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THE GENTLEMAN'S AND CONNOISSEUR'S DICTIONARY OF PAINTERS.

CONTAINING

A complete COLLECTION, and ACCOUNT, of the moſt diſtinguiſhed ARTISTS, who have flouriſhed in the ART of PAINTING, at ROME, VENICE, NAPLES, FLORENCE, and other Cities of ITALY; in HOLLAND, FLANDERS, ENGLAND, GERMANY, or FRANCE; from the Year 1250, when the ART of PAINTING was revived by CIMABUE, to the Year 1767; including above Five Hundred Years, and the Number of Artiſts amounting to near One Thouſand Four Hundred.

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PROFESSOR OF PAINTING TO THE ROYAL ACADEMY.

——— Reperire, apta atque reperta docendum
Digerere, atque ſuo quæque ordine ritè locare,
Durus uterque Labor. VIDA, Lib. 2. Poetic.
Ut plurimis proſimus, enitimur. CICERO.

LONDON:

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TO THE

PRESIDENT AND COUNCIL

OF THE

ROYAL ACADEMY OF PAINTING,

IN LONDON.

GENTLEMEN,

AS you have been placed in a diſtinguiſhed point of light, by the inſtitution of your Academy; I think that the ſame merit, which hath procured for you the favour of our moſt amiable Monarch, deſervedly intitles you to every mark of reſpect from the public, as well as from every individual who profeſſes to have a love for the polite arts.

It has always been my opinion, that Dedications ought only to be dictated by an impartial regard to real merit,

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equally as remote from any venal conſideration, as from ſervile or mercenary flattery; for which reaſon, I determined to inſcribe the following work to you, whoſe deſerts have juſtly recommended you to the patronage of the moſt munificent of Kings, to the favour of the Nation in general, and to the particular eſteem of,

GENTLEMEN,

Your ſincere Well-wiſher,

and humble Servant,

DUBLIN,
Dec. 2, 1796.

MATT. PILKINGTON.

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THE

PREFACE.

AN early admiration of the Art of Painting, and an eager inclination to improve myſelf in the knowledge of it, were my inducements to ſearch for inſtruction, among the writers on that ſubject. Thoſe writers I ſoon found to be extremely numerous, and very few of them in our native language; yet every author I conſulted, inſpired me with an impatience to proceed; and I extracted from each, what appeared to me moſt likely to prove either inſtructive or entertaining.

However, I obſerved in moſt of thoſe authors, a tedious account of the artiſts in reſpect of their ſingularities in public or domeſtic life; their morals, or manner of living; their families, or the repoſitories of their works; but, I obſerved alſo, that the deſcription of their particular excellencies or defects in the execution of their art; in their ſtyle of painting; in their colouring, or pencelling; were ſo blended with other unimportant circumſtances, as rendered it exceedingly difficult to ſelect what might prove inſtructive. For, the life of each artiſt appeared encumbered with a load of deſcriptions, which could neither improve the taſte or judgment of a lover of the Art, nor ſcarcely keep the attention of a judicious inquirer awake.

Whoever

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Whoever has carefully read Vaſari, Vanmander, Ridolfi, Sandrart, and ſome other writers on the ſubject, will, I believe, recollect, that they were compelled to contend with abundance of unimproving and unentertaining narrative, to acquire ſuch a degree of information, in regard to any artiſt, as perhaps they ardently ſought after.

I will not impute the tediouſneſs which I experienced, in the original authors who wrote the lives of the Painters, to any deficiency of judgment or genius; for, it probably might ariſe from their ſolicitude to collect every incident that could be procured relative to the artiſts of whom they wrote.

However, although ſome writers on the ſubject appeared too prolix, I experienced in others too much of the conciſe and ſuperficial, in their account of many of the artiſts, and particularly in Sandrart; yet, even that defect might have been occaſioned by the want of ſufficient intelligence and materials, at the periods when they wrote. But, by examining with attention the works of ſeveral authors, what appeared to be defective in one, was frequently enlarged by another; ſo that it ſeemed neceſſary, from the whole body of the writers on the ſubject, to collect the moſt material obſervations relative to each particular artiſt.

As I had, with ſome pains and patience, for my own private amuſement, and to obtain a more extenſive knowledge of the eminent maſters, made many extracts from authors of the firſt rank, who treated of the ſubject of Painting in different languages; it appeared to me probable, that a complete collection of the Lives of the Painters, in our native language, might prove not only an acceptable, but alſo a beneficial preſent to the public.

For, although it may be juſtly ſuppoſed, that to perſons of high rank and education, all the languages of Europe may be familiar, yet there are numbers of all ranks and ſtations, who may feel the utmoſt fondneſs for the imitative arts, and yet be totally unacquainted with ſeveral of thoſe languages, from which the knowledge of the moſt memorable artiſts can be acquired.

Beſides, if we conſider how large an expence muſt inevitably attend the purchaſing of ſo great a variety of volumes, as are requiſite for a ſtudious and inquiſitive lover of the art; the works of ſome authors being exceedingly ſcarce, and the works of others ſo pompouſly printed, as to be purchaſable only by very few; it ſhould ſeem to be no inconſiderable advantage

to

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to the public, to enable every individual to have an eaſy acceſs to that knowledge of the artiſts, from which he might have been excluded, either by the want of a competent degree of polite literature, or by the want of a competent fortune.

Theſe have been my motives to undertake the work which is now offered to the public. I have not adhered to any one author, ſo as to be either a literal tranſlator or tranſcriber; but have collected what ſeemed to me moſt material from each, and endeavoured, with the utmoſt exactneſs I could exert, to rectify their chronological miſtakes; to illuſtrate what appeared obſcure; and to digeſt the whole, ſo as to be at once inſtructive and conciſe.

How far my beſt endeavours have correſponded with my intention, the candour of the public will, I hope, favourably determine.

I perſuade myſelf, that an endeavour to acquire a taſte for the polite arts; a deſire to obtain a thorough knowledge of them; and a zeal to diffuſe that knowledge more extenſively through theſe kingdoms; cannot appear an improper employment for the leiſure hours of an Eccleſiaſtic; particularly of one who, being wholly unambitious, and pleaſed with his profeſſion and retirement, has been always more ſtudious to improve his mind than his fortune.

Beſides, it cannot but be remembered, that Painting (the moſt pleaſing among the polite arts) revived, and was principally nurtured, by the taſte and inceſſant liberality of Eccleſiaſtics, till it grew up to its utmoſt perfection under Raphael. Moſt of the Popes, eſpecially Leo X. and Urban VIII. and a number of Cardinals and Archbiſhops, were proud of diſtinguiſhing themſelves as its patrons; nor were the Monarchs and Princes of thoſe times leſs enchanted with the beauties of the Art, nor leſs munificent to its profeſſors. Happy times for artiſts and men of genius! when merit was rarely unnoticed, and more rarely unrewarded.

Indeed it ought to afford a ſingular ſatisfaction to the preſent age, to obſerve the hand of liberality ſtretched forth, to raiſe up the polite arts in theſe kingdoms, from the torpid ſtate in which they have languiſhed.

The countenance afforded to the Art of Painting in particular, by his Majeſty, the moſt amiable of Monarchs; the zeal of the Nobility and Gentry of Great-Britain and Ireland, who conſtitute the Societies of London and

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Dublin; and the impartial diſtribution of rewards to the candidates for fame; muſt inevitably ſo far animate every artiſt, as to make him ſtudious to arrive at excellence; till, in ſucceeding times, our own natives may be as much the admiration of other kingdoms, as the artiſts of Italy have been the admiration of the world.

No nation has ever been more productive of men of genius than Britain; and where genius is careſſed by the Great, and elevated by Royal munificence and honours, as it is at preſent, what approaches to perfection may we not ſanguinely expect from the riſing generation!

It were, however, to be wiſhed, that our artiſts, as well as our nobility and gentry, who either travel abroad for the improvement of their taſte, or inſpect the capital collections of paintings in England, could prevail on themſelves to be more accurate in the obſervations they make, while they entertain themſelves by contemplating the works of the celebrated maſters; ſo as not only to be ſtruck with admiration while they behold them, but alſo to penetrate the cauſe of ſo powerful an effect on the paſſions of their minds.

To ſee, and to admire, on ſuch an occaſion, is not ſufficient; for, even thoſe of the meaneſt capacity, the illiterate and the unſkilful, can readily arrive at ſuch a degree of taſte. But a refined taſte can only be formed, by ſtudiouſly examining the whole, and every part of a compoſition; by exploring the grandeur of the ideas, the ſublimity of the expreſſion, the truth and elegance of the deſign, the grace diffuſed through the objects, the reſemblance of nature in the colouring; and the magic touch of the pencil.

The true knowledge of the Art of Painting is not ſo eaſy an acquiſition, as too frequently it is accounted; nor are all thoſe who can plauſibly deſcant on the perfections and defects of a piece of painting, to be conſidered as ſolid or profound judges of the intrinſic merit of a performance.

As Painting is the repreſentation of nature, every ſpectator, whether judicious or otherwiſe, will derive a certain degree of pleaſure from ſeeing nature happily and beautifully imitated; but, where taſte and judgment are combined in a ſpectator who examines a deſign conceived by the genius of a Raphael, and touched into life by his hand, ſuch a ſpectator feels a ſuperior, an enthuſiaſtic, a ſublime pleaſure, whilſt he minutely traces the merits of the work; and

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and the eye of ſuch a connoiſſeur wanders from beauty to beauty, till he feels himſelf riſing gradually from admiration to ecſtaſy.

To acquire a well-founded taſte for painting, there are many eſſential requiſites, without which it is ſcarce poſſible to diſcern the real perfections of a performance.

One requiſite is, to be familiarly converſant with hiſtory, particularly the ſacred, from which many of the ſubjects that animated the pencils of Raphael, and the beſt artiſts, were compoſed. It may indeed appear ſingular, that a ſtudious peruſal of the Bible ſhould be recommended to any perſons of taſte, who ought to be ſuppoſed to have had an early acquaintance with that book in the courſe of their education. Yet it cannot but be obvious to every one, that (to the diſgrace of modern politeneſs) the ſacred volume is rather held in contempt by many of the great ones of this age; becauſe that purity of morals which it demands, is incompatible with the vices which they practice. However, if gentlemen, even in purſuit of their favourite art, could find an inducement to read it, they might perhaps at the ſame time imbibe a knowledge of a ſuperior kind to what they ſought, and perceive that, among all their accompliſhments, they wanted a principal one, that of Religion.

I have been led into this remark, by an incident which not long ſince happened at a public ſale of pictures, where a few profeſſed connoiſſeurs were buſily examining the Paintings, and were very loudly profuſe of their obſervations. Two pieces of Scripture Hiſtory, extremely well executed, attracted their particular attention; one deſcribed St. Peter's payment of the tribute-money, the other, his walking on the water. No commendation of the Paintings was ſpared by the connoiſſeurs; but, after conſulting with each other what the ſubjects might be, and none of them being able to determine that point, one of them openly declared, that if they knew but the hiſtory, the pictures would appear excellent. Yet thoſe gentlemen were perſons of conſiderable fortune, and well bred; and had not their ignorance of the ſacred hiſtory ſo ſhamefully diſhonoured their education, and expoſed their infidelity, none, but their intimates, would have ſuſpected them to be totally unacquainted with religion.

Another requiſite is, the ſtudy of profane hiſtory, particularly that of Greece and Rome; and of Italy alſo, from the declenſion of the Roman

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empire. By ſuch a courſe of ſtudy, an admirer of Painting may qualify himſelf to fix on the particular action repreſented by any artiſt, even at the firſt view (ſuppoſing that action to be deſcribed in a ſuitable and maſterly manner), and be enabled to judge whether the Paſſion and Expreſſion be juſt; whether the Coſtume be properly obſerved; whether the Characters are marked agreeably to hiſtorical truth; and the Incidents judiciouſly introduced.

Another requiſite is, to have a competent ſkill in Drawing, and a knowledge of Anatomy; that the connoiſſeur may form a ſteady judgment of the ſwell or the depreſſion of the muſcles in different actions and attitudes, of the true proportion of the limbs and extremities of the figures, of the elegance of the contours; and whether the figures appear juſtly balanced, in whatſoever attitude they are placed; ſo that he will readily diſcern, where the artiſt has happily ſucceeded in his imitation of nature, and in what reſpect his execution is defective.

Another requiſite is, to have ſtudied Nature, ſo as to have impreſſed on the memory, beautiful and exact images of every object that can enter into a compoſition; and to have accuſtomed the eye to diſtinguiſh what is gracefully natural, not only in the human form, but in trees, rocks, rivers, animals, as well as thoſe momentary incidents of light, which agreeably diverſify the face of nature.

Another requiſite (and that not the leaſt difficult) is, the ſtudy of the Works of the moſt famous Artiſts; to obſerve them with ſo piercing an attention, as to diſcover their manner of pencilling, the force or the delicacy of their touch, as well as their ſtyle of invention or compoſition; for, every eminent artiſt has his peculiarities in compoſition, expreſſion, and deſign, as well as colouring, which, when critically noticed, will diſtinguiſh him from others, whether they be his equals, or his ſuperiors in merit.

It is only by a frequent and ſtudious inſpection into the excellencies of the artiſts of the firſt rank, that a true taſte can be eſtabliſhed; for, by being attentively converſant with the elevated ideas of others, our own ideas imperceptibly become refined. We gradually feel a diſguſt at what is mean or vulgar; and learn to admire what only is juſtly intitled to our commendation. It is ſcarcely poſſible that a judicious reader, who has improvingly ſtudied the beauties of Milton, Shakeſpear, and the beſt writers,

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can deſcend to be delighted with compoſitions that are comparatively indifferent, altbough ſuch compoſitions may have, in particular parts, a certain degree of merit. A poliſhed pebble may be eſteemed as a diamond, by one who has never ſufficiently attended to the native luſtre of that gem; but a critical eye will readily determine between the glitter of the one and the lovely vivid beam of the other. Till, therefore, a lover of the Art of Painting arrives at ſuch a degree of judgment and taſte, as renders him incapable of being pleaſed with what is indifferent, he may conclude that his taſte and judgment are ſtill but imperfect.

Beſides, by being familiarly converſant with the works of the beſt maſters, not only the taſte of an admirer of the art will be effectually eſtabliſhed, but his judgment will proportionably be enlarged and confirmed. He will learn, ſteadily to diſtinguiſh the ideas peculiar to each maſter, whether in reſpect of the invention, or the diſpoſition; he will be inſtructed to know one maſter, by the airs of the head or the attitudes; another, by the dignity or grace of his figures; another, by a remarkable muſcular ſtrength; and others, by their elegance, ſimplicity, or aſtoniſhing management of the chiaro-ſcuro.

By examining the colouring and the penciling of different artiſts, who were excellent, he will diſcover what conſtitutes the manner peculiar to each, and qualify himſelf to judge with preciſion. He will perceive, that almoſt every artiſt is remarkable for ſome one predominant tint of colouring; he will obſerve, that in ſome the yellow predominates, in others the brown, the violet, and the green. In ſome the black, as in Caravaggio, Spagnoletto, Manfredi, and Valentino; in ſome a paleneſs, as in Vouet, and Nicolo Pouſſin; the purple, in the Baſſans; and in Teniers, the grey. And by a nice obſervation of theſe particulars, confirmed by a competent ſkill in the ſtyle of each maſter's compoſition, a judicious perſon will, without much difficulty, qualify himſelf to judge with accuracy of the hands, as well as of the merits of the different maſters.

But I perceive myſelf extending this Preface beyond its proper bounds. I am conſcious that the ſubject of which I have been treating, deſerves the attention of the polite and the ingenious; but I am alſo conſcious of my own inability to treat of it as it deſerves. Britain, I am confident, poſſeſſes many of her own natives, who have the proper combination of ſkill, genius,

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and judgment, equal to ſuch an undertaking; and my earneſt wiſh is, to ſee it executed, to the nation's and the author's honour.

For ſome years I waited, in expectation that an author ſo qualified would have ſchemed ſuch a work as this which I preſent to the public; but, as men of ſuperior abilities have either declined, or never thought of ſuch a performance, the taſk has devolved upon one whoſe talents may indeed juſtly be accounted unequal to the undertaking, but whoſe zeal for the improving of others is ardent. He therefore ventures to rely on the accuſtomed candour of men of real genius; and confides, that the goodneſs of his intention will be admitted as ſome apology for any errors or imperfections diſcernible in the execution of the work.

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THE

GENTLEMAN'S AND CONNOISSEUR'S

DICTIONARY

OF

PAINTERS.

A.

ANDREA ABATE.

Painted Fruit, and Still Life.

DIED 1732.

THIS maſter was a Neapolitan, who excelled in painting inanimate objects. His colouring was bold; he gave a noble relief to the vaſes and other ornaments, with which he enriched his deſign; and grouped all his objects with peculiar judgment and care.

He was employed by the King of Spain, at the Eſcurial, along with Luca Giordano; and that eminent artiſt was very liberal in commending the works of Abate: he eſteemed him highly, and always allowed him that juſt praiſe which his compoſitions univerſally merited.

ABBATE. Vid. NICOLO.

FILIPPO ABBIATI.

Painted Hiſtory.

DIED 1715, AGED 75.

He was born at Milan, in 1640, became the diſciple of Nouvolone, and appeared very eminent in his profeſſion. His invention was ready and fertile; and he was extremely correct in his deſign. He diſtinguiſhed himſelf by an uncommon freedom of

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of hand, and a light touch; and by thoſe accompliſhments became remarkably expeditious in his execution, and painted with an equal degree of beauty, in freſco, and in oil.

JOHN VAN * ACH, or ACHEN.

Painted Hiſtory and Portrait.

DIED 1621, AGED 65.

He was born at Cologne, 1556, and at firſt was a diſciple of a portrait-painter called Jerrigh, under whoſe direction he continued for ſix years; but afterwards he improved himſelf conſiderably, by ſtudying and copying the works of Sprangher.

When he had acquired a ſufficient readineſs of hand, by a diligent practice in his own country, he travelled to Venice, and there ſtudied after the works of the moſt diſtinguiſhed maſters, in order to obtain a more extenſive knowledge of colouring; and with equal aſſiduity he applied himſelf for ſome years at Rome, to perfect his taſte, and eſtabliſh himſelf in correctneſs of deſign.

His merit ſoon made him known in that city, where he painted a Nativity for the church of the Jeſuits, and alſo a portrait of Madona Venuſta, a celebrated performer on the lute, which is accounted one of his beſt performances.

The moſt judicious writers on the ſubject of painting allow that his colouring is extremely good, his deſign correct, and that the airs of his heads have a great deal of the taſte of Correggio.

His talents, and polite accompliſhments, recommended him to ſeveral of the greateſt Princes of Europe, and particularly to the Court of Bavaria, and the Emperor Rodolph: by the former, he was employed to paint the portraits of the Electoral family, in one piece, the figures being as large as life; and alſo a grand deſign of the Invention of the Croſs, by Helena the mother of Conſtantine; which is highly commended for the elegance of the compoſition, the correctneſs of the deſign, the graceful airs of the heads, and the attitudes of his figures.

Theſe

* John Van Ach, and John D'Ach, though deſcribed by Mr. Deſcamps, as two different painters, ſeem to be but one and the ſame perſon.

Houbraken mentions John Van Ach, as likewiſe do other writers, with many of the circumſtances aſcribed to both. And Deſcamps deſcribes J. Van Achen (vol. 1, page 219) as being born in 1556, at Cologne; yet, at page 251, he deſcribes John D'Ach alſo as born in the ſame year, at the ſame place, travelling to Italy, being careſſed by the ſame Emperor, and both painters dying at Vienna; although, inconteſtably, the account can only agree with one perſon, John Van Ach, or Achen.

The ſame error Mr. Deſcamps is guilty of in regard to Roger of Bruges, who in vol. 1, page 7, is mentioned as a correct deſigner, and one who painted in a graceful manner; and yet, in page 53 of the ſame volume, he deſcribes Roger Vander Weyde in a different way, and particularizes his works, as if he had been really a different artiſt; whereas the fact is, that the name of that maſter was Roger Vander Weyde, and he was diſtinguiſhed by the name of Roger of Bruges, from his native city, where he principally followed his profeſſion. Vid. WEYDE.

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Thoſe performances eſtabliſhed his reputation effectually; the Elector liberally rewarded him for his work, and as a peculiar mark of his eſteem preſented him with a chain and medal of gold.

By the Emperor he was invited to Prague, where he executed ſeveral noble compoſitions, and particularly a picture of Venus and Adonis, ſo much to the ſatisfaction of that monarch, that he engaged Van Ach in his ſervice as long as he lived; and not only gave him conſtant employment for his pencil, but appointed him to go to Rome, in order to deſign the moſt celebrated antiques in that city; and, at his return, his work was received with general approbation.

His own compoſitions were very much prized by the ableſt judges, and he had the character of being one of the beſt maſters of his time.

ALEXANDER ADRIANSEN.

Painted Fruit, Flowers, Fiſh, and Still Life.

DIED AGED

This painter was born at Antwerp, about the year 1625; but, very few particulars relative to his life have been tranſmitted by any writers on this ſubject.

It is only obſerved, that he was an extraordinary good painter of fruit, flowers, vaſes of marble, and the ornamental baſſo-relievo's, with which they are often decorated; and ſome of thoſe vaſes he repreſented as being filled with flowers, or otherwiſe embelliſhed with feſtoons, in an elegant taſte.

This maſter alſo painted fiſh admirably, giving them all the truth, freſhneſs, and character of nature. All his objects are extremely well coloured, with an agreeable effect from the judicious management of the Chiaro-Scuro, and with a remarkable tranſparence.

EVERT VAN AELST.

Painted Fruit, Still Life, and Dead Game.

DIED 1658, AGED 56.

He was born at Delft, in 1602, and acquired a great reputation by his delicate manner of painting thoſe objects, which he choſe for the ſubjects of his pictures.

He was exact in copying every thing after nature; he diſpoſed them with elegance; and finiſhed his pictures with neatneſs, and tranſparence of colour. Whether he painted dead game, fruit, armour, helmets with plumes of feathers, or vaſes of gold and ſilver, to each he gave a true and ſtriking reſemblance of nature, and an extraordinary luſtre to the gold, ſilver, and ſteel.

WILLIAM

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WILLIAM VAN AELST, called in Italy GULIELMO.

Painted Still Life.

DIED 1679, AGED 59.

He was the nephew and diſciple of Evert Van Aelſt, born at Delft in 1620, and arrived at a much higher degree of perfection than even his inſtructor. His pencil was ſo light, and his touch ſo delicate, that the objects he painted ſeemed real.

He followed his profeſſion in France, for four years; and for ſeven, in Italy; having conſtantly received every token of reſpect and eſteem from the principal noblemen of each country in which he reſided. In the year 1656 he returned to his native city Delft; but, ſoon after, ſettled at Amſterdam, finding there an encouragement equal to his utmoſt deſire; his works being admired, coveted, and ſold for a large price.

When he viſited Florence, he was employed by the Grand Duke, who ſhewed him many inſtances of his favour, and honoured him with a gold chain and a medal, as a public acknowledgment of his merit.

PETER AERTSEN.

Painted Hiſtory, Kitchens, and Culinary Utenſils.

DIED 1575, AGED 56.

He was born at Amſterdam, in 1519, and was the diſciple of Alaert Claeſſen, a painter who was well eſteemed for portrait.

He had always a bold and ſtrong manner, peculiar to himſelf, to which he principally owed his reputation; and even at the age of eighteen he was accounted a good maſter, having received great improvement, by ſtudying and copying ſeveral capital paintings in the cabinet of Boſſu, in Hainault.

His ſubjects, at firſt, were kitchens and their utenſils, which he executed with ſuch nature and truth, as to deceive the eye agreeably; nor could his colouring be excelled by any maſter.

It ſemed not a little ſurpriſing, that he was able to compoſe and colour hiſtorical ſubjects of a ſuperior ſtyle ſo excellently as he very often did, when one conſiders the lowneſs of thoſe ſubjects which he was generally accuſtomed to paint.

At Amſterdam there is an Altar-piece, repreſenting the death of the Virgin, by this maſter, in which appears a good deſign, and a tone of colour that is warm and true. The draperies are ſo judiciouſly caſt, as to diſcover the poſition and turn of all the limbs; nor does any thing of the kitchen-painter ſhew itſelf, in any part of the compoſition. And at Delft he painted a Nativity, and the Wiſe Men offering, which are accounted very excellent performances.

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His genius was beſt adapted to grand compoſitions; he was well ſkilled in perſpective and architecture, and he enriched his grounds with elegant ornaments and animals. His figures were well diſpoſed; their attitudes had abundance of variety, and their draperies were well choſen, and well caſt.

LIVIO AGRESTI, DA FURLI.

Painted Hiſtory.

DIED 1580, AGED

This maſter was a diſciple of Pierino del Vaga, and is commended by Vaſari, for the richneſs of his invention, the goodneſs of his colouring, and the correctneſs of his deſign.

Many of the works of this great artiſt in freſco, and in oil, are in the Vatican, where he was employed by Gregory XIII; and there are alſo in Rome ſeveral noble altar-pieces of his hand.

FRANCESCO ALBANO.

Painted Hiſtory and Landſcape.

DIED 1660, AGED 82.

He was born at Bologna, in 1578, and at firſt ſtudied in the ſchool of Dennis Calvart, at the time when Guido was the diſciple of that maſter; and as Guido had already made ſome progreſs in the knowledge of the art, being older than Franceſco, he in a friendly manner aſſiſted him while he was learning to deſign. However, they both ſoon quitted Calvart, and Albano placed himſelf under the direction of the Caracci; but he afterwards completed his ſtudies at Rome, working after the fineſt models; and became one of the moſt agreeable painters of the Roman ſchool.

He had a delicate taſte of the lovely and the graceful, in his boys, and female forms; but his figures of the other ſex were uſually lean, and without maſculine beauty, except in ſome of his heads. He underſtood deſign well; his colouring freſh, his carnations of a ſanguine tint; and he finiſhed highly with great neatneſs of pencil. As for the Chiaro-Scuro, and union of colours, De Piles obſerves, that though he did not know them to be principles of his art, yet good ſenſe, or chance, ſometimes directed him to the uſe of them.

For the moſt part he painted in a ſmall ſize, and choſe his ſubjects from poetic or fabulous hiſtory; but was fond of introducing Cupids, in a variety of actions and attitudes. It is objected againſt him, that he was apt to preſerve too great a ſimilitude in his figures, and in the airs of his heads; but that particularity was occaſioned by his painting after the ſame models, his wife and his children; though it muſt be confeſſed, that they were beautiful and graceful models. However, by

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that means, the manner of Albano may more eaſily be diſcerned than that of any other maſter.

The ſtyle of his landſcape is very agreeable; it is deſigned in a good taſte, and well adapted to his ſubjects: and for many of his ſcenes, as well as the forms of his trees, he was indebted to nature, after which he always ſtudied. Yet, it ought to be remembered, that all the pictures of Albano have not the ſame force of colour; ſome of them being much weaker than others, though ſtill pleaſing, and delicate.

In the palace of the King of Sardinia, at Turin, are the Four Elements, painted by Albano, each of them about four feet ſquare. Thoſe pictures are of an extraordinary beauty, and well preſerved. The deſign is excellent, the draperies perfectly elegant, the colouring lovely, and the whole very correct. The compoſition is, perhaps, a little too diſſipated; but that is a circumſtance frequently obſerved in the works of Albano.

GIOVANNI BATTISTA ALBANO.

Painted Hiſtory and Landſcape.

DIED 1668, AGED

He was the brother and diſciple of Franceſco, and became an admirable painter, in the ſtyle, manner, and colouring of his brother. He likewiſe excelled in landſcape, which he deſigned in an exquiſite taſte, touching the trees with abundance of ſpirit, and giving them a great ſweetneſs of colour.

CHERUBINO ALBERTI.

Painted Hiſtory.

DIED 1615, AGED 63.

The nobleſt works of this eminent artiſt are in freſco, at Rome; but there are alſo paintings in oil by his hand, which are extremely admired, and allowed, by the beſt judges, to have a judicious diſpoſition, a lively and beautiful colouring, and a fine expreſſion. His merit likewiſe as an engraver is very conſiderable; and he eſtabliſhed a laſting reputation, by his prints after Polidoro, Zucchero, and Michael Angelo Buonaroti.

GIOVANNI ALBERTI.

Painted Perſpective and Hiſtory.

DIED 1601, AGED 43.

He was the brother of Cherubino, born near Florence in 1558, and received his early inſtruction from Alberto Alberti, his father; but afterwards he went to Rome, where

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where he ſtudied geometry, and alſo the works of Buonaroti, and other great maſters. He devoted his principal attention to perſpective, in which branch of his profeſſion he arrived at the utmoſt eminence; and gave a demonſtrative proof of his great abilities, in one of the Pope's palaces, having painted a deſign in that ſtyle, which procured him univerſal admiration and applauſe.

The prime Nobility at Rome were ſolicitous to employ him, and he worked in many of the chapels and convents, with general approbation; for he recommended himſelf to all perſons of taſte, by the elegance of his compoſition, by the firmneſs and delicacy of his pencil, by the grandeur of his thoughts, by the judicious diſtribution of the parts, and by the ſpirit viſible through the whole.

ALBERT ALDEGRAEF.

Painted Hiſtory.

DIED AGED

He was a very conſiderable painter, born at Zouſt, in Weſtphalia; the principal part of whoſe works are in the churches and convents of Germany. De Piles mentions a Nativity by this maſter, which he accounts worthy of the admiration of the curious.

His deſign was correct, and his expreſſion tolerably good, allowing for the guſto of his country; but his draperies were in a bad taſte, and his manner is readily diſtinguiſhed, by the multiplicity of the folds, which are not without a degree of hardneſs. He ſeemed to want nothing to render him eminent in his profeſſion, but a better knowledge of the antique, and a greater intimacy with the Roman maſters.

He was alſo a conſiderable engraver; and, in the latter part of his time, employed himſelf more in engraving than in painting.

JOHN VAN ALEN, or OOLEN.

Painted Fowls, Landſcape, and Still Life.

DIED 1698, AGED 47.

This artiſt was born at Amſterdam, in 1651, and ſpent the greateſt part of his life in that city. He had no ready talent for invention; but he had a moſt uncommon power of the pencil, and an extraordinary imitative genius.

In the touch, and the peculiar tints of colour, he could mimick the work of any maſter, in any ſtyle; but, obſerving that the works of Melchior Hondekoeter were in the higheſt requeſt, he applied himſelf particularly to imitate and copy his works. This he performed with a ſurpriſing exactneſs, and to ſuch a degree, that the moſt ſagacious among the connoiſſeurs were puzzled to determine, whether a picture painted by Van Alen was not really of the hand of Hondekoeter. By that practice he

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gained much money, and more reputation; and it is by this means ſo many pictures called Hondekoeter's are ſo frequently met with in private collections, and public ſales; which, though they are often reputed originals, perhaps are no other than imitations by this maſter, if not by ſome inferior pencil.

ANTONIO ALIENSE. Vid. VASSILACCHI.

BALDASSARE ALLOISI, called GALANINO.

Painted Hiſtory and Portrait.

DIED 1638, AGED 60.

This artiſt received his education in the celebrated ſchool of the Caracci, and in all his compoſitions retained the admirable ſtyle of his maſter: he had naturally a melancholy turn of mind, and was of a retired and ſolitary diſpoſition; which cauſed him to avoid the converſation of his friends, and devote himſelf to the ſtudy of his art.

But, by that conduct, he rendered himſelf ſo neceſſitous, that he was compelled to paint portraits, to procure a ſubſiſtence. However, in this branch of painting his ſucceſs was aſtoniſhing, and he grew into the higheſt eſteem, not only for the reſemblance viſible at the firſt ſight, and the beauty of his colouring, but alſo for a new and unuſual boldneſs of manner, by which his portraits ſeemed abſolutely to breathe.

None of his cotemporaries could enter into competition with him; and the Italian writers place him in the ſame rank of merit with Vandyck. He was born at Bologna in 1578.

ALLESSANDRO ALLORI, called BRONZINO.

Painted Hiſtory and Portrait.

DIED 1607, AGED 72.

He was born at Florence, in 1535, and was the diſciple of Agnolo Bronzino, a diſtinguiſhed painter, who educated him with all the tenderneſs of a parent; Allori having been deprived of his own father, when he was but five years old. He was very ſtudious, and applied himſelf diligently, not only to imitate the manner of his maſter, but the different manners of thoſe maſters who were in the greateſt reputation.

When he commenced painter, his firſt work was a Crucifixion, intended for an altar-piece; in which he introduced abundance of figures, extremely well grouped and diſpoſed, beautifully coloured and with good expreſſion. But, being much ſolicited by ſeveral of the Nobility to paint their portraits, he received deſerved applauſe for every performance in that way, and by that ſucceſs was induced to appropriate a great deal of his time to that branch of his profeſſion.

Michael

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Michael Angelo Buonaroti was the maſter whoſe works he ſtudied with the greateſt attention and pleaſure; and he deſigned a picture of the Laſt Judgment, after the manner of that great genius, which is ſtill preſerved at Rome, and will perpetuate the honour of Allori.

CHRISTOFANO ALLORI, called BRONZINO.

Painted Hiſtory and Portrait.

DIED 1621, AGED 44.

He was born at Florence in 1577, the ſon and diſciple of Aleſſandro Allori; and, for ſome time, he followed the manner of that maſter; but afterwards ſtudying deſign from the works of Santi di Titi, and colouring from the lively and elegant tints of Cigoli, he formed to himſelf a manner entirely different from that of Aleſſandro.

He executed ſeveral large deſigns for altars; yet, he had a particular excellence in painting ſmall pictures, in which he introduced a number of minute figures, ſo exquiſite for correctneſs of drawing, ſo round and relieved by the colouring, and touched with ſo much delicacy, that it ſeemed ſurpriſing how either the hand or the eye could execute them.

He likewiſe painted portraits, as large as life, with abundance of nature and truth, which were exceedingly valued, not only for the happineſs of the expreſſion, but for giving every ſubject that attitude which ſeemed moſt proper and moſt becoming.

CHRISTOPHER AMBERGER.

Painted Portrait and Hiſtory.

DIED 1550, AGED

This painter was born and lived at Nuremberg, where the moſt capital of his paintings are preſerved, and held in high eſtimation. He was a diſciple of Hans Holbein, and his works are frequently taken for the works of his maſter. His invention was ingenious, his deſign good, and his colouring very like that of Holbein; but he alſo reſembled him equally in his taſte, and in his idea of the graceful.

He acquired great reputation by a compoſition of the hiſtory of Joſeph, which he deſcribed in twelve pictures; and likewiſe by the portrait of the Emperor Charles V. which that monarch (according to the teſtimony of Sandrart) accounted equal to any of the portraits of him painted by Titian: and to expreſs his ſingular approbation of that performance, he not only paid the artiſt three times as much as he expected, with a liberality truly royal, but he honoured him alſo with a rich chain of gold, and a medal.

OCTAVIO

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OCTAVIO AMIGONI.

Painted Hiſtory and Portrait.

DIED 1661, AGED 56.

He was born at Breſcia, in 1605, and was a diſciple of Antonio Gandino. In ſeveral parts of Italy he was much applauded, for ſome noble compoſitions; in which his expreſſion, and his taſte of deſign, were very remarkable, and very elegant; moſt of thoſe compoſitions being executed with a free, firm, and maſterly touch, and with figures as large as life.

JACOPO AMICONI.

Painted Hiſtory and Groteſque.

DIED AGED

Though the compoſitions of this maſter are well known in theſe kingdoms, many of his pictures being admitted into the collections of the firſt nobility; yet, few particulars relative to his life have been aſcertained. It is ſuppoſed by many, that he was born at Venice, or in the territory belonging to that republic; that he ſtudied the art of painting for ſome years at Venice; and afterwards completed himſelf in his profeſſion at Rome.

The livelineſs of his imagination, the readineſs of his invention, and the freedom of his hand, ſoon recommended him to the public eſteem; and he readily found encouragement and employment in moſt of the Courts of Europe. He poſſeſſed a very fertile invention; his taſte of deſign was conſiderably elegant; and the air and turn of ſome of his figures, in his beſt compoſitions, were allowed to have ſomewhat engaging, natural, and even graceful. He confeſſedly had many of the accompliſhments of a good painter; but although his merit muſt in many reſpects be allowed, and his drawing, in particular, generally correct, yet his colouring is abundantly too cold, too pale, and (as it is termed by the artiſts) too mealy.

GIOVANNI ANGELICO DA FIESOLE.

Painted Hiſtory.

DIED 1455, AGED 68.

He was born at Fieſole, in 1387, and was placed as a diſciple with Giottino; though he afterwards became a Dominican Friar, and in that ſtation was as much (if not more) reſpected for his piety, as for his painting. Nicholas V. employed him in his chapel, to paint hiſtorical ſubjects in large, and prevailed on him ſoon after, to decorate ſeveral books with paintings in miniature, which were well deſigned and neatly handled.

Indeed,

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Indeed, even in his beſt pictures there were faults, and ſome of them very groſs; which leſſen the praiſe that otherwiſe they might have deſerved: yet he had ſkill to direct younger artiſts, and his obliging temper procured him many diſciples.

He always painted religious ſubjects, and was ſo remarkably humble, that he refuſed to accept of the archbiſhoprick of Florence.

MICHAEL ANGELO BUONAROTI.

Painted Hiſtory.

DIED 1564, AGED 90.

This memorable artiſt, the ſon of Ludovico Buonaroti Simoni, was born at the caſtle of Chiuſi, in the territory of Arezzo in Tuſcany, in 1474, and ſent to Florence for his education, being intended by his father for a literary profeſſion; but his natural genius impelling him to ſculpture and painting, in oppoſition to every remonſtrance of his parents, at the age of fourteen he became the diſciple of Domenico Ghirlandaio; a maſter whoſe reputation was more promoted, by the number of admirable artiſts produced in his ſchool, than by any of his own performances.

In a ſhort time, Michael Angelo proved far ſuperior to his inſtructor; and ſeeing a deſign of a female figure, which Ghirlandaio had drawn for the uſe of ſome of his pupils, he marked its defects, and corrected them with a bold free ſtroke, to the ſurpriſe of his maſter, and of all who ſaw it; and that drawing was afterwards in the poſſeſſion of Vaſari.

Nor was his genius to ſculpture leſs extraordinary; for he gave ſuch early proofs of excellence in that way, that he was conſidered by all who ſaw his work, as a prodigy for his years. Lorenzo de Medici obſerved his uncommon merit, and took him into his ſervice, being intent at that time on founding an academy at Florence for painting and ſculpture; and for that Prince he executed ſeveral noble works, particularly in ſtatuary, which procured him univerſal applauſe.

By the death of his patron in a few years after, and by the diſturbances which happened at Florence, he was for ſome time compelled to fly from that city; but at his return he finiſhed that incomparable figure of David with his ſling, out of a large block of marble, which is accounted one of the maſter-pieces of his hand, and worthy of the hand of an antique artiſt. Sandrart ſays, that Pietro Soderini, the purchaſer of that ſtatue, having injudiciouſly remarked, that he thought the noſe of the ſtatue too large, although it was really in a true and delicate proportion; Michael Angelo, to pleaſe him, ſeemed to aſſent to the obſervation; and taking ſome marble powder in his hand along with the chiſel, he ſeemed to work on that part, dropping gradually ſome of the powder as he proceeded; and the deception ſo far anſwered, that Soderini in rapture acknowledged thoſe laſt touches had given life to the ſtatue.

Though

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Though this great maſter excelled in ſculpture, architecture, and painting, yet his greateſt excellence is in ſculpture. He undoubtedly was the firſt painter who taught the artiſts of Italy the taſte of what was grand and elevated; and enabled them, more than any of his predeceſſors, to forſake the dry, ſtiff manner of Perugino and others. And although he cannot be commended for his colouring, yet if we conſider the grandeur, the elevation, and frequently the ſublimity of his ideas, the noble taſte of his deſign, and the juſtneſs of ſome of his expreſſions, it may readily be conceived why his fame is ſo univerſally eſtabliſhed, notwithſtanding the many imperfections that might be imputed to him as a painter.

His genius was very extenſive, and he acquired a grand guſto of deſign; though he wanted elegance in the contours of his figures, and purity of outline. His colouring is ſtrong, but his carnations partake too much of the brick-colour, and his ſhadows are generally too black. His attitudes are not always beautiful, or pleaſing; and he was (as Freſnoy obſerves) bold, even to raſhneſs, in which he often ſucceeded.

His works always ſurpriſe the beholder with the appearance of ſomewhat unuſually great, though they may not always afford pleaſure.

As he had ſtudied anatomy with the utmoſt application, it qualified him to ſhew every limb and joint of the human body, and the inſertion as well as the power of every muſcle, with great preciſion; but, by that extraordinary anatomical ſkill, he was apt to give too great a ſtrength and ſwell to the muſcular parts: and yet, even Raphael himſelf (as moſt writers affirm) derived conſiderable improvement from obſerving the grand ideas of Buonaroti, though he far excelled him in elegant ſimplicity, in grace, and in nature.

The moſt capital performances of this extraordinary genius, are the Crucifixion, which is always mentioned in terms of admiration; and the Laſt Judgment, which is the ornament of the chapel of Sixtus IV. in the Vatican. The fable relative to the former, that Michael Angelo ſtabbed the porter who had been his model, is now univerſally exploded; but the compoſition, expreſſion, and deſign, are an honour to that eminent maſter.

The picture of the Laſt Judgment employed him for eight years; and in that celebrated compoſition, a multitude of figures preſent themſelves to the view, wonderfully invented, and grouped with great judgment; every muſcle and limb being diſtinctly and curiouſly marked, as the figures were repreſented entirely naked. That circumſtance of ſo many nudities, occaſioned the obſervation made by Biagio of Ceſenna, the Pope's maſter of the ceremonies, that ſuch an exhibition of naked figures was more ſuitable to a brothel than a chapel. But Michael Angelo revenged himſelf ſufficiently on Biagio for that ſarcaſm; for he painted his portrait exceedingly like, and repreſented him as a demon, with aſs's ears, encircled with a large ſerpent, and placed him in hell. The Pope indeed frequently ſolicited Buonaroti to deliver his maſter of the ceremonies from that place of torment; but he excuſed himſelf, by obſerving to the Pope,

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Pope, that, had he been only in Purgatory, he might have been releaſed, but from Hell there was no redemption.

Undoubtedly the deſign is in a grand taſte, and the ideas in every part of the compoſition are very elevated; the eye is aſtoniſhed at the number, the variety, and the uncommon attitudes of the figures; and the whole appears grand, though terrible. In that performance he ſtudied to arrive at the higheſt perfection, and to convey to poſterity a proof of his ſuperior abilities.

A late judicious traveller, having viewed that famous compoſition with a moſt critical attention, and proportionable admiration, ſays, that while he ſtood before it his blood was chilled, and he felt as if all he ſaw was real; and the very ſound of the painted trumpet ſeemed to pierce his ears.

And yet, though the compoſition is ſo grand, it is not without perceptible faults.—The faces expreſs paſſions of the ſtrongeſt kind, and many of them communicate thoſe paſſions to all who look upon them; but the bodies are of too groſs an appearance; the muſcular ſtrength of the Farneſian Hercules is ſeen in the men, and the female figures have nothing ſuitable to the tender and more delicate frame of that ſex. The face of our Saviour carries, indeed, a dignity that language cannot deſcribe; it has an aſtoniſhing mixture of divine ſweetneſs and ſeverity, which could only be happily expreſſed by the pencil of Angelo.

The original ſketch of the Laſt Judgment is at preſent in the gallery of the Duke of Parma.

Michael Angelo diſcontinued painting in the ſeventy-fifth year of his age; and having died at Rome, Sandrart tells us, that he was ſplendidly interred in that city, at the expence of Coſmo Duke of Tuſcany; and that, by order of the ſame Prince, his remains were ſecretly conveyed to Florence, and depoſited, with great funeral pomp, in a magnificent monument, enriched with three marble ſtatues, repreſenting Painting, Sculpture, and Architecture.*

MICHAEL ANGELO, AMERIGI, DA CARAVAGGIO.

Painted Hiſtory, Portrait, Fruit, and Flowers.

DIED 1609, AGED 40.

