for although we do not want for many volumes under that title, yet so little of the spirit of the originals is to be found in them, that if taken in any other light than as descriptive catalogues, they will woefully mislead those who undadvisedly study from them.

It may be expected, as he is ranked by Malvasia among the painters, that I should give some account of his performances in that line; but I can only say, that except a small piece on copper, in the hands of Signor Armano before

fore mentioned, of a Nativity, of which there is a scarce etching, No. 54, of the catalogue, of the same size, after all my researches I have not been able to make any discoveries; and if that was really his, which seems very probable, then he was an excellent painter. As to the walls of the house of Bocchius, of Bologna, they are now all white-washed over, so that no discoveries can be made there.

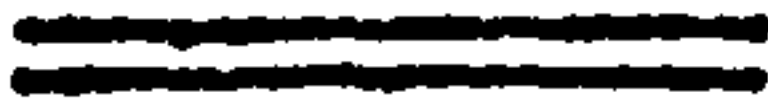
To ascertain the precise time, during which our artist lived, seems no very difficult task, from the dates of his works, as well as from the anecdotes of his acquaintance with Guido; for as the first edition of the Emblems of Bocchius was published in 1555, we see that, before that period, he had executed 150 plates; but we find many of his capital works such as, The Trojan Horse, The large Battle after Raphael, The Triumph of Love, The Rape of Europa, &c. with the dates of 1544, 1546, 1547: As these, therefore, are his best plates, and he had executed so many before, we may be allowed to suppose him in the vigour of his age, or about thirty, and on those grounds he should have been born about 1514. In the second edition of the Symbols, in 1574, we find the plates retouched by Annibal Carrache, which
would

would lead one to imagine him to have been at that time deceased.

The prints, after Titian, of the Resurrection and Interment of Christ, are dated, 1561 and 1563, as is the print of the Cupid bound in the Elysian Fields; were these his last works, they would ascertain 49 years of his life; but the anecdote, relative to the discovery he made to Guido, of the drawings of his, which were sold, in Rome, by his friends, shews that he lived during the time that Guido's works were in estimation, which might probably be about 1605; and a large print, very much in Bonafoni's style, published, in Rome, by Luca Bertellis, dated 1594, makes for the conjecture; so that if born in 1514, and living in 1605, he existed near 81 years, a circumstance not at all improbable, when the number of his works are considered, all of which shew evidently that they were by his own hands.

And now it only remains for me to apologize for what some people may justly call the dryness of this tract, in which I am continually obliged to allude to things that are in few people's possession, by observing, that although I am fully sensible that it is of no importance to have more
than

than the best works of any master, yet to collect the intire performances of an engraver, who was a great designer himself, and only worked from good designs, is to follow a path that will never lead even an artist astray ; and whether we consider the school he belongs to, the times in which he lived, or the country he worked in, the quantity and quality of his labours, together with his uncommon merit, and the obscurity of his memory ; we shall, I think, scarcely regret, after near three hundred years of probation, that a more complete catalogue of his works than has hitherto been seen any where, has first made its appearance in England.



- A.** Signor Armano:
C. Corfini Library.
G. C. In the Author's Collection.
H. Attributed to Bonafoni, by M. Heineck.
K. of F. In the Collection of the King of France.
M. Attributed by Malvasia, in Felsina Pittrice.



SCALE OF ENGLISH INCHES.



SACRED PIECES

ENGRAVED BY

JULIO BONASONI,

OF

B O L O G N A.

*SACRED PIECES OF JULIO BONASONI'S
OWN INVENTION.*

From No. 1 to No. 28 inclusive.

THE Life and Passion of Christ, in 28 plates, of $5\frac{1}{2}$ inches by $4\frac{1}{4}$ each. On the frontispiece the bust of Christ; above is written, *PASSIO . DNO . NRI . IESU . CHRISTI . Julio Bonasonis opus*; below, in Bologna, *apresso Gio . pierro Rodolfo Pederzani*. G. C.

Many of these compositions are really fine, in the different tastes of his favourite masters, though all of his own invention. Fine impressions I never saw, and from hence conjecture, that they were not first

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published by Poderzani. Malvasia supposes them to be 19; the King of France has 23, they are fewer in the Corsini collection. I have 28 all with his name; but Mons. Heineck mentions 29, adding the Circumcision, a plate unknown before, if he has not mistaken.

29. A Nativity or Adoration, of 11 figures, beside the infant; a chorus of six angels above; the light comes from the child: 9 inches by 6. *Julio Bonafono . invent.* G. C.

30. Christ's Resurrection, with eight soldiers about the tomb: 11 inches by 7. *I. Bonafone inventor* 1561. G. C.

31. A Riposo; the Virgin holds the Infant, who kisses and embraces St. John; Joseph sitting on the asses panner; two angels behind; above, an angel who flies with an olive-branch in his hand, and with his left scatters flowers: 11 inches by 7. *I. Bonafoni . invent.* A.

32. The Miraculous Conception; an oval of 9 inches by $7\frac{1}{2}$; a three-quarter view of the Virgin, who sits with her back to the spectator, as having been reading; a dove descending. *Julio Bonafon inventor.* G. C.

33. A Holy Family, of three figures. *Julio Bonafone inventore*; in folio. H.

S.A.C.R

*SACRED PIECES WITH JULIO BONASONI'S
NAME ONLY AS ENGRAVER.*

34. The Adoration of the Shepherds, by Night; the holy family, and eight other figures; also an ox, who kneels, and an ass; in the back ground an angel who appears to the shepherds, and two travellers: 17 inches by 10 $\frac{1}{2}$, on a tablet, *I. Bonason . F.* A small picture of this composition is at Wilton.
G. C.

35. An upright folio, with a circular top, The Virgin, Christ, and St. John, who presents a scroll, on which is written, ECCE AGNUS . D - TOI LIS . also St. Elizabeth and St. Joseph; above, five cherubims: 10 inches by 16. *Julio Bonasone . f.* G. C.

36. A Flight into Egypt; the Virgin sits on the ground giving suck to the Infant; St. Joseph in the back ground saddling the ass near a house; on a tree, a parrot; on the fore-ground, a monkey starting at a snail, a lizard also, and many ducks: small folio. *Julio Bonasoni . fecit.* K. of F.

The Birth of Christ. *I. Bonasone . f.*

37. A Holy Family, with Simeon. *Julio Bonasone pinxit et Coel.* upright. M.

38. The Virgin sitting in profile, in the style of the antique, with the Infant naked on her knees, who is also in profile, and with both hands sustains her breast; St. John is standing, and offers a globe, having in the other hand two bunches of grapes; behind is St. Joseph: quarto. *J. Bonasoni. fecit.* A.

39. The Madona of Parmigiano, of which there are so many copies, who holds the Christ, that refuses to be kissed by St. John; Mary and Joseph half lengths: $8\frac{1}{2}$ inches by near 6. On a stone, *I. Bonasoni. f.* 1543. M.

40. St. Rocco, with his Dog; from the sketch of the picture, in St. Petronio, in Bologna, by Parmigianino: * $8\frac{1}{4}$ inches by $5\frac{3}{4}$. *I. B. F.* G. C.

41. A Holy Family and a Shepherd, seemingly from Parmigianino, which was also engraved by Mark Antonio: $7\frac{1}{2}$ inches by $6\frac{1}{2}$. M.

