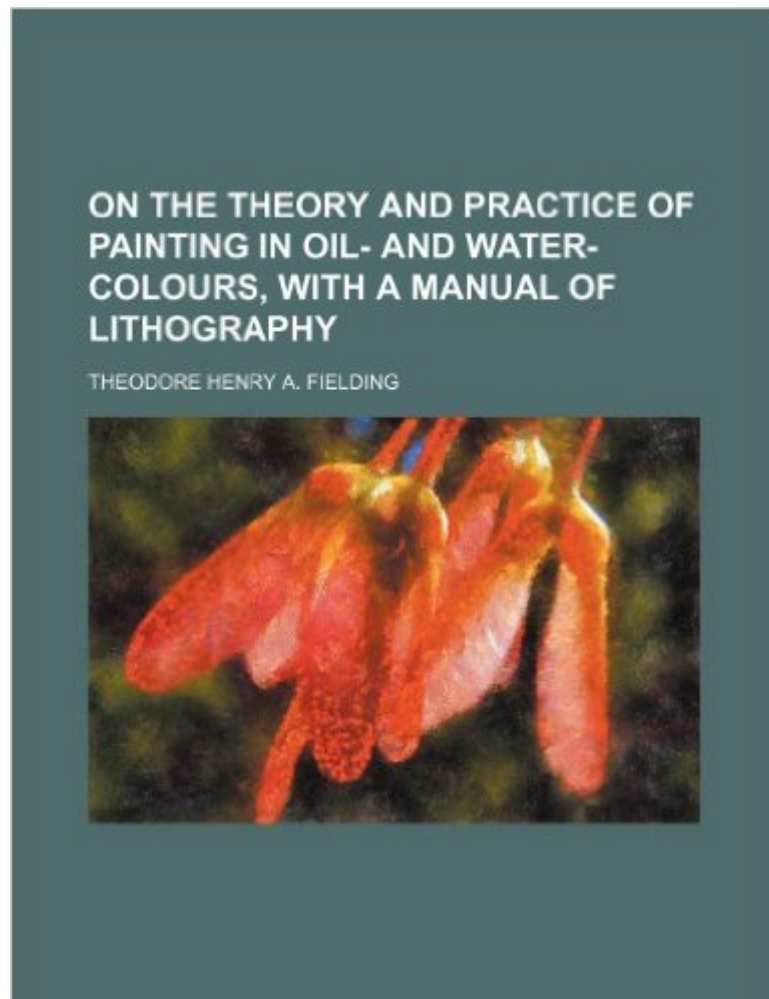


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Synopsis

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1846 Excerpt: ...and Pellegrino da Modena imitated Raphael. Caesare da Sesto, Leonardi da Vinci, Schedone, Lanfranc, and others, imitated Correggio. Titian's first manner was very like that of Giorgione. Gio. Battisto Bertano followed his master Giulio Romano. The sons of Bassano, and those of Paperotto, imitated their fathers. Romanino, Andrea Schiavone, and Giovanni Battista Zelotti, severally imitated Titian, Parmeciano. and Paolo Veronese. Biaggfo Bolognese imitated sometimes Raphael, and sometimes Parmegiano. Rubens was imitated by Abraham Jansens; and Vandyke, by Long John, in history, and Guildenaisel, in portraits. Masam followed Giuseppino; and Ciro Ferri, Pietra da Cortona. There is a great resemblance of Michael Angelo in some. of the works of Andrea del Sarto; greater in the hands of the two Zuccaroes; and greater yet in those of Maturino and Polidore. Richardson describes Raphael as having had three manners, differing from each other, which he calls his Perugino, his Florentine, and his Roman manners, in all which the great genius of Raphael is visible; but having in his two first manners raised himself above all competition, the rivalry afterwards was only between himself in his earlier and later manners. As it is not necessary here to describe in what way these manners varied, but merely to show how the greatest masters occasionally changed their styles, sometimes from an indifferent one to another much better, and at other times from a good style to one much inferior, which again perhaps has been exchanged for the better, we shall merely continue the list of a few more names, as we find them in the same author, without any other comment than what he offers, being quite sufficient to serve as a necessary suggestion on the value and use of carefully examining...

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