He was born at Caravaggio, a village in the Milaneſe, in 1569, and was the author of that manner in which he painted; a manner that was ſtrong, and had a powerful effect, by the bold oppoſition of his lights and ſhadows. He took nature for the model of every object that he introduced into his compoſitions; but wanted judgment either

* De Piles affirms, that thoſe three ſtatues which are placed on the tomb of Michael Angelo, were all of his own hand; but Vaſari, in vol. iii. p. 289 and 90, acquaints us, that the Grand Duke appointed one of thoſe ſtatues to be executed by Battiſta Lorenzo da Settignano, a diſciple of Baccio Bandinelli; another, to be carved by Giovanni di Benedetto da Caſtello, who had been a diſciple of Bandinelli; and the third was the work of Valerio Cioli da Settignano.

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either to correct or to improve nature, and imitated indiſcriminately the beauties and the defects of his models. It is reported of him, that he always choſe to work in a room where the light deſcended from above.

His ſtyle of painting was ſo new, and ſo ſurpriſing, that moſt of the great men, his cotemporaries, ſtudied to imitate it; among whom were Domenichino, Guido, Guercino, and others. The two former very ſoon quitted that manner, obſerving that it wanted variety; the lights being the ſame in all ſorts of ſubjects, and the taſte of deſign being very indifferent: but Guercino ſtill adhered to it, as well as Valentino and Manfredi.

The chief excellence of Caravaggio conſiſted in colouring; but his attitudes are ill choſen, his figures not elegantly diſpoſed, nor do his compoſitions ſhew any fixed idea of grace or grandeur; yet ſome of his pictures are truly fine, and admirably finiſhed, with great mellowneſs of pencil.

At firſt he painted fruit and flowers; but afterwards he devoted all his application to hiſtorical compoſitions, and portraits; his figures being generally not lower than the middle; and thoſe are accounted his beſt works which were done in imitation of Giorgione.

His manner was moſt commendable, when he painted portraits and night-pieces, with figures at half-length; for in thoſe his imitation of nature is always true, admirable, and full of uncommon force. In thoſe ſubjects his local colours are extremely good, his lights are well contrived and diſtributed, and the whole has a ſtriking effect. But, in the grand hiſtorical deſigns of this maſter, thoſe beauties are not often obſervable; the colouring appears rather hard, and the ſhadowing too black (though probably ſomewhat of that blackneſs might have been occaſioned by time); his figures are injudiciouſly placed, being almoſt in the ſame line, without any detached groupes, without giving a proper perſpective proportion to thoſe figures, to make them appear as if they receded from each other at a due diſtance; and without dignity, or elegance, in the airs of his heads.

In the church of St. Martin, at Naples, there is a capital picture by Caravaggio, repreſenting the Denial of St. Peter, with figures at half-length, and as large as life; but it ſeems to have been rendered more black than it was originally, by time. The head of the Saint is exceedingly fine, with a great deal of expreſſion; and the whole has a ſingular force, every object being well coloured and deſigned.

MICHAEL ANGELO, called DI CAMPIDOGLIO.

Painted Fruit and Flowers.

DIED 1670, AGED 60.

He was born at Rome, in 1610; was particularized by the name of Campidoglio, on account of an office which he held in the Capitol at Rome; and was a diſciple of

of Fioravanti. He had a moſt happy talent for painting fruit and flowers; and thoſe ſubjects he deſigned, and finiſhed, in a ſtyle ſuperior to any artiſt of his time. His objects are well diſpoſed, and judiciouſly choſen; his pencil is free, and firm; his colouring ſtrong, natural, and extremely agreeable; and by proper maſſes of light and ſhadow, his pictures have a charming force and relief.

MICHAEL ANGELO CERQUOZZI, called DI BATTAGLIA.

Painted Battles, Fruit, and Converſations.

*DIED 1660, AGED 60.

According to one writer, this maſter was a diſciple of Vicentio, called Mozzo of Antwerp; and according to another, the diſciple of Il Gobbo. He was born at Rome in the year 1600, and had a very particular and remarkable manner of painting. He received ſome inſtruction in the ſchool of Antonio Salviati of Bologna, and was called di Battaglia, from the excellence of his ſtyle in painting battles.

But, beſide his merit in that branch of his art, he painted fruit in ſuch an admirable taſte, as rendered his works deſervedly famous through all Europe; all his objects appearing almoſt equal to nature herſelf.

He was extremely fond of painting in the manner of Bamboccio; a manner which, at that time, was wonderfully admired at Rome; and in that ſtyle his invention was lively, his diſpoſition good: he gave to his ſubjects great force and truth; and to his characters, humour and expreſſion.

The readineſs of his pencil was ſurpriſing, and the vivacity of his imagination very uncommon; for, he never ſketched his deſigns, but only marked them on the canvas, juſt as his fancy directed, and then retouched them gradually, till he gave them their utmoſt perfection. And it was obſerved of this maſter, that his latter works are preferable to thoſe of his earlier time.

MICHAEL ANGELO COLONNA.

Painted Hiſtory and Perſpective.

DIED 1687, AGED 87.

He was born at Ravenna, in 1600, and at firſt was a diſciple of Gabriel Ferrantino, but afterwards he became the diſciple of Girolamo Curti, called Dentone, a very eminent painter of architecture, with whom he carefully ſtudied that branch of his profeſſion, and arrived at a conſiderable degree of eminence in it.

In ſeveral grand deſigns he aſſociated with Curti, who had been his beſt inſtructor; and, in conjunction, they enriched a great number of chapels and convents with their works.

* According to the Abrégé de la Vie des Peintres, born in 1602, died 1660, aged 58.

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works. In particular, that beautiful perſpective of St. Michael in Boſco; a ſalon in the Palazzo Grimaldo; and the magnificent decorations of the theatre at Ferrara.

He was invited to the Court of Spain by Philip IV. where he was reſpected and amply rewarded, equal to his merit; and was alſo highly eſteemed at the Courts of Modena, Florence, Paris, and Parma. There are very few eaſel-pieces of his hand to be ſeen in theſe kingdoms, though ſome of them are preſerved in the cabinets of the curious in Italy. His principal works, which eſtabliſhed his reputation, are grand compoſitions in the churches and convents of Italy, and in the palaces of the Nobility.

FILIPPO D'ANGELI, called NAPOLETANO.

Painted Battles and Landſcapes.

DIED 1640, AGED 40.

He was born at Rome, in 1600, and obtained the name of Napoletano, by being carried to Naples when he was very young. At his return to Rome, he ſtudied diligently after the antiques; but forſook that noble ſchool of inſtruction, before he had made a ſufficient progreſs, and adopted in its ſtead the manner of a Flemiſh painter called Mozzo (or Stump), becauſe, having loſt his right hand, he uſed the pencil with his left.

He was always moſt pleaſed with thoſe ſubjects which admitted of a great number of figures; and he not only grouped and diſpoſed them with judgment, but he generally gave every figure its proper action and attitude.

His favourite ſubjects were battles, but he likewiſe painted landſcapes in a very agreeable ſtyle; and frequently he painted the views of public buildings, porticos, and the areas before them crowded with people, at different ſports or entertainments; and in thoſe deſigns he was correct, diſtributing the figures with propriety and elegance.

SOPHONISBA ANGUSCIOLA, called SOPHONISBA.

Painted Portrait and Hiſtory.

DIED 1626, AGED 93.

She was born at Cremona, in * 1533, of a very diſtinguiſhed family. The firſt inſtructor of this eminent paintreſs, was Bernardino Campi of Cremona; but ſhe learned colouring and peſpective from Bernardo Gatti, called Soiaro.

One

* The author of the Muſeum Florentinum is guilty of a very remarkable anachroniſm, in regard to Sophoniſba; for he fixes her birth in 1559, in which year it is abſolutely impoſſible ſhe could have been born.

This appears inconteſtably from Vaſari, who tells us, that ſhe painted the portrait of the Queen of Spain, by order of Pope Paul IV. in 1561; and to prove this fact, he inſerts the letter which ſhe ſent along with the picture to the Pope, and alſo the Pope's anſwer, both dated in 1561; Sophoniſba's from Madrid the 16th of September, and the Pope's from Rome the 15th of October; at which time, according to the Muſeum Florent'num, ſhe could have been only two years old, if born in 1559.

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One of her firſt performances was the portrait of her father, placed between his two children, with ſuch ſtrong characters of life and nature, with a pencil ſo free and firm, and ſo lively a tone of colour, that her work was univerſally applauded, and ſhe was acknowledged an incomparable painter of portraits. Through every part of Italy ſhe is diſtinguiſhed by no other name than that of Sophoniſba.

But although portraits engroſſed the greateſt part of her time, yet ſhe deſigned ſeveral hiſtorical ſubjects, with figures of a ſmall ſize, touched with abundance of ſpirit, and with attidutes eaſy, natural, and graceful.

By continual application to her profeſſion, ſhe loſt her ſight; and it is recorded that Vandyck, having had an opportunity of converſing with Sophoniſba, uſed to ſay, that he received more beneficial knowledge of the true principles of his art from one blind woman, than by ſtudying all the works of the greateſt maſters of Italy.

At Lord Spencer's, at Wimbledon, there is a portrait of Sophoniſba, playing on the harpſichord, painted by herſelf; an old woman appears as her attendant; and on the picture is written, Juſſu Patris. And at Wilton, in the Pembroke collection, is the Marriage of St. Catharine, painted by Sophoniſba.

One of her ſiſters, named

LUCIA ANGUSCIOLA,

Painted portraits, and gained by her performances a reputation not inferior to Sophoniſba, as well in regard to the truth and delicacy of her colouring, as the juſtneſs of the reſemhlance. And another of her ſiſters, named

EUROPA ANGUSCIOLA,

From her infancy manifeſted an extraordinary genius to painting, and ſhewed ſuch taſte and elegance in her manner of deſign, as to procure a degree of applauſe almoſt equal to Lucia, or Sophoniſba.

PETER VAN ANRAAT.

Painted Hiſtory.

BORN ABOUT THE YEAR 1635.

The native city of this maſter is not known; but, if the merit of his works is conſidered, it ſhould ſeem unaccountable, that ſo few incidents of his life are found recorded. Houbraken mentions a very capital picture of this artiſt, of which the ſubject is the Laſt Judgment. It contains a multitude of figures, well deſigned, correct in the outline, and penciled in a bold and free manner. The principal figures are equal to Cornelius Van Haerlem; and the ſmaller figures, which fill up the back ground, are as good as any of the hand of Rothernamer.

JOHN

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JOHN ANTIQUUS.

Painted Hiſtory.

DIED 1750, AGED 48.

He was born at Groeningen, in 1702; and when he had been for ſome years inſtructed in the art of painting on glaſs, he continued to practiſe in that way, till he was twenty years of age. But, being deſirous to learn the art of painting in oil, he placed himſelf under the direction of John Waſſenburgh, an able artiſt, with whom he continued only two years, becauſe he obſerved that his maſter would ſcarce ever permit him to ſee how he prepared or mixed his colours, ſeeming rather deſirous to make a ſecret of his art.

Being diſguſted with ſuch a conduct, he went to France, to acquire more improvement; he viewed every thing that was curious in the churches and palaces; and afterwards travelled to Italy, accompanied by his brother Lambert Antiquus, who was a painter of landſcape. Through a variety of diſtreſſes having arrived at Florence, the Grand Duke gave him all poſſible encouragement, and retained him in his ſervice for ſix years.

During his reſidence at that court, he painted a grand compoſition of the Fall of the Giants, which, in the diſpoſition as well as in the deſign, ſhewed an equal degree of judgment and taſte. The ſketch of it is ſtill preſerved in the Florentine Academy.

By permiſſion of his patron, he made ſeveral journeys to Rome, where he had a particular intimacy with Treviſani, Bianchi, and Sebaſtian Conca; and ſpent one whole year in deſigning at the academies; nor was it an inconſiderable honour to him, that he was exceedingly careſſed by Solimena.

In every part of Europe through which he travelled he left memorable proofs of his genius, and fine execution; and he is ranked among the beſt artiſts of his time.

His manner of deſign is good; he painted with great eaſe and readineſs; he coloured agreeably, and had acquired in the Roman ſchool that elegance of taſte, which is diſcerned in all his compoſitions.

ANTIVEDUTO.

Painted Portrait and Hiſtory.

DIED 1626, AGED 74.

The father of this painter was Imperiale Grammatica of Siena, and Antiveduto was born near Rome, in 1552. At a proper age he was placed under the care of Giovanni Domenico Perugino, where he ſoon gave ſurpriſing proofs of his genius, and became a portrait-painter of the higheſt reputation; for, in the airs of the head, the beautiful and natural tint of the carnations, and the ſtriking reſemblance of the features, he had no ſuperior.

He

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He was principally employed by the Medicean family; but no prince, nor any perſon of diſtinction, viſited Rome, without having their portraits painted by him. His attitudes were eaſy and becoming, his colouring warm and lively, and his diſpoſition extremely good.

He had likewiſe a conſiderable talent for hiſtory, and acquired great applauſe for the elegant ſtyle of his compoſition, and the noble taſte that diſtinguiſhed all his performances.

ANTONELLO DA MESSINA.

Painted Hiſtory and Portrait.

DIED 1475, AGED 49.

He was born at Meſſina, in 1426, and was the firſt of the Italian maſters who underſtood the art of painting in oil; having had that ſecret communicated to him by John van Eyck of Bruges.

Some of the pictures of Van Eyck, exquiſitely finiſhed, having been brought from Flanders, to Alphonſo I. King of Naples, were beheld with aſtoniſhment; and particularly by Antonello, who was ſo ſtrongly affected by the beauty and force of the figures, the ſweetneſs of the colouring, and the wonderful effects produced by the new diſcovery, that he immediately determined to viſit Flanders, to learn, if poſſible, an art that appeared ſo extraordinary.

He went; and recommended himſelf ſo effectually to Van Eyck, by his affability and ingenuity, as well as by a preſent of ſome fine Italian deſigns, that Van Eyck unveiled to him the whole myſtery; and Antonello, in a ſhort time, became almoſt as eminent as his inſtructor.

From a principle of gratitude, he continued in Flanders as long as Van Eyck lived; but, after his death, Antonello ſettled at Venice, where he painted ſeveral pictures that gained him the approbation of all, as his ſubjects were well deſigned, the figures beautifully drawn, and the whole very delicately finiſhed.

He communicated the ſecret to a painter, named Domenico, from whom Andrea del Caſtagno afterwards obtained the knowledge of it; and from him, the art of painting in oil gradually became known, and generally practiſed through all Italy.

JACOB APPEL.

Painted Landſcape, Portrait, and Hiſtory.

DIED 1751, AGED 71.

This artiſt was born at Amſterdam, in 1680, and had for his firſt inſtructor Timothy de Graaf; but afterwards he placed himſelf under the direction of Vander Plaas, by whoſe care, and his own aſſiduity in practice, he was reputed a good painter of landſcape.

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The works of Tempeſta were thoſe which afforded him ſuch perpetual ſatisfaction, that he made them his model; but he alſo ſtudied after nature, and ſpent two years in deſigning the trees, animals, and agreeable ſcenes near the Hague. His greateſt improvement, however, was acquired by the obſervations he made on the works of Meyering, having had the good fortune to ſee that great maſter paint ſeveral landſcapes; by which means he learned a much better manner of handling and colouring, and particularly the art of making his objects recede to remote diſtances, in perſpective proportion.

He painted portraits with remarkable ſucceſs, and alſo hiſtorical ſubjects in a good taſte; and ſeemed to have a particular pleaſure to introduce ſtatues into moſt of his compoſitions; for he deſigned them well, and gave them the exact reſemblance of marble.

By the beſt judges he is eſteemed a landſcape-painter of ſome merit, but not of the firſt rank. He compoſed his ſubjects with eaſe; and he deſigned his trees, and the leaves, with truth and variety. His colouring is natural; and although he is much inferior to Berchem, yet he is ſuperior to many whoſe works are very much regarded. It is remarked of him, that at the age of eighteen he was conſidered as a painter of diſtinction, and to the laſt period of his life, he painted with the ſame vivacity as at the firſt.

BARENT APPELMAN.

Painted Landſcape and Portrait.

DIED 1686, AGED 46.

He was born at the Hague, in 1640, and proved very excellent in painting landſcapes. The ſcenes of his pictures were taken from the charming views about Rome, Freſcati, and other parts of Italy, which recommended his works to perſons of the beſt taſte; but his figures were indifferent.

For ſome years he was employed by the Prince of Orange; and in the palace of Soeſdyk, there is a large hall ornamented with landſcapes of this maſter's hand, deſigned in an elegant taſte, finely penciled, and well coloured; and alſo in the ſame hall are ſeveral portraits of his painting, which are exceedingly admired.

Sometimes he aſſiſted John de Baan, a very famous painter, in the portrait ſtyle; and whenever a landſcape was to be introduced, in any of de Baan's pictures as a back ground, it was always painted by Appelman.

CÆSARE ARETHUSI.

Painted Hiſtory and Portrait.

He flouriſhed in 1590.

He was born at Bologna, where he learned the art of painting, and ſtudied the works of Bagnacavallo; but he made himſelf truly eminent, by the admirable copies

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which he painted after the hiſtorical compoſitions of the moſt celebrated maſters. And, although his invention was not very fertile, yet as a portrait-painter he had ſingular merit, and found ſufficient employment in the Courts of the Italian Princes; particularly at the Courts of the Dukes of Parma and Ferrara, where he obtained conſiderable emoluments and honours.

The portraits which he painted were extremely in the ſtyle of Correggio, round, and with a fine relief; his touch was light and delicate, and the tints of his colouring ſo lively and natural, that every object ſeemed animated. He became ſo intimately acquainted with the pencil and colouring of Correggio, by examining his works with a curious and critical obſervation, that he copied them with incredible exactneſs; and many of thoſe copies, painted by Arethuſi, have been deemed undoubted originals of Correggio. But he alſo deſigned ſubjects of hiſtory, and finiſhed them in an exquiſite manner, ſo as to obtain the approbation and favour of all thoſe Princes by whom he was employed.

He was invited by the Duke of Ferrara to viſit his Court, and received there with extraordinary reſpect. That Prince ſat to him for his portrait, admired the performance highly, gave him evident proofs not only of his favour, but of his friendſhip and eſteem; and having at laſt concluded, that his generous treatment of Arethuſi muſt inevitably have ſecured his gratitude (if not his affection), he freely acquainted him with his real inducement for inviting him to Ferrara. Confiding in the integrity of the painter, he told him there was a lady in that city, whoſe portrait he wiſhed to poſſeſs; but it muſt be procured in ſo ſecret a manner, as neither to be ſuſpected by the lady herſelf, nor any of her friends. He promiſed an immenſe reward to Arethuſi, if he was ſucceſsful and ſecret; but threatened him with the utmoſt ſeverity of his reſentment, if ever he ſuffered the ſecret to tranſpire.

The artiſt watched a proper opportunity to ſketch the likeneſs of the lady, unnoticed by any; and having ſhewn it to the Duke, he ſeemed exceedingly ſtruck with the reſemblance, as well as the graceful air of the figure, and ordered Arethuſi to paint a portrait from that ſketch, as delicately as he poſſibly could; but above all things, recommended it to him to preſerve it from every eye but his own.

When the picture was finiſhed, the painter himſelf beheld it with admiration, and thought it would be injurious to his fame, to conceal from the world a performance which he accounted perfect; and, through an exceſs of pride and vanity, he privately ſhewed it to ſeveral of his friends, who could not avoid commending the work, while they deteſted the folly and ingratitude of the artiſt.

The ſecret thus divulged, circulated expeditiouſly; it ſoon reached the ears of the lady and her family, who were exceedingly irritated; and the Duke appeared ſo highly enraged at the treachery of Arethuſi, that he was almoſt provoked to put him to death; but he only baniſhed him for ever from his dominions.

In the church of St. Giovanni in Monte at Bologna, there is a very admired picture by this maſter. The ſubject is the birth of the Virgin; and it is well deſigned, with

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abundance of grace in ſeveral parts of the compoſition; and particularly, a group of two female figures embracing, which is extremely beautiful.

ARETINO. Vid. SPINELLO.

JAMES ANTHONY ARLAUD.

Painted Portrait.

DIED 1743, AGED 75.

He was born at Geneva, in 1688, and painted in miniature with good ſucceſs; but after a cloſe and retired application to the practice of his art, he became a very conſiderable maſter, acquired great eaſe and freedom of hand, and great correctneſs of outline; ſo that his portraits were much eſteemed for having a ſtrong likeneſs, and very agreeable attitudes.

By the delicacy of his works, he obtained the favour of the Duke of Orleans, who honoured Arlaud ſo far as to chooſe him for an inſtructor in the art of painting, and to compliment him with an apartment at St. Cloud, that he might be with him more frequently.

This maſter was likewiſe highly favoured by the Princeſs Palatine, who preſented him with her own picture ſet with diamonds; and alſo gave him recommendatory letters to the Court of Great Britain, particularly to Queen Caroline; by whoſe encouragement he received many marks of eſteem from the nobility and gentry of that generous nation, which is diſtinguiſhed through all Europe for its liberality in encouraging merit of every kind, and particularly every excellence in the polite arts. The portrait of Caroline, at that time Princeſs of Wales, was univerſally admired, and celebrated by ſeveral of the poets; and, at his return to Paris, he was loaded with preſents, among which were many medals of gold.

A moſt remarkable painting of Arlaud was an imitation of an admirable bas-relief, carved in marble by Michael Angelo Buonaroti, repreſenting the ſtory of Jupiter and Leda. That famous piece of workmanſhip Arlaud imitated ſo exquiſitely, with a tint of colour ſo exactly ſimilar to the marble, and with ſuch correctneſs in every part, that when they were both placed together, it was ſcarcely poſſible to diſtinguiſh the marble from the painting, even by the niceſt inſpection. The Duke de la Force purchaſed it from the painter, at ſo large a price as twelve thouſand livres, though it was afterwards ſold for a leſs ſum.

GIUSEPPE CÆSAR D'ARPINO, called GIOSEPPINO CAVALIERE.

Painted Hiſtory and Battles.

DIED 1640, AGED 80.

This painter was born at Arpino, in the kingdom of Naples, in 1560; but he ſtudied at Rome, after thoſe maſters who were moſt celebrated, and was aided in the knowledge

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knowledge of his art, by the inſtructions of Pomerancio. By the aſſiſtance of an happy genius, he acquired a light and agreeable manner of deſigning; though it is remarked by De Piles, that he degenerated into a ſtyle that neither partook of refined nature, nor of the antique.

When he was but a young practitioner, he ſhewed ſuch a freedom of hand, ſo much ſpirit in his deſign, and ſo good colouring, that his productions, even at that age, aſtoniſhed the ableſt artiſts; but in his more advanced time, his colouring was frequently cold and weak, his attitudes were ſtiff and affected, and a great deal of the manneriſt appeared in his compoſitions.

His battles, which are to be ſeen in the Capitol, are the moſt eſteemed of all his works; and though De Piles affirms that he is ſuperficial in his other pictures, yet very judicious writers deſcribe the works of this maſter in a different manner, and allow that his drawing is generally good, though the contours of the limbs cannot be commended; that his compoſition has a conſiderable degree of elevation; and that there was ſomewhat in his ſtyle that afforded pleaſure, his colouring ſometimes being extremely good, though not always ſo. And as a proof of his merit, they alledge that his manner was adopted by moſt of the artiſts of his time, others adhering to the ſtyle of Caraveggio, who, as long as he lived, was the competitor and formidable rival of Gioſeppino, their manners being as oppoſite as their tempers.

In the chuch of St. Martin, at Naples, there is a grand picture of a Crucifixion; in which compoſition are introduced the Virgin, St. John, and Mary Magdalen, the figures being as large as life. An ingenious writer, Monſ. Cochin, who ſaw the picture in 1757, ſays it is beautifully coloured, much in the ſtyle of Rubens and Baroccio, with a broad and firm pencil, and has a good effect. The heads of all the figures are well deſigned, but the expreſſion in that of the Magdalen is particularly commendable. But as to the contours of the limbs, and the attitudes, they are in general much overſtrained.

JAQUES D'ARTOIS.

Painted Landſcape.

DIED 1665, AGED 52.

He was born at Bruſſels, in 1613; and having been carefully inſtructed in the art of painting by Wildens, (as ſome authors imagine) he perfected himſelf by a ſtudious obſervation of nature.

No Flemiſh painter, cotemporary with this great maſter, could be more admired than he was. His landſcapes have an agreeable ſolemnity, by the diſpoſition of his trees, and the breaking of his grounds; the diſtances are well obſerved, and die away perſpectively, with a bluiſh diſtance of remote hills; and his figures are properly and very judiciouſly placed. His pencil is ſoft, his touch light and free, particularly in the

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leafing of his trees; and there is generally a pleaſing harmony in the whole. It is ſaid that Teniers either painted or retouched the figures of his landſcapes.

He is remarkable for always ornamenting the ſtems of his trees with moſs, ivy, or other plants, the extremities of which are often looſely hanging down. His pictures are coloured with a force reſembling thoſe of Titian, except that ſometimes they are a little too dark.

EDMUND ASHFIELD.

Painted Portrait.

DIED AGED

This painter was born in England, and became the diſciple of Michael Wright. But although he was capable of painting in oil, he for the moſt part accuſtomed himſelf to paint portraits in crayon; having diſcovered a method of producing a variety of tints in that manner of colouring, which anſwered every complexion, and gave roundneſs and ſtrength to his heads.

His works are much prized, and ſome of them were ſo highly wrought, as to be purchaſed at ten pounds a-piece. He was the inſtructor of Lutterel, who arrived at a degree of perfection in crayon painting, ſuperior to his maſter.

JOHN ASPER, or ASPAR.

Painted Portraits and Still Life.

DIED 1571, AGED 72.

He was born in Zurich, in Switzerland, in 1499, and was cotemporary with Holbein. He painted portraits in the manner of that celebrated maſter, with ſo much life, nature, and character, that his works were exceſſively applauded, and his reputation was little inferior to that of Holbein.

To record the merit of this maſter, and to preſerve his memory, a medal was ſtruck, with his name inſcribed on it; the figure was taken from a portrait of him, and on the reverſe was a character highly to his honour.

AMICO ASPERTINO.

Painted Hiſtory.

DIED 1572, AGED 78.

This maſter was born at Bologna, in 1494, and learned the art of painting from Franceſco Francia. Through Italy he was diſtinguiſhed by the name of Amico da due Panelli; becauſe, when he painted, he uſed both hands with equal dexterity, laying on the light colours with the one, and the dark with the other.

His

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His pictures had a good effect, being painted with a ſtrong body of colours, with a free touch, and in a grand ſtyle; but this deſcription can only ſuit ſome of his beſt performances; for his imagination was, at particular times, whimſical, wild, and extravagant; and whatever ſubjects he deſigned when his mind had a wrong turn, were unworthy of being compared with thoſe which he compoſed and finiſhed when his thoughts were ſedate and undiſturbed.

JOHN ASSELYN, called CRABBETJE.

Painted Landſcapes and Battles.

DIED 1660, AGED 50.

He was born at Antwerp, in 1610, and was a diſciple of Eſaias Vandervelde; and under the guidance of ſo able a maſter, he became an excellent painter of landſcape. His companions nick-named him Crabbetje, from a crooked turn in his fingers and his hand, which cauſed him to hold his palette with ſome degree of awkwardneſs. And yet, by the lightneſs, freedom, and ſpirit of his touch, it could not be ſuppoſed that his hand could have the ſmalleſt imperfection.

He was one of the firſt Flemiſh painters who adopted the clean and bright manner of landſcape-painting. He ſtudied after nature in the country about Rome, improving his taſte by the delightful ſituations of towns, villas, antiquities, figures, and animals, which he ſketched upon paper, to make a proper uſe of them in his deſigns. In the ſtyle of his landſcape he choſe particularly to imitate Claude Lorraine; but, in other parts of his painting, he ſeemed fond of making Bamboccio his model.

He enriched his landſcapes with the veſtiges of noble buildings, and the views of ſuch ſeats as he obſerved to be beautiful, by their ſituation or conſtruction. His colouring is extremly bright and clear; his ſkies are warm; his touch is free and firm; his figures and animals are well drawn, and judiciouſly diſpoſed; and his pictures juſtly merit the approbation which they have always received.

JOHN DE BAAN.

Painted Portrait.

DIED 1702, AGED 69.

He was born at Haerlem, in 1633, and inſtructed in the art of painting by his uncle Piemans, who painted in the manner of the Velvet Brueghel. Afterwards he ſtudied under Bakker at Amſterdam, with whom he practiſed aſſiduouſly every particular from which he could receive improvement; ſpending the whole day at the pencil, and the evenings in deſigning. And as his maſter regarded him both for his genius and diligence, he gave him all the encouragement and aſſiſtance in his power.

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At that time the works of Vandyck and Rembrandt were exceedingly applauded; and he ſeemed to find ſome difficulty in determining which of thoſe maſters he ſhould imitate; but at laſt he appeared to give the preference to Vandyck.

His merit ſoon was univerſally known; and Houbraken aſſerts, that he was invited to London by Charles II. and conveyed to England in one of the King's ſhips. He painted the portraits of that Monarch, the Queen, and the Nobility of the firſt rank at Court; and was much admired for the elegance of his attitudes, as alſo for his clear, natural, and lively tone of colouring.

After continuing for ſome time in England, he returned to the Hague, and there painted a noble portrait of the Duke of Zell, for which he received a thouſand Hungarian ducats, amounting to near 500l. And by the Duke of Tuſcany he was ſo highly honoured, as to have his portrait placed in the famous gallery of painters at Florence, and received a valuable preſent from that Prince in return for the picture.

The beſt of the performances of De Baan is the portrait of Prince Maurice of Naſſau, who had ſufficient patience and condeſcenſion to ſit to him as long as he deſired; and in the execution of it, the artiſt exerted the utmoſt efforts of his pencil.

JACOB DE BAAN.

Painted Portraits and Converſations.

DIED 1700, AGED 27.

He was born at the Hague, in 1673, and learned the art of painting from his father, John De Baan; and having ſo able a director, and ſo excellent an example, he very early became a painter of diſtinction.

About the twentieth year of his age he went to England among the attendants of William III. where the reputation of his father procured him a favourable reception. He painted ſeveral excellent portraits for the Nobility at the Court of London, and particularly a portrait of the Duke of Gloceſter, which gained him ſo much eſteem, that he was earneſtly ſolicited to continue in England; but no inducement could prevail with him to delay his intended journey to Rome.

In his route to that city he viſited Florence, and was received by the Grand Duke with ſingular kindneſs; where having examined carefully the admirable performances of the ancient and modern artiſts, in that celebrated collection, the Duke ſhewed him alſo the portrait of his father, which was placed in the gallery.

From Tuſcany he travelled to Rome, and for a ſhort time applied himſelf cloſely to his ſtudies. He painted ſeveral portraits and converſations, during his reſidence at Rome, by which he acquired a large ſum of money; but he had the unhappineſs to ſquander it all away in exceſſes and profuſion.

His pictures were excellently handled, and he approached near to the merit of his father, in his portraits; but, in other parts of painting, he probably would have far ſurpaſſed

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ſurpaſſed him, if he had appropriated more of his time to his ſtudies, and had not died at ſo early a period of life.

THEODORE DIRK BABEUR, or BABUREN.

Painted Hiſtory, Converſations, and Muſical Performers.

DIED AGED

The manner of painting which this maſter generally practiſed, was with figures as large as life; and moſt of his pictures repreſent the figures at half-length. He had a free and firm pencil; his drawing is tolerably correct, and his colouring ſtrong; but it is not very pleaſing to the eye, by a yellowiſh brown tint that predominates through the whole.

His expreſſion is but indifferent in any characters, except thoſe which are mirthful; and in ſome of thoſe he hath imitated ungraceful nature with tolerable exactneſs and ſucceſs. Moſt of his pictures repreſent philoſophers, players at cards, or perſons performing on muſical inſtruments, in which his drawing is far preferable to his colouring.

Houbraken ſays, that he ſometimes painted perſpectives in the manner of Neefs; but other authors are ſilent in regard to any of his attempts in that ſtyle. Perhaps there might have been another painter of the ſame name, whoſe ſubjects were ſimilar to thoſe of Neefs. But, to judge of Babeur by thoſe pictures to which he has affixed his name, his touch and handling ſeem to be very oppoſite to the manner of pencilling and finiſhing requiſite for ſuch delicate works as rendered Neefs ſo deſervedly famous.

BACCICI. Vid. GAULI.

FRA. BARTOLOMEO BACCIO, called BARTELEMI DI S. MARCO.

Painted Hiſtory and Portrait.

DIED 1517, AGED 48.

He was born at Savignano, near Florence, in 1469, and was a diſciple of Coſimo Roſelli; but his principal knowledge in the art of painting was derived from Lionardo da Vinci. He underſtood the true principles of deſign better than moſt maſters of his time, and was alſo a conſiderable painter in perſpective; which induced Raphael to have recourſe to him, after he had quitted the ſchool of Perugino; and under his direction likewiſe Raphael ſtudied the art of managing and uniting colours, as well as the rules of perſpective.

Some years after the departure of Raphael from Florence, Baccio viſited Rome; and by the obſervations he made on the antiques, and the works of Raphael, which were then the admiration of the whole world, he was extremely improved, and manifeſted his

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acquired abilities by a picture of St. Sebaſtian, which he finiſhed at his return to Florence. It was ſo well deſigned, ſo naturally and beautifully coloured, and had ſo ſtrong an expreſſion of pain and agony, that it was removed from the place where it was publicly ſeen (in the chapel of a convent), as it had been obſerved to have made too ſtrong an impreſſion on the imaginations of many women who beheld it.

He was very laborious, and made nature his perpetual ſtudy; he deſigned the naked correctly; his figures had a great deal of grace, and his colouring was admirable.

He is accounted to have been the firſt inventor of that machine called a Layman by the artiſts, and which, to this day, is in general uſe. Upon that he placed his draperies, to obſerve with greater exactneſs their natural and their more elegant folds.

A capital picture of the Aſcenſion by Baccio, is in the Florentine collection.

JAQUES BACKER, or BAKKER.

Painted Hiſtory.

DIED 1560, AGED 30.

This painter was born at Antwerp, in 1530, and learned the principles of painting from his father, who was an artiſt very knowing in his profeſſion, though his works were in no great eſtimation.

After the death of his father, he lived in the houſe of Jacopo Palermo, a dealer in pictures; who avariciouſly took care to keep him inceſſantly employed, and ſent his paintings to Paris to be diſpoſed of, where they happened to be exceedingly admired. The judicious were very eager to purchaſe them; and though the tranſactor ſold them at a great price, yet the poor artiſt was not proportionably rewarded, but continued in the ſame obſcure and depreſſed condition. His merit, indeed, was univerſally allowed; but his name, and the narrowneſs of his circumſtances, were as univerſally unknown.

He had a clean, light manner of pencilling, and a tint of colour that was extremely agreeable.

JACOB BACKER, or BAKKER.

Painted Portrait and Hiſtory.

*DIED 1651, AGED 42.

He was born at Harlingen, in 1609, but ſpent the greateſt part of his life at Amſterdam; and by all the writers on this ſubject he is mentioned as an extraordinary painter, particularly of portraits, which he executed with ſtrength, ſpirit, and a graceful reſemblance.

He was remarkable for an uncommon readineſs of hand, and freedom of pencil; and his incredible expedition in his manner of painting, appeared even in one portrait of a lady

* According to Deſcamps, died in 1641, aged 33.

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a lady from Haerlem, that he painted at half-length, which was begun and finiſhed in one day, though he adorned the figure with rich drapery, and ſeveral ornamental jewels.

He alſo painted hiſtorical ſubjects with good ſucceſs; and in that ſtyle there is a fine picture of Cimon and Iphigenia, which is accounted by the connoiſſeurs an excellent performance. In deſigning academy figures, his expreſſion was ſo juſt, and his outline ſo correct, that he obtained the prize from all his competitors; and his works are ſtill bought up at very high prices in the Low Countries.

In the collection of the Elector Palatine there is an excellent head of Brouwer, painted by this maſter; and in the Carmelites church at Antwerp is preſerved a capital picture of the Laſt Judgment, which is well deſigned and well coloured.

WILLIAM BACKEREEL, called BACQUERELLI.

Painted Hiſtory.

DIED AGED

He was born at Antwerp, and was a diſciple of Rubens, at the ſame time that Vandyck was educated in that ſchool.

When each of them quitted that maſter, and commenced painters, Backereel was very little inferior to Vandyck, if not nearly his equal. And this may be manifeſtly ſeen in the works of the former, which are in the church of the Auguſtin Monks at Antwerp, where thoſe two great artiſts painted in competition; and both were praiſed for their merit in their different ways, but the ſuperiority was never determined in favour either of the one or the other.

He had likewiſe a good taſte for poetry; but, by exerciſing that talent too freely, in writing ſatires againſt the Jeſuits, that body of eccleſiaſtics, who are not more famous for their political than for their perſecuting ſpirit, purſued him with unremitted revenge, till they compelled him to fly from Antwerp; and by that means deprived his own country of ſuch paintings as would have contributed to its perpetual honour.

Sandrart takes notice, that in his time there were ſeven or eight painters, who were very eminent, of the name of Backereel, in Italy and the Low Countries.

LUDOLPH BACKHUYSEN.

Painted Ships, Sea-Pieces, and Sea-Ports.

DIED 1709, AGED 78.

This eminent maſter was born at Embden, in 1631, and received his earlieſt inſtruction from Albert Van Everdingen; but acquired his principal knowledge by frequenting the painting rooms of different great maſters, and obſerving their various methods of touching and colouring. One of thoſe maſters was Henry Dubbels, whoſe underſtanding in his art was very extenſive; and he was remarkably communicative of his knowledge to others. From him Backhuyſen obtained more real benefit, than from all the painters of his time, either by ſtudying their works, or perſonally converſing with them.

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He had not practiſed very long when he became the object of general admiration; ſo that even his drawings were ſought after, and ſeveral of them were bought up at 100 florins a piece.

It was obſerved of him, that, while he was painting, he would not ſuffer even his moſt intimate friends to have acceſs to him, leſt his fancy might be diſturbed, and the ideas he had formed in his mind be interrupted.

He ſtudied nature attentively in all her forms; in gales, calms, ſtorms, clouds, rocks, ſkies, lights, and ſhadows; and he expreſſed every ſubject with ſo ſweet a pencil, and ſuch tranſparence and luſtre, as placed him above all the artiſts of his time in that ſtyle, except the younger Vandervelde, who is deſervedly eſteemed the firſt in that manner of painting.

It was a frequent cuſtom with Backhuyſen, whenever he could procure reſolute mariners, to go out to ſea in a ſtorm, in order to ſtore his mind with grand images, directly copied from nature, of ſuch ſcenes as would have filled any other head and heart with terror and diſmay; and the moment he landed, he always impatiently ran to his palette, to ſecure thoſe incidents of which the traces might, by delay, be obliterated.

He perfectly underſtood the management of the Chiaro-Scuro; and by his ſkill in that part of his art, he gave uncommon force and beauty to his objects. He obſerved ſtrictly the truth of perſpective, in the diſtances of his veſſels, the receding of the grounds on the ſhores, and the different buildings which he deſcribed in the ſea-ports; whether they were the reſult of his own imagination, or ſketched, as he uſually did, after nature.

His works may eaſily be diſtinguiſhed by an obſervant eye, from the freedom and neatneſs of his touch; from the clearneſs, and natural agitation or quieſcence of the water; from a peculiar tint in his clouds and ſkies; and alſo from the exact proportions of his ſhips, and the gracefulneſs of their poſition.

For the Burgomaſters of Amſterdam he painted a large picture, with a multitude of veſſels, and a view of the city at a diſtance, for which they gave him thirteen hundred guilders, and a conſiderable preſent; which picture they afterwards preſented to the King of France, who placed it in the Louvre. No painter was ever more honoured by the viſits of Kings and Princes than Backhuyſen; the King of Pruſſia was one of the number; and the Czar Peter the Great took delight to ſee him paint, and often endeavoured to draw, after veſſels which he had deſigned. He was remarkably aſſiduous; and yet it ſeems aſtoniſhing to conſider the number of pictures which he finiſhed, and the exquiſite manner in which they are painted.

FRANCIS BADENS.

Painted Hiſtory and Portrait.

DIED 1603, AGED 32.

He was born at Antwerp, in 1571; and the firſt rudiments of the art were communicated to him by his father, who was but an ordinary artiſt. However, he viſited Rome, and ſeveral parts of Italy, and there formed a good taſte of deſign, and a manner exceedingly pleaſing.

When

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When he returned to his own country, his merit procured for him great employment, and ſtill greater reputation, and he was uſually diſtinguiſhed by the name of the Italian painter. His touch was light and ſpirited, and his colouring warm; and he had the honour of being the firſt who introduced a good taſte of colouring among his countrymen.

While his acknowledged merit was rewarded with every public teſtimony of eſteem and applauſe, unhappily he received an account of the death of his brother, who had been aſſaſſinated on a journey; and the intelligence affected him ſo violently, that it occaſioned his own death, to the inexpreſſible regret of every lover of the art.

ANTONIO BADILE.

Painted Hiſtory and Portrait.

DIED 1560, AGED 80.

He was born at Verona, in 1480, and by great ſtudy and application acquired a more extenſive knowledge of the true principles of painting, than any of his predeceſſors. He was confeſſedly a moſt eminent artiſt; but he derived greater honour from having two ſuch diſciples as Paolo Veroneſe, and Baptiſta Zelotti, than he did even from the excellence of his own compoſitions.

His colouring was admirably good, his carnations beautiful; and his portraits preſerved the perfect reſemblance of fleſh and real life; nor had he any cauſe to envy the acknowledged merit of Titian, Giorgione, or the beſt of his cotemporaries.

SISTO BADOLOCCHI.

Painted Hiſtory.

DIED AGED

This maſter was born at Parma, and was a diſciple of Annibal Caracci; by whoſe admirable precepts he made an extraordinary progreſs in a ſhort time, and proved the beſt deſigner of any of thoſe who were educated with him in that illuſtrious ſchool.

He poſſeſſed a lively imagination, and a ſingular readineſs of hand; and it was concluded by all who ſaw his performances, that he would have arrived at an high degree of merit, if he had not died ſo young as he did, in the very bloom of life, and if he had applied himſelf with more aſſiduity to his profeſſion.

BAERSTRAT.

Painted Sea-Ports, Sea-Shores, and Fiſh.

DIED 1687, AGED

Though this maſter was very eminent, and his works in very good eſteem, yet authors are ſilent as to the place of his nativity, and the year of his birth; but his

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pictures are eaſily diſtinguiſhed by a general brightneſs diffuſed through the whole, and particularly in his ſkies.

His drawing was correct, and his perſpective extremely true; he copied every object that he introduced into his compoſitions from nature, and was exact in his repreſentations of ſea-ports, ſhips of war, or veſſels of a ſmaller ſize, which he diſpoſed judiciouſly, and made the whole together produce a very pleaſing effect.

His pencil is light and clean, his touch ſpirited, and his colouring is always tranſparent; for, in general, he finiſhed his pictures with abundance of neatneſs.

DAVID BAILII.

Painted Perſpective Views and Portraits.

DIED 1638, AGED 54.

He was the ſon of Peter Bailii, an artiſt of ſome note, and was born at Leyden in 1584. From his father he learned to draw and deſign; but he was afterwards placed under the care of Adrian Verburg, and continued with him for ſome time; and when he quitted that maſter, he ſtudied to much greater advantage with Cornelius Vandervoort, an excellent portrait-painter, and with him he ſpent above ſix years.

As Vandervoort poſſeſſed many capital paintings of ſome great maſters, Bailii, for his own improvement, copied them with critical care and obſervation; and particularly copied one perſpective view of the inſide of a church, originally painted by Stenwyck, which he finiſhed with ſuch accuracy, that even Stenwyck himſelf could ſcarce determine which was the original, or which the copy, when both were placed before him.

He travelled through ſeveral parts of Italy, to ſee the works of the celebrated maſters of that country, and for a few years reſided at Rome; and abroad, as well as in his own country, the correctneſs of his drawing, and the delicate handling and finiſhing of his pictures, procured him employment, admirers, and friends.

In the latter part of his life he diſcontinued painting, and only drew portraits on vellum with a pen, which he heightened with black lead, and gave them wonderful force and roundneſs.

MARIO BALASSI.

Painted Hiſtory and Portrait.

*DIED 1667, AGED 63.

He was born at Florence, in 1604, and had for his firſt inſtructor Jacopo Ligozzi; but afterwards he ſucceſſively became the diſciple of Roſelli and Paſſignano, though he preferred the manner of the latter to that of his other maſters. He accompanied Paſſignano to Rome, not only to be his aſſiſtant in the works which he had undertaken at the command.