42. The Virgin presenting the Infant to St. Margaret, St. Jerome, a bishop, and an angel: $3\frac{1}{2}$ inches by $18\frac{1}{4}$. *Julius Bonasonis imitando pinxit & Celavit.* From a picture, by Parmigianino, in the Convent of St. Margurita, in Bologna. G. C.

* The reader will observe that the Italians call the celebrated *Francesco Mazzuoli Parmigiano*, by this diminutive; and that his relation, whom in England we call *Parmigianino*, they distinguish by his surname *Mazzuoli*.

43. A Holy Family, with an angel who holds a cup, St. Joseph has a book in his left hand, on the leaf of which is written, *J . Bonaso . f .* date below on a stone: $7\frac{1}{2}$ inches by 11. G. C.

*SACRED PIECES INDISPUTABLY ENGRAVED
BY BONASONI, BUT WITHOUT NAME OR
MARK.*

44. A fine composition of a Holy Family, near a frieze, covered with figures allusive to the subject; the magdalen presents a dove: quarto upright, seemingly from Parmigianino. A.

45. Two Capuchins, by G. Gandelli, called St. John and St. Francis, one of them points to the sky: about 4 inches by 5, and neatly engraved. A.

46. A Holy Family, of five figures, perhaps his own invention, in the style of Raphael, in which the Virgin washes the Infant's left foot; St. Elizabeth and an angel assist, and a servant dries a piece of linen at a fire on the left hand of the plate: $13\frac{1}{2}$ by $14\frac{1}{2}$, with the corners cut, being only the half of a larger plate, an impression of which I once saw at Florence. Monf. Heineck says it is from Julio Romano; and his description is evidently not made from the print. G. C.

47. The Finding of Moses; seven women, and the child, in a cradle; a large tree, and a faint tracing of a city in the distance. Of this there are many etchings by different hands; but on examination it will be found to be a design from the same group,
as

as Raphael's of the same subject, in the Vatican Loggia, only seen from another point of view, from whence we learn that it was originally modelled : $10\frac{3}{4}$ inches by $8\frac{1}{4}$. G. C.

48. Adam and Eve, with Cain and Abel ; Adam digs ; from a bronze bas-relief, on a wall in Bologna ; one of his earliest performances, a sad thing. G. C.

49. The whole Family of Joseph and Zacharias, consisting of four women, three men, and three children ; Christ holds a bird ; one of the females is dressed like a nun ; and the other two rest on cushions : 14 inches by 9. C. C.

*SACRED PIECES, WITH THE NAMES OF THE
INVENTORS AS WELL AS ENGRAVER.*

50. The Birth of St. John; thirteen figures, six statues in nitches. *Jacobus Florentinus inventor Julio . B . F* : $17\frac{1}{2}$ inches by $11\frac{1}{2}$. G. C.

51. St. Paul preaching; an oval upright. *Pirino del Vago inventor Julio Bonafone f. 1545* : $9\frac{3}{4}$ inches by $6\frac{1}{4}$. G. C.

52. The Companion, pursued by a kind of dragon. *Pirino del Vago c . v . Julio Bonafone . F.* G. C.

53. St. John and St. Peter curing the Lame at the Porta Aurea : *Pirino del Vago inventor Julio B . F* : $9\frac{1}{2}$ inches by $6\frac{1}{2}$. G. C.

54. St. Mark writing his Gospel, with his lion crouching. *Pirino del Vago . I Bonafoni* : 9 inches by $5\frac{1}{2}$ lengthways. G. C.

55. The Interment of Christ; seven figures. *Titiano inventor . I Bonafone 1563* : $11\frac{1}{2}$ inches by 7. G. C.

56. A Ripose, where an angel gathers fruit, which St. John presents. The original is said to be in Spain; Martin Rota has also engraved it; by comparing which print with this of Bonafoni, we may

at

at once be convinced how much more desirable character and expression are than mere fine engraving, which is all Martin Rota can boast. *Titian inventor Julio B . F .* 8 figures, $17\frac{1}{2}$ inches by 13. G. C.

57. A Crucified Christ, with three angels receiving the blood in cups: $11\frac{1}{2}$ inches by 7. *Titian inventor I . Bonajoni . F .* G. C.

✍ The original drawing I found in the collection of Signor Cavaceppi, in Rome, which he had taken for a Michael Angelo.

58. Christ praying on the Mount of Olives, his three disciples sleeping: $11\frac{1}{2}$ inches by 7. *Titian inventore . Julio Bonafone . F .* G. C.

59. The Virgin sitting on the clouds, with a youthful Christ, naked, resting on her lap; St. John the Baptist kneeling below, and St. Girolomo in penitence, with his crucifix, lying on his back. *I . Bonajonis imitando posuit et celavit*; latter impressions have added *F. P. I. V — A. S. Sequibat.* The divine picture, of which this gives a very good idea as to character, was painted by F. Parmigianino, during the sack of Rome, in 1527, for the Buffalini family, and was, in the year 1790, purchased by Mr. Durno of Rome, out of the ruins of the earthquake at Citta-di-Castello, from a descendant of the same house. It is certainly the best work of that master, and is now in the possession of the Marquis of Abercorn: $9\frac{1}{4}$ inches by 14. G. C.

60. The

60. The Miracles of the Fountain and the Manna, in one piece. *F. Parmigeanino. I. Vintor. Julio. Bolognese. F. 1546: 11 inches by 13 $\frac{3}{4}$.* A good first impression of this print, such an one as is possessed by Signor Stampini of Bologna, is nearly equal in effect to a Rembrant. G. C.

61. The Virgin sitting, holding flowers in her right hand and the Infant, who plays with a bird; a kneeling St. Jerome; a saint in a Franciscan habit, with his hands joined, a cross, St. Joseph's head behind. *F. Parmigeanino inventore. I. Bonafone. f. 12 inches by 7.* The original is in the cloister of the Anunciata at Parma. G. C.

62. The Marriage of St. Catharine, whose right hand is on her wheel; on the chair of the Virgin we read, *I. Bonaso. F.* below, a bust of St. Joseph perhaps, with *Franc Parm. iv: 8 inches by 6.* G. C.

63. A Pieta near a cave; the mother, in a widow's dress, weeping over a dead Christ on a bier. *Raphael Urbino inventor. I. Bonaso. F: 9 $\frac{1}{2}$ inches by 13.* G. C.

64. The Cup found in Benjamin's Sack. *Ra. Ur. inv. e I. Bonason F: 9 $\frac{1}{4}$ inches by 5.* G. C.

65. St. Cæcilia; exactly conformable to the famous picture at Bologna, which the fine print by Mark

Mark Antonio is not. *Ra . in . ^bJulio . F*: 10 inches
by 8. G. C.

66. Christ having delivered the Keys to Peter, points towards the gates of Rome ; on a wall, *Domine quo vadis.*—*Ra . Urbino pinxit in Vatican . I . Bonafone Fecit*, on the late impressions: $14\frac{1}{2}$ inches
by $10\frac{1}{4}$. G. C.

67. The Descent from the Ark, which differs from that in the Loggia. *Raph . Urb . I . vinta 1544 . I . Bonaso . F.* G. C.

68. A Holy Family ; in which St. John presents a scroll ; ruins, the baths of Dioclesian in the distance ; an upright folio. *Raphael Urbini inventor Julio Bonasoni incidit.* K. of F.

69. A Riposo, where Joseph holds the ass in his right hand, and presents St. John, who kneels, with his left ; St. John has fruit in his lap, and a cup and cross near him. *R . Urbino . in . re . Julio B . F*: 13 inches by $9\frac{1}{4}$.—In the Doria Palace, at Rome, is this entire subject painted, with the addition of two angels, and is there attributed to Fra. Bartolomeo. G. C.

70. The celebrated Pieta, viz. The madona sitting under the cross, with both arms exalted, and the dead Christ on her knees, supported, on each side,

side, by a genius without wings. *Michael Angelus Bonarotus nobilis Florentinus inventor . Julius Bononiensis F . 1546* ; on the cross is written, *Non vi si pensa quanto sangue costa* : $14\frac{1}{4}$ inches by $8\frac{1}{4}$. G. C.

71. The other Pieta, in marble, in the chapel of the Canons of St. Peter's, in Rome, inscribed as above: $10\frac{1}{2}$ inches by $6\frac{3}{4}$, date 1547. Of this celebrated group I have seen six different engravings in all, of which the above-mentioned, though but indifferent, conveys the best idea: the reason is, that the original group, by Mich. Angelo, is placed so high, and so badly lighted, that to get a good view of it is nearly impossible. G. C.

72. St. Andrew bearing his Cross, with a female figure of great expression; a sketch from the Judgment, in the Sistine chapel of M. Angelo. *I . V . Bonaso F — A . S . Sqdebat* : 14 inches by $6\frac{1}{4}$; faithfully copied, as it can be closely come at from the gallery. G. C.

73. Two sitting Figures from the angles of the same chapel; between them is written, *Jesse . David — Solomon . Julio . Bonasono imitando pinxit et Celavit* : $8\frac{1}{2}$ inches by 12. G. C.

74. Judith and Holofernes, from an angle of the ceiling of the same chapel, with six Italian lines written

written under, commencing, *Per satiar l'ingiuste, &c. Michael angelus pinsit in Vaticano, I . Bonaso imitando pinsit & Celavit.* G. C.

75. The Creation of Eve, from the same ceiling ; on a shaded stone, *Michell . Agelo . ivitor ;* behind, *I . Bonaso . Pinsit et Celavit :* $8\frac{1}{2}$ inches by $7\frac{1}{2}$. G. C.

76. The Madona of Silence ; three figures. *Michallis Angeli Bonaro inventor Julius Bonasonius F. 1561 :* 16 inches by $10\frac{1}{2}$. G. C.

77. A Crucified Christ attended by two angels, who weep ; on the bottom, in one line, well engraved, *Julio Bonasone f . Michael Angelo Bonarota Fiorentinus inventor.* K. of F.

78. The Last Judgment, of the Sistine chapel ; a large folio : under wrote, *Julius Bonasonius Bonon . è propria Michaelis Angeli pictura, quæ est in Vaticano nigro lapillo, excepit, in æsq; incidit ;* then a branch ; and after, *cum privilegio Summi Pontificus :* 23 inches by $17\frac{1}{2}$. G. C.

When a first impression can be procured, it gives the truest idea of any print extant, of that sublime performance ; and being done before the figures were *apron'd*, is doubly interesting.

The

The first retouched one has *Roma ex Typ. Ant. D. Salamanca*, and is quite ruined; that we get now, has not one line of the original, and is printed by C. Lofi, at Rome, to this day, from a pirated plate, being somewhat smaller each way, as I lately discovered on measuring them. G. C.

PIECES

*PIECES OF SCRIPTURE SUBJECTS THAT
ARE STILL DOUBTFUL, THOUGH BY MANY
ATTRIBUTED TO BONASONI.*

A Madona, sitting holding a book on her knees, between them, holding her hand, is the child Christ standing in a kind of chemise; near them a column. In Mr. Cratcherode's collection, this is called from Corregio. A.

Twelve small Apostles, with Christ; such there are, in the King of France's collection, among the first volume of Parmigiano's works, without name or mark, but very doubtful. K. of F.

Adam and Eve driven from Paradise; a flaming altar, &c. but Malvasia, who gives this, owns that it may be by Amico Aspertino: $9\frac{1}{4}$ inches by $12\frac{1}{2}$.* G. C.

The Virgin and Child; the child frightened at a bird on her shoulder; a tree, on which is one apple:

* This allegorical invention, I think, may be thus explained. Above, Adam and Eve are driven over the walls of Paradise; below, each is sitting penfive on the earth; the middle figure is Tubal-Cain inventing the Arts, and looking on his work; behind, are the tree and serpent; to the left, a lamb sacrificed, and an angel flying with the new Covenant. The composition of the figures is fine, though ill engraved.

but

but it seems more like the studies of the workshop of Mark Antonio Raimondi, among whose scholars it is not improbable that Bonafoni once was, nor that he counterfeited many of the prints of that master, particularly the Pests, and the Madonna della Pescé; for there is a copy of the Pest entirely in his manner; nor does either of those prints actually bear the marks of Raimondi's general style: $11\frac{1}{4}$ inches by 8. G. C.

A Fragment of the celebrated painting by Raphael, in the Borghesi palace; the Madona fainting in the arms of some women: $8\frac{1}{2}$ inches by $8\frac{1}{2}$. G. C.

I found also among the collection of the King of France, a plate of about 4 inches by 3. The Virgin, Christ, and Joseph, under a tree; the Virgin has a glory; and it should be from a beautiful design by Parmigiano; it is in the manner of Bonafoni. G. C.

The Martyrdom of St. Peter and St. Paul, with *Jacobus Parmensis Fecit*, on a step; many figures; the temple of Diana, and the statue of Jupiter; above, the judgment seat: 10 inches by $17\frac{1}{2}$. This picture I have sought ardently in Rome, where it should be in a palace in the Navona Piazza. Mr. Cofway has the study in oil, not much bigger than the print. G. C.

I have a Virgin embracing a large cross, evidently from Mich. Angelo, that has much of Julio's style: $6\frac{1}{4}$ inches by $4\frac{1}{4}$. G. C.

Also,

G. C.

G.C.

G. C.

Reverdinus.

F

flourished

flourished in 1531, according to G. Gandelli, and worked for Mark Antonio; and the putting a *B* on a die, seems to be founded on the conceit of his name signifying a die; but whoever he is, his works are sufficiently distinct from all others of those times, and, as chiefly from Raphael, well worth collecting.

Nor can the single figure of St. John, sitting near a spring, with a lamb grazing, in a landscape with buildings, on which, near a cross, is written, *Agnus Dei*, though attributed by Malvasia, be Bonafoni's, that being clearly, on a comparison, by *Guillo Sanviox*, a name that has hitherto, I believe, escaped the notice of all writers, but which may be found on three very large prints from Correggio, *The History of Marias and Apollo*. *Guillo Sanviox in venegia* 18 *Genis* 1562. G. C.

Monf. Heineck, in his catalogue, gives also the following, which, though I never saw, or heard of any body in Italy, that had seen, yet I here give, however doubtful, in order that nothing may be omitted; for experience teaches us, that there are many prints of the old masters, that are almost unique;* and others clearly by the masters, without name or mark.