* According to the Chronological Tables, died in 1670.

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command of Urban VIII. but alſo to improve himſelf by thoſe incomparable curioſities of ſculpture and painting which are preſerved in that city.

During his reſidence there, Don Taddeo Barberini, having obſerved with what exact preciſion Balaffi, in his touch and expreſſion, imitated the touch and expreſſion of his maſter, concluded that ſuch a powerful imitative talent would enable him to copy the work of a ſuperior artiſt with equal exactneſs: he therefore tried the experiment, by employing him to copy the Transfiguration painted by Raphael, which Balaffi executed with moſt univerſal applauſe, and to the ſurpriſe of the moſt ſkilful perſons at Rome.

By the recommendation of Piccolomini he was introduced to the Emperor Ferdinand III. who received him in an honourable manner, and had his portrait painted by him, for which Balaffi was nobly rewarded.

The greateſt excellence of this maſter ſeemed to conſiſt in the imitation of the ancient maſters; and, by his ſagacious attention to that point, being alſo applauded for what he had in that way performed, he was deluded to imagine himſelf capable of equalling them, in a ſtyle and manner of his own, as noble, and as ſublime. But he failed in the attempt; and the new manner which his vanity encouraged him to aſſume, met with as much diſeſteem and contempt, as his former works had received of univerſal approbation.

HENDRICK VAN BALEN.

Painted Hiſtory and Portrait.

DIED 1632, AGED 72.

He was born at Antwerp, in 1560, and was a diſciple of Adam Van Oort; but he quitted that maſter, to acquire a better taſte of deſign and compoſition, by purſuing his ſtudies at Rome, where he reſided for a conſiderable time. He copied the antiques, he attended to the works of the moſt memorable modern artiſts; and, at his return to his own country, the viſible improvement of his taſte recommended him to the favour and eſteem of the ableſt judges of the art.

He diſtinguiſhed himſelf by a good manner of deſigning, and his works are admitted into the cabinets of the curious, among thoſe of the principal painters. He particularly excelled in the naked, and gave to his figures ſo much truth, roundneſs, and correctneſs of outline, that few of his cotemporaries could enter into competition with him.

Several fine portraits of his hand are at the Hague; among which there is one adorned with allegorical figures of Wiſdom and Juſtice, which extorts commendation from all who attentively conſider it.

All the hiſtorical ſubjects painted by Van Balen have abundant merit. His deſigns of the Deluge, of Moſes ſtriking the Rock, and the drowning of Pharaoh, are grand and noble compoſitions. Houbraken obſerves, that Van Balen, with great judgment, hath introduced the Iſraelites in a clear light in the back-ground, but the Egyptians in a ſtrong ſhadow in the fore-ground, which had a very fine effect; the figures being well deſigned,

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the attitudes and draperies well choſen, and the number of the figures being very conſiderable. Of this maſter's hand alſo the Judgment of Paris is accounted a maſterly performance; in which the figure of Venus is ſo elegantly deſigned, ſo full of life, and ſo round, that it ſeems to ſtand forth from the ſurface.

The landſcapes and back-grounds of the pictures compoſed by Van Balen, were generally painted by the Velvet Brueghel.

JOHN VAN BALEN.

Painted Hiſtory, Landſcapes, and Boys.

BORN IN 1611.

He was born at Antwerp, and derived his knowledge of the art, and his fine taſte of drawing and deſign, from his father Hendrick Van Balen; but, as ſoon as he had made a competent progreſs, he travelled to Rome, and lived for ſeveral years in that and other cities of Italy. There he acquired a good guſto of deſign, though he was ſometimes incorrect; and his particular merit was ſhewn in his naked figures of boys, Cupids, nymphs bathing or hunting, of which ſubjects he painted a conſiderable number, and he procured both praiſe and riches by his landſcapes and hiſtories.

His pictures were well handled, his trees touched with ſpirit, and his herbage and verdure looked natural and lively. The carnations of his figures were clear and freſh, his colouring in general was tranſparent, and the airs of his heads were in the manner of Albano.

LAZARO BALDI.

Painted Hiſtory.

DIED 1703, AGED 80.

He was born at Piſtoia, in the territory of Tuſcany, in 1623, from whence he went to Rome, to place himſelf as a diſciple under Pietro da Cortona; and by the excellent inſtruction of that eminent maſter, he obtained an elegant ſtyle of thinking and compoſing, a ready management of the pencil, and a beautifully ſtrong tone of colouring.

He was employed by Pope Alexander VII. to paint the gallery at Monte Cavallo; and he ſhewed the power of his genius and execution, in the deſigns which he finiſhed in a chapel belonging to the church of St. John Lateran, in which are combined correctneſs and elegance, with an uncommon force, harmony, and beauty of colouring.

ANTONIO BALESTRA.

Painted Hiſtory.

DIED 1720, AGED 54.

He was born at Verona, in 1666, and at the age of twenty-one went to Venice, where he entered himſelf in the ſchool of Antonio Belucci, and continued for three

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years under his direction; but from thence he viſited Bologna and Rome, and at the latter became the diſciple of Carlo Maratti.

Under the tuition of ſo eminent a genius, he made a very great proficiency, and exerted himſelf for ſome hours of each day in deſigning after the antiques, after Raphael, Correggio, Annibal Caracci, and other admired painters; by which conduct he ſo effectually confirmed his taſte and freedom of hand, that he obtained the prize of merit, in the Academy of St. Luke, in the year 1694, when he was only twenty-eight years of age.

From that time his reputation was eſtabliſhed, and he received ſufficient encouragement, being engaged to work for moſt of the churches, and in the palaces of the Nobility, and his paintings were admired in every part of Europe.

His ſtyle is ſweet and agreeable, not unlike that of Maratti; and the judicious obſerved, with a degree of delight and approbation, a certain mixture in the works of Baleſtra, of the ſeveral manners of Raphael, Correggio, and Caracci.

In the church of Santa Maria Mater Domini, at Venice, there is one of the moſt capital performances of Baleſtra, repreſenting the Nativity of our Saviour. It is deſigned in a grand ſtyle, the compoſition is excellent, and has a great deal of grace. The heads are peculiarly fine, and the whole has a noble effect, with remarkable harmony. In a chapel belonging to the church of St. Geminiano, in the ſame city, there is a dead Chriſt in the arms of the Virgin, painted by this maſter in a grand taſte; and although the compoſition conſiſts but of a few figures, they are finely deſigned, and in every part of it there is ſufficient merit to claim and juſtify applauſe.

PETER BALTON.

Painted Landſcape and Hiſtory.

DIED AGED

He was born at Antwerp, and became a landſcape-painter of conſiderable eminence among the Flemings; in his ſtyle and manner reſembling Peter Brueghel. His moſt uſual ſubjects were Fairs, Kermeſſes, and Converſations, in which his figures were of a ſmall ſize, but touched with a great deal of ſpirit. He painted equally well in water-colours, and in oil; and was allowed particularly to excel in his drawings.

A very remarkable incident happened to this artiſt at the Court of the Emperor. That Monarch having engaged Balton to paint a landſcape, with a great number of figures, Balton choſe for his ſubject, St. John preaching in the Deſert, which afforded him an opportunity of filling his deſign with a numerous variety of auditors. To every one of them he gave a ſtrong and proper expreſſion of attention to the principal figure; every individual having its eyes directed to the preacher. But the Emperor, from ſome motive that never was diſcovered, ordered a monſtrous elephant to be painted in the place of the ſaint; ſo that the whole auditory ſeemed then only to expreſs an aſtoniſhment at the unwieldy bulk and ſhape of the animal; nor was the picture ever altered.

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By ſome it was conjectured that the Emperor meant it only as a piece of humour and drollery; by others it was imputed to a contempt for the artiſt; but by all the eccleſiaſtics it was aſcribed to a contempt for religion.

BAMBOCCIO.

Painted Converſations, Landſcapes, Cattle, &c.

* DIED 1673, AGED 60.

This maſter was born at Laeren, near Narden, in 1613; his name was Peter Van Laer, but in Italy they gave him the name of Bamboccio, on account of the uncommon ſhape of his body, the lower part being one third part longer than the upper, and his neck ſo ſhort that it was buried between his ſhoulders.

He had, however, an ample amends for the unſeemlineſs of his limbs, in the ſuperior beauties of his mind; he was endowed with an extenſive genius, and indeed had an univerſal taſte for every part of painting. He reſided at Rome for ſixteen years ſucceſſively; every day ſtudying to improve himſelf, by thoſe beautiful models which were continually open to his obſervation, and by the lovely ſcenery in the environs of that city. He was held in the higheſt eſteem by all ranks of men, as well as by thoſe of his own profeſſion, not only on account of his extraordinary abilities, but alſo for the amiable qualities of his mind.

He ſtudied nature inceſſantly, obſerving with a curious exactneſs every effect of light on different objects, at different hours of the day; and whatſoever incident afforded pleaſure to his imagination, his memory for ever perfectly retained. His ſtyle of painting is ſweet and true, and his touch delicate, with great tranſparency of colouring. His figures are always of a ſmall ſize, well proportioned, and correctly deſigned; and although his ſubjects are taken but from the lower kind of nature, ſuch as Plunderings, Playing at Bowls, Inns, Farriers Shops, Cattle, or Converſations, yet whatever he painted was ſo excellently deſigned, ſo happily executed, and ſo highly finiſhed, that his manner was adopted by many of the Italian painters of his time. His works are ſtill univerſally admired, and he is juſtly ranked among the firſt claſs of the eminent maſters.

His hand was as quick as his imagination, ſo that he rarely made ſketches or deſigns for any of his works; he only marked the ſubject with a crayon on the canvas, and finiſhed it without more delay.

His memory was amazing; for whatever objects he ſaw, if he conſidered them with any intention to inſert them in his compoſitions, the idea of them was ſo ſtrongly impreſſed on his mind, that he could repreſent them with as much truth as if they were placed before his eyes. Sandrart obſerves, that although painters who are accuſtomed to

* The author of the Abrégé de la Vie des Peintres fixes the death of Bomboccio in 1675, at the age of 62; but Sandrart, who was his intimate friend, and moſt other writers, agree that he died at the age of 60.

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G. Kneller pinx. T. Chambars sculp.

JOHN BAPTIST MONOYER.

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to a ſmall ſize, are frequently inaccurate in the diſpoſition of the different parts of their ſubject, ſeeming content if the whole appears natural; yet Bamboccio was as minutely exact in having his figures, trees, grounds, and diſtances, determined with the utmoſt preciſion and perſpective truth, as the beſt maſters uſually are in pictures of the largeſt ſize; which is one circumſtance that cauſes the eye to be ſo agreeably deluded by the paintings of Bamboccio.

In the latter part of his life he was ſeverely tormented with an aſthmatic complaint, which he endured with much impatience; and it is reported, that as the diſorder ſeemed to him inſupportable, he threw himſelf into a canal to ſhorten his miſery, and was drowned.

BACCIO BANDINELLI.

Painted Hiſtory.

DIED 1559, AGED 62.

He was born at Florence, in 1497, and was a diſciple of Giovanni Franceſco Ruſtico, a good ſculptor. He regularly proceeded through all the ſtudies requiſite to form a painter; but his pictures were never approved of, as his colouring was hard, dry, and diſagreeable, his compoſition but indifferent, and a bad choice of attitudes afforded rather a diſguſt to the beholder, than any degree of ſatisfaction. Yet his works were much more eſteemed after his death than they ever were during his life.

He envied Michael Angelo Buonaroti, and imitated him in his extravagant expreſſions, not in his excellencies, without reflecting that it is inexcuſable to imitate the defects even of the greateſt men. But he was ſo diſcouraged by hearing that his works were treated contemptuouſly by Michael Angelo, who condemned his colouring as being hard and unpleaſant, that he laid aſide the pencil, and never would uſe it after.

He was not without ſkill and merit as a ſtatuary, and in that art he deemed himſelf equal to Buonaroti; but he felt a ſenſible mortification, when he perceived the world not to be inclined to concur with him in the ſame opinion.

JOHN BAPTIST, MONNOYER.

Painted Flowers and Fruit.

DIED 1699, AGED 64.

This maſter was born at Liſle, in 1635, and educated at Antwerp, where he perfected himſelf in the knowledge of his art, and in his firſt years was intended for a painter of hiſtory; but having ſoon obſerved, that his genius more ſtrongly inclined him to the painting of flowers, he applied his talents to thoſe ſubjects, and in that ſtyle became one of the greateſt maſters.

His pictures are not ſo exquiſitely finiſhed as thoſe of Van Huyſum, but his compoſition and colouring are in a bolder ſtyle. His flowers have generally a remarkable

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freedom and looſeneſs, as well in the diſpoſition as in the penciling; together with a tone of colouring that is lively, admirable, and nature itſelf. The diſpoſition of his objects is ſurpriſingly elegant and beautiful; and in that reſpect his compoſitions are eaſily known, and as eaſily diſtinguiſhed from the performances of others.

The Duke of Montague, while Ambaſſador in France, invited Baptiſt to England, and employed him, in conjunction with La Foſſe and Rouſſeau, to embelliſh Montague-Houſe, which is now the Britiſh Muſeum, the repoſitory of many curioſities of nature and art, and the repoſitory alſo of ſome of the fineſt performances of Baptiſt.

A very celebrated work of this artiſt is a looking-glaſs preſerved in the Royal Palace, at Kenſington, which he decorated with a garland of flowers, for Queen Mary II. and what is very remarkable, her Majeſty ſat by him during the greateſt part of the time that he was employed in painting it.

For the Duke of Ormond, he painted ſix pictures of Eaſt-Indian birds after nature, which were in that nobleman's collection at Kilkenny in Ireland, and are at preſent in the poſſeſſion of the author of this book; they are painted in water-colours on vellum, and nothing can be more delicate in the colouring, the penciling, or the ſpirited expreſſion of every ſpecies. He had a ſon,

ANTHONY BAPTIST,

Who painted flowers, and, in the ſtyle and manner of his father, ſhewed an abundance of merit.

JOHN BAPTIST, GASPARS.

Painted Hiſtory and Portrait.

DIED 1691, AGED

He was born at Antwerp, and was a diſciple of Thomas Willeborts Boſchaert. During the civil war he went to England, and entered into the ſervice of General Lambert; but after the Reſtoration he was engaged by Sir Peter Lely, to paint the poſtures and draperies of his portraits, and was diſtinguiſhed by the name of Lely's Baptiſt. Kneller alſo, and Riley, employed him for the ſame purpoſe.

He made deſigns for tapeſtry, which were accounted good; and his drawing was generally correct. In the hall of St. Bartholomew's Hoſpital, there is a portrait of King Charles II. painted by this maſter.

BERNARDINO BARBATELLI, called POCHETTI.

Painted Hiſtory, Fruit, Animals, and Flowers.

DIED 1612, AGED 70.

He was the diſciple of Ridolfo Ghirlandaio at Florence; from whoſe ſchool he went to Rome, and ſtudied there with ſuch uncommon aſſiduity, that he was frequently ſo abſtracted,

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and ſo abſolutely engroſſed by the objects of his contemplations, as to forget the neceſſary refreſhments of ſleep and food.

He was excellent in painting every ſpecies of animals, fruit, or flowers; and in thoſe ſubjects not only imitated, but equalled nature. His touch was free, light, and delicate, and the colouring of his objects inexpreſſibly true; and beſide his merit in his moſt uſual ſtyle of painting, the hiſtorical ſubjects which he deſigned, from ſacred or profane authors, were much eſteemed and admired. He was born at Florence, in 1542.

GIOVANNI FRANCESCO BARBIERI, called GUERCINO DA CENTO.

Painted Hiſtory.

DIED 1666, AGED 76.

He was born at Cento, a village not far from Bologna, in 1590, and at firſt was the diſciple of Benedetto Gennari; but he afterwards ſtudied for ſome time in the ſchool of the Caracci, though he did not adopt the manner of that famous Academy.

He ſeemed to prefer the ſtyle of Caravaggio to that of Guido or Albano, imagining it impoſſible to imitate nature truly, without the aſſiſtance of ſtrong lights and ſtrong ſhadows; and from that principle, his light was admitted into his painting room from above. It is certain that, by the oppoſition of his ſtrong lights and ſhadows, he gave ſuch force to his pictures, that few, except thoſe of Caravaggio, can ſtand near them, and not ſeem feeble in their effect: however, that manner is not like nature, becauſe it makes objects appear as if they were ſeen by candle-light, or by the brightneſs of a ſun-beam, which alone can juſtify the deepneſs of his ſhadowing.

The principal attention of Guercino was certainly fixed on arriving at perfection in colouring: he ſaw the aſtoniſhing effects produced by the colouring of the celebrated Venetian maſters; and obſerved, that notwithſtanding any imperfections in regard to grace, correctneſs, or elegance, the works of thoſe maſters were the objects of univerſal admiration. From which obſervation, he ſeems to have devoted his whole ſtudy to excel in colouring; as if he were convinced that few are qualified to diſcern the elevation of thought which conſtitutes the excellence of a compoſition: few may be touched with the grandeur or beauty of the deſign, or perhaps have a capacity to examine even the correctneſs of any part of a painting; and yet every eye, and even every imperfect judge of a picture, may be ſenſibly affected by the force and beauty of the colouring.

His taſte of deſign was natural, eaſy, and often grand, but without any extraordinary ſhare of elevation, correctneſs, or elegance. The airs of his heads often want dignity, and his local colours want truth. However, there is great union and harmony in his colours, although his carnations are not very freſh; and in all his works there is a powerful and expreſſive imitation of life, which will for ever render them eſtimable.

Towards the decline of his life, he obſerved that the clearer and brighter ſtyle of Guido and Albano had attracted the admiration of all Europe, and therefore he altered

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his manner, even againſt his judgment. But he apologized for that conduct, by declaring that in his former time he painted for fame, and to pleaſe the judicious; and he now painted to pleaſe the ignorant, and enrich himſelf.

A very beautiful picture by Guercino, is to be ſeen at Siena, perfectly well preſerved; and the ſubject of it is Hagar, the Angel, and Iſhmael. The head of the female figure is rather too ſmall, but the linen has a ſurpriſing brilliancy. The figure of Iſhmael is not ſufficiently determined, conſidering his ſituation; yet the whole together has a fine effect. But the moſt capital performance of Guercino, is the hiſtory of St. Petronilla, which is conſidered as one of the ornaments of St. Peter's at Rome.

PAULO ANTONIO BARBIERI, DA CENTO.

Painted Still Life, and Animals.

DIED 1640, AGED 44.

He was the brother of Guercino, born at Cento, in 1596; and choſe for his ſubjects fruit, flowers, inſects, and animals; which he painted after nature, with a lively tint of colour, with great tenderneſs of pencil, and a ſtrong character of truth and life.

DIETERICK BARENT.

Painted Hiſtory and Portrait.

DIED 1582, AGED 48.

This artiſt was born at Amſterdam, in 1534; and having received ſome inſtruction from his father, who was but an ordinary painter, he travelled to Venice, was admitted into the ſchool of Titian, and became the favourite diſciple of that inimitable maſter.

He continued with Titian for ſeveral years; he alſo painted a portrait of him, which gained him a great reputation; and with extraordinary ſucceſs imitated the touch, the the manner, and the ſtyle of colouring, peculiar to that accompliſhed genius.

When he returned to his own country, buſineſs crowded in upon him; and every work finiſhed, added ſtill to his credit and honour; but the compoſition which moſt effectually eſtabliſhed his fame, was the picture repreſenting the fall of Lucifer, which contained a number of figures, naked, well contraſted, and excellently coloured.

FRANCIS BARLOW.

Painted Birds, Beaſts, and Fiſh.

DIED 1702, AGED

He was born in Lincolnſhire, and bred to the profeſſion of painting, under Sheppard, a portrait-painter; but his genius led him entirely to deſign after nature, birds, fiſh, and every

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every ſpecies of animals, which he drew with great exactneſs. He underſtood colouring very imperfectly, which defect was probably occaſioned by the unſkilfulneſs of the maſter who had been his inſtructor. But it is generally agreed, that if his penciling and colouring had proved equal to the correctneſs of his deſign, he might have ſhewn himſelf ſuperior to any of his time in thoſe ſubjects.

FREDERICK BAROCCIO.

Painted Hiſtory and Portrait.

DIED 1612, AGED 84.

He was born at Urbino, in 1528, and was the diſciple of Battiſta Venetiano, by whom he was carefully inſtructed in the principles of painting, but he derived his knowledge of perſpective from his uncle Bartolomeo Genga. Under thoſe preceptors he practiſed aſſiduouſly, till he was in his twentieth year; and he then viſited Rome, where he purſued his ſtudies inceſſantly, and proved one of the moſt graceful painters of his time.

At his return to his native city Urbino, he painted ſeveral pictures which procured him great applauſe; but the picture of a St. Margaret raiſed his reputation to the higheſt pitch, and induced Pope Pius IV. to invite him to Rome, where he employed him in the decorations of his Palace of Belvedere, in conjunction with Federigo Zucchero.

He excelled equally in hiſtory and portrait, but his genius inclined him more particularly to the painting of religious ſubjects; and his works ſufficiently evince, that the utmoſt of his ambition was to imitate Correggio in his colouring, and Raphael in his manner of deſigning. But Correggio has ſomewhat ſo natural, ſo grand, ſo unaffectedly graceful, that Baroccio was far inferior to him, although perhaps rather more correct in the outlines. However, it is eaſy to obſerve, that he endeavoured to reſemble that illuſtrious artiſt in the ſweetneſs of his tints, in the harmony of his colouring, in the graceful airs of the heads, in the diſpoſition of his draperies, and the forms of his Bambino's, though he was ſometimes apt to expreſs the muſcular parts of the human body too ſtrong. He rarely painted any hiſtorical figure without having either modelled it in wax or placed ſome of his diſciples in ſuch attitudes as he wiſhed to repreſent; his ſiſter was his model for the Madonnas, and her child for his Bambino's.

In moſt of the works of Baroccio, it is not difficult to perceive who were his favourite maſters; and he ſeems to have leſs of an original in him, than moſt of the principal painters. A judicious eye may readily trace out Raphael in the outlines and attitudes of his figures; and the tints of Correggio are as eaſily obſervable in his colouring.

In a church at Ravenna, a noble picture of this maſter's hand is ſtill preſerved, repreſenting the death of St. Vitalis; and, though the ſubject be unfavourable, yet it is executed in ſuch a manner, as to do honour to the Saint as well as to the painter.—

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The deſign is correct, the figures are graceful to an high degree; and there is an elegance in the whole, which conceals the poverty of the ſubject.

BARTELEMI DI S. MARCO. Vid. BACCIO.

BARTOLET. Vid. FLAMEEL.

BARTOLOMEO DA BAGNACAVALLO.

Painted Hiſtory.

DIED AGED 58.

He was born at Bologna, where he was inſtructed in the art of painting, by ſome artiſts of that city; but particularly he imitated the manner of Girolamo da Codignuola.

When he had made a tolerable progreſs, he went to Rome, to perfect himſelf in the knowledge of his profeſſion, by ſeeing the works of Raphael; and he was engaged by that great man, as one of the young artiſts who were to aſſiſt him in his extenſive undertakings. But his execution did not prove equal to what was expected from that promiſing appearance which was obſerved in his performances at Bologna; though he acquired ſo much credit, as to be allowed to have a very agreeable and firm manner of deſigning, and a ready invention.

BARTOLOMEO. Vid. BREENBERG.

GIACOMO BASSAN.

Painted Hiſtory, Cattle, Landſcape, and Portrait.

DIED 1592, AGED 82.

This celebrated painter's real name was Giacomo da Ponte; but he was called Baſſan, from the town of Baſſano on the river Brenta, where he was born in 1510.

He was the diſciple of Bonifacio; but his greateſt improvement was derived from ſtudying and copying the works of Titian and Parmigiano, at Venice. When he had completed his ſtudies, he formed a ſtyle that differed from both thoſe maſters, and, guided by his own genius, aſſumed a peculiar manner of colouring and deſigning, copying all his objects from nature.

His ſubjects, generally, were peaſants and villagers, buſy at their different rural occupations, according to the various ſeaſons of the year; cattle, landſcapes, and hiſtorical deſigns; and in all thoſe ſubjects, the figures were well deſigned; and the animals and landſcapes have an agreeable reſemblance of ſimple nature.

His compoſitions cannot boaſt of much elegance, or grandeur of taſte, not even thoſe which are hiſtorical; but they have abundance of force and truth. His local colours are very well obſerved; his carnations are freſh and brilliant; and the Chiaro-Scuro and perſpective

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perſpective well underſtood. His touch is free and ſpirited; and the diſtances in his landſcapes are always true, if not ſometimes too dark in the nearer parts.

He ſeems induſtriouſly to avoid the naked in his figures, and frequently hid the extremities by draperies; which would make it probable, that he was conſcious of wanting a competent ſkill to expreſs thoſe parts beautifully. Yet, in ſome of his pictures, where the extremities are viſible, they are excellent; ſo that, perhaps he only avoided them for expedition.

Although Baſſan had, inconteſtably, many excellencies, yet it muſt be confeſſed that he wanted correctneſs in his drawing; and his draperies are without any variety, ſeeming to be taken merely from the mode of his time, and his country.

His works are more readily known than thoſe of moſt other painters; from the ſimilitude of characters and countenances in the figures and animals; from the taſte in the buildings, utenſils and draperies; and beſide, from a violet or purple tint, that predominates in every one of his pictures. But the genuine pictures of his hand are not ſo eaſily aſcertained; becauſe he frequently repeated the ſame deſign, and his ſons were moſtly employed in copying the works of their father, which he ſometimes retouched.

As he lived to be very old, he finiſhed a great number of pictures; yet notwithſtanding his application and years, the real pictures of Giacomo are not commonly met with.—Many of thoſe which are called originals, by purchaſers, as well as dealers, being at beſt no more than copies by the ſons of Baſſan, who were far inferior to him, or perhaps by ſome painter, of ſtill meaner abilities. But the true pictures of Giacomo always bear a conſiderable price, if they happen to be undamaged.

FRANCESCO BASSAN.

Painted Hiſtory, Landſcape, and Cattle.

DIED 1594, AGED 44.

He was the eldeſt of the ſons of Giacomo, born in 1550, and he painted entirely in the ſtyle and manner of his father, to whom he proved very little inferior, if not almoſt his equal.

He ſurpaſſed his brothers by many degrees, in deſigning, drawing and colouring; and was employed in the church of St. Mark at Venice, in conjunction with Tintoretto, and Paolo Veroneſe. This artiſt was always of a melancholy diſpoſition, which he was too apt to indulge; and that unhappy diſorder of his mind was ſo much increaſed by his inceſſant application, that in a violent frenzy he threw himſelf out of a window, which put an end to his life.

LEANDRO BASSAN, CAVALIÉRE.

Painted Hiſtory and Portrait.

DIED 1623, AGED 65.

This maſter was another ſon of Giacomo, born in 1558, and painted in the ſame ſtyle and manner as his father and brother, but was not comparable to either; as he neither gave

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gave the force nor the clearneſs to his pictures, which might be ſeen in the works of the others. However he excelled in portrait, and therefore made it his chief employment.

In Venice, where he conſtantly lived, he painted many hiſtorical ſubjects, which are in the chapels and convents of that city; but the portrait of the Doge Grimani, for which he received the honour of knighthood, and thoſe of the nobleſt perſonages, who either reſided in Venice, or viſited that city in his time, are wonderfully admired.

GIOVANNI BATTISTA BASSAN.

Painted Copies after Giacomo and Franceſco.

DIED 1613, AGED 60.

This painter, and his younger brother Girolamo, were diſciples of their father; but neither of them arrived at any degree of higher eminence, than that of being good copyiſts of the works of their brother and father; though many of their copies are taken for originals at this day. He was born in 1553.

GIROLAMO BASSAN.

Painted the ſame ſubjects as Giovanni Battiſta.

DIED 1622, AGED 62.

He was at firſt educated for the profeſſion of phyſic, but quitted it very ſoon for that of painting, though his only merit was copying the works of his father and eldeſt brother. He was born in 1560.

JOHN WILLIAM BAUR, or BAWR, and BOUWER.

Painted Landſcapes and Architecture.

DIED 1640, AGED 30.

He was born at Straſburg, in 1610, and was a diſciple of Frederick Brendel. He had an enlarged genius, but the livelineſs of his imagination hindered him from ſtudying beautiful nature, or the antique, in ſuch a manner as to diveſt himſelf of his German taſte, though he went to Rome to improve himſelf in the art.

In Italy, he applied himſelf entirely to architecture, as far as it might contribute to the enrichment of his landſcapes, which were his favourite ſubjects; and for his ſcenes and ſituations he ſtudied after the rich proſpects about Freſcati and Tivoli, which could afford him the moſt delightful ſites, views, and incidents.

He was fond of introducing into his deſigns, battles, marchings of the army, ſkirmiſhes, and proceſſions; but although he reſided, for a conſiderable length of time, in and about Naples and Rome, yet ſtill he retained the German *goût* in all his figures; he never arrived at a grandeur of deſign; nor could ever expreſs the naked but indifferently. It muſt however be ſaid in his commendation, that his pencil was light, his compoſition was good, and his general expreſſion was beautiful, though his figures were ſomewhat heavy.

He

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Mrs BEALE, & her Son CHARLES.

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He painted in water-colours on vellum, and was for ſeveral years in the court of the Duke Bracciano, for whom he finiſhed ſome charming perſpective views of gardens, with ſtatues and fountains; alſo, of other elegant buildings, with a great number of figures, coaches, cattle, and horſemen; and it was remarkable, that he generally diſtinguiſhed the different nations of people by the national dreſs of each.

MARY BEAL.

Painted Portrait.

DIED 1697, AGED 65.

She was born in Suffolk, in 1632, and had for her inſtructor in the art of painting, Sir Peter Lely. She drew after the life, and proved very little inferior to any of her cotemporaries.

Her colouring was clear and ſtrong, with a great look of nature, and ſhe worked with a good body of colours. She had applied herſelf to copy ſome pictures of the Italian maſters, which ſhe procured from the cabinets of noblemen, and alſo from the collection of Sir Peter, by which her taſte and her pencil were much improved, and her portraits had a great deal of the Italian air and ſtyle. She was amiable in her conduct, and exceedingly aſſiduous in her profeſſion; and had the happineſs to live in univerſal eſteem, and to receive all poſſible encouragement.

DOMENICO BECCAFUMI, called MICARINO, and MECHERINO.

Painted Hiſtory.

DIED 1549, AGED 65.

He was born at Siena, in 1484, and at firſt was a diſciple of an ordinary painter called Cavanna; but afterwards received inſtructions (as ſome writers affirm) from Pietro Perugino.

The more he advanced in the knowledge of his art, he the more evidently perceived that he only loſt his time by continuing at Siena; and the univerſal applauſe given to the works of Raphael, and Michael Angelo Buonaroti, excited in him an eager ambition to ſee them. He therefore travelled from his native city to Rome, to ſtudy the works of thoſe celebrated maſters; and ſpent two years in cloſe application, exerting himſelf not only to copy their works with careful exactneſs, but alſo in deſigning the moſt curious antique ſtatues and edifices.

When his genius had been, by that courſe of ſtudy, happily improved, and his hand well formed, he returned to Siena, where he was immediately engaged in ſeveral conſiderable works, not only in oil, but alſo in diſtemper and freſco, which procured him reputation and honour. He had a fine invention; his taſte of deſign was truly elegant; his expreſſion was commendably good; and his tone of colouring beautiful.

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A great number of the works of this maſter, in freſco, oil, and diſtemper, are particularly deſcribed by Vaſari, tom. 1. page 373.

DAVID BECK.

Painted Portrait.

DIED 1656, AGED 35.

He was born at Arnheim in Guelderland, in 1621, and became a diſciple of Vandyck; from whom he acquired a fine manner of penciling, and that ſweet ſtyle of colouring which is peculiar to that great maſter, and to all the diſciples trained up under his direction. He poſſeſſed, beſides, that freedom of hand and readineſs, or rather rapidity of execution, for which Vandyck was ſo remarkably famous; and King Charles the Firſt, when he obſerved the expeditious manner of Beck's painting, was ſo exceedingly ſurpriſed, that he told Beck, it was his opinion he could paint if he was riding poſt.

He was appointed portrait-painter and chamberlain to Queen Chriſtina of Sweden; and, by her recommendation, moſt of the illuſtrious perſons in Europe ſat to him for their pictures.

He was agreeable, handſome, and polite, and lived in the higheſt favour with his royal miſtreſs; but, having an earneſt deſire to viſit his friends in Holland, and leaving the Court of Sweden much againſt the Queen's inclination, ſhe apprehended that he intended never to return; and, as he died ſoon after at the Hague, it was ſtrongly and generally ſuſpected that he was poiſoned.

A very ſingular adventure happened to this painter, as he travelled through Germany, which ſeems not unworthy of being recited.

He was ſuddenly and violently taken ill, at the inn where he lodged, and was laid out as a corpſe, ſeeming to all appearance quite dead. His valets expreſſed the ſtrongeſt marks of grief for the loſs of their maſter; and while they ſat beſide his bed, they drank very freely, by way of conſolation.

At laſt one of them, who grew much intoxicated, ſaid to his companions, Our maſter was fond of his glaſs while he was alive; and out of gratitude, let us give him a glaſs now he is dead. As the reſt of the ſervants aſſented to the propoſal, he raiſed up the head of his maſter, and endeavoured to pour ſome of the liquor into his mouth. By the fragrance of the wine, or probably by a ſmall quantity that imperceptibly got down his throat, Beck opened his eyes; and the ſervant being exceſſively drunk, and forgetting that his maſter was conſidered as dead, compelled him to ſwallow what wine remained in the glaſs.

The painter gradually revived, and by proper management and care recovered perfectly, and eſcaped an interment.

How highly the works of this maſter were eſteemed, may appear, from the many marks of diſtinction and honour which were ſhewn him; for he received from different Princes, as an acknowledgment of his ſingular merit, nine gold chains, and ſeveral medals of gold of a large ſize.

CORNELIUS

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CORNELIUS BEGA.

Painted Landſcape, Cattle, and Converſations.

DIED 1664, AGED 44.

He was born at Haerlem, in 1620, and was the diſciple of Adrian Oſtade. He ſhewed a ſtrict attention to every precept of his maſter, obſerving his handling, as well as his manner of preparing and blending his colours, with great accuracy; and took inceſſant pains to improve himſelf in the knowledge and practice of his art, till at laſt he became the beſt diſciple of that ſchool, and ſoon gave public proofs of his being a conſiderable painter.

He ſet out in his profeſſion with credit, and proceeded in it for ſome years with ſufficient ſucceſs; but he grew too fond of a diſſipated life, and at laſt his morals were ſo depraved, that his father, after many ineffectual remonſtrances, diſowned him. For which reaſon he caſt off his father's name, which was Begeyn, and aſſumed that of Bega; his early pictures being marked with the former, and his latter works with the other.

He had a fine pencil, and a delicate manner of handling his colours, ſo as to give them a look of neatneſs and tranſparence; and his performances are ſo much eſteemed in the Low Countries, as to be placed among the works of the beſt artiſts.

He took the plague from a woman with whom he was deeply enamoured; and he ſhewed ſo much ſincerity of affection, that, notwithſtanding the expoſtulations of all his friends and phyſicians, he would attend her to the laſt moments of her life, and imbibed from her the ſame fatal diſtemper, of which he died in a few days after her.

ABRAHAM BEGEYN.

Painted Landſcape.

BORN IN 1650.

Neither Houbraken nor Sandrart have mentioned any thing relative to the maſter under whom Begeyn was inſtructed in the art of painting; but after he had made a competent progreſs, he ſtudied perſpective and architecture, to qualify himſelf more effectually for his profeſſion, and perfected himſelf in the knowledge of both.

His reputation procured him an invitation to the Pruſſian Court, where he had the honour of being appointed principal painter to the King, and was directed to paint the views of the Royal Palaces, and the moſt agreeable proſpects of that country, which he executed extremely to the ſatisfaction of the King and his whole Court; and he likewiſe finiſhed ſeveral large deſigns for the decoration of the grand ſalons and galleries at Berlin.

His figures and animals are, in general, well deſigned and pleaſingly coloured, touched with great freedom, and much in the manner of Berchem. Some capital pictures

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of this maſter are to be ſeen at the Hague, which are very highly eſteemed; they are landſcapes, with views of rivers, ruins, and pieces of architecture, enriched with figures and a variety of animals, finiſhed in a maſterly manner.

JOACHIM FRANCIS BEISCH.

Painted Landſcapes and Battles.

DIED 1748, AGED 83.

He was born at Ravenſburg in Swabia, in 1665, and was taught the firſt rudiments of the art by his father, who practiſed painting only for his amuſement, and explained to his ſon the principles of it.

By the force of his own genius, and an aſſiduous practice for ſome years, he at laſt proved a good artiſt, and was employed at the Court of Munich; particularly, he was appointed to paint the battles which the Elector Maximilian Emanuel fought in Hungary.

While the Elector was abſent on ſome of his expeditions, Beiſch embraced that opportunity to viſit Italy, and took the moſt effectual methods for his improvement, by ſtudying and copying thoſe famous models which have deſervedly been the admiration of all artiſts, and indeed of the whole world. And it may be a ſufficient teſtimony of the perfection to which this maſter arrived, only to ſay, that even Solimena copied ſeveral of his landſcapes.

He had three different manners: his firſt, before his journey to Italy, was true, but too dark; his ſecond had more clearneſs, and more truth; and his laſt was more clear, but more weak.

The ſcenes of his landſcapes are agreeably choſen, and very pictureſque; his touch is light, tender, and full of ſpirit; and his ſtyle of compoſition frequently reſembled that of Gaſpar Pouſſin, or Salvator Roſa.

GIOVANNI BATTISTA BEINASCHI, called CAVALIER BEINASCHI.

Painted Hiſtory.

DIED 1688, AGED 54.

This maſter was a Piedmonteſe, born in 1634, who ſtudied in Rome, under the direction of Pietro del Po; and ſome authors affirm, that he was afterwards the diſciple of Lanfranc. But it is certain that he was peculiarly fond of the works of Lanfranc, and devoted his whole thought and application to deſign after them, and to copy them; till at laſt he became ſo thoroughly acquainted with the ſtyle, manner, and touch of that excellent maſter, that many of the pictures of Beinaſchi are, at this day, accounted the work of Lanfranc's own hand.

He was an admirable deſigner: his lively invention furniſhed him with a ſurpriſing variety; his thought was noble; he was not only expeditious, but correct; and as a public acknowledgment of his merit, the honour of knighthood was conferred upon him.

BEL-

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BELLEVOIS.

Painted Sea-Pieces.

DIED 1684, AGED

Except the deſcription and commendation of the works of this artiſt, I find nothing mentioned by the writers on this ſubject, relative to the place of his birth, his education, or the year of his nativity; but he is known through all parts of Europe as a good painter.

His ſubjects are views of havens, ſea-ports, ſhores, calms, and ſtorms at ſea; but in his calms he ſhews his peculiar excellence. His veſſels are deſigned after nature, they are neatly handled, and correctly drawn; yet they want that grace and elegance which are always obſervable in the veſſels of the younger Vandervelde and Backhuyſen.

His touch is light, and his colouring clear; the perſpective of his ſea-ports and buildings is true, and has an agreeable effect; his ſkies are generally bright, and judiciouſly managed, and his colouring is tranſparent. His figures are, indeed, but indifferent, nor have they much expreſſion.

Pictures of this maſter are often in public ſales, and ſome of them, which ſeem of his beſt ſtyle, are ſold for a tolerable price.

GIACOMO BELLINI.

Painted Hiſtory and Portrait.

DIED 1470, AGED

He was born at Venice, and learned the art of painting from Gentile da Fabrino; but he proved no extraordinary artiſt. The ſecret of painting in oil was communicated to him by Domenico and Andrea del Caſtagno; and that important diſcovery he explained to his ſons Gentile and Giovanni, who had ſufficient ſkill to apply it in ſuch a manner, as to make them conſiderable in their time, and memorable by poſterity.

The reputation of this ancient maſter was eſtabliſhed by the portraits he painted of Cornaro, and of the Queen of Cyprus.

GENTILE BELLINI.

Painted Hiſtory and Portrait.

DIED 1501, AGED 80.

He was ths eldeſt ſon of Giacomo Bellini, born at Venice, in 1421, and inſtructed by his father in the art of painting in diſtemper as well as in oil. He was accounted the moſt knowing of any artiſt in his time, and was employed by the Doge to paint the hall of the Great Council; and for others of the Nobility he executed ſeveral noble works.

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His reputation was at that time ſo extenſive, that it reached to the * Ottoman Court; and the Emperor Mahomet II. having ſeen ſome of his performances, invited him to Conſtantinople, received him with great reſpect, ſat to him for his portrait, and engaged him there for ſome time, giving him many rich preſents and many marks of his regard.

But the Emperor having ordered the head of a ſlave to be cut off before the face of Gentile, to convince him of an incorrectneſs in a picture of the Decollation of St. John, he was ſo affected, ſo terrified at the ſight, that he never enjoyed peace of mind till he obtained leave to return to his own country.

Mahomet, to do him honour, put a gold chain about his neck, and wrote to the Senate of Venice in his favour, which at his return procured him a penſion for life, and the honourable diſtinction of the order of St. Mark.

Vaſari mentions a ſea-fight, painted by this maſter, which had extraordinary merit, in the variety of the figures, the truth of the expreſſions, the great propriety of the attitudes, the perſpective diſtances of the veſſels, and the grandeur of the compoſition.

GIOVANNI BELLINI.

Painted Portrait and Hiſtory.

DIED 1512, AGED 90.

He was born at Venice, in 1422, the ſon of Giacomo, and the brother of Gentile Bellini, but ſurpaſſed them both, in every branch of the art; and is accounted the founder of the Venetian ſchool, by introducing the practice of painting in oil, and teaching his diſciples to paint after nature.

His manner of deſigning was but indifferent, and frequently in a bad taſte; and before he knew how to manage oil-colours, his painting appeared dry; but afterwards he acquired more ſoftneſs in his penciling, ſhewed a much greater propriety of colours, and had ſomewhat of harmony, though ſtill he retained too much of what appeared dry and hard; but the airs of his heads were in a better taſte than thoſe of either Giacomo or Gentile.

The ſchool of Giovanni Bellini produced two memorable diſciples, Titian and Giorgione, who brought the art of colouring to its higheſt perfection; and by obſerving the works of thoſe famous artiſts, Bellini improved his own manner very conſiderably, ſo that in his latter pictures the colouring is much better, and the airs of his heads are noble, although his deſign is a little gothic, and his attitudes not well choſen.

PIETRO

* De Piles and other writers repreſent the tranſaction of Gentile at Conſtantinople, agreeable to what is related above; but Vaſari ſays that Mahomet II. had ſeen ſome of the works of Giovanni Bellini, which he admired exceedingly, and deſired that the painter of thoſe pictures might be ſent to him from Venice; but that the Senate prevailed on Gentile to go in the ſtead of Giovanni, as he was then engaged in a large work, and the Doge was unwilling to deprive his country of ſo famous an artiſt; Giovanni being eſteemed the beſt painter, not only of his own family, who were all painters, but the ableſt artiſt of his time. The circumſtance of beheading the ſlave is not mentioned by Vaſari, as far as I have obſerved.

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PIETRO BELLOTTI.

Painted Hiſtory and Portrait.

DIED 1700, AGED 75.

He was born at Venice, in 1625, and was placed as a diſciple with Michael Foraboſco of that city, from whom he learned the art of colouring. He became a portrait-painter of the firſt rank, but in the compoſition of hiſtorical ſubjects he was not ſo eminent.

He was peculiarly happy in the imitation of nature, and was maſter of elegancy in his art. The colouring of his portraits appears to be real fleſh, the variety in the airs of his heads is inconceivable; in all his attitudes there is a great deal of grace, and the diſpoſition of his figures is becoming and natural.

ANTONIO BELLUCCI.

Painted Portrait and Hiſtory.

BORN IN 1654.

He was born at Venice; and having ſhewn a ſtrong inclination to the profeſſion of painting from his moſt early years, he became the diſciple of Domenico Definico, under whom he learned a good manner of handling and colouring, an elegant taſte of hiſtorical compoſition, and an expertneſs in painting portraits with grace and reſemblance.