* As a proof of this, I lately saw, in the portfolios of Mr. Cracherode, a print of a battle of naked men, ten or twelve figures, in folio, well preserved, with a label, on which was written, *Antonio Pollajolo opus*. I do not believe any collection, in Italy, can shew another.

Adam

Adam and Eve sitting under the tree of life.

Judith, with the sword uplifted in her right hand. — This I have since seen in the hands of the late Sir Joshua Reynolds; it is octavo size, and is copied from that by Parmigiano; the nurse is behind, and the head of Holofernes is in her left hand; a stone and shrub in the left hand corner; upright.

St. John the Baptist, with a scroll, from Raphael.

The Nef of St. Peter's; in quarto, from Perino del Vaga.

A Last Supper; marked in Bol. 1572, from Raphael.

Another, with a fine vase; large.

An *Ecce Homo* seen through the window of a building, to which the ascent is by steps; an oval, quarto.

A Crucifixion, with the two thieves; similar.

The dead body of Christ, on the Madona's lap, marked, *Tobia Cichini Aglan . invento.*

St. Peter, established head of the church, from Raphael.

St. Joachim and St. Ann presenting Mary, their daughter, to the High Priest, from Parmigiano.

St. Jerome, from Titian.

The Emperor Augustus, to whom a Sybill shews an image of the Virgin ; from Parmigiano ; folio.

POETICAL

POETICAL AND HISTORICAL INVENTIONS

OF

JULIO BONASONI,

OF

B O L O G N A.

From No. 1 to No. 150 inclusive.

ONE hundred and fifty designs for the Emblems of Bocchius, of Bologna ; of which Malvasia speaks as follows, in his *Felsina Pittrice* : G. C.

“ He engraved one hundred and fifty pieces for
“ the Symbols of our learned Bocchius, with his
“ portrait at the beginning, which principally re-
“ commended, by their much admired and esteemed
“ engraving, that excellent work. They are all

“ of his own invention, except those which, to
 “ please the author, he took from prints already
 “ published by others ; as from Albert Durer, Par-
 “ migiano, the sketches of Michael Angelo, as the
 “ two Rapes of Ganymede, of certain drawings
 “ procured from the aforefaid Parmigiano, but
 “ much more from Prospero Fontana, who, being
 “ the friend of that great literato, made many of
 “ the designs.”

The first edition of this work is dated 1555. G.C.

The second, with the plates retouched by Caraché, has for date 1574. Monf. Heineck names sixteen as of his invention, but certainly from erroneous information, as we may be convinced by referring to the Shipwreck of Æneas, engraved by Mark Antonio, with the historical border, where we may see that the *Æneas Achates*, attributed by M. Heineck to Bonafoni, is taken from the border of that print ; and since, in no edition, they have ever been distinguished, the admirers of this tasteful inventor must content themselves with guessing his originals: $3\frac{1}{4}$ inches by near $4\frac{1}{2}$. G. C.

151 to 172. A work, containing twenty - two plates of $5\frac{1}{4}$ inches by 4 each, with grotesque borders; the frontispiece, Minerva and Mercury ; the title, *Amori Sdegni et Giclosie di Giunone* ; beneath on a tablet, *Julio Bonafone inventore*. Each print has four
 Italian

Italian lines under it, and his name, and they contain a great many of the adventures of Juno ; though by no means his best inventions, they have a great share of merit in the early impressions, and the Juno suspended is a fine thing. G. C.

173 to 191. Another work, that there is every reason to believe is compleat in 19 plates, of $6\frac{1}{2}$ inches by $4\frac{1}{4}$ each. The frontispiece of which represents a piece of architecture, on which is placed an oval tablet, with a coronet, palms, and thunderbolt above, and festoons of fruit below ; on the tablet, in capitals, *AMOROSI DILETTI DE GLI DEI*. G. C.

Among these there are several that, in point of invention, grouping, and outline, as well as expression, would do honour to any master even of his own times ; but, at the same time, it must be owned there are a few very inferior, and some that, in our reformed age, would be reckoned highly indecent, though by no means gross ; a circumstance that one would be apt to believe he lived to repent of, as in the set which I possess, though the impressions are very fresh, I find on several that his name has been attempted to be polished out of the plate, though unsuccessfully. Each has three Italian lines under, very lamely composed, and said to be his own. The Birth of Bacchus is like an antique for grace and expression ; and so, indeed, is the Mars and Venus. They should

be scarce, as there are only a very few of them either in the French collection, or the Vatican, or Cardinal Corsini's; neither, it is said, are they compleat in the Marquis of D'Urazzo's fine collection, and Mons. Heineck says he never saw the work intire. My set contains nineteen, with the margins intire, and was found bound up with an old Italian prose author. I have another that was bought out of the old Scudilari collection. Nine of them have either his name or mark *I B*; but his best manner is too evident in them all to be mistaken.

192. Saturn gnawing the Rock; he sits on a cloud, and his scythe is by him; on the cloud is written, *In pulverem Reverteris*; beneath, a city, a port, and a vessel; and *I. Bonafone inventore*: 10 inches by 6. G. C.

193. The death of Marias treated in the manner of an antique bas-relief; seventeen figures; many parts of which are correctly designed, but feebly engraved, and in point of grouping, and expression of the passions, merits great esteem; it seems evidently one of his earliest performances, and is marked *I. B. D. S & I. N.* or, *Julio Bonafone del. Sculp. inv.* The satyr is bound to a tree with his head downwards: $5\frac{1}{2}$ inches by 10. G. C.

194. A Conference between eight women grouped on one side of the plate; and nine philosophers, or magi,

magi, on the other ; one of which extends his arms towards a star that is rising ; five of the women have each a child ; on the end of a cradle, *I . Bonafone inventor* ; perhaps a calculation of nativities : 9 inches by 6.—The original drawing is in the collection of Signor Cavaceppi, at Rome ; a pen drawing washed, with a small variation from the print ; in this he seems to have imitated the style of Raphael. G. C.

195. An Allegorical Piece ; a two-wheeled car drawn through a landscape, ornamented with buildings, by two large swans, each of which is embraced by a winged genius ; on the car sits a winged youth with a glory, and a naked female, whose left arm rests on an urn, and whose right hand holds a patera ; in the car is also Cerberus, the eagle, a lyre, a thirsis, a trident, and a helmet ; perhaps it is the Triumph of Cupid and Psyche. *Julio Bonafone inventor* : 10 $\frac{3}{4}$ inches by 15. G. C.

196. Mars and Venus, on a bank, naked ; a youth playing with Mars' armour ; Cupid lying by Venus, and Mercury descending with great seeming rapidity ; a successful imitation of Titian's manner. *Julio Bonafone inventor* : But the Cupid is almost copied from that of Titian, in the Venus and Adonis of the Colonna gallery at Rome : 11 inches by 8 $\frac{1}{2}$. G. C.

197. A Man and Woman embracing each other on a rock by the sea shore ; behind is a man who
seems

seems to watch a vessel, the head of which comes into the plate; at their feet, a female sleeps gracefully, beneath whom is written, *Dormo Dum Blando Sentio Murmuraque*; on the rock, *Julio Bononiesi . i . ventor . 1546*: $7\frac{1}{4}$ inches by 10.—From the fountain near, and the sea, it seems not improbable that he meant to represent the story of Neptune and Amymone. G. C.

198. A Landscape, with eight females; two loves, Mercury, Pan, and part of a satyr; also a dog at the feet of a female who sleeps, and appears to be a Ceres. This is commonly called Mercury and the Daughters of Aglaurus; and has much grace and elegance in some of the figures. *Julio Bonafone in . ventor*: $10\frac{1}{2}$ inches by $14\frac{1}{2}$. G. C.

199. Apollo passing through the Universe, drawn by four horses of great expression, accompanied by eight gliding hours, and Time on crutches following; beneath, on the earth, two most elegant figures naked, a winged genius is unveiling the head of the female. From the action of both, we may conclude them to be Aurora and Tithonus, as she betrays a modest confusion, and he points to the earth, as claiming his origin from thence. I have a proof of this plate before it was finished, with *Julio Bonafone inventore*; the finished ones have his name and mark also below it, *J.B.*: $9\frac{1}{2}$ inches by $13\frac{1}{4}$. G. C.

200. The

200. The Elysium of Lovers ; probably from some old romance : in the clouds, Apollo is descending, and Love rising, drawn in a car by two unicorns ; in the centre, a lake or river, in the waves of which, float Venus and Cupid, who beckon the lovers on the right hand to come over to the left ; in all twenty-eight figures finely imagined and executed. 1545 .
Ju : Bonafso I . vintor – Tom . Barl . exc. 11 inches
 by 15 $\frac{1}{4}$. G. C.

201. An equally fine invention, by Malvasia called Alexander and Roxana, for what reason is not very evident, as it exactly answers to the description of Ruggiero in the Gardens of Alcina. Orlando Furioso, canto sexto, stanza lxxiv. to lxxvi.

“ *Qui vi a Ruggiero un gran corsier fu dato, &c.* ”

A warrior in his helmet, a youth bringing a horse, ten naked women, three loves, and a group of lovers in an arbour in the back ground : 9 inches by 13 $\frac{3}{4}$. *Julio Bonafone in . vintor.* G. C.

202. A Temple in the Sea, which seems a Pharos by the figure on the top that beckons mariners ; other statues holding torches ; on the land, two figures sitting under a tree ; a small folio lengthways. *Julio Bonafone inventor.* K. of F.

203. Cupid bound to a tree in the Elysian Fields, and whipped with flowers by the souls of lovers ;
 Venus

Venus descending ; twenty-one figures in all, and, on a stone, are two Italian stanzas, commencing,

Volò ne' Campi Elisi un giorno Amore, &c.

**Julio Bonafone in ventore 1563 : 9 inches by 14 $\frac{1}{4}$.
It is a beautiful invention. G. C.**

**PIECES NOT MARKED INVENTOR, BUT
WHICH MAY BE ATTRIBUTED AS HIS OWN,
FROM THE STYLE AND CHARACTER.**

204. Three Women and three Men in a Bath; also, Venus, and Love who carries a vase of essence; Mercury, bearing one of water, assists; two other loves, or rather genii of desire, for all three are without wings, are wounding them from the air. This fine group shews how much he studied the antique, as the Mercury is taken from a bas-relief in the Villa Medici at Rome; and the bath, from a granite one in the garden, which was, in 1790, removed to Florence. On one of the steps we sometimes find *Bonafono . I*; in the Barberini library there is one with a serpent in the left corner, and no Caduceus. Jo. Georgius has also copied it the reverse way. 9 inches by 14. G. C.

205. Four Sea Nymphs and two Tritons feasting on fish on a rock in the sea, or island, for it has a large tree; birds on the wing, and dolphins sporting; a perfectly ideal thing, and all in motion. *Julius Bonasonius . F*: 10½ inches by 14. — I should not scruple to call this Nereus, Doris, and the Nereids.

206. Three

206. Three Nymphs and two Satyrs in a cave full of water, the heads elegantly ornamented with flowers and fruit; in the back ground, a small satyr and nymph, and a kind of amphitheatre. *Julio Bonafone*. *F*: $7\frac{1}{4}$ inches by 11. A fine engraving from a tasteful invention. G. C.

207. A print hitherto unnamed, but which to me seems clearly, The Combat between Hercules and the River Achelous; in the back ground, a group of small figures that represent the birth of Achelous from the nymph Nais, according to Plutarch; and the male figure in the water carrying a female, may be either Oceanus and Nais, or Achelous' rape on his daughter Clistoria; in front, three cupids are seen sporting with dolphins, one of which carries a tablet, with *Julio Bonafone*: 17 inches by $10\frac{1}{2}$. G. C.

208. The Judgment of Paris; a design which approaches nearer to the bas-relief on the garden front of the Villa Medici than either Raphael's engraved by Mark Antonio, or that scarce one of Andrea Meldossa etched by himself, but which still differs in many respects from the antique, and contains many beauties; Bonafonis has twenty-eight figures. *Julio Bonafone*. *f*: 12 inches by 18. G. C.

✍ I cannot here help remarking, that the etchings of Andrea Meldossa, commonly called Schiavone, and which he finished with dry point on plates, that

that certainly were not copper, generally using two when the subject was large, and joining them in printing, have been strongly confounded with the etchings of Parmigiano, by most dealers and collectors, as well as even artists, owing, perhaps, to his having copied many designs of that master, to whom his own inventions will, I believe, be allowed to be equal by those who have seen the print above-mentioned, and a Battle of Horse, twenty-two figures, marked *Andrea Meldossa inventor*; it is also found with a dolphin in place of the name. Mr. Cracherode has both these scarce prints.

209. A Print as yet illnamed, Les Vendanges de Venus, but which, on many accounts, may be called, Vertumnus in the Gardens of Pomona; the nymph sleeps on the fore ground, two of her companions are weaving garlands, Vertumnus is seen busied as a gardener and a ploughman; and in another group, the nymph, with Vertumnus in his proper form, is crowning Cupid, who stands majestically as victorious: 13 inches by 17. *Ju. Bonafio. F.* There is great taste in the composition. G. C.

210. Venus attired by the Graces, in an antique chamber, one of whom kneels, another holds a square mirror, and a third adjusts her locks; Venus has some drapery: 8½ inches by 6½. *I. Bonafono. F.* Well engraved. G. C.

211. Hector

211. Hector drawn before the walls of Troy, and the previous combat ; under are eight Italian lines :

*Hor qui pugnar in singular Bataglia
Col crudo e fero Achille Ettore si vede, &c. &c.*

Ten figures. *I. Bonafone f*: 12 inches by $7\frac{1}{2}$. G. C.

212. Minerva in the midst of ten other female figures, six of whom have instruments of music ; on the right hand corner, some unintelligible letters, (M. Heineck says *VESOI*) ; a very poor thing, and very likely his first essay. G. C.

213. A venerable old man, said, by Malvasia, to resemble Achilles Bocchius, who uncovers a large vase, from whence have issued Wisdom and the Virtues ; Hope is issuing, and the titles are wrote under each ; on the vase, *Julio Bonafone f*. A copy of this plate will be found in page 94 of the *Fabulæ Centum* of Faerno, published at Rome 1563 : $4\frac{1}{4}$ inches by $6\frac{3}{4}$. G. C.

214. Ganymede sitting on the ground, the eagle hovering by him ; a tree, and small vessel in the landscape. No name, but clearly his : 3 inches by $4\frac{1}{2}$: an etching. G. C.

The Rape of the Sabines ; a poor thing, an early performance like the Minerva and ten females ; no name.