When he commenced artiſt his performances procured him a general commendation for their invention, elegance, and ſpirit; and he found immediate employment for cabinet pictures and altar-pieces, and alſo for portraits, in which he preſerved the character of his models with an agreeable truth.

The Emperor Joſeph held him in ſuch eſteem that he invited him to his Court, and not only ſat to him for his portrait, but appointed him his principal painter. But after a continuance for ſome years in that ſtation at Vienna, he obtained permiſſion to retire, and then entered into the ſervice of the Prince Palatine, where he lived for a great length of time, reſpected for his perſonal accompliſhments, as well as for his excellence in his profeſſion.

WILLIAM VAN BEMMEL.

Painted Landſcapes.

DIED 1703, AGED 73.

He was born at Utrecht, in 1630, and was a diſciple of Herman Sachtleven. For the improvement of his taſte and knowledge he viſited Rome, and ſketched every beautiful ſcene that occured to him as he travelled, or that pleaſed his imagination in the

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the neighbourhood of Rome, and particularly about Tivoli, by which means he furniſhed himſelf with excellent materials for his future compoſitions.

His colouring is lively and natural, if not ſometimes a little too green; but his figures, and the boats, barges, and other veſſels, which he always introduces on the rivers, or ſtationed near the banks, are well deſigned, and touched with ſpirit. His trees, indeed, are ſomewhat ſtiff and formal; but in general his pictures have a pleaſing effect, as the diſtances are conducted with judgment, and every part handled in a maſterly manner. The lights and ſhadows of his landſcapes are diſtributed with ſingular ſkill, and his ſkies are uſually clear, warm, and natural.

BENEDETTO. Vid. CASTIGLIONE.

JOHN VANDER BENT.

Painted Landſcape.

DIED 1690, AGED 40.

He was born at Amſterdam, in 1650, and at firſt was a diſciple of Adrian Vandervelde, but afterwards of Philip Wouwermans, whoſe ſtyle he always imitated, as well in the choice of his ſcenes and ſubjects, as in his pencil and tints of colour.

His paintings are much eſteemed in the Low Countries, and the public ſeemed to have high expectations of a ſtill greater improvement in his ſubſequent works; but by the loſs of four thouſand guilders, which were privately ſtolen from him, his ſpirits were ſo depreſſed, and his conſtitution ſo effectually broken, that he ſurvived that misfortune only for a ſhort time, and died by an exceſs of grief and perpetual vexation, univerſally regretted.

NICHOLAS BERCHEM.

Painted Landſcapes and Cattle.

DIED 1683, AGED 59.

This charming painter was born at Haerlem, in 1624, and was taught the firſt principles of painting by his father, Peter Van Haerlem, an artiſt of very mean abilities, whoſe ſubjects were fiſh, confectionary, vaſes of ſilver, and other objects of ſtill life; but he afterwards had the good fortune to have ſome of the beſt maſters of that time for his inſtructors, and ſucceſſively was the diſciple of Grebber, Vangoyen, Mojaart, Jan Wils, and Weeninx.

He had an eaſy expeditious manner of painting, and an inexpreſſible variety and beauty in the choice of ſites for his landſcapes, executing them with a ſurpriſing degree of neatneſs and truth. He poſſeſſed a clearneſs and ſtrength of judgment, and a wonderful power and eaſe in expreſſing his ideas; and although his ſubjects were of the

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lower kind, yet his choice of nature was judicious, and he gave to every ſubject as much of beauty and elegance as it would admit. The leafing of his trees is exquiſitely and freely touched; his ſkies are clear; and his clouds float lightly, as if ſupported by air.

The diſtinguiſhing characters of the pictures of Berchem, are the breadth and juſt diſtribution of the lights; the grandeur of his maſſes of light and ſhadow; the natural eaſe and ſimplicity in the attitudes of his figures, expreſſing their ſeveral characters; the juſt degradation of his diſtances; the brilliancy and harmony, as well as the tranſparence, of his colouring; the correctneſs and true perſpective of his deſign; and the elegance of his compoſition: and, where any of thoſe marks are wanting, no authority ought to be ſufficient to aſcribe any picture to him. He painted every part of his ſubjects ſo extremely well, as to render it difficult to determine in which he excelled moſt; his trees, buildings, waters, rocks, hills, cattle, and figures, being all equally admirable.

One of the moſt capital pictures of this maſter was painted for the principal magiſtrate of Dort, in whoſe family it is ſtill preſerved; being a proſpect of a mountainous country, enriched with a great variety of ſheep, oxen, goats, and figures, excellently penciled, and moſt beautifully coloured. While he was employed in painting that picture, the ſame Burgomaſter beſpoke alſo a landſcape from John Both, and agreed to pay eight hundred gilders for each picture; but to excite an emulation, he promiſed a conſiderable premium, for the performance which ſhould be adjudged the beſt. When the pictures were finiſhed, and placed near each other for a critical examination, there appeared ſuch an equality of merit in each, that he generouſly preſented both artiſts with an equal ſum, above the price which he had ſtipulated.

Berchem was ſingularly curious, in purchaſing the fineſt prints and deſigns of the Italian maſters, as a means of improving his own taſte; and after his death, that collection of drawings and prints ſold for a very large ſum. There was ſuch a demand for his works, that he generally was paid beforehand; and although he was ſo indefatigable, that very often he would not move from his eaſel, in the ſummer months, from four in the morning till day-light failed, (by which cloſe application, he finiſhed a great number of pictures,) yet, at this day, they are rarely to be purchaſed, and always afford an extraordinary high price.

PETER BERCHET.

Painted Hiſtory.

DIED 1720, AGED 61.

He was born in France, in 1659, and at the age of fifteen was placed under the care of La Foſſe, with whom his improvement was ſo conſiderable, that in three years he was qualified to be employed in ſome of the Royal palaces.

In the year 1681 he went to England, where he worked under Rambour, a French painter of architecture; and afterwards he was engaged in different works for ſeveral of the Engliſh Nobility.

The cieling in the chapel of Trinity College, in Oxford, was painted by this maſter; he alſo painted the ſtaircaſe at the Duke of Schomberg's in London, and the ſummer-

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houſe at Ranelagh. His drawings in the academy were much approved; but towards the latter part of his life, he only painted ſmall pieces in the hiſtorical ſtyle, for which the ſubjects were taken from fabulous hiſtory; and his laſt performance was a Bacchanalian, to which he affixed his name the very day before he died.

MATTHYS VANDEN BERG.

Painted Portrait and Hiſtory.

*DIED 1687, AGED 72.

He was born at Ypres, in 1615, was one of the diſciples of Rubens, and of ſome diſtinction, among thoſe who were trained up in that celebrated ſchool.

He was correct in his drawing, and very aſſiduous in deſigning after the life, and likewiſe after the beſt models; but by his ſtudying ſo conſtantly after nature, his invention, being rarely exerted, became poor. For which reaſon, though many excellent copies of his, after the finiſhed pictures of his maſter, are to be ſeen in ſeveral parts of Europe, it is uncommon to meet with any of his own deſigning, or of his original invention.

DIRK VANDEN BERGEN.

Painted Cattle, Landſcapes, and Portrait.

DIED 1689, AGED

He was born at Haerlem, and proved one of the beſt diſciples of Adrian Vandervelde. His colouring is more glowing than that of his maſter; but his cattle, and other objects, are neither deſigned nor drawn as correctly as thoſe of Adrian. His trees, and his taſte of landſcape, are alſo more heavy; but, abſtracted from that, his cattle are frequently painted very natural, and with tolerable correctneſs.

Some years of his life were ſpent in England, but he was not happy enough to meet with much ſucceſs; on which account he returned to his native country, where, though he had ſufficient encouragement and employment, yet, by bad economy, he left little behind him, and was buried by contribution.

JOB BERKHEYDEN, or BRECKBERG.

Painted Landſcapes, Converſations, and Portraits.

†DIED 1698, AGED 61.

He was born at Haerlem, in 1637, and ſtudied after nature, on the borders of the Rhine, where there is a variety of lovely ſcenery, truly picturesque; and he carefully ſketched

* Weyerman, and the Chronological Tables of Painters, fix his death as above; but Deſcamps fixes it in 1647, forty years ſooner, which ſeems to be a miſtake.

† Mr. Deſcamps differs greatly from other writers, in regard to Job and Gerrard Berkheyden. He ſuppoſes Job to be born in 1643 (the date which is marked in the margin), and ſays he lived to the age of 70; yet he fixes his death in 1698, which

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ſketched thoſe views which appeared to him ſufficiently pleaſing to be introduced in his landſcapes. After he had made himſelf a competent maſter in that ſtyle, he ſtudied and practiſed to paint figures, taking his models from nature alſo. His ſubjects, however, were of the loweſt kind, ſuch as boors, huſbandmen, ſhepherds and innkeepers, with which he not only furniſhed his landſcapes, but likewiſe repreſented them at their feaſts, dances, or converſations, which he compoſed in the manner of David Teniers. His pictures were well handled, and agreeably coloured, and ſome of them were much eſteemed.

He had a great ambition to viſit the court of the Elector Palatine, having heard large accounts of the munificence of that Prince to many of his profeſſion; and, at laſt, in company with his brother Gerrard, he travelled thither. When he had ſpent ſome time about the palace, and found it difficult to procure a proper introduction, he fixed upon a ſcheme which very fortunately and fully anſwered his purpoſe.

He had often obſerved the Elector going out to the chace, and took particular notice of all the nobility in his train. That incident Berkheyden made his ſubject; and in conjunction with his brother, he finiſhed two pictures, in which they painted the portraits of the Elector, and his principal attendants, exceedingly like; and prevailed with an officer of the houſehold to place them in a gallery, through which his Highneſs always paſſed at his return. The Prince had no ſooner obſerved them, than he expreſſed the greateſt ſurpriſe and ſatisfaction at the performance; and having impatiently inquired after the artiſts, and ordered them to be brought to court, he received them honourably, payed them in a princely manner for their works, and made them conſiderable preſents; among which were two medals of gold.

GERRARD BERKHEYDEN.

Painted Landſcapes, and Perſpective Views of Palaces and Churches.

DIED 1693, AGED 48.

He was the brother of Job Berkheyden, born at Haerlem, in 1645, and painted many pictures in concurrence with his brother; but his uſual ſubjects were views of churches, convents, noblemen's houſes, and magnificent ſtructures, which he adorned with ſmall figures deſigned after nature, with an intention to introduce them into his compoſitions.

His works were much eſteemed, particularly thoſe in which his brother had been his aſſiſtant; but at the time when his reputation ſeemed to be ſtill riſing, he was unfortunately drowned in a canal, as he returned home alone, after ſpending the evening in great feſtivity, with a cheerful ſet of his friends.

He

which makes him only 55 at his death; the authority, therefore, of Houbraken, ſeems to be preferable, as it appears much more exact. Deſcamps alſo ſays, that it was Job who was drowned, though other writers affirm that the misfortune happened to Gerrard.

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NICASIUS BERNAERT.

Painted Animals.

DIED 1663, AGED 70.

He was the diſciple of Francis Snyders, who in his touch, ſpirit, and colouring, imitated his maſter, and became an excellent painter of all kinds of animals, in a ſtyle and expreſſion very little inferior to Snyders.

BERNARD of BRUSSELS.

Painted Animals, Huntings, and Portraits.

DIED 1540, AGED

Nothing memorable of this maſter is recorded, except that he was a good deſigner, and an excellent painter of the chaces and huntings of wild animals, giving a ſtrong and ſpirited expreſſion to them all; that Margaret, Governeſs of the Netherlands, patroniſed and eſteemed him, and employed him to deſign ſubjects for tapeſtries, which he executed greatly to his honour; that he was alſo engaged in the ſervice of the Emperor Charles V. and in thoſe huntings which he painted for that monarch, he generally introduced the portraits of the Emperor, and all his attendants; and that ſeveral of his portraits of the family of Naſſau were ſo highly regarded, as to be thought worthy of being copied by Jordaens of Antwerp.

Sandrart mentions a picture of the Laſt Judgment, painted by this ancient maſter, and ſays, that Bernard covered the panel with leaf gold, before he laid on his colours, to preſerve them from changing, and alſo to add a greater luſtre to his tints; and Sandrart, who was a very ſkilful artiſt, and a very competent judge, declares that it produced an happy effect, particularly in the ſky.

BERNAZZANO.

Painted Landſcapes, Animals, and Fruit.

HE FLOURISHED IN 1536.

This artiſt was born at Milan, where he ſtudied the art of painting, and was extremely commended for the goodneſs of his ſtyle in landſcape, and for an excellent manner of colouring and handling; but, as he had never accuſtomed himſelf to deſign or paint figures, he aſſociated with Cæſare da Seſto, who had been a diſciple of Lionardo da Vinci, and whoſe merit was acknowledged by Raphael.

This maſter likewiſe painted animals, fruit and flowers, with very great ſucceſs.

PIETRO

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PIETRO BERRETINI DA CORTONA.

Painted Hiſtory and Landſcape.

DIED 1669,* AGED 73.

He was born at Cortona in 1596; and, according to ſome writers, was a diſciple of Andrea Commodi, though others affirm that he was the diſciple of Baccio Ciarpi; and the author of the Abrégé ſays, he was ſucceſſively the diſciple of both: but he is allowed to have had as great and as enlarged a genius as any of his profeſſion, and to have painted more agreeably than moſt of the artiſts who were his cotemporaries.

He went young to Rome, and applied himſelf diligently to ſtudy the antiques, the works of Raphael, Buonaroti and Polidoro: by which he ſo improved his taſte and his hand, that he diſtinguiſhed himſelf in a degree ſuperior to any of the artiſts of his time. And it ſeemed aſtoniſhing that two ſuch noble deſigns as were the Rape of the Sabines, and a Battle of Alexander, which he painted in the Palazzo Sacchetti, could be the product of ſo young an artiſt; when it was obſerved, that for invention, diſpoſition, elevation of thought, and an excellent tone of colour, they were equal to the performances of the beſt maſters.

He worked with remarkable eaſe and freedom; his figures are admirably grouped; his diſtribution is truly elegant, though his figures are frequently too heavy; and the chiaro-ſcuro is judiciouſly obſerved. Nothing can be more grand than his ornaments; and where landſcape is requiſite to be introduced, it is deſigned in a fine taſte; and through his whole compoſitions there appears an uncommon grace. But De Piles obſerves, that it was not ſuch a grace as was the portion of Raphael and Correggio; but a general grace, conſiſting rather in a habit of making the airs of his heads always agreeable, than in a choice of expreſſions ſuitable to each ſubject.

In his large compoſitions the colouring had a good effect; but his colouring in freſco is far ſuperior to what he performed in oil; nor do his eaſel pictures appear as finiſhed as might be expected from ſo great a maſter, when compared with what he painted in a larger ſize.

By the beſt judges it ſeems to be agreed, that although this maſter was frequently incorrect, though not always judicious in his expreſſions; though irregular in his draperies, and apt to deſign his figures too ſhort and too heavy; yet, by the magnificence of his compoſition, the delicate airs of his figures, the grandeur of his decorations, and the aſtoniſhing beauty and gracefulneſs of the whole together, he muſt be allowed to have been the moſt agreeable manneriſt that any age hath produced.

Some of the moſt capital works of Cortona are in the Barberini Palace at Rome, and the Palazzo Pitti at Florence. In the palace of the King of Sardinia at Turin, there is a ſmall

* De Piles ſays, that Cortona died in 1669, in the ſixtieth year of his age, which cannot be fact; for being confeſſedly born in 1596, he muſt, in the year 1669, have been 73.

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a ſmall ſketch repreſenting the Annunciation of the Virgin, which is touched with exquiſite ſkill and ſpirit; and in the Palace of the Prince della Torre at Naples, there is an incomparable picture of the Flight into Egypt. The deſign is much more correct than one uſually ſees in the works of this maſter; the heads are wonderfully graceful, the compoſition is extremely fine, and the colouring excellent.

NICOLO BERRETONI.

Painted Hiſtory.

DIED 1682, AGED 65.

He was born at Macerata, in 1617, and was a diſciple of Carlo Maratti, with whom he ſtudied deſign and colouring for ſome years, and by the guidance of ſuch an inſtructor became a painter of ſuch diſtinction, that his merit excited even the jealouſy and envy of his maſter, who ſeemed to be apprehenſive of finding a powerful competitor and rival in his pupil.

His early works, after he quitted the ſchool of Maratti, were in the ſtyle and taſte of Guido; and they could not poſſibly have a more high encomium or recommendation.

NICHOLAS BERTIN.

Painted Hiſtory.

DIED 1736, AGED 69.

He was born at Paris, in 1667, and was ſucceſſively the diſciple of Vernanſel, Jouvenet, and Bon Boullongne.

His genius was, from his infancy, ſtrongly attached to the profeſſion of painting; and his application was ſo inceſſant, that at the age of eighteen he obtained the prize of merit in the Academy.

He ſtudied at Rome for four years, where he acquired a good taſte of compoſition, and in Lombardy he completed his knowledge of colouring. His manner of deſigning was frequently very correct, but in ſome of his figures the outlines are not as exact as could be wiſhed, and his expreſſion is but moderate. Yet he finiſhed his paintings in a ſmall ſize with remarkable neatneſs; and therefore his abilities appear to much greater advantage in that ſize, than in his larger compoſitions.

If he introdnced landſcape into the back-grounds of his pictures, it was generally deſigned in an agreeable ſtyle, and handled in a maſterly manner. One of his moſt conſiderable performances was an hiſtorical compoſition, repreſenting the Baptiſm of the Eunuch of Queen Candace, by St. Philip.

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DOMENICO BETTINI.

Painted Still Life, Animals, and Fruit.

DIED 1705, AGED 61.

He was born at Florence, in 1644, and at firſt was inſtructed in the principles of painting by Jacopo Vignali; but afterwards he ſtudied, at Rome, the works of Mario da Fiori. He copied the paintings of that eminent maſter with much care and patience, till he found his application amply rewarded, by the excellence he arrived at in the ſame ſtyle and manner. He painted fruit, flowers, inſects, animals, and ſtill life; his objects were well diſpoſed, they were very ſkilfully grouped, and had a ſtrong character of nature and truth.

BEVILAQUA. Vid. SALIMBENI.

WILLIAM BEURS.

Painted Portrait, Landſcape, and Flowers.

BORN IN 1656.

This painter was born at Dort; and by the dint of practice, aſſiſted by the force of his natural genius, he ſhewed an extraordinary expertneſs in drawing and deſigning, before he had received even the ſmalleſt inſtruction from any profeſſor of the art; and at the age of eighteen he was placed under the direction of William Drillenburg.

While he continued with that maſter, he made ſo rapid a progreſs, that in a few years he almoſt equalled him in the freedom of his hand and the clearneſs of his colouring. He painted in the ſtyle and manner of Drillenburg, though he rather appeared ſuperior in the correctneſs of his deſign; and he might have acquired as great a reputation, and as large a proportion of riches as any of his cotemporaries, if he had not waſted his time and impaired his conſtitution by a negligent and diſſolute courſe of life.

FRANCESCO BIANCHI, called IL FRARI.

Painted Hiſtory.

DIED 1520, AGED

He was born at Modena, and had the honour of being maſter to one of the moſt eſteemed painters that ever appeared, Antonio Correggio. His colouring was delicately fine, his attitudes full of grace, and his invention extremely grand. His works had an aſtoniſhing beauty, and are prized as highly as even thoſe of Correggio.

FERDINAND GALLI BIBIENA.

Painted Perſpective and Architecture.

DIED 1741, AGED 84.

He was born at Bologna, in 1657; and having loſt his father, who had been a diſciple of Albano, he was placed under the direction of Carlo Cignani; who, obſerving that the

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the genius of his pupil ſeemed to have a ſtronger tendency to paint architecture than to deſign figures, took care to have him ſucceſſively inſtructed by Paradoſſo, Aldrovandini, and Antonio Manini, the beſt maſters of that time for perſpective and architecture.

By the recommendation of Cignani, he ſoon had opportunities to diſplay his talents, and was particularly careſſed by the Duke of Parma, who appointed him his principal painter of decorations and architecture, with a conſiderable penſion; and his ſucceſſor Franceſco Farneſe continued to him the ſame appointments, and held him in the ſame eſteem. Afterwards the Emperor prevailed on him to accept of the like employment at Vienna, condeſcended to ſhew him unuſual marks of reſpect, and preſented him with a chain of gold and a medal.

His eaſel pictures ſhew a noble and elegant ordonnance, and a tone of colour uncommonly beautiful. His perſpectives have an aſtoniſhing effect by the judicious maſſes of light and ſhadow, the reſult of a thorough and perfect knowledge of the chiaro-ſcuro; and the veſtiges of magnificent buildings, which he happily introduces in his compoſitions, add a grandeur and richneſs to all his performances.

Moſt of the decorations which appeared in any part of Italy during his time were executed from his deſigns; but as he perceived himſelf incapable of deſigning figures with as much propriety and elegance as he deſired, they were inſerted in his works by his brother Francis.

Adrian De BIE.

Painted Portraits and Ornaments of Architecture, and ſmall Figures.

BORN IN 1594.

He was born at Liere, and at firſt learned the rudiments of the art from Wouter Abts; yet afterwards he became the diſciple of Rodolph Schoof, a painter of conſiderable reputation, at that time in Paris. However, when he had practiſed under that maſter for a ſufficient time to form his hand, he ſought to obtain ſtill greater improvement by travelling to Rome; and there he ſpent ſix years in ſtudying the works of the beſt maſters, devoting his whole time to his profeſſion.

His induſtry was then rewarded with proportionable ſucceſs; for he found encouragement among the moſt honourable perſons at Rome, and in every part of Italy through which he travelled, from perſons of the firſt diſtinction.

His penciling was ſo exceedingly neat, and his touch and colouring ſo very delicate, that he was frequently employed to paint on jaſper, agate, porphyry, and other precious materials.

Christian Jans Van BIEZELINGEN.

Painted Portrait.

DIED 1600, AGED 42.

He was born at Delft, in 1558, and accounted to have conſiderable merit as a painter of portraits. But the moſt memorable performance of this maſter was the portrait which

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which he painted of the Prince of Orange, after that Prince had been aſſaſſinated by Balthaſar Gerrard. For although the painter had only the lifeleſs corpſe for his model, yet the picture was allowed to be finely executed, and with a much ſtronger character and reſemblance of that illuſtrious hero, than any other of his portraits which were finiſhed from the life.

BARTOLOMEO BISCAINO.

Painted Hiſtory.

DIED 1657, AGED 25.

He was born at Genoa, in 1632, the ſon of Giovanni Andrea Biſcaino, who was a landſcape-painter in good repute. From his father he learned the principles of drawing and deſign; but he was indebted to Valerio Caſtelli for his knowledge of colouring.

He proved an incomparable deſigner, and, by his early performances, afforded an expectation of his future proficiency, and of his arriving at the utmoſt perfection in the art; but he was too ſoon cut off (to the regret of all lovers of the art), in the flower of his age.

JOHN DE BISCHOP, or BISKOP.

Painted Hiſtory and Landſcape.

DIED 1686, AGED 40.

He was born at the Hague, in 1646, and was allowed to have a great deal of merit in thoſe paintings which he finiſhed in oil; but his chief excellence conſiſted in drawing with a pencil, in a manner ſo uncommonly curious, that he could perfectly imitate the ſtyle of the greateſt maſter: and a judicious obſerver might, even at the firſt look, determine whether he imitated Tintoretto, Baſſan, Caracci, Veroneſe, Rubens, or Vandyck.

For that reaſon his drawings were much ſought for; they are carefully preſerved, and, at this day, are very highly prized, as they are correct and in an excellent taſte.

CORNELIUS BISCHOP, or BISKOP.

Painted Portrait and Hiſtory.

* DIED 1674, AGED 44.

He was born at Antwerp, in 1630, and was the diſciple of Ferdinand Bol. His pencil, his tint of colouring, his ſtyle and manner, had a ſtrong reſemblance of his maſter; and, by many competent judges, he is eſtemed not inferior to him in hiſtorical ſubjects, as well as in portrait, having been always aſſiduous to ſtudy after nature.

A painting by this maſter, conſiſting of a few figures by candle-light, was ſo much admired by Louis XIV. that he purchaſed it at an high price, and it is placed in the Royal Collection; and the King of Denmark admitted his works among thoſe of the beſt maſters.

* In the Chronological Tables it is ſaid that he was born at Antwerp; but Mr. Deſchamps ſays he was born at Dort.

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However, notwithſtanding the encomiums beſtowed on this maſter by the Flemiſh writers, an impartial judge would, perhaps, think his compoſitions but heavy, and without expreſſion, and his works in general not worthy of all that commendation which is laviſhed upon them.

ABRAHAM BISCHOP, or BISKOP.

Painted Fowls.

DIED AGED

This artiſt was the ſon of Cornelius Biſchop; but, although he was inſtructed by his father to deſign hiſtorical ſubjects and portraits, yet he preferred the painting of fowl, particularly thoſe of the domeſtic kind, to any other ſubjects which were recommended to him.

He deſigned every object after nature, and uſually painted in a large ſize, ſuch as ornamental furniture for grand halls; and every ſpecies of fowl was ſo exactly like nature, in its attitude, character, and plumage, that his works were beheld with univerſal approbation.

CHARLES EMANUEL BISET.

Painted Hiſtory and Converſations.

BORN IN 1633.

He was born at Mechlin, and even in his early productions ſhewed a lively and ready invention. He was remarkable for introducing a multitude of figures into his deſigns, with an extraordinary variety of drapery, peculiar to every nation.

His general ſubjects were converſations, balls, concerts, and aſſemblies of gay and genteel perſons, which were correctly deſigned, and well coloured; though their actions and attitudes were ſometimes very indelicate.

His pictures had a ſtrong effect at a diſtance; yet, when they were more nearly inſpected, they ſhewed a neatneſs of pencil, a ſpirited touch, and a good expreſſion.

BONAVENTURA BISI.

Painted Hiſtory and Miniature.

DIED 1662, AGED

He was born at Bologna, and was a diſciple of Lucio Maſſari. But his ſole delight was in miniature painting, and in that way he arrived at great excellence.

Inſtead of working from his own invention, or original deſign, he employed himſelf to imitate, in a ſmall ſize, the pictures of Guido, Correggio, Titian, and other great maſters, and thoſe he finiſhed with aſtoniſhing grace, neatneſs, and beauty.

A great

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A great number of the works of this maſter are in the Duke's gallery at Modena, and are highly valued.

GIOVANNI BIZZELLI.

Painted Hiſtory and Portrait.

DIED 1612, AGED 56.

He was the diſciple of Alexander Allori, called Bronzino; and having laid a good foundation of the knowledge of deſign, by the inſtruction of that maſter, he viſited Rome; and there, with intenſe application, ſtudied the moſt celebrated paintings and ſtatues in that city.

His abilities were ſoon diſtinguiſhed, and he had continual employment as long as he continued at Rome; being engaged by perſons of the firſt rank to paint ſubjects of his own invention, or ſubjects taken from ſacred or fabulous hiſtory, and likewiſe portraits; all which he executed with a fine taſte of deſign and good colouring.

JAQUES BLANCHARD.

Painted Portrait and Hiſtory.

DIED 1638, AGED 38.

He was born at Paris, in 1600, and received the firſt inſtructions in the art of painting from his uncle Nicholas Bolleri; but afterwards he ſpent ſome time with Horace Le Blanc at Lyons, and then travelled to Italy, and ſtudied for two years at Rome and Venice.

The colouring of Titian and Tintoretto, whoſe works were the principal objects of his ſtudies, made him ſo enamoured with the Venetian ſchool, that he followed it entirely, and his principal power was ſeen in his colouring. The force and clearneſs of his pictures gained him many admirers in France, when he returned from Venice; and the beauty of his colouring, which at that time was new to the French artiſts, obtained for him the flattering appellation of the modern Titian.

In the church of Notre Dame at Paris, there is a picture of the Deſcent of the Holy Ghoſt, by the hand of Blanchard, which gained him reputation, and even at this day it ſeems to be very highly eſteemed.

THOMAS BLANCHET.

Painted Hiſtory, Perſpective, and Portrait.

DIED 1689, AGED 72.

He was born at Paris, in 1617, and at firſt his genius inclined him to ſculpture; but, being diſſuaded from practiſing that art, on account of the weakneſs of his conſtitution, he applied himſelf to the ſtudy of painting; and having made ſome progreſs in it, while he continued at Paris, he travelled to Italy, for additional improvement.

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While he ſtudied at Rome, he had the good fortune to receive ſome excellent precepts from Nicolo Pouſſin, and Andrea Sacchi, of which he afterwards made a very happy uſe in the hiſtorical ſubjects which he compoſed; and as ſoon as he had eſtabliſhed his taſte of deſign and colouring, he returned to his own country an able artiſt.

Blanchet had a ready genius, deſigned well, and underſtood the principles of perſpective and architecture. He was rich in his compoſition, and his colouring had much of the appearance of nature. His boys were well deſigned; and although he was not always correct, his errors in that reſpect were perhaps as juſtly imputable to a rapidity of his imagination and pencil, as to any want of ability or ſkill.

JOHN TEUNISZ BLANKOF.

Painted Landſcapes, Views of Sea-Shores, Calms, and Storms.

DIED 1670, AGED 42.

This artiſt was born at Alkmaar, in 1628, and received his earlieſt inſtruction from Arent Tierling; but, afterwards, he was ſucceſſively the diſciple of Peter Scheyenburg, and Cæſar Van Everdingen.

When he had ſpent ſome years with thoſe maſters, he went to Rome, where, during his continuance in that city, he was ſtudiouſly diligent in copying the works of the beſt maſters, and was admitted into the ſociety of Flemiſh painters, called Bentvogels, who gave him the name of Jan Maat (which in Dutch ſignifies mate, or companion), and by that name he is moſt generally known.

His ſubjects were landſcapes, with views of rivers, or ſea-ſhores, havens, or ports, which he executed with a light, free pencil; and in the repreſentation of ſtorms and calms, (as nature was always his model) he deſcribed thoſe ſubjects with great truth, exactneſs, and neatneſs of handling.

The pictures of this maſter which are moſt commended, are the Italian ſea-ports, with veſſels lying before them. He poſſeſſed a lively imagination, nor was his hand leſs expeditious than his thoughts; and the connoiſſeurs agreed in opinion, that if he had beſtowed more labour on his pictures than he uſually did, or if he had finiſhed them more highly, he would certainly have deſtroyed a great deal of their ſpirit, force, and effect.

His moſt capital performance is a view of the ſea-ſhore with the waves retiring at ebb tide; which is deſcribed as being wonderfully beautiful and natural, by Houbraken.

BLEKERS.

Painted Portrait and Hiſtory.

DIED AGED

He was born at Haerlem, about the year 1635, and was in high reputation through the Netherlands. The Prince of Orange patroniſed him; and he continued in the ſervice of

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of that Prince for ſeveral years. Among a great number of paintings which he finiſhed for his patron, one was an hiſtorical deſign of the Triumph of Beauty; in which compoſition the figure of Venus was well coloured, and delicately deſigned. And another picture of this maſter's hand is mentioned with large commendation, the ſubject of which is the ſtory of Danae.

HENRY BLESS.

Painted Hiſtory and Landſcape.

DIED 1550, AGED 70.

This painter was born at Bovine, near Dinant, in 1480, and obtained his ſkill in the art of painting, merely by the ſtrength of his natural genius, aſſiſted by a diligent ſtudy and obſervation of the works of Patenier, without having any other inſtructor; and at laſt rendered himſelf very eminent, particularly by his landſcapes.

His beſt performances were bought up by the Emperor Rodolph, and they are ſtill preſerved at Vienna.

His ſtyle of compoſition, in hiſtorical ſubjects, reſembled the ſtyle of the Flemiſh artiſts of that age, and exhibited a great number of figures, finiſhed with extreme neatneſs; but he crowded ſeveral ſubjects into one deſign; as, in his picture of the Diſciples at Emmaus, he repreſented not only that incident, but, in different groupes diſpoſed in the back-ground, he repreſented likewiſe the different parts of the paſſion of our Saviour. And yet, notwithſtanding the impropriety of that manner of compoſing, his pictures were ſo delicately penciled and finiſhed, and his landſcapes in particular ſo agreeably invented, ſo full of variety and well executed, that even in Italy his works were in great requeſt, and were diſtinguiſhed there by the appellation of the Owl pictures; for he fixed an owl, as his peculiar mark, in every picture he painted; by which the works of this maſter are always indiſputably known.

ANTHONY DE MONTFORT BLOCKLAND.

Painted Hiſtory and Portrait.

DIED 1583, AGED 51.

He was born of a noble family at Montfort, in *1532, and learned the art of painting in the ſchool of Francis Floris, whoſe manner he always followed; and became an artiſt of great diſtinction, by endeavouring principally to imitate the taſte of the Roman ſchool, in deſign and compoſition.

He

* Mr. Deſcamps fixes his birth in 1532; and the year of his death in 1583, and yet ſays, that he died at the age of 40, which would determine his death to be in the year 1572, though he ſets it down as in 1583; for, allowing his birth in 1532, he muſt in 1583 have been 51, inſtead of 40.

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He underſtood the principles of perſpective thoroughly, as may be evident from his paintings; and he diſpoſed his figures with great judgment and accuracy; the ſtyle of his colouring was agreeable, and his pencil mellow.

He deſigned every object after nature, and gave conſiderable elegance to the contours of his figures; the principles of his maſter, Floris, were his conſtant guides, and he never varied the ſtyle which he had acquired in the ſchool of that artiſt. He deſigned the naked extremely well, and his draperies are in a good taſte; the heads of his figures are well ornamented, the beards of his old men are handled delicately, and the extremities of his figures are correct.

His genius was beſt adapted to grand compoſitions, of which he deſigned many; ſome at Delft, but more at Utrecht. His deſign had grandeur, the airs of his heads were noble, and the profiles of his female figures approached near to the taſte of Parmigiano.

Several of his works are in ſo good a guſto, and particularly a Venus, and the hiſtory of Joſeph and his Brethren, that they ſeem to have been painted by a maſter educated in the ſchool of Florence.

DANIEL BLOCK.

Painted Portrait.

DIED 1661, AGED 81.

This artiſt was born at Stettin, in Pomerania, in 1580, and gave early proofs of a good genius; which induced his parents to place him as a diſciple with Jacob Scherer, a maſter capable of giving him the beſt directions, to qualify him for proceeding ſucceſsfully in his profeſſion.

He chiefly painted portraits, in which (according to Sandrart) he was very eminent; and had the honour to paint the portraits of Chriſtian IV. King of Denmark, and of Guſtavus Adolphus, King of Sweden.

The extraordinary merit of this maſter recommended him to the eſteem of the Prince of Mecklenburg, who retained him in his ſervice for forty-four years; and by order of that Prince, he painted the portraits of his whole family at full length, as large as life, and in the antique habit; by which works his reputation was eſtabliſhed effectually.

By the agreeable manner of his colouring, and the eaſy attitudes of his figures, his paintings became ſo acceptable to all perſons of rank, that before the decline of life, he had acquired a very large fortune; but unfortunately he loſt it all, in the compaſs of a few hours, by the ſudden irruption of a plundering party, and with great difficulty his own life was preſerved.

JACOB ROGER BLOCK.

Painted Architecture and Perſpective.

DIED AGED

He was born at Gouda, where he learned the art of painting; but thoſe branches which he principally cultivated, were perſpective and architecture.

Several

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Several years of the early part of his life were ſpent in Italy, where he imbibed that taſte of grandeur and elegance in his compoſitions, which raiſed him in the public eſteem above all his cotemporaries. At his return to his own country, he was appointed ſtate painter to the Arch-Duke Leopold, and attended that Prince in all his campaigns, as he was remarkably ſkilful in military architecture; but, having rode out with a reconnoitring party, to take a view of the fortifications of Saint Vinox, in Flanders, in paſſing a ſmall rivulet over a temporary bridge of planks, his horſe made a wrong ſtep, threw him into the ſtream, where, notwithſtanding all immediate aſſiſtance, he was unfortunately drowned.

While he lived at Gouda, he was honoured with a viſit from Rubens; and, when that great artiſt had examined and thoroughly conſidered the works of Block, he declared that he had not ſeen any painter in the Netherlands who could ſtand in competition with him for the ſubjects he painted.

BENJAMIN BLOCK.

Painted Portrait and Hiſtory.

DIED AGED

He was the ſon of Daniel Block, born at Lubeck, in 1631, the firſt ſpecimen of whoſe genius was a drawing, with a pen, of the Duke of Mecklenburg, which appeared like a fine engraving, and was accounted a curioſity; but he very ſoon proved himſelf ſo excellent a painter, that his reputation was ſpread through all Germany.

To improve himſelf in colouring and deſign, he reſided for ſome time at Rome, Venice, and Florence, where his merit procured him acceſs to the moſt curious cabinets, and he ſpent ſeveral years in deſigning; by which he acquired a good taſte and a pleaſing tone of colouring.

Thoſe accompliſhments introduced him to the Court of Saxony, whither he was invited and employed to paint the portraits of the Elector and his family, and alſo the portraits of the prime Nobility of that part of Germany; he likewiſe painted a conſiderable number of altar-pieces for the churches and convents of the kingdom of Hungary, which are extremely commended.

The moſt capital performance of this maſter, is the portrait of Kircher the Jeſuit, which, even at Rome, was exceedingly admired.

ABRAHAM BLOEMART.

Painted Landſcape, Cattle, Hiſtory, and Portrait.

DIED 1647, AGED 80.

This maſter was born at Gorcum, in 1564, according to Houbraken; but according to Sandrart, whoſe authority ſeems to claim the preference, he was born in 1567, and lived

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moſtly at Utrecht. In his youth he applied himſelf diligently to deſign after the works of Francis Floris, and afterwards received inſtructions from ſeveral artiſts of no great repute; but the power of his own genius proved his principal director in the art of painting.

He formed a manner peculiar to himſelf, making nature his model for many of the objects he painted, particularly in his cattle, in which he excelled. His invention was ready, and in his compoſitions there appears a great deal of truth; his draperies are broad, ſimple, and have generally a good effect; yet they would have been much better, if, in that reſpect, he had ſtudied nature with more care; his touch is free and ſpirited, and his works demonſtrate that he underſtood the Chiaro-Scuro very well. But his taſte and ſtyle have too much of the Flemiſh; and his figures ſeem to be the product of his own fancy, without ſufficiently attending to nature, as he ought, and above all, to elegant nature.

The hiſtorical picture of the Death of Niobe and her Children, gained him a conſiderable reputation; and it was purchaſed by the Emperor Rodolph, at a very good price. The figures in that compoſition were as large as life.

He left two ſons, who were painters. The eldeſt,

HENRY BLOEMART,

Was inſtructed in the art by his father, but he never arrived at any degree of credit.—His genius was heavy; his colouring not agreeable; his manner of penciling, ſtiff and conſtrained; nor did any of his labours appear worthy of the ſon and diſciple of ſo great a maſter. But the ſecond ſon of Abraham,

ADRIAN BLOEMART,

Proved much more eminent; for, when he had finiſhed his ſtudies under his father, he travelled to Italy, and improved himſelf conſiderably in his taſte of compoſition and deſign.

On his return from Rome, he ſettled at Saltzbourg; and ſeveral of his paintings, in the hiſtorical ſtyle, are at the Benedictines in that city, by which his reputation was firmly eſtabliſhed.

PETER VAN BLOEMEN.

Painted Battles, Encampments, and Italian Markets.

DIED AGED

He was born at Antwerp, brother to John Francis Van Bloemen, called by the Italians, Horizonti, and lived for ſeveral years at Rome along with his brother; devoting his whole time inceſſantly to ſtudy the works of the greateſt maſters. As ſoon as he found himſelf competently ſkilled in colouring and penciling, as well as in deſigning,

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he returned to his native city, where, in the year 1699, he was appointed director of the academy.

The compoſition of this maſter is rich, and his pictures are generally filled with a number of figures. His ſubjects are, the Marchings of Squadrons of Cavalry, Encampments, Artillery, Battles, Italian Fairs, Markets, and Feſtivals; in which he ſhewed great correctneſs in his deſign and in his drawing, an elegance in the manner of dreſſing his figures; and frequently he repreſented them in oriental habits. He deſigned horſes in an admirable ſtyle, and in his battles gave them abundance of ſpirit, graceful attitudes, and an expreſſion that was full of life and nature.

His landſcapes are enriched with elegant architecture, with baſſo-relievo's, and mutilated ſtatues, in a noble taſte; and rendered ſtill more pleaſing by a good tone of colour, by animals of different kinds, and excellent figures.

His beſt works are admired in all parts of Europe, and afford large prices; but, it is to be obſerved, that ſome of his pictures ſeem rather to be too much laboured, or ſtiff, and (according to the artiſts phraſe) ſmell of the palette; and thoſe are proportionably leſs eſtimable.

JOHN FRANCIS VAN BLOEMEN. Vid. ORIZONTI.

NORBERT VAN BLOEMEN.

Painted Portraits and Converſations.

BORN IN 1672.

This painter was born at Antwerp, being a younger brother of Orizonti and Peter Van Bloemen, two artiſts of extraordinary eminence. The reputation which his brothers poſſeſſed at Rome, invited him thither, although he had already conſiderable employment in his own country.

While he was in Italy, he devoted all his hours to ſtudy; as the profeſſion of painting was the only means he had of getting a livelihood.

He principally painted converſations and portraits; and he would have made his pictures much more valuable, if in his colouring he had ſhewn more truth, and more of nature, and leſs of the glaring and raw; yet in other reſpects he had ſome degree of merit.

CHRISTOPHER LE BLOND.

Painted Portraits in Miniature, and all kinds of ſubjects on Paper.

BORN IN 1670.

Very few circumſtances relative to the education or life of this artiſt are mentioned by any writers, till he was known at Rome, in the year 1716, being at that time painter to the Count Martinetz, ambaſſador at the Court of Rome; and his reputation, as a good painter of portrait in miniature, was well eſtabliſhed in Italy.

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By the ſolicitation of Overbeke, he was induced to go to Amſterdam, and in that city was employed to paint ſmall portraits for bracelets, rings, and ſnuff-boxes; and although they were painted in water-colours, yet the colouring was as lively and natural as if they had been painted in oil. However, as he found his ſight much impaired by the minuteneſs of his work, he diſcontinued water-colour painting, and attempted the uſe of oil, with a reaſonable degree of ſucceſs.

After he had reſided for ſome years in the Low Countries, he went to England, and ſet up a new manufactory of painting, or impreſſing colours on paper with copper-plates, which ſeemed to promiſe extraordinary advantages to the projector; though, in the concluſion, it proved detrimental to himſelf and his aſſociates.

The ſcheme of the undertaker was, to copy the moſt capital pictures in England of the greateſt maſters, in ſuch a manner, as to give his prints the appearance of paintings in oil; and he imitated his models with ſo much ſkill, ſuch exact reſemblance, ſuch correctneſs of outline, ſuch ſimilarity of colour and expreſſion, that at firſt they amazed every beholder who viewed them at a proper diſtance; and many of thoſe prints are ſtill extant, which are much eſteemed by perſons of good taſte.

Le Blond might have ſucceeded to his wiſh, if his own diſſolute life and morals had not occaſioned the ruin of his project, and of thoſe who contributed to the undertaking; for, by his vices, he at once deſtroyed his fortune, his character, and the advantage of his uncommon talents.

He was not the original inventor of that manner of managing colours, though many have been taught to think otherwiſe; but he took it from Laſtman and others, who with much greater regularity of morals, equal capacities, and more diſcreet conduct, had before undertaken it, and failed of ſucceſs.

PETER BLOOT.

Painted Converſations.

DIED 1667.

The works of this Flemiſh maſter are not frequently ſeen in theſe kingdoms, nor are they eaſily purchaſed in Holland, being carefully preſerved in private collections, and are highly eſteemed.

The ſubjects he choſe to paint were always taken from the loweſt life; ſuch as Boors drinking, feaſting, dancing, or quarrelling; Shepherds piping; and ſometimes the Marriages of Villagers. He was a faithful, and indeed too ſervile an imitator of nature, even in the uncomely; never departing from the actions, attitudes, or draperies of his models.

He ſhewed a good knowledge of the chiaro-ſcuro and perſpective; he had a delicate manner of penciling, and his colouring was mellow; but he had no idea of elegance. His figures are generally ſhort, groſs, and ungraceful; neither was his expreſſion commendable, nor his outline very correct. Yet his pictures have in many reſpects

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great merit, and his defects ſeem rather imputable to the taſte of his country, than to his own genius; ſome of his works being, for the lightneſs of the touch, the neatneſs of handling, and tranſparence of colour, equal to the beſt of his time.