215. Alexander

215. Alexander and Roxana, with Alexander and Bucephalus, in the same piece, is given by Monf. Heineck as a large folio, with *Julio Bonafone inventor*. H.

216 to 229. Fourteen small anatomical figures marked I ¹² B.

PIECES THAT ARE OR SEEM FROM JULIO
ROMANO.

230. The St. George of Julio Romano: $15\frac{1}{4}$ inches by 19. *Julio Bonafone fecit. Julio Romano inventore 1574.* G. C.

230.* A Nymph suckling a Horse, representing virginity. *Julio Bonafone*: 13 inches by 17. G. C.

230.* Saturn and his three sons, as young boys; he rests on a scythe, a spade before him, an eagle on a wall, a serpent furrounds a globe; beneath which, *Julio Romano inventore. I. Bonafone f*: 12 inches by $8\frac{1}{2}$. The original is one of the many stuccos of the Palace Tee, at Mantua. G. C.

231. Pan sitting, Pomona, Cupid, and a Terminus; a tree, on which is suspended the Cymbals and Syrinx, Cupid's bow, and the arrows: a design like the antique. *I. Bonafonio. f*: $10\frac{3}{4}$ inches by $8\frac{1}{4}$. G. C.

FROM

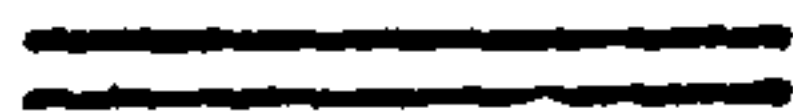
FROM POLIDORE.



232. Hercules driving Bulls, those of Geryon perhaps; six young females in actions of supplication. *Julio Bonafone . f*: $16\frac{1}{4}$ inches by $9\frac{1}{4}$. G. C.

233. A wounded General retired from Battle; a physician, and thirteen soldiers: $10\frac{3}{4}$ inches by 8. *Ju . Bonaso imitando pinsit & celavit—A . S . Sqdebat* or *Ant. Salamanca . S.* G. C.

234. Two young Females, mounted on a horse, galloping across a river; in the back ground, tents and trees; on the left side the plate, seven other women loaded with children and baggage; on the right, six women and two children, with their arms extended, one of whom sits: $17\frac{1}{4}$ inches by $11\frac{3}{4}$. *Ju . Bonaso imitando pinsit & celavit.* This is generally called Clelia escaping from the camp of Porfenna, but improperly. G. C.

FROM RAPHAEL.

235. A Battle of Horfe, which seems from some other design of Raphael's than that in the Vatican. The emperor, with his hands joined on horfeback, in prayer; two angels descending, with fwords drawn; a number of men and horfes. A thing this of great effect in a good proof. *I . Bonafo . F . 1544 :*
15 inches by 18. G. C.

236. The Rape of Europa; six figures; ten cattle, and two dogs on the shore; in the sea, Jove and Europa passing over, and Neptune, in his car, drawn by four horfes. *Raphael Urbin inventor . Julio . B . F . MDXLVI :* 11½ inches by 17.—Parts of this composition, the herdsmen especially, are of exquisite beauty. G. C.

FROM

FROM BOLOGNESE.

237. The Passage of the Horfe through the Gates of Troy ; a grand composition of many figures characteriftically engraved ; on a tablet, *Bol . inventore* 1545 ; and below, *Ju . Bonafonis . F :* 25 inches by 16. G. C.

FROM PARMIGIANO.

238. Circe drinking to the Mariners ; a circle of eight inches wide ; in the vessel, eight mariners and two monkeys, two also on the shore ; evidently from a design of Parmigiano. *Julio Bonafono . F.* G. C.

239. Circe giving drink to the Mariners ; an oval on an octagon plate, $7\frac{1}{2}$ inches by 6 : no name, but is also of Parmigiano. G. C.

240. Mercury receiving Pipes of Reed from Minerva, who holds a dart ; a shield at her feet. *I Bonafono.* An oval $9\frac{1}{2}$ inches by 7. G. C.

241. Silenus on his Ass, sustained by two fawns, and followed by a young satyr ; beneath him a tyger ; three small figures in the distance, and an ass. *I. Bonafono . F :* $8\frac{1}{2}$ inches by $6\frac{1}{4}$. Also its companion— G. C.

242. Silenus brought before Midas, from Ovid's Met. six figures and an ass. *I. Bonafono . F :* $8\frac{1}{2}$ inches by $6\frac{1}{4}$. G. C.

243, 244. Four Termini, on two plates ; Hercules and Dejanira. *I. Bonafono.* under one ; *F.* under the other figure of each pair.

245. The

245. The Revenge of Medea on the Daughter of Creon ; nine figures, and four children, in a landscape, with ruins : evidently taken from a little noticed bas-relief on the lower part of the Borghese Villa. On the end of a fallen column, *I . Bonafó . F :*
 $10\frac{1}{2}$ inches by $8\frac{3}{4}$. G. C.

246. Six Statues carrying Capitals and Ornaments of Architecture ; in quarto. *I . Bonafó . F.* H.

*PIECES DECIDEDLY BY BONASONE, THOUGH
WITHOUT HIS NAME.*

247. A Mock Triumph, of fourteen boys and fatyrs, in which is a car drawn by an elephant and two lions ; a boy riding and conducting two horses behind. A print full of fine action ; a small folio lengthways, 15 inches by 9. G. C.

248. A Triumph of Bacchus, who sits on a car, in a grand attitude, supported by two fatyrs, while a little genius crowns him from behind ; two women and a fatyr boy attend the car, carrying baskets ; in the back ground, Silenus and the afs sustained by a fatyr ; an idea almost antique, and seems from an invention of Perino del Vaga. G. C.

249. The young Olympus playing on the fyrinx ; on the band is written, *ATHIVS*. This appears to have been engraved by Bonasone from that exquisite statue now going to destruction, in the gardens of the Ludovici Villa at Rome ; for the hand of Marfias is on the shoulder, as it was left when the rest of the group was lost. This little print, in octavo, is one of the very few things engraved that have preserved the character of the antique marble.* A.

* A much restored antique of this subject is now in the Villa Albani, near Rome, but the Marfias is almost all modern, and the Olympus is far inferior to that in the Ludovici gardens now covered with green moss.

250. A whole length of a Venetian, with a large purse at his girdle ; an octavo well touched. A.

251 to 254. Four female figures in niches, viz. Leda, Diana, a female, with a patera, and one, with two dogs, a bow, and an arrow : $6\frac{3}{4}$ inches by $3\frac{1}{2}$ each. G. C.

255 to 260. Six antique busts, viz. GIOVE. ~~IVB~~. Juno, Latona, Bellona, Pallas, and a Bifrons of Hercules and Dejanira ; some of them have three Italian lines under. But middling things.

261. Pluto descending to the infernal shades, from the fresco of Julio Romano, at Mantua ; the car is drawn by four hell-horses, the furies and Cerberus attend ; over the entrance, *I. Bo.* A poor engraving, but the idea of the master better preserved than by that of Santo Bartoli. G. C.

262. Neptune drawn in a shell car by four marine horses ; he is represented as quite a youth ; above, is a figure crowned, who stops the mouths of two youths or winds. The original drawing was in the collection of Signor Zanetti of Venice. *I. Bo.* $7\frac{1}{4}$ inches by 10. G. C.

263. A Piece, where a youth and a young female are preparing to ascend into the clouds ; by the female is a peacock, two genii carry vases ; above, are the eagle, throne, and thunderbolt ; from whence
I conjecture

I conjecture that this represents Jupiter and Juno commencing their reign, as the last does that of Neptune, and that before of Pluto, which the following print explains—
G. C.

264. The three Sons of Saturn casting lots, in a glass vase, by the sea shore; Pluto, whose lot is sunk lowest, points to hell and Cerberus; Jupiter to a throne, and thunderbolt above, with the two vases; and Neptune to a flying figure, and dolphin representing the sea. All these designs are from Julio Romano, and the two last were lately in the possession of Signor Armano, a dealer at Bologna, but of a considerable size and great beauty, of which these prints give but a faint idea. The original picture, on board, was lately brought, among other fine pictures, from Rome, by Mr. James Irvine. Vafari says, Gio Batista Mantuano engraved these four stories of Pluto, Jupiter and Neptune, in his life of Julio Romano.
G. C.

265. The Birth and Apotheosis of some Hero, in the same style as the foregoing prints; four women and a man are busied about a cradle, from whence the child has disappeared; another man points him out to the weeping mother, and he is seen at the top of a tomb, also in the air ascending with four horses:
10½ inches by 8.
G. C.

266. Jupiter suckled by the Goat Amalthea, whilst an old goatherd holds her horns; two nymphs,
a young

a young goatherd, and four goats. The original by Julio Romano is at Mantua; Poussin poorly imitated this composition, and Sancto Bartoli engraved it. $16\frac{3}{4}$ inches by $10\frac{1}{2}$. G. C.

267. A Fragment of an antique Frieze, where, among the foliage, are two loves, a grotesque sagittary, who holds part of a vase, with *I. Bo.* on it, and two birds: $11\frac{1}{4}$ inches by $6\frac{1}{2}$. G. C.

268. Another somewhat smaller, where sphynx, with a torch, gives fire to an altar; a genius, with a dagger and olive-branch, and a grotesque figure divided in the middle. No name. $11\frac{1}{4}$ inches by 5. G. C.

269. A Triumph of Bacchus, an oval lengthways, and which seems composed from a bas-relief; Bacchus sits in a car drawn by two lions, on which ride two cupids, one of which holds a lyre; before them goes Silenus, on an ass, supported by two rusticks, Pan is foremost, and Ariadne sleeps on the foreground; fourteen figures in light, several others in shadow, and a temple with twenty pillars; ill engraved, but a noble invention. G. C.

270. Il Famosissimo Triompho de Bacco, copied from the print of Cornelius Bos of 1543, but reversed, and on the label, *Papb. Urb. in. Romæ. fran^s Berr^s 1594.* A thing evidently done in great haste, but not without feeling, and must from the date

date have been executed when he was of a great age ; this print has been hitherto overlooked, but every line shews his graver ; two Italian verses under, *Di Satiri, &c.* 34 inches by 12 $\frac{3}{4}$. G. C.

271 to 274. Four of the Signs, &c. Venus with Cupid behind, who embraces her ; sol with a lion ; Saturn with a wooden leg ; Luna, &c. Very poor things except the Venus. In the late Sir Joshua Reynolds' collection, is an octavo of Jupiter, armed like Mars, leaning on a sword, in a landscape ; the eagle behind ; on a stone, in the left hand corner, *JUPITER.* A.

275. A Plate from Primaticcio ; Jove on the clouds, with seven other deities ; Cupid is letting fly an arrow ; above, on a bright spot, the Bear. The plate is shaped like the bottom of a barge : 16 $\frac{1}{2}$ inches long. G. C.

276. Venus and Cupid on the clouds, both standing ; she holds a dart in her right hand, and Cupid his bow with his left : 11 inches by 8.

277. A Design evidently founded on a bas-relief of the Palace Mattei, in Rome ; where, among many other figures, Mars is surprizing Rhea ; the Tyber, and the Anio, &c. four females, five males, six genii, Victory descending with two crowns, a herdsman, cattle, and Diana passing over Rome, in a car drawn by four horses : 11 $\frac{1}{4}$ inches by 17.

278. That

278. That Female pensive figure sitting, so often engraved by the old masters, seemingly as a Study, and once by Mark Antonio, where both the hands and feet are lost in the drapery: 4 inches by 3, This is the only one I ever saw by Bonafoni. G. C.

PORTRAITS.

279. A Portrait, ill engraved, hitherto called that of Raphael, but which will be found, by those who have opportunity to compare it, to be one of the Bearers of the Pope, in the Heliodorus of the Vatican; one of which has always been supposed to be Mark Antonio Raimondi, and, perhaps, the other might be Julio Bonasoni. Under this print we find written, *Raphaelis . Sanctii Urbinatis pictoris Eminentiss: Effigiem Julius Bonasonius Bononien . Ab exemplari sumptam Caelo Expressit*, which, making allowance for his Latin, may, perhaps, mean, *Julius Bonasonius Bononien. caelo expressit effigiam (suam) sumptam ab exemplari Raphaelis Sanctii Urbanitis pictoris eminentissimi*. In English, ‘Julio Bonasoni, of Bologna, ‘engraved this (his own) portrait, from the picture ‘of that most eminent painter, Raphael, *Sanctius . Urbini.*’ If this be admitted, we have discovered a valuable portrait. 11 inches by $7\frac{1}{4}$. G. C.

280. Michael Angelo, in a circle with ornaments, date 1546 at the bottom. *Julio . B . F.* A fine expressive profile: 9 inches by 7. G. C.

281. An ill engraved head; underneath, *Phillippus . Hispaniarum . Princeps . et . Caroli . V . Filius . Julio . b . f.* $9\frac{1}{2}$ inches by $6\frac{1}{2}$. G. C.

282. Nicola

282. *Nicolo Ardingello, Cardinalis, annum agens XLIII.* on the monument; folio.

283. Cardinal Bembo, aged 77; in quarto, from Titian.

Monf. Heineck also adds:

284. Pope Marcellus II. in quarto; no graver's name.

285. Mark Antonio Raimondi; with his name; oval, quarto.

Malvasia attributes to Bonafoni an oval of Mark Antonio, with the name round it. I have a very scarce one that answers his description, and about it is written, *Marcus Antonius Raimundus Bononiensis in aetate sua incisus illustris Floruit AD . MDXX.* but I confess I do not see the style in it of Bonafoni.

286. *Francisci Flori Antwerpiani inter Belgas pictores non infimum locum tenentis effigies;* in quarto; no name.

287. *Johannes Bernardinus Bonifacius, Oriae Marchio Aetatis Suae Anno xxxii . MDXLVIII.* in quarto, no name.

288. Portrait of a young Prince, with short hair; oval.

There

There are many other Pieces attributed to Bonafoni, by Gori Gandelli, and M. Heineck, almost all of which I possess, and therefore know them *not to be by him*; such as I do not possess and have never seen, I shall give here a list of as *they* describe them; and lastly, add a few of the most probable of the doubtful ones in my own collection.

1. Venus on the clouds, with Cupid, who has his right hand hid under the arm of Venus; from Raphael.

2. Birth of Adonis; small folio; 1586 B. F.

3. Venus detaining Adonis; from Titian; *Eccola Bella*, &c. attributed by Vafari to Bonafoni.

4. The Abbe Marolles says, That with *Aurea formosum*, &c. is also his.

5. A Satyr among rocks and trees; opposite a woman, and near a fountain: a long plate. Mr. Heineck says engraved by *Bonafone*.