CAMILLO BOCCACCI, called BOCCACCINO.

Painted Hiſtory and Portrait.

DIED 1546, AGED *35.

He was born at Cremona, in 1511, where he received the firſt inſtructions in the art of painting from his father; and for ſome time he was obliged to conform himſelf to the ſtyle and manner of his inſtructor. But when he arrived at Rome, he determined to quit that hard dry manner of colouring, to which he had been accuſtomed, and by degrees he aſſumed the Roman taſte entirely, in all his ſubſequent compoſitions.

In his application to his ſtudies he was unwearied, and his rapid improvement was ſo viſible, that he was immediately employed in ſeveral noble works for the churches and convents.

He died very young, at a time when there was a great expectation of his arriving at very high perfection.

CLEMENTE BOCCIARDI, called CLEMENTONE.

Painted Hiſtory and Portrait.

DIED 1658, AGED 38.

He was born at Genoa, in 1620, and was the diſciple of Bernardo Strozzi, an artiſt of good reputation; but he found in himſelf ſo ſtrong an ambition to arrive at the utmoſt excellence in his profeſſion, that he left Genoa, and went to Rome, there to explore that true ſublimity of ſtyle, which can only be obtained by a judicious obſervation of the ancient ſculptures, and the works of the celebrated modern artiſts.

By the guidance of an excellent genius, and alſo by a moſt induſtrious application to deſign, he diſcovered the art of uniting and blending the antique and modern guſto, in a ſtyle that at once exhibited both gracefulneſs and ſtrength.

Moſt of the works of this maſter (except his portraits, which were lively, natural and graceful) are in the chapels of Genoa, Piſa, and other cities of Italy; of which places they are, at this day, accounted the greateſt ornaments, and are moſt exceedingly eſteemed.

JOHN VAN BOCKHORST.

Painted Hiſtory and Portrait.

DIED AGED

He was born at Munſter, about the year 1610; and, in the ſchool of Jacques Jordaens, learned deſign and colouring. Under that maſter he received all poſſible advantage, as well

* Vaſari, without ſpecifying the year of his birth, ſays he died at the age of 58; but other authentic writers who fix the year of his birth and death, agree that he died young in 1546, when he could only be 35.

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well from his inſtruction as his example, and became ſo excellent an artiſt as to equal ſome of the beſt of his cotemporaries.

He deſigned well, and the heads of his women were generally graceful; his tone of colouring ſometimes reſembled that of Rubens, but more frequently that of Vandyck; his pictures have a great deal of force, with much harmony, and his ſkilful management of the chiaro-ſcuro produces an agreeable effect.

A very fine performance of this maſter is an altar-piece in the pariſh-church of St. James, at Ghent, repreſenting the Martyrdom of that Saint; and in another church, there is a picture of the Annunciation, which is inſcribed with the date of the year when it was painted, 1664.

BODEKKER.

Painted Portraits.

DIED 1727, AGED 67.

This painter was born in the country of Cleves, in 1660, and bred up to be a muſician by his father, who was extremely eminent in that profeſſion; but he quitted muſic for painting, making the latter his buſineſs, and the other only his amuſement.

He was placed as a diſciple with John De Baan, at the Hague; and continued under his direction, till De Baan ſuppoſed him to be ſufficiently qualified to acquire both fame and fortune by painting portraits.

He practiſed his profeſſion firſt at Bois-le-Duc and Breda, with very great ſucceſs; and his works procured him the favour of thoſe in the higheſt ſtations. He then viſited the Hague, where he alſo received many acts of kindneſs from perſons of the firſt rank; and at laſt retired to Amſterdam, where he ſpent the remainder of his life, as he found his performances greatly eſteemed in that city.

N. BODEWYNS, and FRANCIS BOUT.

Painted Landſcapes and Figures.

DIED AGED

The works of theſe maſters are well known in theſe kingdoms, being very frequently to be purchaſed. They conſtantly aſſociated together in their labours, as their talents were of a different kind; the merit of Bodewyns conſiſting in deſigning landſcapes, and that of Bout in painting figures.

In many of their pictures may be obſerved a fine pencil, a light and neat manner of handling, and agreeable colouring; ſome of the figures being touched with a ſpirit and freedom reſembling the Velvet Brueghel, and not much inferior to that great maſter. But ſome others of their pictures are ſlight and negligently finiſhed, and have, in every reſpect, much leſs merit, as well in deſign as execution.

Their ſmalleſt pictures are generally their beſt; and thoſe of their beſt ſtyle have the trees well formed, and handled in a maſterly manner; the figures and cattle are correctly drawn, and properly diſpoſed; and the whole together may afford ſatisfaction and pleaſure, even to the beſt judges of painting.

PETER

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PETER BOEL.

Painted Still Life and Animals.

DIED 1680, AGED 55.

This artiſt, who was the nephew of Cornelius de Waal, was born at Antwerp, in 1625; and being carefully inſtructed for ſome years by his uncle, he completed his ſtudies at Rome.

De Waal, for the moſt part, reſided at Genoa, where his works procured him wealth, favour, and friends: to him therefore, at Genoa, Boel returned as ſoon as he left Rome, and in a ſhort time he diſtinguiſhed himſelf ſo effectually in his profeſſion, as to have full employment as long as he continued in Italy.

He choſe for his ſubjects fruit, animals, and flowers; which he finiſhed with great ſpirit, with a free and bold pencil, and a tint of colour that was natural and beautiful, as he always copied every object after nature.

JAMES BOGDANE.

Painted Birds, Fruit, and Flowers.

He was of a genteel family in Hungary, his father having been a deputy from the States of that country to the Emperor. He had never been regularly bred to the profeſſion of painting, but the progreſs he made in the art was merely imputable to the force of his own natural abilities. His favourite ſubjects were fowl of all kinds, fruit, and flowers; but more eſpecially birds, whether foreign or domeſtic.

He had the honour of being employed by Queen Anne, and ſome of his paintings are ſtill to be ſeen in the Royal Palaces. He was exact in his copying nature, and imitated his models accurately in the colouring; but he often erred, by drawing his birds much too large for life; which, though intended for a diſtant view, and to allow for the height of the picture above the eye of the ſpectator, did not anſwer in perſpective proportion.

However, he found ſo conſiderable a demand for his works, that he was enabled by his induſtry to acquire an eaſy fortune; but being over perſuaded to aſſign that fortune over to his ſon, who propoſed to marry a lady of a vaſt reputed fortune, the wedding was no ſooner made irrevocable, than it unfortunately proved to be an impoſition, and the detection of it preyed upon the ſpirits of Bogdane as long as he lived.

By the loſs of his money he was reduced to poverty, was ſeized with a violent diſorder, and died in very great diſtreſs and affliction.

FERDINAND BOL.

Painted Hiſtory and Portrait.

DIED 1681, AGED 70.

He was born at Dort, in 1611, educated at Amſterdam, and placed as a diſciple in the ſchool of Rembrandt. His principal ſtyle was portrait, which he painted in a free, bold manner,

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manner, but not with that clearneſs of fleſh, and remarkable relievo, by which his maſter was rendered deſervedly famous. His colouring had frequently too great a tinge of brown in the carnations; though, notwithſtanding that particularity, his portraits had a great look of life and nature.

He alſo rendered himſelf conſiderable as a painter of hiſtory; and in that ſtyle ſhewed a good taſte of compoſition, as well as a tolerable expreſſion in ſome of his figures; but he often wanted the graceful and the elegant. In ſome of his works we ſee a great deal of correctneſs, with eaſy and natural attitudes, but in others (perhaps from negligence) his outline is defective, and the airs of his figures are not delicate. He always adhered to the manner of his maſter Rembrandt, and ſeveral of his productions were an equal honour to the maſter and the diſciple.

In the Council-Chamber at Dort, over the chimney, there is a capital picture by Bol, of which the ſubject is, the Appointment of the ſeventy Elders in the Camp of the Iſraelites; and another, of Moſes breaking the Tables of Stone: both of them are well deſigned, and thoroughly well executed. And in the Chamber of the Burgomaſters there is an hiſtorical picture of Fabricius in the Camp of Pyrrhus, which is exceedingly admired.

JOHN BOL.

Painted Landſcape, Hiſtory, and Animals.

* DIED 1593, AGED 59.

This painter was born at Mechlin, in 1534, and received his firſt inſtruction from a maſter of no great note, with whom he continued for two years; but he afterwards ſtudied at Heidelberg, copying the works of ſome eminent artiſts, and without the aſſiſtance of any other maſter became a good painter.

His ſubjects were, views of ſeveral cities and towns in the Low Countries, and particularly different proſpects of the city of Amſterdam; in which pictures, the veſſels, and the reflections of them in the water, were admirably executed. His invention and compoſition were very pleaſing; there appears great harmony and union in his colouring, and his manner of ſketching and penciling is broad and free.

Van Mander highly commends one of the paintings of Bol, which is in diſtemper; the ſtory of it is, Dædalus and Icarus; and he ſays that he never ſaw any thing more beautiful.

JOHN BOLANGER.

Painted Hiſtory.

DIED 1660, AGED 54.

He was born in 1606, and placed as a diſciple with Guido, in whoſe ſchool he became ſo eminent, by imitating the ſtyle of compoſition and colouring peculiar to his maſter, that he was appointed principal painter to the Duke of Modena.

His

* Mr. Deſcamps ſays he died in 1583, but Sandrart and others ſay he died in 1593.

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His manner of deſign was exceedingly pleaſing, his taſte of compoſition was elegant, and his colouring had abundance of delicacy. His ſubjects were taken from ſacred or profane hiſtory; and his deſign, his tints of colour, and the becoming airs of his figures, evidently ſhewed that noble ſchool which formed his taſte, and directed his pencil.

FRANCISCO BOLOGNESE.

Painted Hiſtory and Landſcape.

DIED 1680, AGED 74.

The name of this eminent painter was Franciſco Grimaldi, but he is beſt known by the appellation of Bologneſe. He was born at Bologna, in 1606, where he became a diſciple of Annibal Caracci, and proved an honour to that illuſtrious maſter.

From the ſchool of Annibal he went to complete his ſtudies at Rome, and improved himſelf daily, by copying the works of thoſe artiſts in which he obſerved the greateſt excellence, until his ſuperior talents recommended him to the favour of Innocent X. who afforded him immediate opportunities of exerting his genius, in the gallery of his Palace at Monte Cavallo, and alſo in the Vatican. The merit of his performances very ſoon engaged the attention and applauſe of the public, and increaſed the number of his admirers and friends, among whom were the Prince Pamphilio, and many of the principal Nobility of Rome; Louis XIV. and Cardinal Mazarine in France; and at his return to Italy, the Popes Alexander VII. and Clement IX.

His genius directed him to ſtudy landſcape, which he executed moſt happily. His colouring is ſtrong, his touch light and delicate; his ſituations are uncommonly pleaſing, and the leafing of his trees is admirable. Sometimes, indeed, his colouring appears rather too green; but thoſe landſcapes which he painted in the manner of the Caracci, may ſerve as models for all thoſe who admire the ſtyle of that ſchool, and he deſigned his figures in an elegant taſte.

The pictures of this maſter are very infrequent, eſpecially thoſe of his beſt time; and whenever they are to be purchaſed, they afford large prices. He had a ſon, whoſe name was

ALEXANDER,

Who proved a good painter, in the ſame ſtyle and taſte with his father, though very far inferior to him; and yet ſome of the pictures of Alexander are either artfully or injudiciouſly aſcribed to Franciſco.

SEBASTIAN BOMBELLI.

Painted Hiſtory and Portrait.

DIED 1685, AGED 50.

This painter, according to the Chronological Tables, was born at Udino, though other writers affirm that he was born at Bologna, in 1635, and learned the art of painting

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painting in the ſchool of Guercino. His progreſs under that able inſtructor was remarkably rapid; ſo that in a ſhort time he perfected himſelf in the peculiar manner of his maſter. He therefore quitted that ſchool and went to Venice, in order to obſerve the various ſtyles of the Venetian artiſts, as he ſeemed unwilling to adhere to the manner of any particular maſter, and after mature reflection, was affected ſo ſtrongly by the majeſty in the compoſitions of Paolo Veroneſe, and the grandeur of Tintoretto, that he preferred them to all others; and the copies which he finiſhed after the originals of thoſe admirable artiſts, as alſo ſome of his own original deſigns, were, by the ableſt judges, exceedingly commended.

Sandrart ſays that he would undoubtedly have arrived at great eminence in hiſtory, if he had not been allured away from purſuing that branch of his profeſſion, and, even againſt his inclination, prevailed on to devote his talents to the painting of portraits. For, by a peculiar ſweetneſs and mellowneſs of colour in his pictures, by the graceful reſemblance obſervable in the countenances, and by the beauty of his carnations equal to life, he gained univerſal approbation, and was ſolicited for more of his work than he could poſſibly execute.

He was invited, by the German Emperor, to his Court at Vienna, where he painted the portraits of the Imperial family; and was alſo employed by the Electors of Bavaria and Brunſwick, the King of Denmark, the Dukes of Florence, Parma, and Mantua, and by a great number of Princes in every part of Europe; being not only honoured by them all, but likewiſe deſervedly enriched.

VENETIANO BONEFACIO.

Painted Hiſtory.

DIED 1630, AGED 62.

He was a diſciple of the elder Palma, who moſt ſucceſsfully imitated the manner, the colouring, and the pencil of his maſter; and he copied the works of Palma, with a degree of accuracy that is ſcarce conceivable, ſo that it is almoſt impoſſible to diſtinguiſh between the work of the maſter and the diſciple, even at this day. He was born in 1568.

ALESSANDRO BONVINCINO, called LE MORETTO.

Painted Hiſtory and Portrait.

DIED 1564, AGED 50.

He was born at Rovate, in 1514, and was the diſciple of Titian, under whoſe direction he ſtudied diligently for ſome years. But having accidentally ſeen the deſigns of Raphael, he felt an elevation of mind that he never had before experienced. He therefore gave himſelf up entirely to ſtudy thoſe maſter-pieces of art and genius; and his obſervations were guided with ſuch judgment as well as attention, that his improvement was truly ſupriſing, and he became an exceeding good painter.

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His works were eagerly bought up, as being extremely admired for the tenderneſs of the penciling, for the correctneſs and ſpirited expreſſion of the figures, for the neatneſs of the finiſhing, and for the rich variety of his draperies, which uſually conſiſted of velvets, damaſks, or ſatins, all copied after nature, and being wonderfully imitated.

He was alſo equally excellent in portrait, and by many was placed in competition even with Titian.

DANIEL BOON.

Painted Drolls and Converſations.

DIED 1698.

He was born in Holland, but went to England, and ſettled there, in the reign of King Charles II.

His ſubjects were always taken from the loweſt and meaneſt nature; and it ſeemed to be the utmoſt of his ambition, to excite laughter by uglineſs, grimace, and deformity. He painted both in a large and a ſmall ſize, and in ſome of his characters expreſſed ſtrongly a great deal of droll humour and low pleaſantry.

ARNOLD BOONEN.

Painted Portrait.

DIED 1729, AGED 60.

He was born at Dort, in 1669, and at firſt was a diſciple of Arnold Verbuis, a painter of hiſtory and portrait; but afterwards he placed himſelf with Godfrey Schalcken, and continued with that artiſt for ſix years; at which time Schalcken declared he could teach him no farther, recommending him only to ſtudy nature: and Boonen, by carefully following his advice, obtained the reputation of being a great maſter, when he was only twenty-five years of age.

The ſweetneſs of his colouring, and the neatneſs of his touch, with a ſtriking likeneſs in his portraits, procured him a number of admirers. He painted in the manner of his maſter, particularly ſubjects by candle-light, which were very delicate and very natural; and much more of his work was requeſted by the lovers of the art, than it was poſſible for him to undertake.

He had the honour to paint the portraits of the Czar of Muſcovy, of Frederick I. King of Pruſſia, of the victorious Duke of Marlborough, as well as many of the Princes of Germany, and moſt of the Noblemen who attended the Czar.

His ſtyle of colouring was extremely good, and he had an elegant manner of diſpoſing the attitudes of his figures; his handling was neat, and the whole had ſo much harmony, that he was juſtly ranked among the ableſt artiſts of his time.

The ſmall pictures of Boonen are in the taſte of his maſter Schalcken; but his exceſſive application, to anſwer the multitude of his engagements, impaired his health, and deſtroyed him, while it enriched him.

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HENRY VANDER BORCHT.

Painted Fruit and Flowers.

DIED 1660, AGED 77.

He was born at Bruſſels, in 1583, and was a diſciple of Giles Valkenburgh; but he completed his ſtudies in Italy, and, at his return to his own country, his performances were held in conſiderable eſteem.

He was remarkably fond of antique curioſities, and had a thorough knowledge of their intrinſic worth; on which account he was highly regarded by the memorable Earl of Arundel, and received a commiſſion from that nobleman, to procure for him in Italy whatſoever rarities he could meet with that were purchaſable; and he diſcharged that truſt to his own honour, and the ſatisfaction of his employer.

He continued in England for ſeveral years, where his paintings were well eſteemed, and he was employed in the ſervice of King Charles II. till he retired to Antwerp, where he died.

BORDIER. Vid. PETITOT the Old.

PARIS BORDONE.

Painted Hiſtory, Portrait, and Architecture.

DIED 1588, AGED *75.

He was born at Trevigi, in 1513, and at eight years of age was conducted to Venice, where he was carefully educated by one of his relations. At a proper age he was placed as a diſciple with Titian, under whom he made ſo happy a progreſs, that he did not continue with him many years; eſpecially as he obſerved that Titian was not as communicative as he wiſhed, or indeed had juſt reaſon to expect. He lamented that Giorgione was not then alive to inſtruct him, becauſe he preferred the manner of that maſter to all others. However, to the utmoſt of his power, he ſtudied and imitated the ſtyle of Giorgione, and very ſoon roſe into ſuch reputation, that he was appointed to paint a picture in the church of St. Nicholas, when he was only eighteen years of age.

Some time after he received an invitation to Vincenza, to adorn a gallery with paintings in freſco; part of which had been formerly enriched by the hand of Titian, with a deſign repreſenting the Judgment of Solomon. Bordone engaged in the undertaking with an inward ſatisfaction, as his work was to be contraſted with the work of his maſter; and he compoſed the hiſtory of Noah and his ſons, which he finiſhed with his utmoſt care; nor was it eſteemed inferior to the work of Titian, both performances ſeeming to have been the product of one pencil.

He likewiſe finiſhed ſeveral conſiderable works at Venice and Trevigi, and in each city painted many portraits of the nobility and perſons of diſtinction. But, in the year 1538,

* Felibien, the Chronological Tables, and the author of the Abrégé, affirm that Bordone died at the age of 65; but where that painter is mentioned by Vaſari in the Life of Titian, it is ſaid he died when he was 75 years old. Vol. iii. p. 232.

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1538, he entered into the ſervice of Francis I. of France, and added continually to his reputation, by every hiſtorical ſubject and portrait which he finiſhed, as they were excellently deſigned, and had a charming tone of colour to recommend them.

On his quitting France, he viſited the principal cities of Italy, and left a number of memorable works, as monuments of his extraordinary abilities. His colouring has all the appearance of nature, nor can any thing be more lively or more admired than the portraits of Bordone. Several of them are ſtill preſerved in the Palazzo Pitti, at Florence, of which the colouring is exceſſively clear, freſh, and truly beautiful.

ORAZIO BORGIANNI.

Painted Hiſtory and Portrait.

DIED 1681, AGED 51.

He was born at Rome, in 1630, and learned deſign from Giulio Borgianni his brother; but improved himſelf by ſtudying the capital performances of the ancient and modern artiſts, which he was enabled to contemplate every day in his native city.

Having had an offer from a nobleman, of travelling with him in a tour through Europe, he willingly accepted of it, from a deſire of being acquainted with the different cuſtoms and manners of different nations. But his progreſs was ſtopped by his falling in love with a young woman in Spain, to whom he was afterwards married; and finding his circumſtances reduced to a narrow compaſs, he applied himſelf to his profeſſion with double diligence, to procure a comfortable ſupport. His endeavours were ſoon ſucceſsful; and he was happy enough to find many friends, admirers, and employers, and was accounted one of the beſt painters in Spain.

After the death of his wife, having then no attachment to that country, he returned to Rome, and painted ſome hiſtorical ſubjects larger than life; but the figures being above his accuſtomed ſize, ſhewed a want of correctneſs in ſeveral of the members, which made his pictures not quite acceptable to the refined taſte of the Roman ſchool. However he was engaged in ſome great works for the chapels and convents, and alſo to paint portraits, by which he acquired honour, and lived in affluence.

He died heart-broken with melancholy, by the ill treatment he received, through the envy and villainy of one Celio a painter, who proved a moſt malicious competitor; and to whom he had often been preferred, by the beſt judges of painting at Rome. But he died, lamented and pitied by every worthy man of his profeſſion.

LUCIANO BORZONI.

Painted Hiſtory and Portrait.

DIED 1645, AGED 55.

He was born at Genoa, in 1590, and excelled equally in portrait and hiſtory. The early manner of this maſter was faulty and incorrect; but his ſecond was grand and graceful; his expreſſion was good, and his colouring ſtrong and natural.

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JOHN BAPTIST BORZONI.

Painted Perſpective and Hiſtory.

DIED 1654.

He was one of the ſons of Luciano Borzoni, who being inſtructed by his father, painted hiſtory in the ſame ſtyle of colouring and deſign, with figures as large as life; and he often painted perſpective views of palaces, gardens, and public edifices, with good ſucceſs.

CARLO BORZONI.

Painted Portrait.

DIED 1657.

This painter was another ſon of Luciano, who painted portraits in the manner of his father, and gained an extraordinary reputation.

FRANCISCO MARIA BORZONI.

Painted Landſcapes.

DIED 1679, AGED 54.

He was born at Genoa, in 1625, the youngeſt ſon of Luciano; and although he received his inſtruction in the art of painting from his father, whoſe greateſt excellence conſiſted in hiſtorical painting, yet the genius of Franciſco inclined him to landſcape, in which ſtyle he became very eminent.

He generally introduced views of the ſea and ſhipwrecks, and imitated the ſtyles of Claude Lorraine and Gaſpar Pouſſin, with ſucceſs. His compoſition is good; his ſites are pleaſing; his trees are delicately, yet freely touched; his colouring is tender, freſh, and has great truth; and his pictures have a truly fine effect.

For ſeveral years he was employed and honoured at the French Court; and his works at the Louvre, and other palaces, have a ſufficient degree of merit to maintain his reputation.

JEROM BOS.

Painted Devils, Witches, Temptations of St. Anthony, and Hiſtory.

DIED 1500.

He was born at Bois-le-Duc, and ſeemed to have a peculiar pleaſure in painting ſpectres, devils, and enchantments; and although he poſſeſſed conſiderable powers as a painter, as well in the freedom of his touch as in the ſtrength of colouring, yet his pictures rather excite a horror mixed with admiration, than any degree of real delight.

When he viewed the Eſcurial in Spain, and conſidered the wonderful performances of Raphael, Buonaroti, Lionardo da Vinci, Correggio and Titian, with which that palace is invaluably enriched, he deſpaired of producing any thing comparable to them, in their different

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different ſtyles. He therefore fixed upon a ſtyle differing from all, which was full of fancy, whim, and wildneſs of imagination; and his ſubjects, though allegorical, were filled with demons and unuſual forms of apparitions and objects that were thoroughly diſagreeable.

The moſt remarkable painting of this maſter's hand, among ſeveral others in the Eſcurial, is an allegory of the pleaſures of the fleſh; in which he repreſents the principal figure in a carriage drawn by monſtrous imaginary forms, preceded by Demons, and followed by Death.

As to his manner, it was leſs ſtiff than that of moſt of the painters of his time; and his draperies were in a better taſte, more ſimple, and with leſs fameneſs, than any of his cotemporaries. He painted on a white ground, which he ſo managed as to give a degree of tranſparence to his colours, and the appearance of more warmth. He laid on his colours lightly, and ſo placed them, even at the firſt touch of his pencil, as to give them their proper effect, without diſturbing them; and his touch was full of ſpirit. It is very remarkable that although his ſubjects are frequently diſagreeable, his pictures have always been much eſteemed, and yield conſiderable prices.

* Lewis Janssen BOS.

Painted Flowers and Portrait.

DIED 1507.

He was born at Bois-le-Duc; and having been carefully inſtructed in the art of painting by the artiſts of his native city, he applied himſelf entirely to ſtudy after nature, and rendered himſelf very eminent for the truth of his colouring, and the neatneſs of his handling.

His favourite ſubjects were flowers and curious plants, which he uſually repreſented as grouped in glaſſes, or vaſes of cryſtal, half filled with water; and gave them ſo lovely a look of nature, that it ſeemed ſcarcely poſſible to expreſs them with greater truth or delicacy.

It was frequent with this maſter, to repreſent the drops of dew on the leaves of his objects, which he executed with an uncommon tranſparence; and embelliſhed his ſubjects with butterflies, bees, waſps, and other inſects, which Sandrart ſays, were ſuperior to any thing of that kind performed by his cotemporary artiſts.

He likewiſe painted portraits with very great ſucceſs, and ſhewed as much merit in that ſtyle, as he did in his compoſitions of ſtill life.

Gaspar Vander BOSS.

Painted Ships, Sea Views, Calms, and Storms.

DIED 1666, AGED 32.

He was born at Hoorn, in 1634, and ſhewed an early genius to the art of painting. As he advanced in knowledge and practice, he diſtinguiſhed himſelf by the goodneſs of his

* Mr. Deſcamps calls this painter John Lewis de Bos, but Sandrart names him Lewis-Janſſen Bos; and yet each of thoſe authors profeſs to follow the ſame guide, Charles Van Mander.

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his compoſition, by a light free touch, by a pleaſing tint of colour, and a very artful manner of handling; inſomuch that Bronkhorſt, an able painter, and a competent judge, ſaid he had not ſeen better performances of any maſter than thoſe of Boſs.

He worked with indefatigable application, which probably impaired his health, for he died in the bloom of life, univerſally regretted.

BALTHASAR VANDEN BOSCH.

Painted Converſations and Portraits.

DIED 1715, AGED 40.

He was born at Antwerp, in 1675, and was placed under the care of one Thomas, whoſe ſubjects were apartments with figures, in the manner of Teniers; and he decorated the inſides of thoſe apartments with buſtos, vaſes, pictures, and other curioſities, which ſort of ſubjects were at that time in great requeſt.

Boſch ſtudied the ſame manner of painting, and with great ſucceſs; but the connoiſſeurs and his friends adviſed him to employ his pencil on ſubjects of a more elegant and elevated kind; becauſe it ſeemed a little abſurd, to ſee apartments deſigned with ſo much magnificence, and ſo richly ornamented, occupied by perſons ſo mean and vulgar in their appearance as the figures generally repreſented.

Boſch profited by the advice, and ſoon acquired a different ſtyle of deſign and elegance in his compoſition, which afforded more pleaſure to the eye, and more value to his productions. He alſo painted portraits with a great deal of reputation, particularly a portrait of the Duke of Marlborough on horſeback, which gained him all the applauſe that he could poſſibly deſire. The horſe was painted by Van Bloemen.

His paintings roſe to a moſt extravagant price, and were at that time more dear than thoſe of Teniers or Oſtade. Some of his works have true merit, being very good in the compoſition and deſign, and alſo in reſpect of the colouring; and the forms of his figures were more elegant than moſt of his cotemporaries. His ſubjects were judiciouſly choſen, and for the moſt part they were ſculptors or painters, ſurrounded with pictures or buſtos of marble, braſs, or plaiſter, to which he gave abundance of variety, and a great degree of truth. His pencil is light, his touch ſpirited, and his figures are dreſſed in the mode of the time.

However, notwithſtanding he poſſeſſed ſo much merit, as is generally and juſtly aſcribed to him, his works cannot enter into competition with thoſe of Oſtade or Teniers; nor is he now eſteemed as he formerly had been, even by his own countrymen.

THOMAS WILLEBORTS BOSSCHART.

Painted Hiſtory and Portraits.

DIED 1667, AGED 54.

He was born at Bergen-op-Zoon, in 1613, and at firſt was inſtructed by an ordinary painter in that city; but having too great a natural genius to be content with ſuch a maſter,

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maſter, he quitted him, and went to ſtudy at Rome, where he became the diſciple of Gerard Segers, and lived with him for four years; till, by the care of that artiſt, he was ſo remarkably improved, that his performances met with general approbation.

He ſhewed a fine taſte of deſign, and was very correct: his touch was free and full of ſpirit, his colouring had tranſparence and truth, and his carnations had ſo much of ſoftneſs and life, that he was thought to approach near to Vandyck in portrait and hiſtory; ſo that his works were eagerly purchaſed.

His ſingular merit recommended him to the favour of the Prince of Orange, who not only bought up all that could be procured of his paintings, but he alſo engaged Boſſchart in his ſervice for ſeveral years.

The large picture at the Hague, which emblematically repreſents War and Peace, and the Martyrdom of St. George, in the great church, which were painted by this maſter, are highly commended for goodneſs of expreſſion, for excellent colouring, and for being exquiſitely finiſhed.

ANDREA BOSCOLI.

Painted Hiſtory.

DIED 1606, AGED 53.

He was born at Florence, in 1553, and was a diſciple of Santi di Titi. He rendered himſelf famous by having a juſt notion of the chiaro-ſcuro, and uſing it ſucceſsfully in the Florentine ſchool, where, before his time, it had not been well underſtood; though Giorgione at Venice, and alſo Titian, had eſtabliſhed it as a principle of the art, and made the happieſt uſe of it in their works ſome years before Boſcoli.

He had a great freedom of hand, with a ſurpriſing force of colour; and the grandeur of his ſtyle in deſign and compoſition, reſembled that of his maſter. He ſtudied after nature; and, wherever he travelled, had always a book with blank paper, to ſketch any particular objects that gave him pleaſure, in order to preſerve the ideas of thoſe objects whenever he wanted to introduce them in his deſigns. But happening, at Loretto, to ſurvey the ſlight fortifications of that city with particular attention, and being obſerved while he was buſy in drawing a ſketch of them, he was inſtantly ſeized by the officers of juſtice, and condemned to be hanged; which ſentence would certainly have been executed in a few hours, if Signor Bandini had not interpoſed in his behalf, and explained to the chief magiſtrate the innocent intention of the painter.

JACOB VANDEN BOSCH.

Painted Still Life.

DIED 1676, AGED 40.

This artiſt was born at Amſterdam, in 1636, and painted ſummer fruits of various kinds, peaches, pears, apples, plums, nectarines, and cherries, with extraordinary neatneſs of

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pencil. He painted all his objects after nature, and imitated every ſort of fruit with ſo great truth and delicacy, with ſuch natural and tranſparent colour, that they appeared delicious, and almoſt real.

JOHN BOTH.

Painted Landſcape.

DIED 1650, AGED 40.

Houbraken cenſures De Piles and Felibien, for miſcalling the names of the two brothers, John and Henry; and alſo for their affirming that Henry was the landſcape-painter, and John the painter of figures; whereas the direct contrary is the truth. And Houbraken aſſerts, that, from ſufficient and inconteſtable authority, he knows the name of the landſcape-painter to be John, and the other Andrew; and in this caſe, I think the authority of Houbraken preferable to the other writers.

John Both was born at Utrecht, in 1610, and was the diſciple of Abraham Bloemart, who at the ſame time inſtructed Andrew, the brother of John Both; but to perfect themſelves in a good taſte of deſign, they went together to Rome, and reſided there for a great many years.

The genius of John directed him to the ſtudy of landſcape, in which he roſe almoſt to the higheſt perfection, making the ſtyle of Claude Lorraine his model; and by many his works are mentioned in competition even with thoſe of Claude. The warmth of his ſkies, the judicious and regular receding of the objects, and the ſweetneſs of his diſtances, afford the eye a degree of pleaſure, ſuperior to what we feel on viewing the works of almoſt any other artiſt.

John and Andrew had very different talents, and each of them were admirable in their different way. The former excelled in landſcape, the latter inſerted the figures, which he deſigned in the manner of Bamboccio; and thoſe figures are always ſo well adapted, that every picture ſeemed only the work of one maſter. The works of theſe aſſociate brothers are juſtly admired through all Europe; they are univerſally ſought for, and purchaſed at very large prices.

Moſt of his pictures are, for ſize, between two and five feet long; but in thoſe that are ſmaller, there is exquiſite neatneſs. They generally expreſs the ſunny light of the morning, breaking out from behind woods, hills, or mountains, and diffuſing a warm glow over the ſkies, trees, and the whole face of nature; or elſe a ſun-ſet, with a lovely tinge in the clouds, every object beautifully partaking of a proper degree of natural illumination. And it is to be obſerved, that even the different hours of the day are perceptible in his landſcapes, from the propriety of the tints which he uſes.

By ſome connoiſſeurs he is cenſured for having too much of the tawny in his colouring, and that the leafings of his trees are too yellow, approaching to ſaffron; but this is not a general fault in his pictures, though ſome of them, accidentally, may juſtly be liable to that criticiſm, for he corrected that fault; and many of his pictures are no more tinged

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with thoſe colours, than truth and beautiful nature will juſtify; and his colouring obtained for him the diſtinction which he ſtill poſſeſſes, of being called Both of Italy.

Deſcamps, in the life of Both, ſays that John painted landſcapes, and Andrew figures, in the manner of Bamboccio; and yet, in a following paragraph, he aſſerts that Andrew was drowned in a canal at Venice, and John returned to Utrecht; in which account he appears to follow Sandrart; though other writers agree, that it was the landſcape-painter who was drowned, and Andrew, returning to his own country, painted converſations and portraits as long as he lived, of which the other was incapable.

Houbraken mentions a picture of this maſter, in the poſſeſſion of Mr. de Jode, at the Hague, which is ſix feet high, and eſteemed the maſter-piece of Both. The figures are large, and the ſtory repreſented is that of Mercury and Argus; the back part is exceedingly clear, the verdure true nature, and the whole admirably handled.

The two brothers mutually aſſiſted each other till the death of John; and then Andrew retired from Italy, and ſettled in his own country.

ANDREW BOTH.

Painted Landſcapes, Figures, and Portrait.

DIED 1656.

After the death of his brother John, he ſettled at Utrecht, and continued to paint ſometimes portraits, ſometimes landſcapes, in the manner of his brother, and alſo converſations, and players at cards, in the manner of Bamboccio.

Both of thoſe maſters had extraordinary readineſs of hand, and a free, light, ſweet pencil; and that they were expeditious, may be evident from the great number of pictures which they finiſhed. Andrew, during the remainder of his life, had as much employment as he poſſibly could execute; but was ſo affected by the melancholy death of his brother, that he ſurvived him only a few years.

SANDRO or ALESSANDRO BOTICELLO.

Painted Hiſtory and Portrait.

DIED 1515, AGED 78.

He was born at Florence, in 1437; and being placed as a diſciple with Filippo Lippi, he imitated that maſter, as well in his deſign as colouring. He performed ſeveral conſiderable works at Florence, and ſeveral at Rome, by which he gained great reputation; at the former, a Venus riſing from the ſea, and alſo a Venus adorned by the Graces; and at the latter, he painted ſacred ſubjects from the New Teſtament, which at that time were very much commended. He obtained great honour by his performances in the chapel of Sixtus IV. for which he was very amply rewarded; and for the family of the Medici he finiſhed ſome portraits, and many hiſtorical compoſitions.

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It was cuſtomary with this maſter to introduce a great number of figures in all the ſubjects he deſigned, and he diſpoſed them with tolerable judgment and propriety; but in one of his deſigns, repreſenting the Adoration of the Magi, the variety and the multitude of his figures are aſtoniſhing.

LOUIS BOULLONGNE, the Old.

Painted Hiſtory.

DIED 1674, AGED 65.

The principal accompliſhments of this maſter, who was born at Paris, in 1609, conſiſted in his ability to copy the works of the moſt celebrated ancient painters. The ſimilitude between his pictures and the originals was ſcarcely credible; and it hath often ſurpriſed and puzzled ſome of the moſt expert judges.

However he painted hiſtorical ſubjects of his own invention and deſign; and in the church of Notre Dame, at Paris, there are three of his compoſitions; St. Paul at Epheſus, the Martyrdom of St. Paul, and the Preſentation of Chriſt in the Temple.

BON BOULLONGNE.

Painted Hiſtory, Portrait, Landſcape, and Paſtici.

DIED 1717, AGED 68.

He was the ſon and diſciple of Louis, born at Paris, in 1649, and painted hiſtory and landſcape with ſucceſs; but the moſt remarkable part of his merit was, that, like his father, he could imitate the works of the greateſt maſters, and ſucceeded in it to admiration, as he had the ſkill to give his own pictures the look and appearance of ancient paintings.

He copied a picture of Guido's with ſuch amazing exactneſs, that even Mignard pronounced it peremptorily to be of Guido's own hand; and he copied another after Perino del Vaga, which, in every reſpect, is ſo like, as to make it impoſſibl to diſtinguiſh it from the original.

Certainly facts like theſe, which frequently occur, and are well atteſted, ought to inſtruct modern connoiſſeurs to be leſs poſitive in their opinions of the authenticity of pictures, and more modeſt in their aſſertions of their infallible knowledge of hands.

LOUIS BOULLONGNE, CHEVALIER, The Young.

Painted Hiſtory.

DIED 1734, AGED 80.

He was the younger brother of Bon, born at Paris, in 1654, and inſtructed in the art of painting by his father. As he had a good natural genius, and great induſtry, he afforded very early proofs of his abilities, and at the age of eighteen obtained the firſt prize in the Academy; on which account he was ſent to Rome, to improve himſelf in compoſition and deſign.

He

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He continued at Rome for five years, and employed his time to the beſt purpoſe, ſketching the works of the greateſt maſters, and particularly copying the works of Raphael; and ſeveral of thoſe copies, on his return to France, were executed in tapeſtries.

Louis XIV. honoured this maſter with many marks of his favour and eſteem: he employed him at Fontainbleau and Trianon; allowed him a conſiderable penſion; conferred on him the order of St. Michael; and, after the death of Anthony Coypel, appointed him principal painter, and ennobled Boullongne and all his deſcendants.

In all the performances of this maſter, it might eaſily be obſerved, that he had ſtudied the eminent maſters with judgment and care; his colouring was ſtrong, his compoſition was in a good ſtyle, the airs of his heads had expreſſion and character, and his figures were deſigned with competent correctneſs.

Among many hiſtorical paintings of this maſter, two are particularly diſtinguiſhed, which are in the church of Notre Dame at Paris; the one is Chriſt and the Centurion, and the other is the Good Samaritan.

SEBASTIAN BOURDON.

Painted Hiſtory, Landſcape, and Portrait.

* DIED 1671, AGED 55.

Bourdon was born at Montpelier, in 1616; and in ſeveral branches of his art was an excellent painter, but principally in landſcape. He had a fertile genius, yet ſeemed to want ſtrength of judgment to guide and regulate the wantonneſs of his imagination.

The firſt rudiments of the art were taught him by his father, who was a painter on glaſs; but he ſtudied under another artiſt at Paris, who was a perſon of no great note, and yet the force of his own genius amply ſupplied him with thoſe powers which he could not procure from his preceptors.

At eighteen years of age he travelled to Rome, to acquire a better taſte of deſign and enlarge his knowledge; and having only looked on a picture painted by Claude Lorraine, he copied it by the ſtrength of his memory, to the ſurpriſe of Claude himſelf, and of ſeveral others who were able judges. He alſo imitated the ſtyle and compoſition of Andrea Sacchi and Correggio; and with great ſucceſs adapted his pencil to the delicate manner of Bamboccio.

After a reſidence for three years in Italy, and being for ſome time in the ſervice of Queen Chriſtina of Sweden, he returned to his own country, excellently qualified, and finiſhed that celebrated picture which is in the church of Notre Dame at Paris, when he was only twenty-ſeven years of age.

* The moſt authentic writers fix the birth of Bourdon in 1616, and his death in 1671, at the age of 55, particularly the authors of the Abrégé, &c. Yet De Piles and the Chronological Tables fix his birth in 1602, and his death in 1662, at the age of 60; and Pere Reſta ſays he was born in 1617, and died in 1673, at the age of 54.

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He had an uncommon readineſs of hand, though he was frequently incorrect, and was particularly ſo in the extremities of his figures. As a proof of his expeditious manner of painting, it is reported, that in one day he painted twelve portraits after life, as large as nature, and thoſe not the worſt of his performances.

His touch is extremely light, his colouring good, his attitudes are full of variety, and ſometimes graceful, and his expreſſion is lively and animated. However, it muſt be confeſſed, that his conceptions were often extravagant, nor would many of his compoſitions abide a critical examination.

His landſcapes are in the taſte of Titian, but they ſeem rather deſigned from imagination than after nature; yet, in ſeveral of them, the product of that imagination has a beautiful effect; and he uſually enriched his paſtoral ſcenes with a great number of figures and animals. His pictures are ſeldom finiſhed, and thoſe which appear moſt ſo, are not always his beſt.

The moſt eſteemed work of Bourdon is the Martyrdom of St. Peter, in the church of Notre Dame at Paris, which is conſidered as a curioſity.

GIACOMO CORTESI, called BOURGUIGNON, or BORGOGNONE.

Painted Battles and Hiſtory.

DIED 1676, AGED 55.

This admirable artiſt was born at St. Hippolito, in Franche Comté, in 1621, and was inſtructed by ſeveral maſters, but did not imitate the ſtyle of any one of them. He compoſed hiſtorical ſubjects in a grand and elegant taſte; but his principal ſubjects were battles, and thoſe he executed with ſuch ſpirit, freedom, and fire, as rendered him ſuperior to all others in that ſtyle.

For ſome years he held a conſiderable poſt in the army, and there formed his animated ideas, from actions of which he had been an eye-witneſs in the field. When he quitted the army, he placed himſelf under the direction of Jeronymo, a Lorraineſe painter, where Guido, having accidentally ſeen ſome of his deſigns, conceived a great eſteem for him, and took delight in giving him the beſt precepts for his improvement; as alſo did Albano, when he obſerved the extenſiveneſs of the genius of Bourguignon: and that artiſt had ſufficient judgment to make a moſt happy uſe of the advice of thoſe eminent maſters in all his ſubſequent works.

His pencil is uncommonly bold and free, his deſign full of inimitable fire and elevation of thought, and his colouring hath ſo great a degree of force, as to add life to every object. He was, in all kinds of compoſition ſo expert an artiſt, that he never found it neceſſary to make even a ſketch or deſign of the ſubjects he intended to paint; but he juſt marked the canvas with the point of his pencil, and finiſhed his work without farther heſitation.

The paintings of this maſter are eaſy to be diſtinguiſhed, by any one who will attentively obſerve the peculiar life, motion, ſpirit, and action of his horſes and figures, the

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the freedom of his touch, the boldneſs of his handling, the vigour of his colouring, and the truth of his expreſſion.

In the Palazzo Pitti, at Florence, there are four battle-pieces painted by Bourguignon in a noble ſtyle. They are of a large ſize, between eight and nine feet long; but the figures are ſmall, being only from ſix to eight inches high. Thoſe paintings are incomparably beautiful, the colouring has an aſtoniſhing force, the freedom alſo and ſpirit of the penciling are truly admirable; but they have too great a blackneſs, though perhaps the darkneſs of that tint may have been increaſed by time.

FRANCIS BOUT. Vid. BODEWYNS.

BOWER. Vid. BAUR.

REINIER BRAKENBURG.

Painted Landſcapes and Converſations.

BORN IN 1649.

He was born at Haerlem, and placed as a diſciple under Mommers; but it is the opinion of Houbraken, that he ſtudied afterwards under Bernard Schendel.

His ſubjects were like thoſe of Brouwer; and he reſembled that maſter, not only in his genius and ſtyle of compoſition, but alſo in his morals and manner of life, both of thoſe artiſts being ingenious and diſſolute. Yet in ſome of his pictures it ſeems as if he deſired to imitate Oſtade.

He deſigned his figures after nature, and repreſented them in the habit and mode of the times. His ſubjects were the feaſts of boors, the amuſements of the villagers, kermeſſes, dancings, and very frequently converſations, in which love and wine were never omitted. His compoſitions are ingenious, and full of variety, as to actions and attitudes; though the forms of his men and women are always the ſame, always copied from low nature, without elegance of choice. His colouring is ſtrong and natural, his touch lively and firm; only it were to be wiſhed that he had a better taſte of deſign.

The pictures of his latter time are often not ſo carefully executed, and particularly in the extremities.

LEONARD BRAMER.

Painted Hiſtory, with a number of rich Vaſes.

BORN IN 1596.

He was born at Delft, but learned the art of painting in the ſchool of Rembrandt, and imitated the manner of his maſter in ſmall. In the eighteenth year of his age, he went to Rome for his improvement; but, although he continued in Italy for ſome years, and acquired ſomewhat in his ſtyle, rather more graceful than Rembrandt, yet he could never diveſt himſelf of the Flemiſh *goût*.

He

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He had a fine taſte of deſign; his expreſſion is generally good, and in ſome of his compoſitions truly noble. His pencil is delicate, and his colouring very peculiar in the tints, being alſo remarkably thin in many parts, ſo as barely to cover the panel; yet, by great ſkill in the management of the chiaro-ſcuro, his colouring is bright, bold, and full of luſtre; particularly in the vaſes, which he was fond of introducing in every ſubject that could admit them, as he knew how to give them a rich and fine relievo. He had accuſtomed himſelf to paint with a very thin body of colour, eſpecially in the browns and ſhadowy parts, in order to give his pictures a greater tranſparence.

At Venice, Naples, Florence, Mantua, and other cities of Italy, as well as at Rome, he left many proofs of his extraordinary merit, which rendered his name deſervedly famous; and his works are rarely to be met with out of Italy, where he painted moſt; but whenever they are to be purchaſed, they are bought at conſiderable prices, if they are entire and undamaged.

One of the moſt capital pictures of Bramer is, the Raiſing of Lazarus, in which there is a charming oppoſition of light and ſhadow; and another is the Denial of St. Peter; they are both painted in his beſt manner; they are bright, tranſparent, and finely penciled, and are ſtill preſerved at Rome. Likewiſe at the palace of Ryſwick there are ſeveral valuable paintings by this maſter, in which the invention and execution are highly commendable. But none of his works can be more admired, than a ſmall picture on copper, repreſenting the ſtory of Pyramus and Thiſbe.

PETER BRANDEL.

Painted Portrait and Hiſtory.

DIED 1739, AGED 79.

He was born at Prague, in 1660, and at fifteen years of age became a diſciple of John Schroeter, principal painter at that Court. When he had ſpent about four years in that ſchool, Schroeter had opportunities of obſerving the riſing merit of his pupil, and that he was in reality a better artiſt than himſelf; which probably occaſioned their ſeparation ſoon after. For Brandel had received direction from his maſter to paint a ſmall altar-piece; and Schroeter, going in the evening to ſee how far the work was advanced, perceived his diſciple at a window, unemployed; and without looking at the picture, which was already finiſhed, he inſulted him in ſevere terms for idling: which unmerited ill treatment Brandel immediately reſented, quitted his ſchool, and commenced a maſter himſelf.

Moſt of the churches at Prague and Breſlau are embelliſhed with his works; and the Prince of Hazfeld gave him an hundred ducats for one picture of St. Jerome at half-length. He ſpent the greateſt part of his life at Prague, and might have been exceedingly enriched by his performances, if he had not waſted his acquiſitions by profuſion, and an irregular conduct; but he died very poor, and was buried by charitable contributions.—However, the Jeſuits and Monks paid a proper reſpect to his talents and his memory, by appointing

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appointing for him a ſolemn funeral proceſſion, in which three hundred tapers of wax were carried by eccleſiaſtics; a mark of public eſteem, which did as much honour to the taſte of the times, as to the memory of the artiſt.

He had a good genius, and conſulted nature; his invention was ready; his manner of painting was expeditious; and, although he deſigned with great eaſe, he avoided loading his compoſitions. His colouring is natural, except that in his ſhadows he was ſometimes too black; and his pencil was broad, eaſy, and very free.

GIACINTO BRANDI.

Painted Hiſtory.

DIED 1691, AGED 68.

He was born at Poli, about twenty miles from Rome, in 1623, and at firſt was inſtructed in the art by Algarde; but afterwards by Giacomo Sementa of Bologna, who painted in the manner of Guido.

In a few years, after he had quitted the ſchool of Sementa, he roſe into reputation, and was employed in many of the churches and palaces at Rome, and the neighbouring cities; but although he appeared to have a great ſhare of merit in particular parts of his profeſſion, yet in others he was but very indifferent, if not contemptible. Beſides, he always ſeemed to have much leſs attention to his fame, than to his fortune; and was more remarkable for his avarice, than his excellence. He had, indeed, a lively genius, and a free pencil; but he was very incorrect, and his colouring was but weak, and not agreeable.

The daughter of this painter was married to the celebrated Roſa da Tivoli, of whom Giacinto conceived a mean opinion, becauſe Roſa painted nothing but beaſts. However that contemptuous behaviour made ſo ſtrong an impreſſion on the mind of Roſa, that to requite it in ſome meaſure, he bought all ſorts of clothes proper for his bride, and laid them in her apartment; and riſing very early, the morning after his marriage, he collected every article that his wife had worn, not excepting even her ſhift, and packing all up together, he ſent them back to her father; letting him know at the ſame time, that his daughter's perſon was fortune enough to make her huſband happy, and that a good painter of beaſts was as likely to grow rich, as a bad painter of men.

GREGORY BRANDMULLER.

Painted Hiſtory and Portrait.

DIED 1691, AGED 30.

He is conſidered among the Germans as an artiſt of the firſt rank, and was born at Baſle, in 1661. He acquired the knowledge of deſign by ſtudying and copying ſome good prints, which were in the poſſeſſion of his father; and from the appearance of his having a ſtrong natural genius, he was placed as a diſciple with Caſpar Meyer.

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When he quitted Baſle, he went to Paris, and had the good fortune to be received into the ſchool of Le Brun; and the variety of works in which that eminent maſter was employed, proved an excellent means of inſtruction to the young artiſt. He pleaſed Le Brun exceedingly by the progreſs he made, ſo that he was intruſted with ſeveral deſigns, under the immediate inſpection of that great painter; but the particular reſpect and preference ſhewn by the maſter to the diſciple, excited the envy and jealouſy of others to ſuch a degree, as might have been attended with unhappy conſequences, if Brandmuller had not retired to his own country; though not before he had obtained the prize in the Royal Academy at Paris.

He excelled in hiſtory and portrait, and his genius reſembled that of Le Brun; his ſubjects being full of fire, and treated with elevation and grandeur. His deſign is correct, and his expreſſion animated and juſt. He had a good method of colouring, laying on each maſs in ſo proper a manner as to avoid breaking or torturing his tints; which made his colours retain their original beauty and ſtrength without fading.

He was fond of painting portraits in an hiſtorical ſtyle; and was generally commended for the reſemblance of the perſons who were his models, and the agreeable taſte in his compoſitions.

Solomon De BRAY.

Painted Portrait.

DIED 1664, AGED 67.

He was born at Haerlem, in *1597, and is reckoned among the good artiſts of his time. He painted a great number of portraits in a ſmall as well as in a large ſize, for perſons of the greateſt diſtinction in the Netherlands; and he gained much honour by educating and inſtructing his ſon in his own profeſſion, who afterwards became a very eminent painter.

Jacob De BRAY.

Painted Hiſtory.

†HE WAS ALIVE IN 1680.

This maſter was the ſon and diſciple of Solomon de Bray, born likewiſe at Haerlem, and diſtinguiſhed himſelf exceedingly by his drawings, as well as his paintings.

At Amſterdam there is a picture by this artiſt, repreſenting David playing before the Ark, which is mentioned by writers in the higheſt terms of commendation. It is finiſhed with a neat clean touch, and the colouring is ſo happily managed, that it appears as freſh as if it had but newly come from the eaſel.

He

* Mr. Deſcamps fixes his birth in 1579.

† Mr. Deſcamps ſays, that Jacob de Bray died ſome weeks before his father, in 1664; but other writers affirm that he was alive in 1680.

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He ſhewed uncommon ſkill in deſigning and drawing naked figures; but his drawings on vellum and paper are extremely fine and highly valued. They are finiſhed in red and black chalk, and many of them are preſerved in the collection of Mr. Iſaac Delcourt, at Amſterdam.

BRECKBERG. Vid. BERKHEYDEN.

PETER VAN BREDA, or BREDAEL.

Painted Landſcapes and Cattle.

DIED 1681, AGED 51.

He was born at Antwerp, in 1630; ſtudied landſcape after nature, and adorned his deſigns with figures that were correctly drawn, and grouped with judgment. His grounds are well broken, and the trees and waters, which he always ſketched upon the ſpot, have abundance of truth, are remarkable for clearneſs and good handling; and his ſcenes are generally enriched with elegant Roman buildings, fountains, monuments, and ruins. His ſtyle reſembled that of John Brueghel, but almoſt in every reſpect he is far inferior to that maſter.

JOHN VAN BREDA.

Painted Hiſtory, Landſcape, and Converſations.

DIED 1750, AGED 67.

He was born at Antwerp, in 1683, the ſon of Alexander Van Breda, an artiſt who was much eſteemed for landſcapes, views of particular ſcenes in Italy, fairs and markets, with a variety of animals and figures. He was inſtructed by his father; and having the advantage of a good example, and a good director, added to his own great application, he continued his ſtudies with his father till he was eighteen years of age.

Among the variety of capital paintings which were at that time in the poſſeſſion of John de Wit, at Antwerp, Breda fixed upon thoſe of Velvet Brueghel, which he copied with extraordinary ſucceſs; and he was alſo employed for nine years in copying the pictures of ſeveral other great maſters, which he performed with ſuch incredible exactneſs, as ſcarcely to leave it in the power of any judicious perſon to diſtinguiſh the originals from the copies.

Having at length eſtabliſhed his reputation in Holland, he went to London with Ryſbrack the ſculptor; and there gradually roſe into ſuch eſteem, that he was viſited by perſons of the higheſt rank, and particularly patroniſed by the unfortunate Earl of Derwentwater, who was beheaded for rebellion in 1715. He found ſo much encouragement in London, that he was employed by the Court and the Nobility, and could ſcarce execute the large demands for his performances.

After a reſidence of ſome years in England, he returned to Antwerp, loaded with riches, the honourable teſtimonies of Engliſh liberality, as well as of his own merit; and

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in the year 1746, when Lewis XIV. arrived in that city, he ſo far honoured this maſter, as to purchaſe four of his pictures. One repreſented Chriſt at the Sea of Tiberias; another, Chriſt performing miracles; and the other two were landſcapes, with a number of figures ſo exquiſitely drawn and finiſhed, that it would be difficult to diſtinguiſh them from thoſe of the Velvet Brueghel.

He certainly approached nearer to thoſe great maſters whoſe manner he imitated, namely, Brueghel and Wouwermans, than any other artiſt of his time. His landſcapes are in the ſtyle and taſte of the former; and his converſations, hiſtorical figures, fairs, ſkirmiſhes, or battles, are in the manner of the latter. His colouring is good, his touch neat, his ſkies and diſtances natural and beautiful, and his taſte of deſign agreeable.

He had as much fire in his compoſition, and perhaps more genius, than Brueghel, in thoſe ſubjects which he painted in the ſtyle of that maſter; his figures are generally well placed, his grounds ſkilfully broken; every ſmall figure hath its particular character, and occupies its proper place; and in ſhort, he is a painter of ſuch a rank, that the value and eſtimation of his works muſt always increaſe.

PETER VAN BREDAEL. Vid. PETER BREDA.

BARTHOLOMEW BREENBERG, called BARTOLOMEO.

Painted Landſcape, Hiſtory, and Converſations.

DIED 1660, AGED 40.

He was born at Utrecht, in 1620, but went early to Rome; and is beſt known by the name of Bartolomeo, a diſtinguiſhing appellation given him by the ſociety of Flemiſh painters at Rome, called Bentvogels.

He ſtudied landſcape after nature, in the environs of that city, and acquired an elegant and charming taſte. The vaſt quantity of ſuperb and amazing ruins which he continually beheld, afforded him a variety of moſt beautiful objects to adorn his landſcapes; and even the trees and ſhrubs about Tivoli and Freſcati are admirably adapted to painting, as well in their form as in their colour.

The figures which he introduced in his landſcapes are always well executed, and diſpoſed with an elegant propriety; ſo alſo are the animals, which he touched with extraordinary ſpirit and freedom. He moſtly painted in a ſmall ſize; and therefore, whenever he attempted a larger, his figures are not ſo correct.

His firſt manner was rather too black, but his ſecond is better coloured, better finiſhed, and abundantly ſuperior to the other; particularly on account of the ultramarine, and the colours of a better kind, which he uſed in the latter part of his life. His touch is light and ſpirited, his tone of colouring exceedingly pleaſing, his taſte entirely of the Roman School, and his pictures have both force and delicacy. He embelliſhed his landſcapes with hiſtorical ſubjects, and his works are always diſtinguiſhed by elegant architecture or ruins, in the true Greek and Roman taſte. The figures in his compoſitions

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are gracefully proportioned and deſigned; their draperies are eaſy and ornamental; and even in his ſmalleſt figures, the expreſſion is lively, ſenſible, and natural. The pictures of this maſter are exceedingly rare, and highly valued.

CHARLES BREYDEL, called CAVALIER.

Painted Landſcape.

DIED 1744, AGED 67.

He was born at Antwerp, in 1677, and at firſt was the diſciple of old Ryſbrack, the landſcape-painter, with whom he continued for three years; and, by his cloſe application to practice during that time, he was enabled to commence painter.

He intended to have improved himſelf by going to Italy, but was accidentally detained at Frankfort and Nuremberg, where his paintings happened to be much admired. He had a brother, Francis Breydel, who reſided at the Court of Heſſe Caſſel, with whom he ſpent two years, being retained in the ſervice of that Prince; and afterwards he went to Amſterdam, where he copied ſeveral views of the Rhine, from the deſigns of Griffier, by which his colouring, his penciling, and taſte of deſign, were altered extremely for the better. He was curious enough to ſurvey thoſe proſpects of the Rhine on the ſpot, which he had copied before; ſo that the works of Griffier ought to be conſidered as his ſecond and beſt ſchool.

At laſt he ſettled at Ghent, where the public were exceedingly pleaſed with his performances; and he might have enriched himſelf by his pencil, if he had conducted himſelf with diſcretion, for every one that was curious ſeemed eager to have ſomewhat of his hand. But by his extravagance and pride in his dreſs, furniture, and table, he only ſtudied how to earn money moſt expeditiouſly; and, for that purpoſe, often painted ſlight, ſmall, and inconſiderable pictures, whoſe merit was barely proportioned to the prices he was to receive for them. And by that means, a number of his pictures, though really genuine, ſeem unworthy of that pencil which had painted others ſo vaſtly ſuperior to them in deſign and execution.

For ſeven or eight years before his death he was ſeverely afflicted with the gout; and although he worked when he had intervals of eaſe, yet he did not paint with the ſame ſpirit, the ſame delicate finiſhing, or the ſame firmneſs of touch, as in his better time.

His works are generally obſerved to have two manners. While the ideas and ſtyle of Griffier were his models, his pictures had true merit and excellent colour. His ſubjects at that time were views of the Rhine, with boats and a number of figures and animals, well deſigned and neatly executed. This manner he ſuddenly changed, to imitate Velvet Brueghel, whoſe works were at that time univerſally admired. His ſubjects in this latter ſtyle are battles, ſieges, and encampments; and although he was often only a copier of the prints of Vandermeulen, ſometimes taking whole figures as well as deſigns from the compoſitions of that maſter, yet he afterwards compoſed very readily in that ſtyle, without being indebted to any other artiſt.

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The pictures of his beſt time are full of ſpirit, his touch is firm and well adapted to his ſtyle, his deſign is correct; and if he had been more exact in conſulting and imitating nature, to acquire a general correctneſs, his works would be deſervedly eſtimable. Some of them, indeed, appear too laboured, but others are full of harmony.

FRANCIS BREYDEL.

Painted Portraits and Converſations.

DIED 1750, AGED 71.

He was born at Antwerp, in 1679; and it is generally ſuppoſed that he was a diſciple of old Ryſbrack, as well as his brother Charles; but he choſe very different ſubjects; for, at an early time of life, he painted portraits with ſo great ſucceſs, that he was appointed painter to the Court of Heſſe-Caſſel, where his works were very much eſteemed.

His genius was not limited to portraits only, but he alſo painted converſations, feaſts, aſſemblies, and carnavals; which ſubjects he obſerved to be very pleaſing to the lovers of the art, and on that account he was induced to paint a great many in that ſtyle. However, from a levity of temper, he quitted the Court of Heſſe, where he was exceedingly careſſed, and went to England, where probably he found ſufficient encouragement, as he continued there for ſeveral years along with his friend Vandermyn.

His converſations, and other compoſitions, are finely executed, agreeably coloured, and well diſpoſed; and thoſe pictures of his hand are moſt preferred where he has endeavoured give a proper variety to his figures. In thoſe the dreſſes are uſually in the mode of the time; the perſons repreſented are of different ranks and occupations, mixed with ſome of the military order; and through the whole there is an appearance of nature, truth, and a great deal of ſpirit.

MATTHEW BRIL.

Painted Landſcape and Hiſtory.

DIED 1584, AGED 34.

Very few particulars relative to the life of this maſter are mentioned by the different writers on this ſubject; but the moſt material are, that he was born at Antwerp, in 1550, and learned the rudiments of his art in that city; that he went to ſtudy at Rome, and in a very few years manifeſted ſo much merit in landſcape and hiſtory, that Pope Gregory XIII. employed him to work in the Vatican, and allowed him an honourable penſion as long as he lived.

PAUL BRIL.

Painted Landſcapes, in large and ſmall.

DIED 1626, AGED 72.

This excellent artiſt, brother to Matthew Bril, was born at Antwerp, in 1554, but bred to the profeſſion of painting under Daniel Voltelmans. From the time of his quitting

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quitting that maſter till he went to Italy, his manner was rather ſtiff, his pictures had a predominant brown and yellow tinge, and his deſign and colouring were equally indifferent. But when he viſited his brother Matthew at Rome, and there ſaw the works of Titian and Caracci, he altered his Flemiſh manner entirely, and fixed upon a ſtyle that was abundantly pleaſing, with a charming tone of colour.

The penſion and employment which his brother poſſeſſed at the Vatican was conferred upon Paul; and he ſo far ſurpaſſed him, that he daily roſe in his reputation, till he was conſidered as the firſt in his profeſſion. Annibal Caracci generally painted the figures in his landſcapes, and by that means increaſed their value to a very high degree.

His manner of painting is true, ſweet, and tender; the touchings of his trees are firm, and yet delicate; his ſcenery, his ſituations, and diſtances, are admirable, moſt of them being taken from nature; and the maſſes of his light and ſhadow are ſtrong, and very judicious; though, in ſome of his ſmall eaſel pictures, he may be ſometimes accounted rather too green, or at leaſt more greeniſh than could be wiſhed. It is remarked of him, that, in the latter part of his life, his landſcapes were always of a ſmall ſize; but they are beautiful and exquiſitely finiſhed, and frequently he painted them on copper.

The genuine works of this eminent maſter are now rarely to be met with, eſpecially thoſe of the larger ſize, and they afford prices that are extremely high in every part of Europe. Sandrart obſerves, that in his time the pictures of Paul Bril were eagerly coveted in all countries where the polite arts are encouraged; that abundance of purchaſers appeared at the public ſales, ambitious to poſſeſs them; and that very large ſums of money were given for them whenever they could be procured. And it ſeems that their intrinſic value is not diminiſhed, ſince, a very few years ago, one of the landſcapes of this maſter ſold in Holland for 160l. and another, at an auction in London, for 120 guineas or upwards, and yet they were deemed to be cheaply purchaſed.

A large landſcape by Paul Bril, in his beſt manner, with figures and goats by one of the Caracci, the ſcene being taken from nature, on the banks of the Tyber, is in the poſſeſſion of the author of this book.

CORNELIUS BRIZE.

Painted Still Life and Muſical Inſtruments.

Thoſe ſubjects to which this painter found his genius adapted, ſuch as the repreſentation of baſs-relief, armour, ſhields, weapons, and volumes lying open, he finiſhed in a manner that was really curious; and he grouped his objects with all the art, elegance, and judgment, that the nature of his ſubjects would admit.

There is a picture of his hand in the Old Man's Hoſpital at Amſterdam, in which he has ſhewn extraordinary merit, the ſubject of it is Old-age perſecuted by Poverty: the figures are painted by Grebber, the ſtill life by Brize, and both are accounted excellent.

FRANCESCO

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FRANCESCO BRIZIO.

Painted Architecture and Landscape.

DIED 1623, AGED 49.

He was born at Bologna, in 1574, and received his first instructions in the school of Passerotti, but afterwards became the disciple of Ludovico Caracci.

He studied the principles of perspective and architecture with indefatigable application, and arrived at such a degree of excellence in his compositions in that style, that his work was viewed with universal approbation. His pictures were not only admired for the truth of the perspective, and the beauty of his colouring, but also for the grandeur of his ideas, the majestic style of the architecture, the elegance of the ornaments, and the noble taste of landscape which he introduced to set off his buildings.

ELIAS VANDEN BROEK.

Painted Fruit, Flowers, and Serpents.

DIED 1711, AGED 54.

He was born at Antwerp, in 1657, was the first and best disciple of Ernest * Stuven, and painted in a loose, easy, and natural manner, all sorts of fruit, flowers, frogs, and reptiles. From his manner of handling, it seemed very probable that he had been instructed by De Heem, or at least studied the works of that master diligently.

He designed and coloured every object after nature; and that he might have his models always ready, he furnished his garden with every species of fruit, flowers, or animals, that he was accustomed to imitate.

BROERS.

Painted Conversations, Fairs, and Markets.

Though the subjects which this master chose to paint were of the lowest kind, yet he executed them with a great deal of truth, liveliness, and humour. He was particularly attentive to express the manners, dress, and unpolished forms of the boors in his own country, Holland, and he performed it with a strong character of nature.

He had a light clean touch, and a free manner of penciling; and he always grouped his figures with singular skill. His keeping was remarkably good in the back grounds, trees, and distances, and the whole together in his compositions produced an agreeable effect.

PETER BRONCHORST.

Painted Perspective and History.

DIED 1661, AGED 73.

He was born at Delft, in 1588, and learned the art of painting in that city; but the master under whom he studied is not mentioned. His subjects were views of ancient and

* Houbraken says he was the disciple of Stuven, and studied De Heem; but Mr. Descamps says he was the disciple of Mignon.

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and modern churches, filled with hiſtorical figures, which he executed with great ſucceſs; and the number as well as the variety of his figures, agreeably contributed to enliven his pictures.

In the council-chamber at Delft, there is a noble compoſition by this maſter, repreſenting the Judgment of Solomon, and another of Chriſt driving the Money-changers out of the Temple; both of them are deſcribed as being very fine performances, the architecture elegant, and the figures carefully finiſhed.

JOHN VAN BRONCHORST.

Painted Hiſtory and Landſcape.

He was born at Utrecht, in 1603, and placed under the direction of John Verburg, while he was very young, as he diſcovered an extraordinary genius before he was eleven years of age. He went afterwards to Brabant, in order to proceed to France; but he ſtopped in his journey with Peter Mattys, a painter on glaſs, with whom he continued for ſome time, and aſſiſted him in ſeveral capital works.

At his return to his own country he was much employed, and yet he ſeemed diſſatisfied with his own productions; for they appeared inferior to thoſe elevated ideas which he had formed in his mind of the finer parts of his art. But having at laſt fortunately met with Cornelius Poelemburg, he was ſo charmed with his taſte of deſign, his penciling and colour, that he immediately devoted himſelf to imitate that great maſter entirely.

Till his thirty-ſixth year he painted on glaſs; but after that time he painted in oil, in the manner of Poelemburg; and by the neatneſs and high finiſhing of his works, as well as by the elegant choice of his ſubjects, he obtained a laſting reputation.

In the choir of the new church at Amſterdam, there are three of his paintings on glaſs, which are ſhewn as curioſities; and in the ſame church, on the folding-doors of the organ, are three hiſtorical paintings in oil, the triumph of David over Goliath, the anointing of Saul, and the attempt of Saul to kill David while he was playing on the Harp; all of them excellently performed.

JOHN BRONCHORST.

Painted Birds, and Animals, in Water-colours.

DIED 1723, AGED 75.

He was born at Leyden, in 1648, and intended for an occupation far inferior to the profeſſion of painting; but his love to that art ſuperſeded all other conſiderations, and he made it his principal ſtudy. He had no particular maſter; but the power of his own genius, and his inceſſant application, enabled him to diſtinguiſh himſelf as one of the moſt eminent painters of his time in water-colours.

His ſubjects were birds and animals of all kinds, wild and tame, which he copied after nature, with uncommon life, exactneſs, and expreſſion.

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BRONZINO. Vid. ALLORI.

AGNOLO BRONZINO.

Painted Hiſtory and Portrait.

DIED 1580, AGED 69.

He was born at Florence, in 1511; and was the diſciple of Puntormo, with whom he ſtudied deſign and colouring, and continued with him for ſeveral years, till he ſo effectually acquired the ſtyle and manner of that maſter, and imitated his works with ſo much exactneſs, that the paintings of the one were frequently ſuppoſed to have been the paintings of the other. And it ſeemed ſomewhat ſurpriſing at that time, that Bronzino ſucceeded ſo happily in the imitation of his maſter's manner; as the general behaviour of that artiſt to his pupils was moroſe and unſociable, and he rarely permitted any of them to ſee him finiſh his pictures. But the perſeverance and obliging temper of Bronzino ſubdued the peeviſhneſs and reſerve of Puntormo ſo far, that he loved that diſciple as if he had been his own ſon, and afforded him opportunities of improvement, which he denied to others.

His firſt public performances afforded ſufficient proofs of his extraordinary abilities; procured him the approbation of the beſt judges; and every new work contributed to extend and eſtabliſh his reputation. Among a number of his paintings at Florence, a Nativity is mentioned as an incomparable performance; and alſo a Venus embracing Cupid, attended on one ſide by mirthful Loves, and on the other by Jealouſy, Fraud, and other paſſions, allegorically repreſented. The compoſition and finiſhing in both were worthy of the higheſt praiſe; and the latter was ſent to Francis the French King.

Puntormo dying before he had finiſhed the chapel of St. Lorenzo at Florence, the Duke appointed Bronzino to complete that noble work; and in many reſpects he evinced a judgment ſuperior even to his maſter, with an execution that was equally delicate.—Bronzino was likewiſe truly admirable in portrait-painting, and diſtinguiſhed himſelf highly in thoſe of Andrea Doria, Dante, Boccace, and Petrarch; as he afterwards did, by the portraits of all the illuſtrious perſons of the houſe of Medici.

His works at Florence, Peſaro, and Piſa, are laſting monuments of his merit; and the many amiable qualities of his mind engaged the affections of all, as long as he lived; and made his memory reſpected after his death.

His taſte of deſign was always grand, though frequently his figures were rather too tall. His pencil was neat, but free; his colouring very like that of Puntormo; and in his draperies he imitated the manner of Michael Angelo Buonaroti, having always admired the folds in the draperies of that great maſter.

ADRIAN BROUWER, or BRAUWER.

Painted Drolls and Converſations.

DIED 1640, AGED 32.

According to ſome biographers, this famous painter was born at Oudenarde; but according to Karel de Moor's account, cited by Houbraken, he was born at Haerlem, in

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1608, of poor parentage, and became the diſciple of Francis Hals; under whom he proved an inimitable artiſt, and was one of the moſt celebrated painters in the Low Countries.

His ſubjects were taken from low life, and always copied after nature; ſuch as droll converſations, feaſts, taverns, drunken quarrels, boors playing and diſputing at cards, or ſurgeons dreſſing the wounded. But his expreſſion is ſo full of life and character; the management of his colours is ſo ſurpriſing; and ſo much truth, united with exquiſite high finiſhing, correctneſs of drawing, and wonderful tranſparence, appears in the works of this uncommon genius, that his paintings are more valuable, and afford higher prices, than many of the works of other maſters, who are of the greateſt eminence.

Houbraken mentions an incident relative to this artiſt, which may not be unacceptable to the lovers of painting. It happened, that when Brouwer went to Antwerp, he was taken up as a ſpy, and impriſoned in the ſame place where the Duke D'Aremberg was confined. That nobleman had an intimate friendſhip with Rubens, who often went to viſit him in his confinement; and the Duke having obſerved the genius of Brouwer (by ſome ſlight ſketches which he drew with black lead), without knowing who he was, deſired Rubens to bring with him, at his next viſit, a palette and pencils for a painter who was in cuſtody along with him.

The materials requiſite for painting were given to Brouwer, who took for his ſubject a group of ſoldiers, who were playing at cards in a corner of the priſon; and when the picture was finiſhed, and ſhewn to Rubens, he cried out, that it was painted by Brouwer, whoſe works he had often ſeen, and as often admired. The Duke, delighted with the diſcovery, ſet a proper value on the performance; and although Rubens offered ſix hundred guilders for it, the Duke would by no means part with it, but preſented the painter with a much larger ſum.

Rubens immediately exerted all his intereſt to obtain the enlargement of Brouwer, and procured it by becoming his ſurety; he took him into his own houſe, clothed and maintained him, and took pains to make the world more acquainted with his merit. But the levity of Brouwer's temper would not ſuffer him to continue long with his benefactor, nor would he conſider his ſituation in any other light than as a ſtate of confinement. He therefore quitted Rubens, and died not long after, deſtroyed by a diſſolute courſe of life, his whole frame being impaired by every kind of vice, intemperance, and diſſipation.

He was buried in a moſt poor and obſcure manner at firſt; but when Rubens knew it, he had the body taken up, and interred with great funeral pomp, in the church of the Carmelites; and intended to have a ſuperb monument erected to his memory, had he lived to ſee it executed; though Sandrart ſays there was a magnificent monument over his tomb, with an epitaph to perpetuate his honour.

PETER BRUEGHEL, called the Old.

Painted Landſcapes and Drolls.

DIED 1570, AGED 60.

He was born at Brueghel, a village near Breda, in 1510, and learned the art of painting from Peter Cock (or Kouc); but having gained a competent knowledge under that

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maſter, he travelled to Italy, to explore ſuch ſcenes as were more grand and beautiful than thoſe with which he had been converſant in his own country. He ſtudied the ſites of his landſcapes after nature, and particularly ſketched the views of that part of the Alps, which border on the Tiroleſe; and in all his ſubſequent compoſitions might be obſerved how much he had profited by the ſtudies he made in that country.

He painted almoſt every kind of ſubject; ſometimes ſuch as were full of whim and drollery, in the manner of Jerom Bos; but generally he was fond of repreſenting the marchings of armies, robberies, ſkirmiſhes, ſports, dances, weddings, and drunken quarrels; and often, in the habit of a peaſant, he contrived to mix in crowds of the meaner boors, at their feaſts and amuſements, in order to obſerve more exactly their different humours and actions; by which method he rendered himſelf eminent in that kind of painting.

He ſeemed to have been born with a genius peculiarly adapted to the ſubjects he repreſented; and whether he painted in oil or diſtemper, in a larger or ſmaller ſize, his figures were correct, their draperies well choſen; the heads and hands were touched with ſpirit; and his expreſſion was true, though not elegant. That work of old Brueghel, which is mentioned as his capital performance, and is in the Emperor's collection at Vienna, was the Repreſentation of the building of the Tower of Babel, by Nimrod; in which he introduced an immenſe number of figures delicately handled, and the diſtances were well obſerved. He repeated the ſame ſubjects ſeveral times in large and in ſmall, and finiſhed them with equal merit.

Several of the paintings of this maſter are in the cabinets of the Emperor and the Elector Palatine; and there are few parts of Europe where ſome of his works are not to be ſeen.

PETER PETERSZ BRUEGHEL, called the Young.

Painted Plunderings, Maſſacres, Towns on Fire, and Devils.

DIED 1642.

This maſter, who was the ſon of Peter Brueghel, and the diſciple of Gilles Coningſloo, was born at Bruſſels, and is univerſally known by the name of Helliſh Brueghel, on account of the diſagreeable ſubjects which he delighted to paint. His compoſitions rather excite diſguſt than ſatisfaction; his human figures being little more elegant than his infernal. And although they are freely penciled, and not ill coloured, yet there are very few who can feel a real pleaſure in looking upon them.

Beſides his fondneſs for deſcribing imaginary infernal forms, he ſcarce ever deſigned any hiſtorical ſubject, except thoſe that would admit of introducing witches and devils; ſuch as Orpheus charming Pluto and Proſerpine to procure the deliverance of Eurydice, ſurrounded with horrible ſhapes and appearances; Saul and the Witch of Endor; or St. Anthony's Temptations.

JOHN

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JOHN BRUEGHEL, called VELVET BRUEGHEL.

Painted Flowers, Fruit, and Landſcapes, with ſmall Figures.

* DIED 1689, AGED 65.

He was the ſon of Peter Brueghel the Old, and was born at Bruſſels in 1560. Authors apparently diſagree in regard to his inſtructors, and yet the teſtimony of each may be founded on fact; for although ſome ſay he was taught the principles of painting by his father, and others that he learned to paint in miniature from Peter Van Aalſt, and afterwards ſtudied the art of painting in oil under Peter Goekindt, it is not improbable that he might have practiſed under the direction of all thoſe maſters, in ſucceſſion, and derived a peculiar advantage from each.

In every part of painting, in colouring, in deſign, and in penciling, he proved far ſuperior to his father, and indeed to all his cotemporaries in his ſtyle; and was diſtinguiſhed by the name of Velvet Brueghel, on account of his dreſs, which was always of rich velvet.

At firſt his genius directed him to paint fruit and flowers after nature, which he executed with incredible neatneſs and delicacy; but, ſoon after, he painted landſcapes, ſea-ports, and markets, with a number of figures, wonderfully exact and correctly drawn, though exceedingly ſmall.

He muſt have been uncommonly laborious, to have produced ſo many pictures as have appeared from his pencil, when their exquiſite neatneſs is conſidered, which ſeems to have required a great deal of time to finiſh them in ſo high a degree of perfection. His touch is delicate, his figures are correct, and the carriages which he was fond of introducing in his landſcapes, are admirably repreſented. It might however be wiſhed, that his diſtances had rather leſs of that bluiſh tinge which is obſervable in ſome of his works.

Sometimes he painted flowers in garlands or feſtoons; and landſcapes, in which Rubens and other eminent maſters inſerted the figures; and at other times he was employed by Steenwyck, Mompert, Rothenamer, and Vanbalen, to adorn their pictures with his figures, which now add abundantly to the value of ſuch combined works of thoſe maſters.

* There appears to be a great diſagreement among authors concerning the birth and death of John Brueghel. Mr. Deſcamps ſays that he was born about the year 1589, being very young at the death of his father—vol. i. pag. 376; and yet, by the account of other writers, the father died in 1570, which would make it impoſſible for him to be born in that year of 1589, it being 19 years after his father's death.

The authors of the Abrégé de la Vie des Peintres, fix the birth of John Brueghel in 1575, which appears to be five years after the death of old Brueghel, and they ſay he died in 1642. But the Chronological Tables date his birth in 1569, one year before the death of his father; and if ſo, he could not have been inſtructed by him, though, that he was taught the rudiments of the art by his father, is affirmed by ſeveral writers.

It ſeems therefore moſt probable that he was born about the year 1560, and died in 1625, (as the Chronological Tables aſſert) at the age of 65; for, by that computation, the obſervation of his being very young when his father died, would be juſtifiable, and he would have been of a competent age to have received inſtruction from him, though he might have perfected himſelf under other maſters.

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Houbraken takes notice of a picture, three feet high, and four broad, painted by Brueghel, and ſpeaks of it in the higheſt terms of praiſe, as being the admiration of every beholder. So great is the variety of fruits, flowers, and trees on the foreground, that the eye is perfectly bewildered; and although the proportions of the objects are but of a ſmall ſize in compariſon with nature, yet to the obſerver they appear like nature itſelf. Particularly a fig-tree in a large garden pot is remarkably curious; which appeared ſo wonderfully exact in the colouring of the ſtem, the branches, and the fruit of different degrees of maturity, that it ſeemed not the work of the pencil, but of nature. This picture was ſold at Amſterdam for 2825 guilders, above 280l. ſterling; the figures in it are Vertumnus and Pomona, and they were painted by Rubens.

In the gallery of the Archiepiſcopal Palace at Milan, there is a lovely landſcape of this maſter, repreſenting a deſert, in which Giovanni Battiſta Creſpi painted the figure of St. Jerom; and among a great number, preſerved in the Ambroſian Library in that city, there is an oval picture of the Virgin, painted by Rubens, which is encompaſſed with a garland of flowers admirably painted by Brueghel.

ABRAHAM BRUEGHEL, called the Neapolitan.

Painted Fruit and Flowers.

BORN IN 1672.

He was born at Antwerp, and travelled to Italy when he was very young, where he diligently applied himſelf to his ſtudies, and acquired ſuch a reputation, that his works were eagerly ſought for, and purchaſed at large prices, not only at Rome, but alſo at Naples, and other parts of Italy. And it was allowed by the moſt able judges, that he had improved himſelf more at Rome than any other artiſts of his own country.

He conſtantly made nature his model; his objects are repreſented with elegance and truth, with a warm and natural colouring, with a broad and free touch, the genuine mark of a ready and expert hand; and his works are ranked among thoſe of the moſt admired painters.

He acquired a conſiderable fortune by his profeſſion; but unhappily confiding it to the care of a merchant who proved diſhoneſt, he loſt his whole ſubſtance, and loſt alſo his life, by a continual grief for his misfortune.

CHARLES LE BRUN, CHEVALIER.

Painted Hiſtory and Portrait.

DIED 1690, AGED 71.

This truly great painter was born at Paris, in 1619, and was placed as a diſciple with Vouet, when he had only arrived at his eleventh year; but he finiſhed his ſtudies at Rome, where he ſpent ſix years in making proper obſervations on the antique ſtatues, and the beſt paintings, and gradually eſtabliſhed a reputation equal to the greateſt of the modern artiſts.

He

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He had a moſt extenſive genius, a fruitful and ready invention, a very great knowledge of nature; and knew how to give a proper expreſſion to every character. He always had an high opinion of the taſte of deſign peculiar to the Roman ſchool, although he did not imitate that taſte; but in his ſtyle and manner ſeemed rather to follow the guſto of Annibal Caracci. His attitudes are well choſen, natural, and expreſſive, and his draperies agreeable, though with any great variety in the folds.

The manner of colouring which he acquired in the ſchool of Vouet, he never could wholly ſhake off, not having allowed himſelf ſufficient time to viſit Venice, to ſtudy the beautiful tints of the Venetian artiſts; and therefore he always retained thoſe that were too general. In regard to his lights and ſhadows, they were often not happily diſtributed; and he certainly was indiſcreet in not making the foregrounds of many of his pictures ſufficiently brown or dark, by which means moſt of his works have an effect, not equal to the dignity of his deſign.

Le Brun ſhewed abundance of grandeur in the diſpoſition of his ſubject; in all his compoſitions he had a particular attention to expreſs the paſſions of the ſoul agreeably to nature, and was an exact obſerver of the coſtume; yet his figures frequently are too ſhort, and there is too much ſameneſs in his expreſſion, his draperies, and his attitudes. His pencil is light and mellow, but his local colours are cenſured by De Piles, as being very indifferent; and indeed, through his whole pictures, one tint ſeems to predominate too much, except in ſome few of his moſt capital performances. It is obſerved of him, that the airs of his heads are almoſt always the ſame, though they are well choſen, and often graceful, and full of elegance, and that his laſt works are his beſt.

His diſtinguiſhed merit procured him the favour of Louis XIV. who appointed him principal painter, conferred on him the order of St. Michael, and frequently honoured Le Brun with his preſence while he was at work on the Battles of Alexander. Thoſe battles, which are ſo univerſally known and admired, are ſufficient to convey a proper idea of his extraordinary abilities, and of the grandeur of his compoſition and deſign. But though the expreſſion of thoſe paintings is ſtrong, the attitudes happy, and the draperies well ſet, yet it muſt be confeſſed that the colouring wants warmth, and by no means correſponds with the nobleneſs or the dignity of the deſign.

BRUSASORCI. Vid. Riccio.

Roger of Bruſſels. Vid. Vander Weyde.

Buonamico BUFFALMACCO.

Painted Hiſtory.

DIED 1340, AGED 78.

He was born at Florence, in 1262; and having been for ſome years the diſciple of Andrea Taffi, was allowed to be very ingenious in his compoſitions. He had a ſingular

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talent for droll humour, and is remarkable for being the firſt who adviſed the uſe of a label drawn from the mouth of a figure, to repreſent that figure as ſpeaking, though ſentences wrote over the heads of figures had been before practiſed by Cimabue.

Vaſari, among many inſtances of the drollery of this painter, tells us, that being engaged to paint a picture of a Madonna and Bambino, in freſco, for a citizen in Florence, his employer diſputed the payment when the painting was finiſhed; but Buffalmacco, without ſeeming any way diſſatisfied, went away, and prepared ſome water-colours, with which, very early the next morning, he effaced the Bambino, and painted a young bear in its ſtead, on the lap of the Virgin; which excited ſo much ridicule againſt the employer, that he ſupplicated earneſtly to have the work reſtored to its original condition; and, when he had paid the ſtipulated ſum, Buffalmacco waſhed away the additional bear with a wet ſponge.

Being conſulted by one Bruno a painter, his particular friend, how he might give more expreſſion to his figures, Buffalmacco told him, that nothing more need be done, than to make the words come out of their mouths. The advice was ludicrouſly intended, but it was ſeriouſly underſtood by Bruno, who directly put it in practice; and that ridiculous contrivance was introduced by the German painters in all their gothic compoſitions of that time. We alſo find that low ſpecies of wit or humour ſubſiſt even to this day, particularly in the political deſigns of modern artiſts in our own country, as well as among the Dutch.

GIULIANO BUGIARDINI.

Painted Hiſtory and Portrait.

DIED 1556, AGED 75.

He was born at Florence, in 1481; and having received ſome inſtruction from Bertoldo, a ſculptor, he was indebted to Michael Angelo Buonaroti for his further improvement, as he was exceedingly beloved by that celebrated artiſt.

Some of his works were well eſteemed, but his taſte of deſign and compoſition was very imperfect; he was incorrect in his drawing, and apt to expreſs the muſcular parts of the human body too hard; and beſide that imperfection, his colouring was dry and diſagreeable.

JACOP BUNEL.

Painted Hiſtory.

BORN IN 1558.

He was born at Blois, and became the diſciple of Frederick Zucchero. He painted with great reputation at Rome and Paris; and in the church of the Auguſtines, in the latter city, he painted a Deſcent of the Holy Ghoſt, which Nicolo Pouſſin, who was inconteſtably a judge of merit, did not ſcruple to prefer to all the paintings in that city.

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JOHN VAN BUNNIK.

Painted Hiſtory and Portrait.

DIED 1727, AGED 73.

He was born at Utrecht, in 1654, and was a diſciple of Herman Sachtleven; and continued under the direction of that maſter till he proved a conſiderable artiſt. When he had followed his profeſſion for ſome years, he aſſociated with Gerard Hoet, and painted ſeveral pictures in conjunction with him; but being deſirous to gain more knowledge, and enlarge his ideas, he determined on a journey to Rome.

In his paſſage through Genoa, he commenced an acquaintance with Peter Molyn, called Tempeſta, which detained him there for ſome time, and he painted ſeveral pictures that gained him very great credit; and, on his arrival at Rome, he was introduced to Carlo Maratti and Abraham Genoels, from whoſe works and inſtructive converſation he obtained abundance of improvement.

Having at length completed his ſtudies, and confirmed his hand, he reſolved to return to his own country; but, paſſing through Modena, the Duke accidentally ſaw ſome of the performances of Bunnik, and admired them ſo much, that he engaged that artiſt in his ſervice, with an allowance of an honourable penſion, and retained him for eight years at his Court; where Bunnik left memorable proofs of his genius and execution.

He deſigned well, diſpoſed his figures with elegance and propriety, and was correct in his outline.

JACOB VAN BUNNIK.

Painted Battles.

DIED 1725.

He was the brother and diſciple of John; and being poſſeſſed of a ready genius, which he cultivated with great application, he became an excellent maſter. His principal improvement was derived from his having travelled with his brother through moſt parts of Italy; he had the ſame opportunities of forming his taſte, and had diſcretion alſo to direct him in making a proper uſe of them.