6. A naked Man, with a vase on his shoulders; accompanied by a naked woman, between which is a child carrying a sort of bottle, marked *Bonafone*.

☞ This should be a fragment of the Bath scene.

7. A naked Man carrying a great lantern, behind him follows another; an octavo; engraved by *Bonafone*, says M. Heineck.

8. The statue of Marforio sitting near a portico, and that of Pasquin in a boat; a quarto, marked *m b s . P . f . 1547*. It is said a collector of Milan has such a subject by *Bonafoni*, which he highly esteems.

9. A bas-relief of a Woman sitting with two children; a long plate.

10. Apollo approaching Daphne, who flies towards a bed, in which is another woman, and *Cupid*. *Julio . b . inventor*.

11. Venus and Cupid, and a Term of Priapus.

The following also may probably be his :

289. Two long plates, Naval Battles; from the frescos of Polidore, that were on the walls of the *Maschere D'oro*, a Palace belonging to the Duke of Aqua Sparta, in Rome, near the *Farnefe*; some remains are still to be found; the barges are covered with bas-reliefs; on one in the right hand corner, *Pulidoro inventor*; and above, *M . L cum privilegio*.

290. The other has three stout rowers, in fine action, and *Petri-di Nobilis Formis*; but no name of Polidore.

G. C.

H

291. The

291. The Fall of the Giants, from a fresco ceiling, in the Doria Palace, Genoa, by Perin del Vaga; a long folio; sixteen figures, great and small, below; above, Jupiter thundering from the midst of a Zodiac, and all the deities attending: $13\frac{1}{4}$ inches by $22\frac{1}{2}$. G. C.

292. A Figure, like Alexander, seated on a throne, armed; his left foot on a helmet; before him, a female sitting; seven other figures about him; others in the back ground entering a building; seems to be from a design of Parmigianino; $10\frac{1}{2}$ inches by $13\frac{1}{2}$, and is engraved much in the style of the Symbols. G. C.

293. A Piece, in much the same manner, from Vincenzo Caccianemici, a Bolognese gentleman, a great dilettante, according to Vasari, and the friend of Parmigiano, representing Diana going to the chase, with five dogs; cattle and buildings in the back ground; marked *V. C.*: 12 inches by 10. G. C.

294. The celebrated Dream of Michael Angelo, of the Vices disclosed at the Judgment. In the print I speak of, all the passions are wonderfully expressed, though the drawing is feeble, which is not the case in other engravings from this picture, even the masks below shew distinctly the passions they are meant to express; but as this plate has no mark to distinguish

distinguish it from others of the same subject, I cannot point it out: $11\frac{1}{2}$ inches by $17\frac{1}{2}$.* G. C.

Among others, I have a Fall of Phaeton; and a Print of a young Man, with a horse, Fortune, and Love, under, *Io son Fortuna ho meco Amore, &c.*—A Sea Nymph on a triton, &c. &c. but as these at best are very doubtful, and his real works are sufficiently numerous and scarce, I am unwilling to swell the Catalogue; and shall, therefore, take my leave with observing, that what are here inserted, are described from my originals, many of which are very fine impressions; and that, therefore, the reader must form his judgment only from such, and not from those which are commonly on sale, many of which are either worn, or miserably retouched.

* The original picture is said to be at Dusseldorf, but concealed on account of the evident manner in which the vice of lust is depicted. The seven masks, with the sarcophagus, also remarkably correspond: The glutton's, with broken teeth; the whiskered assassin; the drunkard's head reversed; the miser's with mouth shut; lewdness, with the profile of a satyr; and sloth on its back, with the eyes closed.

ADDENDA.

ADDENDA.

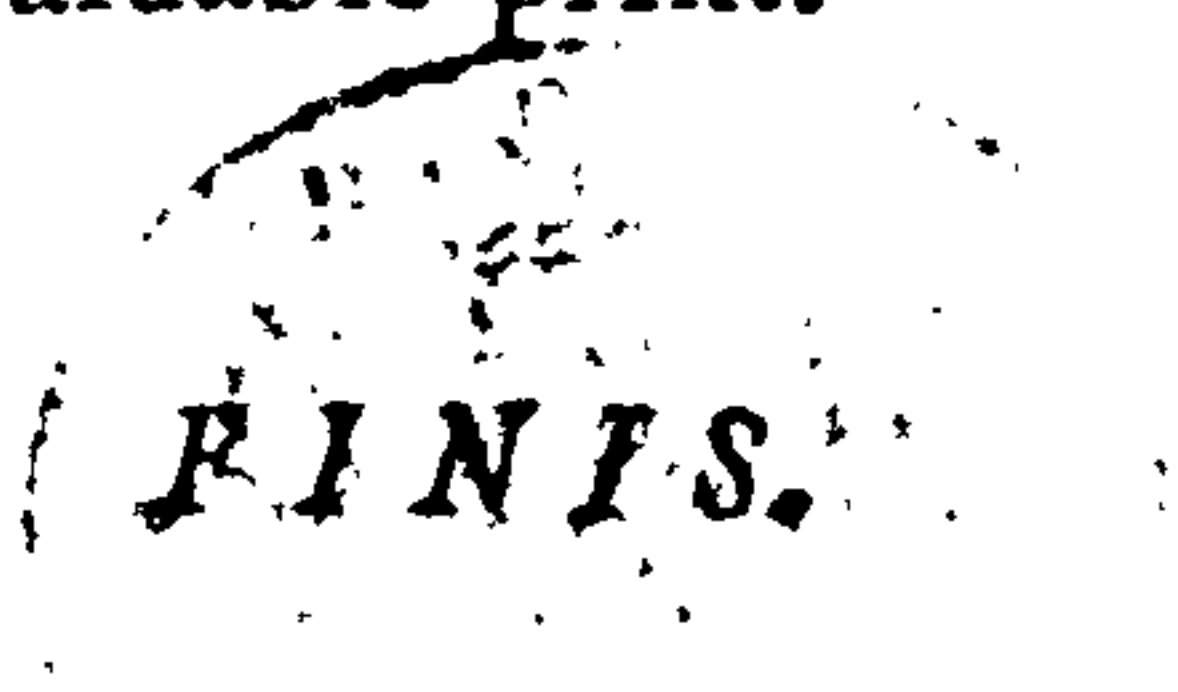
1. An upright quarto, with thirteen figures of young persons, and two dogs; old age flying away; underneath eight lines—*Questo e il garden del Vago Dio Amore, &c.* very like *Bonafoni*.

2. A quarto of great freedom, where Diana gathers fruit, Venus sitting under a tree, and a youth brought by an old man. A fine thing, and may be his.

3. Venus and Cupid on the clouds; Cupid has a ribbon, which runs loosely round his waist; Venus a slight bit of drapery; there is neither bow nor arrows; octavo upright.

4. An armed Emperor crowned by a Genius; a shield and an eagle at his feet. Doubtful.

5. Joseph, with a glory, standing and receiving his Brethren, from Raphael; under Joseph's feet is a date 1540. A valuable print.



ERRATUM.—In page 79, line 3, for *strongly*, read *strangely*.

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