The ſubjects which he always painted were battles, and in thoſe he diſtinguiſhed himſelf eminently; but, although in his choice of ſubjects he differed from the taſte of his brother, yet, in the manner of his handling and colouring, he reſembled him entirely.

BERNARDO BUONTALENTI, called GIRANDOLE.

Painted Hiſtory and Portrait in Miniature.

DIED 1608, AGED 61.

This maſter learned correctneſs of deſign, and the knowledge of colouring, from Salvati, Bronzino, and Vaſari; but the art of painting in miniature he acquired from Julio Clovio.

His

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His works were very ſoon the objects of public admiration, not only for the beauty of the colouring, but alſo for a certain dignity of expreſſion in his Madonna's, as well as in his portraits.

But, beſide his merit as a painter, he was exceedingly approved of as a ſtatuary and an architect. He was born at Florence, in 1547.

PIETRO BUONACCORSI. Vid. PIERINO DEL VAGA.

C.

ADRIAN VANDER CABEL, or KABEL.

Painted Landſcape, Sea-ports, and Cattle.

DIED 1695, AGED 60.

HE was born at Ryſwick, in 1631, and was placed as a diſciple with John Van Goyen, by whoſe precepts and example he made a progreſs that appeared remarkably rapid, and continued under his direction, till he was qualified to appear with credit in his profeſſion. He ſtudied every object after nature, and deſigned the figures, animals, and buildings, as well as the views of ſea-ports and landſcapes, before he inſerted any of them in his compoſitions.

According to Houbraken, his name was originally Vander Touw, but altered by Van Goyen to the name of Vander Cabel, by which he is now univerſally known. In his deſigning animals and figures, he formed his taſte on that of Caſtiglione; but in landſcape he made the ſtyle of Salvator Roſa his model. His manner is great, and very much in the *goût* of the Italian ſchool. The touchings of his trees are excellent; his figures and animals are extremely correct, and marked with ſuch a ſpirit, as muſt always afford pleaſure to a judicious eye. But all his pictures are not of an equal degree of merit, ſome of them being more negligently executed than others; though the freedom of his hand, and the firm touch of his pencil, appears in every one of his compoſitions.

In his colouring he was ſolicitous to imitate the Caracci and Mola; but he indulged himſelf too much in painting with a dark and deep brown tone of colouring, which frequently deſtroys the beauty of his deſign and compoſition.

PAOLO

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PAOLO CAGLIARI, called PAOLO VERONESE.

Painted Hiſtory.

DIED 1588, AGED 58.

This great maſter was born at Verona, in *1530, and was a diſciple of Antonio Badile his uncle. He ſtudied and imitated nature; and among all the eminent artiſts of his time, he attached himſelf to the manner of Titian with the ſtricteſt attention. He ſeems, however, to have neglected the antique, and to have known but little of the true principles of the chiaro-ſcuro, though in ſeveral of his works he ſeems happily to have hit upon it from the dictates and guidance of his own genius.

His taſte was better adapted to large than to ſmall compoſitions; and although in the latter his merit, in reſpect of colouring and deſign, was ſufficiently evident, yet in the former he diſplayed all the fire of his imagination, and the fertility as well as the magnificence of his invention. In moſt of his large works, he was either the aſſociate or the competitor of Tintoretto; nor was the pre-eminence of the one or the other entirely determined; for, though Tintoretto was allowed to have imitated nature with a ſuperior degree of force and vivacity, and with more truth of colour, in an incomparable manner; yet Veroneſe was acknowledged to have a finer invention, more grace in the airs and countenances of his figures, more dignity in his characters in general, and more univerſal elegance.

His compoſition is peculiarly grand; his deſigns are noble; and he executed them agreeably, with abundance of truth and ſpirit; but ſome judicious writers think that there is an apparent want of delicacy in his expreſſions, either of the ſubject in general, or of the paſſions in particular, although they were taken from nature.

The draperies of his figures are modern, deſigned after the faſhions of his time, or the modes of thoſe eaſtern people who reſorted to Venice; but yet thoſe draperies are grand, rich, lively, and diverſified; and Sandrart obſerves, that, in the diſtribution of the folds, he very much adhered to ſomewhat of the manner of Albert Durer, whoſe deſigns he had ſtudied in his youth. The airs of his heads are often graceful; but the feet of his figures and the outlines of the naked are generally incorrect, nor are his attitudes always well choſen. However, we may obſerve in his works a lively imagination, a very fertile invention, a light and pleaſing pencil, and a firm as well as a ſpirited execution.

He painted a great number of pictures; and although his predominant paſſion was the love of fame and glory, yet in many of his paintings he ſhewed too great a degree of negligence; adapting the compoſition, as well as the finiſhing, to the perſons by whom he was employed, or the places for which he worked; and giving them a greater or leſs

* De Piles dates the birth of Paolo Cagliari, in 1537, and his death in 1588, and ſays he died 58 years old, which muſt be an error; for by thoſe dates he could have died only at the age of 51. Alſo, in the Abrégé de la Vie des Peintres, there is a like miſtake; for it is there ſaid, that Paolo was born in 1532, and died in 1583, being 53; though, allowing thoſe dates, he could be only 55. But as moſt writers agree that he was 58 when he died, and the year of his death inſcribed on his monument being 1588, he muſt have been born in 1530.

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proportion of merit, according to the dignity or importance of his employers. His deſigns for the altars of the principal churches, or for the ornaments of princely palaces, were as elegant and as perfect as it was poſſible for him to make them; but for private perſons, or chapels, the pictures which he painted were not only inferior to other productions of his own pencil, but to ſeveral other artiſts who were in no competition with him.

The pictures of Veroneſe ſhewed a good underſtanding of the local colours, and his carnations are natural; yet they are not ſo freſh as thoſe of Titian, nor are they ſo vigorous and ſanguine as thoſe of Tintoretto; but there is a charming harmony in his colouring, particularly in his draperies, which are brilliant and magnificent.

It was a conſiderable diſadvantage to him that he had not been more converſant with the antique; for when he went to Rome in the train of the procurator Grimani (ambaſſador from Venice to the Pope), by only having that opportunity of ſeeing the works of Raphael, and Michael Angelo Buonaroti, a perceptible improvement in his ſtyle was obſerved at his return to Venice, and his reputation was ſo highly raiſed, that the honour of knighthood was conferred on him by the Doge.

Whenever his ſubject would admit of architecture, he appeared always attentive to introduce it, in a ſtyle that is truly grand, ſo as to add both beauty and richneſs to his deſign; and thoſe embelliſhments of architecture were generally painted by his brother Benedetto, in an admirable taſte.

The moſt capital performance of this maſter is the Marriage at Cana, which is now in the refectory of the Convent of St. George, at Venice; in which Sandrart ſays, there are a hundred and fifty heads, if not more. And an exceeding fine picture, of his hand, is at Peſaro, repreſenting the calling of St. Andrew to the Apoſtleſhip.

The procurators of St. Mark propoſed a premium of a large gold chain, for the beſt picture painted by ſix eminent artiſts; which were, Giuſeppe Salviati, Battiſta Franco, Schiavone, Zelotti, Fraſina, and Paolo Veroneſe. The perſons appointed to be judges were Titian and Sanſovin; and the honour of ſuperiority was determined in favour of Paolo, who was ſo proud of the victory, that he uſually wore that gold chain in public as a mark of diſtinction.

It ſeems highly probable, that many pictures which are aſcribed to Paolo Veroneſe are not really of his hand, as they appear more rough than his genuine works, and want that union and harmony for which he is ſo deſervedly famous; but they may, perhaps, be by his brother Benedetto, or his ſon Carletto Cagliari, ſince both of them imitated the manner of Paolo.

CARLETTO CAGLIARI.

Painted Hiſtory.

DIED 1596, AGED 26.

He was the ſon of Paolo, born at Venice, in 1570, and gave early proofs of a lively and ſtrong genius. By the care and inſtruction of his father, he produced ſome extraordinary performances

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performances that gained him a very high reputation, when he was only eighteen years of age; and it was imagined that he would have been at leaſt equal, if not ſuperior to his father, if he had lived ſome few years longer. But by inceſſant application to his profeſſion, he impaired his conſtitution, which from his infancy had been tender, and he died of an impoſtumation in his breaſt.

He was employed, as well as his brother Gabriel, to finiſh ſeveral works which were left imperfect by their father; and thoſe pictures which were of their own deſign and execution, are frequently aſcribed to Paolo; nor are ſome of the beſt of them eaſily diſtinguiſhed from the performances of that great maſter.

GABRIEL CAGLIARI.

Painted Hiſtory and Portrait.

DIED 1631, AGED 63.

This painter was alſo a ſon of Paolo, born at Venice in 1568; but he had not a very promiſing genius, and turned his attention principally to commerce, though at intervals, when unemployed in mercantile affairs, he employed himſelf in painting hiſtorical pictures and portraits, but more eſpecially the latter, of which he finiſhed a conſiderable number.

BENEDETTO CAGLIARI.

Painted Architecture.

DIED 1598, AGED 60.

This maſter was the brother of Paolo Veroneſe, born at Verona, in 1538. He painted in much the ſame ſtyle and manner of his brother; but his peculiar excellence conſiſted in painting architecture, with which he enriched the compoſitions of Paolo.

He was extremely laborious, and remarkably unambitious of diſtinguiſhing himſelf, ſo that his nobleſt performances are blended with the works of his brother. However, there are many of his paintings in Venice, deſigned and executed with his own hand, which are truly excellent and worthy of admiration.

CAGNACCI. Vid. GUIDO CAGNACCI.

FRANCESCO CAIRO, called CAVALIÉRE DEL CAIRO.

Painted Hiſtory and Portrait.

DIED 1674, AGED 76.

He was born at Milan, in 1598, and inſtructed in the art of painting by Morazzone, whoſe ſtyle he for ſome time adopted; but he altered that manner after he had perfected his ſtudies at Rome, having there learned to compoſe with judgment, to deſign in an elevated ſtyle, and to give correctneſs, grace, and harmony, to his compoſitions.

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However, he was desirous to accomplish himself still more, by studying the excellencies of the Venetian school, and copying the works of the famous masters in that city; by which method he acquired a strong and lively manner of colouring, and such a pencil as hath occasioned several of his pictures to be accounted of the hand of Titian, or Paolo Veronese; and particularly his portraits, which have strong life, and true nature.

He had three different manners of painting, the Milanese, the Roman, and Venetian; and that extraordinary variety enabled him to recommend himself so effectually to all the lovers of the art, that he was universally applauded and employed.

The Duke of Savoy, Victor Amadeus I. having been made acquainted with the merit of Cairo, invited him to his court, allowed him an honourable pension, conferred on him the order of knighthood, and gave him one of the favourite ladies of the court for a wife.

In a chapel belonging to the church of the barefooted Carmelites at Venice, there is a picture of St. Theresa by this master, which is much admired. The colouring is extremely agreeable, and the expression remarkably good, though it is not free from some small incorrectness. And, in a chapel of the Chartreux at Pavia, there is a picture representing the Virgin, St. Catherine of Siena, and another Saint, painted by Cairo, which is excellently designed, and very beautifully coloured, in a style that resembles the colouring of Rubens.

CALABRESE. Vid. PRETI.

GIACINTO CALANDRUCCI.

Painted History and Portrait.

DIED 1707.

He was a disciple of Carlo Maratti; and after some years of study and practice under the direction of that great painter, he became an artist of considerable eminence, and performed several noble works in the churches, convents, and chapels at Rome.

His invention was ready, his style of composition like that of Maratti; his pencil was free, firm, and delicate, his touch light, and in the tints of his colouring he very happily imitated the manner of his illustrious master.

JOHN CALCAR, or KALKAR.

Painted History and Portrait.

DIED 1546, AGED 47.

He was born at Calcar, a city of Cleves, in 1499, and hath rendered his name famous through all Italy. He was the principal disciple of Titian; and by the admirable example and precepts of that accomplished master, he made such a progress, that several of his designs and paintings have been accounted, by very sufficient judges, the work of Titian's own hand. Even Goltzius himself, when he was at Naples, and with admiration examined many

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many portraits painted by Calcar, pronounced them to be by Titian; nor could he be undeceived till he ſaw the name of Calcar inſcribed on others, which were equally beautiful and excellent. It is alſo affirmed by Sandrart, that he imitated the works of Raphael with ſuch delicate exactneſs, that many of his paintings in that ſtyle have been eſteemed the work of Raphael himſelf.

Vaſari, who knew him at Naples, ſays, it is impoſſible to obſerve in the works of this maſter the ſmalleſt traces of the Flemiſh taſte. He deſigned all the heads for the works of Vaſari, and the anatomical figures in the works of Veſſalius.

Rubens poſſeſſed a moſt capital picture of this maſter's hand. It was a Nativity, excellently compoſed, in which the light proceeded from the Infant. After the death of Rubens, it was purchaſed by Sandrart, and by him ſold to the Emperor Ferdinand, who prized it exceedingly.

Luca CALIAVARI.

Painted Sea-ports, Landſcapes, and Views of Rome.

DIED 1715, AGED 50.

He was born at Udino, in 1665, and acquired his whole ſkill by ſtudying and copying the works of ſeveral painters who were very eminent; but he was not by any particular maſter inſtructed in the art of painting.

The ſubjects which he choſe, were ſea-ports and landſcapes, embelliſhed with a variety of elegant figures, and eſpecially views about Rome and Venice, which he deſigned and executed with truth, nature, elegance, and abundance of merit.

He publiſhed a volume of his perſpective views of Venice, etched with aquafortis, which are a ſufficient proof of his taſte and abilities.

Denis CALVART.

Painted Hiſtory and Landſcape.

DIED 1619, AGED 64.

He was born at Antwerp, in 1555, and at firſt employed himſelf in painting landſcapes, having accuſtomed himſelf to retire to groves and fields, to ſtudy ſuch ſcenes and objects after nature, as might be uſeful to him in that branch of his profeſſion. But being deſirous to obtain a better manner of deſigning figures, to adorn his landſcapes, he determined to travel to Italy.

In his journey he ſtopped at Bologna, where he unexpectedly met with many inducements to detain him in that city for ſome time; and became the diſciple of Proſpero Fontana, who had every qualification requiſite for the improvement of his pupils, as well by his precepts as his performances.

In ſuch a ſituation Calvart applied himſelf diligently to his ſtudies, not only carefully examining, but alſo copying the works of Correggio and Parmigiano; and when he afterwards

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afterwards quitted the ſchool of Fontana, he placed himſelf with Lorenzo Sabattini, with whom he travelled to Rome, where he perfected himſelf in deſign, in perſpective, architecture, and anatomy.

He acquired an excellent manner of penciling, by endeavouring to imitate thoſe great maſters which he had choſen for his models; and ſo far diveſted himſelf of the Flemiſh taſte, that his compoſitions appeared more like the productions of an Italian artiſt, than of one born in the Low-Countries. His figures were well diſpoſed, and grouped without confuſion; his draperies were judiciouſly caſt, his touch was delicate, and the tone of his colouring exceedingly pleaſing.

At his return from Rome to Bologna, which city he now conſidered as the place of his nativity, he there opened an academy; and his extraordinary merit procured him a large number of diſciples, among whom were ſome of the firſt rank for genius; and he derived the higheſt honour from his having been the inſtructor of Guido, Albano, and Domenichino, as well as of ſeveral other excellent painters.

In the Palazzo Ranuzzi, at Bologna, there is a fine picture by Calvart, repreſenting two Hermits, which is correctly deſigned, beautifully coloured, and delicately penciled; and in the Pembroke Collection, at Wilton, there is a Nativity painted by that maſter.

ANTONIO CALZA.

Painted Landſcape and Battles.

BORN IN 1653.

He was born at Verona, and became a diſciple of the celebrated Carlo Cignani, at Bologna; but after his return to his own country, having ſeen ſome of the battle-pieces of Borgognone, he was ſo charmed with his manner, that he determined to viſit him at Rome.

He went thither accordingly, and with inexpreſſible care and delight copied the works of that great maſter; and had the happineſs of receiving additional improvement from the inſtructions which were afforded him by that admirable artiſt.

From thenceforward he devoted himſelf to paint battles, and landſcape; the former in the ſtyle of Borgognone; and in the latter he imitated ſucceſsfully the taſte and manner of Gaſpar Pouſſin.

ANDREA CAMASSEI, or CAMACE.

Painted Hiſtory and Landſcape.

DIED 1657.

He was born at Bevagna, and at firſt learned the principles of deſign and colouring from Domenichino; but afterwards he ſtudied in the ſchool of Andrea Sacchi, and proved a very great painter.

He

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He was employed in St. Peter's at Rome, at alſo at St. John Lateran; and his works are extremely admired for the ſweetneſs of his colouring, the elegance of his thoughts and deſign, and likewiſe for the delicacy of his pencil. Sandrart laments that the world was deprived of ſo promiſing a genius, in the very bloom of life, when his reputation was daily advancing.

At St. John Lateran are to be ſeen, the Battle of Conſtantine and Maxentius, and the Triumph of Conſtantine, which are noble and grand compoſitions; and they afford ſufficient proofs of the happineſs of his invention, and the correctneſs of his execution. Alſo at Wilton, the ſeat of the Earl of Pembroke, there is a picture of Venus with the Graces, ſaid to be by the hand of Camaſſei.

GALEAZZO CAMPI, or CAMPO.

Painted Hiſtory and Portrait.

DIED 1536.

He was born at Cremona; and the beſt evidence of the genius and ſkill of this artiſt, is the portrait of himſelf, painted by his own hand, and at preſent placed in the gallery of painters at Florence, which is deſcribed by the editors of the Muſæum Florentinum as a performance of extraordinary merit.

By thoſe who have examined that picture with a judicious and critical obſervation, it is deſcribed as being deſigned in a more elegant ſtyle, with a much bolder relief, and a greater knowledge of the chiaro-ſcuro, than any of his other works, which are ſtill to be ſeen in Cremona and Ferrara.

BERNARDINO CAMPI, or CAMPO.

Painted Hiſtory.

DIED 1584, AGED 62.

He was born at Cremona, in 1522, and ſucceſſively became the diſciple of Julio Campi and Hippolito Coſta. The principal works of this maſter are at Milan, where ſeveral of his compoſitions are to be ſeen, and they are in very great eſteem. Particularly, there is a picture of St. John in the Wilderneſs, preſerved in the Ambroſian Library, which is mentioned with great honour to the artiſt, and accounted to be extremely well executed.

DIRK THEODORE RAPHAEL CAMPHUYSEN.

Painted Landſcapes, Cattle, and Moonlights.

BORN IN 1586.

He was born at Gorcum, and learned the art of painting from Diederic Govertze; and by a ſtudious application to it, he very ſoon not only equalled, but far ſurpaſſed his maſter. He

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He had an uncommon genius, and ſtudied nature with care, judgment, and aſſiduity. His ſubjects were landſcapes, moſtly ſmall, with ruinous buildings, huts of peaſants, or views of villages on the banks of rivers, with boats and hoys, and generally he repreſented them by moonlight. His pencil is remarkably tender and ſoft, his colouring true nature and very tranſparent; and his expertneſs in perſpective is ſeen in the proportional diſtances of his objects, which are excellently contrived, and have a ſurpriſing degree of nature and truth.

As he left off painting at an age when others are ſcarcely qualified to commence artiſts, few of his works are to be met with, and they bring conſiderable prices, as they cannot but give pleaſure to the eye of every obſerver. He painted his pictures with a thin body of colour, but they are handled with ſingular neatneſs and ſpirit.

He practiſed in his profeſſion only till he was eighteen years of age; and being then recommended as a tutor to the ſons of the Lord of Nieuport, he undertook the employment, and diſcharged it with ſo much credit, that he was appointed ſecretary to that Nobleman.

He excelled in drawing with a pen; and the deſigns which he finiſhed in that manner are exceedingly valued.

One of his beſt performances, being a view of a village on the bank of a river, with veſſels paſſing and repaſſing by moonlight, is in the poſſeſſion of the author of this book, and it juſtifies all that can be ſaid in his commendation.

LUDOVICO CANGIAGIO, or CAMBIASI.

Painted Hiſtory.

DIED 1585, AGED 58.

He was born at Oneglia near Genoa, in 1527, and became one of the moſt eminent of the Genoeſe painters. His manner was genteel and ſpirited; his works at Genoa are very numerous, and he was employed by the King of Spain to adorn part of the Eſcurial.

It is remarked of him, that he was not only a moſt expeditious and rapid painter, but alſo that he worked equally well with both hands; and by that unuſual power he executed more deſigns, and finiſhed more grand works with his own pencil, in a much ſhorter time, than moſt other artiſts could do, with ſeveral aſſiſtants.

It is mentioned as a memorable circumſtance in the life of this maſter, that, at the age of ſeventeen, he was employed to aſſiſt in painting the front of an elegant houſe, in freſco; and at his entering on the work, the other artiſts, who were Florentines, were already on the ſcaffold. When they at firſt obſerved the youthful appearance of Cangiagio, they concluded he could be nothing more than a grinder of colours; and therefore, as ſoon as he took up the palette and pencils, they determined to prevent him from uſing them, being apprehenſive that he would ſpoil the work: but after a very few ſtrokes of his pencil, they had reaſon to be of a very different opinion, and freely acknowledged their own miſtake, and his uncommon abilities.

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Cangiagio had three different manners at different periods of his life. His firſt was gigantic, and not natural: in his ſecond, he ſeemed to be conſcious of his own imperfection, and therefore conſulted nature with greater attention, and digeſted his thoughts in ſketches, before he began to paint; this was his beſt ſtyle: the third was diſtinguiſhed by a more rapid and expeditious manner of penciling, which he adopted to provide more amply for the ſupport of his family, and had a great deal of the manneriſt.

In the Royal Collection at Paris there is a Sleeping Cupid, as large as life, and likewiſe Judith with her Attendant, which were painted by Cangiagio, and are an honour to that maſter. And in the Pembroke Collection, at Wilton, is a picture, reputed the work of Cangiagio, repreſenting Chriſt bearing his Croſs.

PETER CANDITO, or DE WITTE.

Painted Hiſtory, Portrait, and Hermits.

BORN IN 1548.

The real name of this maſter was de Witte (or White), although Sandrart calls him by the name of Candito, as alſo does De Piles, on account of that name being inſcribed on ſome of the prints engraved after the deſigns of this artiſt. Some authors affirm that he was born at Munich; but Deſcamps aſſerts, that he was born at Bruges, in Flanders, in 1548, although he probably might have reſided for ſeveral years at Munich, and perhaps have died there.

He painted with equal ſucceſs in freſco and in oil, and had an excellent genius for modelling. He worked in conjunction with Vaſari at the Pope's Palace in Rome, and was alſo employed at Florence by the Grand Duke; in both places affording competent proofs of his ſkill, and gaining reputation; till at laſt he was taken into the ſervice of the Elector Maximilian of Bavaria, and ſpent the remainder of his life in the Court of that Prince.

Several prints are publiſhed by Sadeler, after his deſigns and paintings; particularly the Hermits, and the Four Doctors of the Church.

DOMENICO MARIA CANUTI.

Painted Hiſtory.

DIED 1678, AGED 55.

He was born at Bologna, in 1623, and had no other inſtructor in the art of painting, but nature, aſſiſted by a happy genius. Even Guido could not forbear admiring the product of this maſter's fine imagination, and very frequently commended the judgment and taſte that were viſible in his compoſitions.

He was employed in many magnificent works at Rome and Bologna, which are ſtill beheld with univerſal eſteem.

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CAPPUTTINO. Vid. GALANTINI.

ANNIBAL CARACCI.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1609, AGED 49.

By the concurrent teſtimony of moſt writers, this illuſtrious artiſt was born at Bologna, in *1560, and was a diſciple of Ludovico Caracci, his couſin-german; from whom he imbibed not only the beſt principles of the art of painting, but alſo a warm ambition to arrive at the utmoſt perfection in every branch of it. And for that purpoſe he ſtudied the works of Titian, Tintoretto, and Paolo Veroneſe, at Venice, and copied them with the moſt accurate care.

His early performances at Bologna afforded manifeſt proofs of an extenſive genius; they ſurpriſed the ableſt artiſts of his time, and raiſed a general expectation of that excellence at which he afterwards arrived.

As the fame of the Caracci's had extended itſelf to Rome, Annibal was invited thither by the Cardinal Farneſe, and employed to paint that gallery which is ſo well known through all Europe. It will be for ever the glory of Annibal, but it muſt likewiſe be the eternal diſgrace of his employer, who rewarded ſuch eminent talents, and the labour of ten † years (as Sandrart affirms), ſo meanly and ſo unworthily. For that wealthy eccleſiaſtic, influenced by the ſordid advice of his favourite dependant Don Gio, preſented the painter with only five hundred crowns, for a work which richly merited more than as many thouſands.

He went with ſingular ſatisfaction to Rome, as he had for a long time deſired to ſee the antique ſtatues, the baſſo-relievo's, and alſo the compoſitions of Raphael. And the obſervations he made in that city, induced him to change his Bolognian manner, which had very much of Correggio in it, to aſſume one that was indeed more learned, but more dry and leſs natural, as well in deſign as colouring.

It is obſerved that the manner of all the Caracci's is the ſame; the only difference that can be perceived among them, ſeems to ariſe from their diverſity of temper and diſpoſition. Annibal had more fire, more boldneſs, and ſingularity of thought, than the two others; and his deſigns were more profound, his expreſſions more lively, and his execution more firm.

His genius was better adapted to paint poetical and profane ſubjects than ſacred; though, when he attempted the latter, he generally ſucceeded. His taſte of compoſition and deſign was conſiderably promoted by his ſtudies at Rome, as may be evident from the Farneſian

* Sandrart ſays that Annibal Caracci was born in 1555, and died in 1609, aged 54, which ſeems to be an error; for Agoſtino, who was his elder brother, was not born till 1558; and it was Ludovico who was born in 1555.

† The authors of the Abrégé de la Vie des Peintres allow Annibal to have been but eight years at work on the Paintings of the Farneſian Gallery; but Sandrart ſays he was ten.

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Farneſian gallery; and although it muſt be confeſſed that the deſign is loaded, yet that load hath ſo much of elegance and learning, that it often pleaſes even thoſe whoſe critical judgment prevents them from approving it.

His manner ſhews a mixture of the antique, of nature, and of the manner of Michael Angelo Buonaroti. He forſook that of Bologna, and adopted the Roman manner entirely; the former was ſoft and mellow; and the latter more exact in deſign, but it was leſs delicate in the colouring; ſo that the penciling in the laſt works of Annibal, is neither ſo tender nor ſo agreeable as in his firſt.

He had an admirable genius for landſcape; the forms of his trees are truly fine; and in all his objects after nature, there is a character that diſtinguiſhes them ſtrongly. He ſeems, however, not well to have underſtood the principles and doctrine of the chiaro-ſcuro, nor are his local colours commendable; but, upon the whole, no painter ſeems to have been more univerſal, more eaſy, more certain in every thing he did, nor more generally approved, than Annibal.

In the gallery at Munich are two pictures of this maſter, for each of which (according to Miſſon) Maximilian I. Elector of Bavaria paid forty thouſand guilders. And, at Loretto, is preſerved a picture painted by Annibal, repreſenting the Birth of the Virgin, which is exceſſively beautiful.

LUDOVICO CARACCI.

Painted Hiſtory, Landſcape, and Portrait.

DIED 1619, AGED 64.

He was born at Bologna, in 1555, and became a diſciple of Proſpero Fontana; but he roſe that high degree of reputation which he poſſeſſed, by ſtudying the works of Titian, Tintoretto, and Paola Veroneſe, at Venice; of Paſſignano and Andrea del Sarto, at Florence; of Julio Romano, at Mantua; and of Parmigiano and Correggio, at Parma. But above all thoſe maſters he admired Correggio, and always endeavoured to imitate his manner.

He is deemed to have leſs fire in his compoſitions than Annibal or Agoſtino; but to ſurpaſs them in grace, grandeur, and ſweetneſs. In religious ſubjects particularly, he excelled them both; and after the manner of his favourite Correggio, he gave a wonderful grace to his Madonna's. Simplicity and elegance diſtinguiſhed all his deſigns; his touch was lively, his expreſſion good; the airs of his heads are graceful; his figures are marked with a fine outline; and his compoſition is often ſublime.

In conjunction with Agoſtino and Annibal, he laid the foundation of that ſchool which has been ſo highly celebrated, and even to this time diſtinguiſhed by the title of the Academy of the Caracci's; and thither (as De Piles and other writers report) all the young ſtudents, who gave great hopes of their becoming maſters, reſorted, to be inſtructed in the true principles of painting.

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The Caracci taught freely thoſe things that were proportionable to the talents and qualifications of their diſciples. They eſtabliſhed well-choſen models of men and women; and Ludovico collected at Rome a number of fine caſts from the beſt figures, and ſome antique ſtatues and curious baſſo-relievo's, which he conveyed to Bologna. They procured the moſt capital deſigns of the great maſters; they purchaſed inſtructive books on all ſubjects relative to the art; and had the aſſiſtance of a very noted anatomiſt, Anthony de la Tour, who taught the diſciples whatever might be neceſſary to be known, relative to the knitting of the bones, and the inſertion of the muſcles. So that young men were excited to ſtudy there, and many ſpent whole days and nights in aſſiduous practice to improve themſelves, by the antiquities and deſigns which were always open to their inſpection.

The happy effect of this inſtitution is ſufficiently proved, from the abundance of noble diſciples which were formed in that Academy; among the number of whom are Guido, Domenichino, Albano, Lanfranc, Guercino, and many others.

At Bologna, in a chapel belonging to the church of La Madonna di Galiera, there is a picture painted in freſco, by Ludovico Caracci, repreſenting an Ecce Homo, in which Pilate is ſeen waſhing his hands. The deſign is excellent, the colouring extremely good, and the whole has a fine effect. In the church of St. Leonardo, the grand altar-piece is of the hand of this maſter. The ſubject is the Martyrdom of St. Urſula and St. Leonardo; and it is a noble and grand compoſition, conſiſting of a number of figures in good attitudes, grouped with ſingular ſkill, and adorned with elegant draperies; the heads and hands being correctly deſigned, and in a good taſte. But it is grown dark by time, as moſt of the paintings of Ludovico are at this day, which greatly diminiſhes the effect. Likewiſe, in the ſame * city is a moſt capital picture of St. John the Baptiſt, painted by this maſter. The dignity that appears in the whole figure is aſtoniſhing; it commands reverence, attention, and love; and the countenance looks inſpiration. The graceful air and attitude, as well as the union of ſimplicity and dignity in the character, are heightened by the judicious mixture of ſtrength and ſoftneſs in the colouring.

There are alſo many other pictures in Bologna of his hand, which are confeſſedly excellent; particularly a Transfiguration, and the Converſion of St. Paul; and a great number are in the churches and religious communities in all parts of Lombardy.

AGOSTINO CARACCI.

Painted Hiſtory and Portrait.

DIED 1602, AGED 44.

This eminent artiſt was born at Bologna, in 1558. He was the elder brother of Annibal, and the diſciple of Ludovico, and in many reſpects was not inferior to either. At firſt he ſtudied painting in the ſchool of Proſpero Fontana, and afterwards became the diſciple

* Vid. Letters from the Eaſt.

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diſciple of Paſſerotti; but it was under the direction of Ludovico he acquired that taſte and knowledge by which he rendered himſelf conſiderable.

As well in the diſpoſition as in the execution of the memorable Farneſian gallery, he aſſiſted Annibal; but he had not the aſſiduity of his brother, and devoted a great deal of time to engraving, in which he was ſo excellent, that his etchings were almoſt as much valued as his paintings.

There are but few of his pictures to be met with; and it is thought that ſeveral of thoſe which he did finiſh, paſs for the work of his brother Annibal. One of the moſt celebrated pictures of this maſter, is the Communion of St. Jerom, at the Chartreux in Bologna, which he executed after his return from ſtudying at Venice: it is deſigned and compoſed in a grand ſtyle; the draperies of the figures are broad and elegant; and in the heads there is a noble character. But, although abundance of merit appears through the whole compoſition, it cannot ſtand in competition with the famous picture, painted by Domenichino, of the ſame ſubject. Another of his deſigns is at Parma, in the Duke's Palace; which, by the death of Agoſtino, was left imperfect and unfiniſhed. And it was ſo highly eſteemed by the Duke, that he never would permit any other painter to work upon it, becauſe he accounted it impoſſible to find a maſter equal to ſuch an undertaking.

ANTONIO CARACCI, called IL GOBBO.

Painted Hiſtory, Landſcape, and Birds.

DIED 1618, AGED 35.

He was the natural ſon of Agoſtino, born at Bologna, in 1583; and having been carefully inſtructed by Annibal in the art of painting, he appeared to have a lively and promiſing genius; and even in the few things which he painted, he gave ſuch evident tokens of a very enlarged capacity, that the ſhortneſs of his life has been exceedingly regretted.

In all his compoſitions he diſplayed a very excellent taſte; and in thoſe pictures which he finiſhed, he ſhewed the ſpirited touch and penciling, as well as the beautiful expreſſion, of the admired Annibal. And if a judgment might be formed of his talents, by thoſe freſco paintings with which he enriched the three chapels belonging to the church of San Bartolomeo nell' Iſola, it would ſeem not improbable that he might, perhaps, have even ſurpaſſed the whole family of the Caracci.

FRANCESCO CARACCI, called FRANCESCHINO.

Painted Hiſtory.

DIED 1622, AGED 28.

He was the diſciple of Ludovico Caracci; by whoſe precepts he proved, in a ſhort time, an eminent deſigner of naked figures; and was accounted, by his maſter, ſuperior

to

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to any of his fellow diſciples in freedom of hand, correctneſs, and truth. But growing vain by the applauſes he received for his acknowledged excellencies, he neglected colouring; and by that means leſſened his reputation, which, by a different conduct, he might have effectually eſtabliſhed.

CARAVAGGIO. Vid. ANGELO.

LUDOVICO CARDI, called CIGOLI, and CIVOLI.

Painted Hiſtory.

DIED 1613, AGED 54.

This diſtinguiſhed maſter was called Cigoli, from the caſtle where he was born, in 1559; and became the diſciple of Aleſſandro Allori, though he afterwards ſtudied Andrea del Sarto and Correggio.

He drew extremely well, and his ſtyle of deſigning was grand and elevated. The attitudes of his figures were natural, juſt, and expreſſive; and his outline was exceedingly correct. But notwithſtanding his allowed merit, his works are readily known by ſome particularities, which are remarked in all his compoſitions; ſuch as a multiplicity of folds in his draperies, and a peculiar form of the hair in all his figures.

At Florence he ſtudied moſt accurately, not only the antique ſtatues, but alſo the works of Michael Angelo Buonaroti, and Andrea del Sarto; and applied himſelf to learn perſpective and architecture in the famous ſchool of Bernardo Buontalenti. But having accidentally ſeen ſome of the works of Baroccio, he grew ſo paſſionately fond of the new ſtyle of that great maſter, that he afterwards endeavoured to imitate it; till he found that Baroccio had derived his taſte and knowledge from the works of Correggio, and then he determined to ſeek for improvement at the fountain-head.

From thenceforward he devoted himſelf entirely to form his taſte of colouring and deſign, on the principles of that celebrated genius; and as he poſſeſſed a lively imagination, joined to an acute underſtanding, and a judgment capable of diſcerning every portion of merit in the works of Correggio, it cannot appear ſurpriſing that he copied him with incredible exactneſs and beauty; or that, from his future performances, he ſhould be diſtinguiſhed by the name of the Florentine Correggio, which he obtained by his picture of the Martyrdom of St. Stephen.

He was employed by Pope Paul V. to paint the dome of St. Maria Maggiore at Rome; but as that work proved unequal, if not inferior, to his other productions, he ſeemed ſo utterly diſſatisfied with it, that he deſired to have it defaced, in order to finiſh it with greater beauty, and more to his own honour. Yet the Pope could not be prevailed on to permit the painting to be deſtroyed; and his refuſal impreſſed ſo deep a melancholy on the ſpirits of Cigoli, that it was thought to be the principal cauſe of the death of that excellent artiſt.

In the palace of Pitti, at Florence, a noble picture of this maſter is preſerved. The ſubject is a dead Chriſt, the Virgin, and Nicodemus. The compoſition, the expreſſion, and the

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the colouring, are all beautiful. The figure of the Virgin is particularly excellent, and has ſomewhat that appears like the taſte of the Caracci; and in the ſame palace is an Ecce Homo, which is eſteemed one of his fineſt performances.

HENRY CARRÉ.

Painted Landſcapes, Cattle, Huntings, and Converſations.

DIED 1721, AGED 65.

According to Weyerman and Deſcamps, this painter was born at Amſterdam, in 1656; but according to Houbraken, and the Chronological Tables, in 1658; and was a diſciple at firſt of Jurian Jacobſz, an Hamburgher, as he alſo was afterwards of Jacques Jordaens.

Soon after his appearing in public as an artiſt, he found employment at the Court of Friſeland, and was appointed ſtate painter. He adorned the palace with ſeveral fine paintings, particularly landſcapes, in which he introduced huntings of the wild boar, and of other animals; in all which ſubjects his manner reſembled that of Snyders. The principal part of his life was, however, ſpent at Amſterdam and the Hague, where he took uncommon pains to excel, and his works were in general eſteem.

His uſual ſubjects were landſcapes, with peaſants attending flocks of ſheep, or herds of cattle; huntings, and ſometimes converſations. He had an agreeable ſtyle of painting, and alſo a good manner of colouring; his figures and animals were well deſigned, and touched with a great deal of ſpirit; though many of his pictures have rather too great a degree of darkneſs.

MICHAEL CARRÉ.

Painted Landſcapes and Cattle.

DIED 1728, AGED 62.

He was a younger brother of Henry Carré, born at Amſterdam, in 1666, and ſtudied the art of painting under his brother; but, to accompliſh himſelf in his profeſſion, he became the diſciple of Nicholas Berchem.

When he had improved his taſte and his hand conſiderably, under that great maſter, he quitted him, and moſt unaccountably preferred the ſtyle of Vander Leew, to that of Berchem, though it had neither ſo much truth, beauty, nor delicacy.

For ſome time he followed his profeſſion in his own country, and afterwards went to London, where he reſided for ſeveral years; but he found ſmall encouragement, undoubtedly becauſe he changed his firſt agreeable manner, and perſiſted in another, not ſo acceptable to the judicious and critical taſte of the Engliſh.

The diſappointment urged him to return to his native city, from whence, however, he was invited to the Pruſſian Court, where he had a good appointment, and was very nobly paid for his work.

He

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He had great readineſs of hand, and a neat manner of penciling in his eaſel pictures; but he was by no means deſirous of painting in a ſmall ſize, if he could avoid it; for his inclination always led him to embelliſh grand ſalons, halls, and large apartments.

It is remarked of him, that, in his compoſitions of the larger ſize, he was fond of introducing ſubjects that excited terror; ſtorms with lightning, deſtroying caſtles and towers, and tearing up trees by the roots.

CARRIERA. Vid. ROSALBA.

GIOVANNI FRANCESCO CAROTO.

Painted Hiſtory and Portrait.

DIED 1546, AGED 76.

He was born at Verona, in 1470, and learned the firſt principles of painting from Liberale Veroneſe; but having an opportunity of ſeeing ſome of the works of Andrea Mantegna, he went to Mantua, to place himſelf as a diſciple under that celebrated maſter. He there applied himſelf induſtriouſly to improve his genius, and acquired ſuch a readineſs in deſign and freedom of hand, as rendered him ſuperior to his maſter; and many of his compoſitions were taken for the works of Andrea.

At firſt he delighted to paint in a ſmall ſize; but thoſe who envied his merit having aſſerted that he was incapable of painting in large, he confuted them by finiſhing a very noble deſign in the chapel of the Virgin at Verona, with figures as large as life, which was allowed to excel all his former works, and eſtabliſhed his reputation.

GIOVANNI CAROTO.

Painted Hiſtory and Portrait.

AGED 60.

He was born at Verona, and inſtructed in the art of painting by Giovanni Franceſco Caroto, his brother, whoſe manner he ſucceſsfully imitated; though he had not a proportionable degree of merit, to entitle him to as great a reputation.

After he had applied himſelf for ſome years to his profeſſion, he went to Venice, in order to obtain a more perfect knowledge of colouring; and returned to Verona about the time of his brother's deceaſe. In that city he found ſufficient employment for hiſtorical ſubjects, as well as portraits, having painted many altar-pieces for the churches and convents, as alſo eaſel pictures for the principal nobility of his time.

He deſigned all the curious remains of antiquity in and near Verona, particularly the famous amphitheatre; which were afterwards engraved and publiſhed, very greatly to his honour; and before his death, he had the ſatisfaction to ſee two of his diſciples ranked among the number of the moſt eminent artiſts, which were Paolo Veroneſe, and Anſelmo Canneri.

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UGO DA CARPI.

Painted Hiſtory.

DIED 1500.

This artiſt was not in any degree conſiderable as a painter; but he made himſelf remarkable by diſcovering the art of printing in chiaro-ſcuro, which he performed with two pieces of box-wood; one of which marked the outlines, and ſhadows, and the other impreſſed whatever colour he laid upon it, leaving ſome parts of the paper uncoloured, as maſſes of light. In that manner he ſtruck off prints after ſeveral deſigns, and cartons of Raphael: particularly one of the Sybil, a Deſcent from the Croſs, and the Hiſtory of Simon the Sorcerer.

This art was brought to a ſtill higher degree of perfection by Balthaſar Peruzzi of Siena and Parmigiano, who publiſhed ſeveral excellent deſigns in that manner.

GIROLAMO DA CARPI.

Painted Hiſtory and Portrait.

DIED 1556, AGED 55.

This painter, who was born at Ferrara in 1501, became a diſciple of Garofalo, and proved the beſt artiſt of all thoſe who ſtudied in that academy; but when he quitted that maſter, he devoted his whole time, thoughts and attention, to ſtudy the works of Correggio, and to copy them with a moſt critical care and obſervation. In that labour he ſpent ſeveral years at Parma, Modena, and other cities of Italy, where the beſt works of that exquiſite painter were preſerved.

He ſucceeded to admiration, and acquired ſuch an excellence in the imitation of Correggio's ſtyle, and copying his pictures, that many paintings finiſhed by him were taken for originals, and not only admired, but were eagerly purchaſed by the connoiſſeurs of that time. Nor is it improbable, that ſeveral of the paintings of Girolamo da Carpi paſs at this day for the genuine work of Correggio himſelf.

JULIO CARPIONE.

Painted Hiſtory, Bacchanals, Triumphs, and Sacrifices.

DIED 1674, AGED 63.

He was born at Venice, in 1611, and was a diſciple of Aleſſandro Varotari, called Paduanino; under whoſe guidance he made a remarkable proficiency, and in a ſurpriſingly ſhort time acquired a great reputation for deſign, for invention, and for a charming tint of colouring.

His genius directed him to paint in a ſmall ſize, and therefore he choſe ſubjects which admitted of a number of figures, ſuch as Bacchanalians, Sacrifices, Triumphs, &c. in which he was without a competitor.

During the life of this maſter, the demand for his works was extraordinary; and at this time they are exceedingly rare, and highly valued.

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CARUCCI. Vid. PUNTORMO.

NICOLO CASSANA, called NICOLETTO.

Painted Hiſtory and Portrait.

DIED 1713, AGED 54.

He was born at Venice, in 1659, and became a diſciple of Giovanni Franceſco Caſſana, a Genoeſe, who had been taught the art of painting by Bernardino Strozzi.

Having the advantage of ſo able a director, he practiſed with unuſual induſtry, and accurately ſtudied whatever appeared moſt worthy of his imitation in the works of art, and likewiſe what was moſt beautiful and perfect in the works of nature.

By ſuch an earneſt application to his ſtudies, he ſoon diſtinguiſhed himſelf, not only by the beauty of his colouring, but by the gracefulneſs of his figures in hiſtorical compoſitions, as well as in portrait. The moſt eminent perſonages ſolicited him to enrich their cabinets with ſome of his performances; and were more particularly deſirous to obtain their portraits, becauſe in that branch he excelled beyond competition.

The Grand Duke of Tuſcany, who was an excellent judge of merit in all profeſſions, and as liberal an encourager of it, invited Nicoletto to his court; and he there painted the portraits of that Prince, and the Princeſs Violante his conſort. Thoſe performances procured him uncommon applauſe, as well as a noble gratuity; and he was employed and careſſed by the principal Nobility of Florence.

Beſide ſeveral hiſtorical ſubjects painted by this maſter, while he reſided in that city, one was a very capital deſign. The ſubject of it was the Conſpiracy of Catiline; it conſiſted of nine figures as large as life, down to the knees; and the two principal figures were repreſented, as with one hand joined in the preſence of their companions, and in their other hand holding a cup of blood.

Some of the Engliſh Nobility, on their travels, ſat to him for their portraits; which being ſent to London, and highly admired, Nicoletto was invited to England, with ſtrong aſſurances of a generous reception; and on his arrival he experienced the kindneſs, the reſpect, and the liberality ſo peculiar to the natives of that kingdom.

He had the honour of being introduced to the preſence of Queen Anne, and to paint her portrait; in which he ſucceeded ſo happily, that the Queen diſtinguiſhed him by many marks of favour and honour; but he had not the happineſs to enjoy his good fortune for any length of time, dying in London, univerſally regretted, in the year 1713.

GIOVANNI AGOSTINO CASSANA, called L'ABATE CASSANA.

Painted Beaſts, Birds, Fiſhes, and Fruits.

BORN IN 1664.

He was the younger brother of Nicolo, educated along with him by their father Franceſco Caſſana, and he finiſhed his ſtudies at Venice, where his brother Nicolo reſided for ſome time.

Although

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Although he compoſed and deſigned hiſtorical ſubjects with expertneſs, and with a correctneſs of outline equal to his brother; yet, from prudence and fraternal affection, he declined to interfere with him, and choſe therefore to deſign and paint all ſorts of animals and fruits.

In that ſtyle he arrived at a high degree of excellence, imitating nature with exactneſs, beauty, and truth; expreſſing the various plumage of his birds, and the hairs of the different animals, with ſuch tenderneſs and delicacy, as rendered them eſtimable to all judges and lovers of the art. His works were admitted into the collections of thoſe of the firſt rank, and accounted ornaments of thoſe repoſitories of what is curious or valuable.

He alſo painted fruits of thoſe kinds which were the moſt uncommon, or naturally of odd and ſingular colours; and ſuch fiſhes as ſeemed worthy to excite admiration, by their unuſual form, colour, or appearance.

But beſides thoſe ſubjects, he ſometimes painted the portraits of particular perſons of diſtinction, which he deſigned, coloured, and touched with the ſame degree of merit, that was viſible in all his other performances.

At laſt he determined to viſit Genoa, where his family had lived in eſteem; and took with him ſeveral pictures which he had already finiſhed. His intention was to diſplay his generoſity, and to appear as a perſon of more wealth, and of greater conſequence, than he really was; and to ſupport that character, he beſtowed his pictures to ſeveral of the principal nobility of that city.

But, unhappily, he experienced no grateful return for all that prodigal munificence; he reduced himſelf, by that vain liberality, to the moſt neceſſitous circumſtances; was deprived of the means to procure for himſelf even the common neceſſaries of life; and waſted away the remainder of his days in the bitterneſs of poverty, miſery, and neglect.

JACOPO DI CASSENTINO.

Painted Hiſtory and Portrait.

DIED 1356, AGED 80.

He was born at Caſſentino, in 1276, and learned the art of painting from Taddeo Gaddi. He was conſidered in his time as an artiſt of conſiderable merit, as well in freſco as in diſtemper; and performed a great number of works in his native city, in Arezzo, and Florence; and in the year 1350, became the founder of the Florentine Academy.

The moſt memorable work of this maſter, was that which he painted in the chapel of the Academy, repreſenting St. Luke drawing the portrait of the Virgin; in which he introduced on one ſide all the academicians, which were ten, and on the oppoſite ſide all their wives.

ANDREA DAL CASTAGNO.

Painted Hiſtory.

DIED 1480, AGED 71.

He was born at a ſmall village called Caſtagno, belonging to the territory of Tuſcany, in 1409; and being deprived of his parents, was employed by his uncle to attend the herds

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of cattle in the fields; but, having accidentally ſeen an ordinary painter at work in the country, he obſerved him for ſome time with ſurpriſe and attention, and afterwards made ſuch efforts to imitate him, as aſtoniſhed all who ſaw his productions.

The extraordinary genius of Andrea became at laſt a common topic of diſcourſe in Florence; and ſo far excited the curioſity of Bernardetto de Medici, that he ſent for Andrea; and perceiving that he had promiſing talents, he placed him under the care of the beſt maſters who were at that time in Florence. Andrea diligently purſued his ſtudies; devoted himſelf entirely to practice under the direction of his inſtructors; became particularly eminent in deſign; and in a few years made ſo great a progreſs, that he found as much employment as he could poſſibly execute.

He painted only in diſtemper and freſco, with a manner of colouring that was not very agreeable, being rather dry and hard; till he learned the ſecret of painting in oil from Domenico Venetiano, who had derived his knowledge of that new diſcovery from Antonello da Meſſina.

Andrea was the firſt of the Florentine artiſts who painted in oil; but, although he was in the higheſt degree indebted to Domenico for diſcloſing the ſecret, yet he ſecretly envied the merit of the man who taught him the art; and becauſe his own works ſeemed to be much leſs admired than thoſe of Domenico, he determined to aſſaſſinate his friend and benefactor.

He executed his deſign with the utmoſt ingratitude and treachery (for Domenico at that time lived with him, and painted in partnerſhip with him); and he ſtabbed him at a corner of a ſtreet ſo ſecretly, that he eſcaped unobſerved and unſuſpected to his own houſe, where he compoſedly ſat down to work; and thither Domenico was ſoon after conveyed, to die in the arms of his murderer. The real author of ſo inhuman a tranſaction was never diſcovered, till Andrea, through remorſe of conſcience, diſcloſed it on his death-bed.

He finiſhed ſeveral conſiderable works at Florence, by which he gained great riches, and as great a reputation; but, when his villainous miſconduct became public, his memory was ever after held in the utmoſt deteſtation.

The moſt noted work of this maſter is in the Hall of Juſtice at Florence, repreſenting the execution of the Conſpirators againſt the Houſe of Medici.

BERNARD CASTELLI.

Painted Hiſtory and Portrait.

DIED 1629, AGED 72.

This painter was born at Genoa, in 1557, and was a diſciple of Andrea Semini; but he ſtudied to imitate the ſtyle of Ludovico Cangiagio.

He was eſteemed to have a commendable genius, alſo a good tone of colouring, and a good taſte of deſign; but, by neglecting to ſtudy nature as carefully as he ought, his works were, in many reſpects, very defective. Yet he painted portraits with conſiderable ſucceſs; and ſome of his compoſitions in the hiſtorical ſtyle are deſigned with a degree of

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elegance, and are coloured in an agreeable manner. The picture which he painted in the church of St. Peter at Rome, repreſenting that Apoſtle walking on the water, is deſigned in a grand ſtyle, and added greatly to his reputation.

VALERIO CASTELLI.

Painted Hiſtory and Battles.

DIED 1659, AGED 44.

He was born at Genoa, in 1625, and ſtudied in the ſchool of Domenico Fiaſella; but he owed his principal knowledge in the art of painting, to the ſtudies he made at Milan and Parma, after the works of the moſt celebrated maſters, by which he improved his taſte of deſign, compoſition, and colouring.

The merit of Valerio was immediately diſtinguiſhed, as ſoon as his works became known; and he acquired ſuch a reputation for drawing, colouring, and the elegant turn of his figures, as placed him in a rank far ſuperior to his father.

His moſt favourite ſubjects were battles, which he compoſed with ſpirit, and executed them with ſo pleaſing a variety, and ſo great freedom of hand, as gained him univerſal applauſe. His horſes are admirably drawn, thrown into attitudes that are natural and becoming, full of motion, action, and life. In that ſtyle of painting he ſhewed all the fire of Tintoretto, united with the fine taſte of compoſition of Paolo Veroneſe.

The works of this maſter are not very frequent; but they are deſervedly held in very high eſteem.

As to hiſtorical ſubjects, which he frequently painted, he ſhewed a great deal of merit in his eaſel pictures, as well as in ſeveral that were truly grand. In the great ſtyle, the cupola of the church of the Annunciation at Genoa is entirely painted by his hand; and it is deſcribed as a very noble compoſition, in which appears an excellence of invention, expreſſion, and deſign. And at Florence, in the Palace of the Grand Duke, there is a noble painting, of which the ſubject is the Rape of the Sabines, by this maſter. The compoſition is full of fire, the figures are well grouped, and the colouring has abundance of force, by a ſtrong oppoſition of light and ſhadow. However, the deſign is not very correct; the hands of the figures are too ſmall; and, in general, there appears too much of the manneriſt, as well in the colouring as the deſign.

At Wilton, in the collection of the Earl of Pembroke, a picture repreſenting Chriſt taken down from the Croſs, is by Valerio Caſtelli; and it is believed that a greater number of the eaſel pictures are in the collections of the Nobility and Gentry of England, than in any other part of Europe.

GIOVANNI BENEDETTO CASTIGLIONE, called GREGHETTO.

Painted Cattle, Landſcape, Portrait, and Hiſtory.

DIED 1670, AGED 54.

This admired artiſt was born at Genoa, in 1616, and in that city was at firſt a diſciple of Battiſta Pagi, and afterwards ſtudied in the Academy of Giovanni Andrea de Ferrari; but

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but his principal improvement was derived from the inſtructions of Vandyck, who at that time reſided in Genoa.

He formed to himſelf a very grand manner of deſign, in every branch of his art, and ſucceeded equally well in all; in ſacred and profane hiſtory, landſcape, cattle, and portrait; executing every one of them with an equal degree of truth, freedom, and ſpirit.

But, although his genius was ſo univerſal, his natural predominant turn was to rural ſcenes and paſtoral ſubjects, markets, and animals, in which he had no ſuperior. He had great readineſs of invention, a bold and noble tint of colouring, and abundance of nature in all his compoſitions. His drawing is elegant, and generally correct, his touch judicious, and his pencil free and firm. And ſtill to add to his accompliſhments, he had a thorough knowledge of the chiaro-ſcuro, which he very happily applied through all his works.

In a chapel of St. Luke's church, at Genoa, is an excellent picture by this maſter. The compoſition and deſign are good, the heads of the figures extremely fine, the draperies well choſen and judiciouſly caſt, the animals lively and correct; and the manner through the whole is grand, and yet delicate; though it muſt be obſerved, that the colouring is a little too red. In the Palazzo Brignoletti is a grand compoſition, the figures being eighteen or twenty inches high, which is admirably finiſhed, though perhaps a little too dark. And at the Palazzo Caregha, in the ſame city, is an hiſtorical picture of Rachel concealing the Teraphim from Laban, in which the figures and animals are exceedingly fine.

FRANCESCO CASTIGLIONE.

Painted Landſcape, Hiſtory, and Animals.

He was the ſon and diſciple of Benedetto, and was born at Genoa. He had the happineſs to inherit abundance of the merit and extraordinary talents of his father, and imitated his ſtyle and manner exactly, in compoſition, handling, and deſign. Benedetto was not a more univerſal painter than Franceſco; but the latter was not in every reſpect equal to his father; though in hiſtory, landſcape, and animals, his exquiſite taſte, his freedom of hand, and his ſpirited pencil, procured him an eſtabliſhed reputation.

It is thought that many good paintings which are aſcribed to Benedetto, and are frequently ſeen at ſales, or in moderate collections, are copies after him by his ſon Franceſco, or perhaps originals of the younger Caſtiglione.

PIETRO DE CASTRO.

Painted Still Life.

DIED 1663.

The ſubjects which this great artiſt choſe to paint, were what are diſtinguiſhed by the name of ſtill life; vaſes, ſhells, muſical inſtruments, gems, veſſels of gold, ſilver, and

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cryſtal, books, and rich bracelets; and in thoſe ſubjects his choice and diſpoſition were elegant, and his execution admirable.

No colouring could have more of truth, nature, or tranſparence than his, nor any penciling be more free, though neat and delicate. He ſhewed peculiar judgment in grouping a variety of objects in ſuch a manner, as to give union and harmony to the whole. Every ſeparate object is exact when critically examined; and every object contributes at the ſame time, by a judicious arrangement, to form but one maſs of light and ſhadow.

That he was expert in the true principles of perſpective, and the chiaro-ſcuro, his works ſufficiently demonſtrate; and for tranſparence and truth, the beſt of his cotemporaries could not be ſuperior to him.

A capital picture of this maſter is in the poſſeſſion of William Montgomery, Eſq. in Dublin.

PIETRO CAVALLINI.

Painted Hiſtory, and worked in Moſaic.

DIED 1364, AGED 85.

He was born at Rome, in *1279, and became the diſciple of Giotto. He rendered himſelf very conſiderable by a multitude of paintings which he finiſhed, to the number (as ſome writers aſſert) of 1300; and he was alſo as remarkable for his piety, having on that account been eſteemed as a ſaint.

His principal works are at Rome, where he aſſiſted Giotto in that celebrated picture in Moſaic, which is over the grand entrance into the church of St. Peter; and in St. Paul's there is a crucifix, ſaid to be by his hand, which the ſuperſtitious affirm to have miraculouſly

* Mr. Vertue, according to the Anecdotes of Painting, vol. 1. page 17. thinks it highly probable, that the ſhrine of Edward the Confeſſor, and the croſſes erected to the memory of Queen Eleanor, were conſtructed from the deſigns of Pietro Cavallini, by Abbot Ware; and he ſuppoſes Cavallini to be the inventor of Moſaic, alledging that Giotto was 20 years younger than the other.

But, with great deference to that gentleman, thoſe ſuppoſitions ſeem not to be very defenſible; for, by the teſtimony of Vaſari, and other writers, and alſo by the Hiſtorical Tables of Ancient and Modern Painters, publiſhed by Anthony Harms, at Brunſwick, it appears that Giotto was three years older than Cavallini, inſtead of being twenty years younger; and was really his inſtructor in the art of Moſaic; as may be evident from the dates of their birth, according to Vaſari.

Giotto was born in 1276, and
Cavallini was born in 1279.

Indeed, Vaſari does not mention the preciſe year of the birth of Cavallini; but as he teſtifies that he died in 1364, at the age of 85, he determines the year of his birth in 1279.

Nor can the other ſuppoſition of Abbot Ware's conſtructing thoſe croſſes and ſhrine from the deſigns of Cavallini, be any ways eſtabliſhed; for, according to the Anecdotes, Ware was at Rome in 1260, and there ſaw a ſhrine that had been erected in 1254; and the Abbot himſelf died in 1283, which, it is obſervable, was eight years before the death of Queen Eleanor, who died in † 1291.

Now, as it appears that Giotto was born in 1276, he could have been but ſeven years old at the death of Ware; and Cavallini being three years younger than Giotto, it muſt appear impoſſible that he ſhould have been a deſigner for Ware, as that Abbot died when Cavallini was only four years old.

† Vid Daniel's Hiſtory of England.

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miraculouſly talked to St. Bridget. But his beſt performance in freſco was in the church of Ara Cœli at Rome; in which he repreſented the Virgin and Child above, ſurrounded with glory, and below was the figure of the Emperor Octavian, and alſo that of the Sybil, directing the eye and the attention of the Emperor to the figures in the air.

JACOMO CAVEDONE.

Painted Hiſtory.

DIED 1660, AGED 80.

This maſter was born at Saſſuolo, near Modena, in 1580, and was educated in the Academy of the Caracci, where he learned deſign; but he frequently attended the ſchools of Baldi and Paſſerotti, to ſtudy after the naked. Yet, to acquire a proper knowledge of colouring, he viſited Venice, and carefully examined the perfections of Titian; and at his return to his own country, the beſt judges of the art of painting were much pleaſed with his works, as they ſeemed to poſſeſs an agreeable mixture of the ſtyle of the Caracci, and the tints of Titian.

For ſome time, at Bologna, the works of Cavedone were eſteemed equal to the compoſitions of Annibal; and it is recorded, that in the King of Spain's chapel there is a picture repreſenting the Viſitation of the Virgin, which Rubens, Velaſquez, and Michael Angelo Colonna, ſuppoſed to be the performance of Annibal Caracci, although it was really the work of Cavedone; nor could there be a more honourable teſtimony in favour of this maſter.

His beſt manner was ſtrong and free, and the tints of his colouring were natural and beautiful; but by thoſe who have judiciouſly conſidered his works, it is obſerved that this painter had three different manners, at three different periods of his life. His firſt time was excellent; his ſecond but indifferent; and his laſt was feeble, and miſerably bad. For, in the latter part of his life, he was depreſſed by ſickneſs and extreme poverty; and a few years before his death, he received a violent ſhock, by the fall of a ſcaffold while he was painting; and his unhappineſs was completed by the death of his only ſon, who had given ſtrong proofs of a promiſing genius.

At Bologna, in the church of St. Salvatore, are ſeveral very capital performances of Cavedone. The Prophets, and the Four Doctors of the Church, are extremely good, and have an agreeable effect; and in a chapel belonging to the church of St. Paul, are ſome excellent paintings of his, very much in the manner of Caravaggio as to the colouring, and the heads of the figures are in a fine ſtyle. But one of his beſt performances is in the church of the Mendicants in Bologna, in which he repreſents Petronius and another Saint on their knees, in the lower part of the picture, and the Virgin and Child in the Clouds attended by Angels. The Virgin is in a grand taſte of deſign; the compoſition is excellent; the colouring, in ſome parts, reſembles Titian, and, in others, the touch and manner of Guido; the heads are exceedingly fine; the draperies nobly executed, in that ſtyle which is particularly admired in Guido; the ſhadowings ſhew all the

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the force of Caravaggio; and the whole is finiſhed with great freedom of hand, and a maſterly pencil. If there be any thing which might be liable to cenſure, it is the drapery of the Virgin, which appears rather heavy, and is not ſo happily diſpoſed as all the other parts of the compoſition.

ANDREA CELESTI, called CAVALIER CELESTI.

Painted Landſcape and Hiſtory.

DIED 1706, AGED 69.

He was born at Venice, in 1637, and learned the principles of deſign and colouring from Cavalier Matteo Ponzoni. He was much applauded for a beautiful ſtyle of painting, in hiſtory, as well as in landſcape; but he principally employed himſelf in the latter.

In landſcape his ſituations are always natural, and his choice elegant; his colouring is very pleaſing, his ſkies are luminous and clear, his buildings and other objects well relieved, and every part offers itſelf extremely agreeable to the eye.

He painted the beautiful views about Venice, and other cities of Italy, in a large ſize, and alſo in a ſmall; and his works are very highly prized, but not eaſily procured.

Two hiſtorical compoſitions of Celeſti are preſerved in the chapel of Madonna della Pace, at Venice; the one is, St. Luke painting the portrait of the Virgin; and the other, the Adoration of the Magi; which are excellent performances. The compoſition is ingenious, the ſtyle grand, and the whole executed with a flowing bold pencil. And in the chapel of Spedaletto, is another of his pictures (repreſenting St. Jerom, with the Virgin and ſome Saints), which is well deſigned, ſoft, and delicately coloured, but rather too ruddy. He was fond of uſing a purpliſh tint, not unlike the manner of Rubens; but he was ſometimes apt to uſe it in the extreme, particularly in his carnations.

GIOVANNI DOMENICO CERINI.

Painted Hiſtory.

DIED 1681, AGED 75.

This artiſt was born at Perugia, in 1606, and received his firſt inſtructions from Guido, under whom he ſtudied for ſome time; and afterwards he became a diſciple of Domenichino. From thoſe two celebrated maſters he acquired a very beautiful tone of colouring, and a graceful diſpoſition of his figures; and he particularly excelled in giving elegant and noble airs to his heads.

GIOVANNI PAOLO CERVETTO.

Painted Hiſtory.

DIED 1657.

He was born at Genoa (but the year is not mentioned); and was a diſciple of Valerio Caſtelli, whoſe taſte of deſign and colouring he ſo thoroughly imbibed, that the works which he executed could not be diſtinguiſhed by the ableſt judges from thoſe finiſhed by the hand of Caſtelli.

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PHILIP DE CHAMPAGNE.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1674, AGED 72.

He was born at Bruſſels, in 1602, and received his earlieſt inſtructions from Bouillon and Michael Bourdeaux, two ordinary painters; but afterwards became a diſciple of Fouquieres, with whom he ſtudied landſcape; and having travelled to France, at the age of nineteen, with an intention to viſit Rome, after ſome ſtay at Paris, he practiſed portrait-painting with one L'Alleman, and in ſome time made a great progreſs in that branch of his profeſſion, as well as in hiſtory and landſcape.

While he continued at Paris, he happened to commence an acquaintance with Nicole Pouſſin, which gradually increaſed to ſo eſtabliſhed a friendſhip, as proved of the greateſt conſequence to him; and they were together employed in painting the ornaments of the Luxembourg Palace. Not long after, he was made Director of the Queen's Paintings, with a penſion of twelve hundred livres a year, and apartments in the Palace.

He deſigned correctly; had an agreeable, clear tint of colour; and underſtood well the principles of perſpective and architecture. But, although he had a ready invention, his works have not a great deal of ſpirit, and his taſte retained too much of the Flemiſh. He was too attentive to a faithful imitation of nature, and made his model his ſole guide, without elegance of choice; by which means his imitations are cold and lifeleſs; nor had he the capacity or genius to act like other eminent artiſts, ſo as to improve nature by the aſſiſtance of art. De Piles obſerves, that all his knowledge conſiſted in a ſervile imitation, in the performance of which he neither followed his genius, nor the rules of art.

It is but juſtice to acknowledge, that his colouring in general is lively, ſome of his local colours very good, and ſome heads well imitated; yet thoſe heads ſeemed as immoveable and inſenſible as ſome living models appear to common obſervation.

Though his colouring is clear, it wants brilliancy; but his pictures are delicately finiſhed, and particularly his portraits; in which ſtyle, that which he painted of Cardinal Richelieu is one of the beſt pictures that ever came from his pencil.

His works, which are diſperſed through France, are very numerous; but a moſt capital picture of Champagne, is Lewis XIII. kneeling before the Virgin, and offering his crown. It is remarked of him, that he refuſed to paint the portraits of the firſt Nobility in France, on a Sunday, though he was exceedingly fond of getting money at other times.

JOHN BAPTIST CHAMPAGNE.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1688, AGED 43.

This painter was nephew to Philip, and was born at Bruſſels, in * 1645. He was inſtructed by his uncle, and for ſeveral years was a diſciple of that maſter; but, as ſoon as

* According to ſome writers, born in 1643.

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as he found himſelf qualified to viſit Italy, he travelled thither, to ſtudy after the works of the great artiſts, and reſided there a year and three months.

He painted in the very ſame ſtyle and manner as his uncle Philip, nor did he even alter that manner, after he had ſuch opportunities in Italy of refining and improving his original taſte. At his return from his travels he was ſo highly regarded, that he was appointed Director (as Houbraken writes) of the Royal Academy; but Deſcamps ſays, that he was appointed Profeſſor.

He was not equal to Philip, either in deſign or execution, but he proved a good imitator of him; and if he had many of the perfections of his uncle, he had alſo many of his defects.

CHARDIN. Vid. JARDYN.

FRANCIS DU CHATEL.

Painted Converſations.

BORN ABOUT THE YEAR 1625.

His native city was Bruſſels, where he had the good fortune to be placed as a diſciple with David Teniers the younger, who, obſerving in the genius of his pupil a ſtrong ſimilarity to his own, took pains to improve it as much as poſſible; and by that means Du Chatel became an honour to his inſtructor.

He always adhered to the manner which he had ſo happily acquired in the ſchool of Teniers; and his ſubjects were of the ſame kind as thoſe of his maſter, except that ſometimes they were rather more elevated. Like Teniers, he painted corps de garde, &c. but he alſo painted converſations, and aſſemblies of thoſe of higher rank, in which his compoſitions conſiſted of a number of figures correctly deſigned, and habited in the mode of the time. His colouring was extremely good, and his pictures were remarkable for the truth of their perſpective, and for the fine effect produced by his ſkill in the chiaro-ſcuro.

The moſt capital work of this maſter is in the Town-hall at Ghent, being near twenty feet long, and fourteen high. The ſubject of that picture is the King of Spain receiving the oath of fidelity from the States of Flanders and Brabant, in 1666. The back-ground ſhews a view of one of the principal places in Ghent, adorned with triumphal arches and other decorations; and it is ſaid that the number of figures amount to above a thouſand, with an abundant variety of characters: through the whole, the groupes are ſo aptly diſpoſed, that there is not the ſmalleſt appearance of confuſion.

ELIZABETH SOPHIA CHERON.

Painted Portrait and Hiſtory.

DIED 1711, AGED *63.

She was born at Paris, in 1648, the daughter of Henry Cheron, a painter in enamel; who, obſerving her to be paſſionately fond of the art of painting, and to afford

* The authors of the Abrégé de la Vie des Peintres, though they fix the birth of Elizabeth Cheron in 1648, and her death in 1711, which makes her only 63 years old at her death, have by ſome miſtake ſaid that ſhe died at the age of 83. Vid. vol. 2, page 371, 4to.

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afford an early appearance of a good genius, took pains to inſtruct her in deſign and colouring.

She very ſoon roſe in general eſteem by her performances, and particularly by the portraits which ſhe painted; for, beſide their having a ſtriking reſemblance, they were elegantly diſpoſed, well coloured, and neatly finiſhed; and as ſhe had a ſingular talent for painting hiſtory, her uſual manner of portrait-painting was in the hiſtorical ſtyle.

Her manner of deſigning was excellent; her colouring had the lively look of nature; her pencil was free, her touch delicate, her draperies were always well caſt; and there appeared a great deal of union and harmony in her paintings.

She had the honour of being preſented to the Academy at Paris, by Le Brun, in 1676, and was received with every mark of reſpect and diſtinction.

Louis CHERON.

Painted Hiſtory.

DIED 1713, AGED 53.

He was the brother of Elizabeth Cheron, born at Paris, in 1660; and having been taught the rudiments of the art in his own country, he travelled to Italy, where his ſiſter ſupplied him with a competency, to enable him to proſecute his ſtudies for eighteen years. During his continuance in Italy, he made the works of Raphael and Julio Romano the principal objects of his ſtudies, by which his future compoſitions had always a certain air of the antique, though he had no great portion of grace, and his figures were frequently too muſcular.

Two of his pictures are in the church of Notre Dame, at Paris; the one, of Herodias holding the charger with the head of St. John the Baptiſt; the other, of Agabus foretelling the perſecutions of St. Paul.

On account of his religion, being a Calviniſt, he was compelled to quit his native country, and ſettled in London, the happy retreat of all diſtreſſed artiſts; and there he found many patrons among the Nobility and Gentry, particularly the Duke of Montague, for whom he painted the Council of the Gods, the Judgment of Paris, and ſome other compoſitions, taken from poetic or fabulous hiſtory; and he died in London.

Giuseppe CHIARI.

Painted Hiſtory.

DIED 1727, AGED 73.

He was the ſon of Stefano Chiari, and born at Rome, in 1654. While he was yet an infant, he was ſeized with the plague, but ſecreted by the tender care of his mother, and preſerved from being diſcovered by the officers of health, who inſpected all houſes, to prevent the increaſe of the infection.

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He recovered from that diſtemper, but grew up with a very feeble and ſickly conſtitution; and, at a proper age, was deſirous to learn deſign, as it might afford him a profeſſion ſuitable to his ſtrength, and for that reaſon preferable to any other.

At firſt, therefore, he was inſtructed by one Galliani, who was a painter, and a dealer in pictures; but while he ſtudied with that maſter, there were ſome appearances of an amendment in his conſtitution, and he was placed as a diſciple with the celebrated Carlo Maratti. By the directions of that great maſter, and the aſſiſtance of thoſe diſciples who had made already a conſiderable progreſs, he obtained incredible benefit, became capable of copying the works of his maſter in a free manner; and by unbending his mind at intervals with innocent amuſements, found his health in a ſhort time totally eſtabliſhed.

When he gave the firſt proof of his ability, by painting ſome of his own deſigns, they were extremely commended by all the lovers of the art; however, he ſtill continued to work under the guidance of Carlo, who, obſerving the reſpect, the deference, and the aſſiduity of his diſciple, thought himſelf obliged, in gratitude, to promote him, and afford him the means of raiſing his reputation, and his fortune. For that purpoſe, he appointed him to execute ſeveral public works, which he performed to the ſatisfaction of the beſt judges. Every new undertaking added conſiderably to his fame; and his works were univerſally eſteemed, as well for the beauty of the colouring, as for the elegant taſte of deſign.

Nor is it any way ſurpriſing, that Chiari ſhould be ſo highly approved, ſince Carlo, who was allowed to be a ſuperior judge of the merit of artiſts, was continually profuſe in his commendation, and recommended him to work in his ſtead, confiding entirely even his own credit to the known ability of his diſciple. And as an inconteſtable proof of this, thoſe very cartons which Carlo had already begun for one of the domes of St. Paul's church at Rome, and, by his advanced age, were likely to be left imperfect, were, by his own direction, intruſted to Giuſeppe Chiari; and he finiſhed them to the entire approbation of Pope Clement XI. who honoured him with his preſence while he was at work.

He was continually employed in grand works for the churches and palaces of the Nobility, and painted an extraordinary number of ſubjects from ſacred and profane hiſtory, as well as compoſitions which were the product of imagination and fancy, which ſpread his reputation not only through all Italy, but through every part of Europe.

His touch was delicate, and his colouring agreeable; he was correct and elegant. Thoſe copies which he made after his maſter are exact and well executed; and the prices which are now given for thoſe paintings, as likewiſe for his own original paintings, are a ſufficient proof of their intrinſic value.

JACOPO CHIAVISTELLI.

Painted Architecture and Perſpective.

DIED 1698, AGED 77.

This maſter was born at Florence, in 1621; and his father, perceiving a ſtrong inclination in his ſon to learn the art of painting, placed him under the direction of Fabricio

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Boſchi, an artiſt of good credit, to ſtudy deſign and colouring. But, as Boſchi was of an odd, whimſical temper, which ſeemed every day to grow more diſagreeable, Jacopo was under a neceſſity of leaving his ſchool, and became a diſciple of Baccio del Bianchi, a very famous painter, architect, and engineer; who, for the public emolument, had opened an academy at Florence, for the improvement of youth in civil and military architecture. By the inſtruction of that eminent artiſt, Jacopo made an extraordinary progreſs, became ſuperior to all his competitors, and ſhewed an execution far beyond what could be expected from his years or his experience.

Being at laſt accompliſhed in the principles of perſpective and architecture, and having alſo great readineſs of invention, and freedom of hand, he liſtened to the advice of his friends, who wiſhed him to devote his talents entirely to paint in freſco; becauſe it appeared to them probable that he might, in that ſtyle, equal, if not ſurpaſs, the beſt artiſts of his time; who were from all parts invited to Florence, to embelliſh the churches, convents, and the palaces of the Nobility.

At laſt he fixed his determinate reſolution, and ſtudied the works of Michael Angelo Colonna in the palace of Pitti, and of ſome others; travelling alſo to Bologna, to examine the grand compoſitions of Girolamo Curti, and Agoſtino Metelli. At his return to his native city, he gained univerſal eſteem, for the variety and delicacy of his invention, the beauty of his colouring, and the elegance of his compoſitions.

He was employed by the Grand Duke, and moſt of the Nobility of Tuſcany; and in his perſpective deſigns he ſhewed the utmoſt perfection of the art; deluding the eye by the truth and exactneſs of his drawing, and enriching his architecture with ſtatues of an exquiſite taſte, and bold relief.

By the merit of his performances, and his indefatigable application, he acquired an opulent fortune; and though he lived to a very advanced age, he continued to work upon a variety of deſigns; but, in the decline of his life, his colouring wanted much of that luſtre which recommended and diſtinguiſhed his early performances.

AGOSTINO CIAMPELLI

Painted Hiſtory.

DIED 1640, AGED 62.

He was born at Florence, in 1578, and was a diſciple of Santi di Titi; from whom he obtained an excellent taſte of deſign, and gradually roſe into ſuch a high degree of reputation, and general eſteem, that he was employed in the church of St. John Lateran, in the Vatican, and the moſt conſiderable places in Rome. He worked equally well in freſco and in oil, and was ſo diſtinguiſhed an architect, that he preſided over the building of St. Peter's church.

He finiſhed a volume of his deſigns in architecture, which were allowed, by the connoiſſeurs of that time, to be exquiſite in the taſte, as well as in the drawing.

SCIPIO

SCIPIO CIGNAROLI.

Painted Landſcape.

He was born at Milan, and became the diſciple of Cavalier Tempeſta; but, notwithſtanding the admirable talents of his maſter, who not only taught him what was beſt, but alſo exemplified it in his own works; and although he daily ſaw thoſe pictures painted, which placed Tempeſta in the foremoſt rank of thoſe who were eminent for landſcape, yet he found in himſelf an impatience to ſee Rome; nor could he enjoy his pencil, till he had gratified that commendable inclination.

When he arrived at Rome, he was inceſſant in his ſtudies, and particularly in ſtudying the works of Salvator Roſa, and Nicolo Pouſſin; and by the aſſiſtance of an apt genius, ſtrengthened by application, he proved a moſt excellent painter of landſcapes, in a ſtyle that perceptibly reſembled each of thoſe great maſters.

His merit, and extenſive reputation, at laſt recommended him to the Duke of Savoy, who invited him to his court; where he lived for ſeveral years in the higheſt eſteem, and ſpent his days in honour, content, and quiet.

CARLO CIGNANI.

Painted Hiſtory.

DIED 1719, AGED 91.

This celebrated maſter was born at Bologna, (though ſome writers ſay he was born at Rome) in 1628, and received his firſt inſtruction in the art of painting from Giovanni Battiſta Cairo Caſalaſco; and afterwards became the diſciple of Albano, in whoſe ſchool he appeared with all the advantage that could be expected from a youth of moſt promiſing and ſuperior talents.

But although the firſt proofs of his genius, while he ſtudied with Albano, were exceedingly admired, yet, to improve himſelf ſtill farther in correctneſs of deſign, and alſo in the force and relief of his figures, he ſtudied Raphael, Annibal Caracci, Caravaggio, Correggio, and Guido; and aſſumed a beautiful manner of his own, in which ſeemed combined the different excellencies of all thoſe incomparable artiſts. For, it is obſerved, that in a new method of painting he ſhewed a great deal of Guido and Caravaggio in his works, united with the grace of Correggio.

He is accounted very happy in his taſte of compoſition, and excellent in the diſpoſition of his figures; but a judicious writer ſays, that he was cenſured for beſtowing too much labour on the finiſhing of his pictures, which conſiderably diminiſhed their ſpirit; and alſo for affecting too great a ſtrength of colouring, ſo as to give his figures too bold a relief, and make them appear as if not united with their grounds.

However well or ill founded theſe obſervations may be, yet it is almoſt univerſally allowed, that his ideas are lovely, his imagination fine, and his invention fertile; and through all Europe he is deſervedly admired, for the force and delicacy of his pencil, for

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the great correctneſs of his deſign, for a diſtinguiſhed elegance in his compoſitions, and alſo for the mellowneſs which he gave to his colours. The draperies of his figures are in general eaſy and free; his expreſſion of the paſſions is judicious and natural; and there appears a remarkable grace in every one of his figures.

The Cardinal San Cæſareo paſſing through Forli, where Cignani at that time reſided with his family, deſired to have one of his paintings; and Carlo ſhewed him a picture of Adam and Eve, which he had painted for his own uſe, intending to have kept it by him. On viewing that performance, the Cardinal was pleaſed beyond meaſure, gave him for it five hundred piſtoles, and politely told Carlo, that he only paid him for the canvas, and accepted the painting as a preſent.

In the Palazzo Arnaldi, at Florence, a late * traveller obſerved an admirable picture by this maſter, repreſenting the wife of Potiphar endeavouring to detain Joſeph. The compoſition of that painting is extremely good, full of fire, taſte, and excellent expreſſion, and in a broad manner. The naked, in the female figure, is marked with great truth and delicacy; the heads are fine, the colouring is good, and the whole has a ſtriking effect, although his choice of nature cannot be commended.

In the Palazzo Zambeccari, at Bologna, is to be ſeen a Sampſon painted by Cignani, in a noble and grand ſtyle; in the ſuperb collection of the Duke of Devonſhire, there is a picture of Joſeph diſengaging himſelf from the immodeſty of his miſtreſs; and one of the ſame ſubject is in the Palazzo Arnaldi at Florence.

GIOVANNI CIMABUE.

Painted Hiſtory and Portrait.

DIED 1300, AGED 60.

At that period when learning, arts and ſciences were almoſt extinct in Italy, by the perpetual wars and conteſts in that country; and when the knowledge of painting, in particular, ſeemed totally loſt; it happened fortunately to be revived, in a ſurpriſing manner, by Giovanni Cimabue, who from thence obtained the name of the Father of modern Painters.

He was born of a noble family at Florence, in 1240, and placed at a ſchool where he could have the faireſt proſpect of the beſt education; but, even there, inſtead of endeavouring to advance himſelf in literature, he ſpent moſt of his hours in drawing human figures, horſes, buildings, or any objects that preſented themſelves to his imagination; and appeared to take more real delight in thoſe trifling amuſements, than in any kind of ſtudious employment.

At that time, the Governor of Florence invited ſome ordinary Greek artiſts to that city, who were employed in one of the churches to repair the decayed paintings; and Cimabue, already prepoſſeſſed in favour of the art, ſpent whole days in obſerving their manner

* Monſ. Cochin, vol. ii. p. 80.

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manner of working, to the entire neglect of his ſchool education. So ſtrong an attachment to thoſe Greek painters, prevailed with his father to indulge him in a ſtudy to which his genius ſeemed evidently to direct him; and he placed Cimabue with them as a diſciple, flattering himſelf with a hope, which appeared prophetic, that he would one day render himſelf remarkably eminent.

He received the inſtructions of his maſters with ſuch eager delight, and applied himſelf ſo inceſſantly to practice, that in a ſhort time he proved far ſuperior to his directors, in his taſte of deſign and colouring, and painted with equal readineſs in freſco and diſtemper; not only deſigning hiſtorical ſubjects, but alſo portraits after the life, which at that time was conſidered as a wonderful effort of art.

It certainly cannot but appear aſtoniſhing, that in the infancy of painting, and having no other models to imitate, but thoſe inſipid, dry, ſtiff compoſitions of the Greeks of that age, Cimabue could arrive at ſo much elegance as appeared in ſome of his works, ſo good a manner of deſigning the naked figures, or ſo great a propriety as he ſhewed in his draperies. Yet we find that one of thoſe pictures, which he painted at Florence, was conſidered as ſuch a curioſity, that it was carried from his houſe in the higheſt, ſolemn, public pomp, in proceſſion to the church of the Virgin Mary, attended by a number of performers on various muſical inſtruments, and alſo amidſt the loudeſt applauſes of the citizens.

Vaſari, who was a good painter, and a competent judge of painting, teſtifies that he ſaw a picture executed by Cimabue, when it had been not far ſhort of three hundred years painted, which for the grandeur of the deſign, the richneſs of the compoſition, and the diſpoſition of the whole, ſeemed abſolutely aſtoniſhing, when he reflected on that age of dullneſs and ignorance in which it was produced.

An old commentator on the poetical works of Dante, who flouriſhed in the year 1334, records a circumſtance relative to this maſter, which ſhews how attentive he was to tranſmit his fame to poſterity. He tells us, that Cimabue was ſo ſolicitous to give his paintings all poſſible perfection, that if he himſelf perceived any defect in his work, when it was finiſhed, or if any defect was diſcovered by others, though the imperfection might have been occaſioned either by the badneſs of the materials, or by an injudicious method of applying them, he always immediately defaced it. He was ſo reſpected and honoured by all orders of men at Florence, that the King of Naples favoured him with a viſit, and was highly delighted with a ſight of his works.

He only painted in diſtemper and freſco, as the uſe of oil in painting was not diſcovered till the year 1410. He wanted the art of managing his lights and ſhadows; and was totally unacquainted with the rules of perſpective, though he underſtood architecture. But, even to this day, he is diſtinguiſhed by the title of the Father of modern Painting.

Some of his works are ſtill preſerved in the church of Santa Croce in Florence.

ANDREA DI CIONE. Vid. ORGAGNA.

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NICOLO CIRCIGNANO, called POMERANCIO.

Painted Hiſtory.

DIED 1588, AGED 72.

He was born at Pomerancio, a city in the territory of Tuſcany, in 1516, and from the place of his nativity received that ſurname. He ſtudied the art of painting at Rome, and proved an excellent artiſt; being much eſteemed for his compoſition, and alſo for a firm and expeditious manner of working.

Several of his paintings are in the churches and palaces of Rome, where they are exceedingly admired. In that city is preſerved the Martyrdom of St. Stephen, by Pomerancio, which is accounted a capital performance; and at Loretto there is an altar-piece, repreſenting the Crucifixion, on which the poſſeſſors ſet an immenſe value.

ANTONIO CIRCIGNANO, called POMERANCIO.

Painted Hiſtory.

DIED 1620, AGED 60.

He was the ſon and diſciple of Nicolo, born at Pomerancio in 1560. His manner of painting was exactly in the ſtyle of his father, and he aſſiſted him in ſeveral very grand works at Rome, by which the reputation of both artiſts was effectually eſtabliſhed.

The general character which is given to this maſter, is, that he had a ready invention, and a remarkable freedom of hand.

CIRO FERRI. Vid. FERRI.

CLAUDE LORRAINE, or GELEE.

Painted Landſcape.

DIED * 1682, AGED 82.

This admirable, I had almoſt ſaid inimitable painter, was born at Lorraine, in 1600, and ſerved an apprenticeſhip to the trade of a paſtry-cook. In the early part of his life he ſhewed no ſymptoms of that aſtoniſhing genius, which in his more advanced years ſhone out, in works that are beheld with admiration by all the world. He was very little indebted to any maſter for inſtruction, except Agoſtino Taſſi, who had been a diſciple of Paul Bril, and with great labour taught Claude ſome of the rules of perſpective, and the method of preparing his colours. But although at firſt he could with difficulty be taught to comprehend the rudiments of the art, yet, when he began to have ſome tolerable conception of them, and to profit by his application, his mind ſeemed proportionably to expand; his ideas improved; his imagination became more lively; and with wonderful eagerneſs he applied himſelf to his ſtudies.

He

* De Piles ſays he died in 1678, but all other authors fix his death in 1682.

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He exerted his utmoſt induſtry to explore the true principles of painting, by an inceſſant examination of nature, that genuine ſource of excellence; for which purpoſe, he made his ſtudies in the open fields, where he very frequently continued from ſunriſe, till the duſk of the evening compelled him to withdraw himſelf from his contemplations. It was his cuſtom to ſketch whatever he thought beautiful, or ſtriking; and every curious tinge of light, on all kinds of objects, he marked in his ſketches with a ſimilar colour; from which he perfected his landſcapes with ſuch a look of real nature, and gave them ſuch an appearance of truth, as proved ſuperior to any artiſt that ever painted in that ſtyle.

The beauties of his paintings are derived from nature herſelf, which he examined with uncommon aſſiduity; and Sandrart relates, that Claude uſed to explain to him, as they walked through the fields, the cauſes of the different appearances of the ſame proſpect at different hours of the day, from the reflections or refractions of light, from dews or vapours, in the evening or morning, with all the preciſion of a philoſopher.

He worked on his pictures with great care, endeavouring to bring them to perfection, by touching them frequently over again; and if any performance did not anſwer his idea, it was cuſtomary with him to alter, to deface, and repaint it again ſeveral times over, till it correſponded with that image pictured in his mind. But, whatever ſtruck his imagination, while he obſerved nature abroad, it was ſo ſtrongly impreſſed on his memory, that, on his return to his work, he never failed to make the happieſt uſe of it.

His ſkies are warm, and full of luſtre, and every object is properly illumined. His diſtances are admirable, and in every part a delightful union and harmony not only excite our applauſe, but our admiration. His invention is pleaſing, his colouring delicate, and his tints have ſuch an agreeable ſweetneſs and variety, as have been but imperfectly imitated by the beſt ſubſequent artiſts, but were never equalled. He frequently gave an uncommon tenderneſs to his finiſhed trees, by glazing; and in his large compoſitions which he painted in freſco, he was ſo exact, that the diſtinct ſpecies of every tree might readily be diſtinguiſhed. Among ſeveral of his performances in that manner of painting, one was on the four walls of a magnificent Salon at Rome, belonging to a Nobleman named Mutius, the height of the walls being very conſiderable.

On the firſt ſide he repreſented the veſtiges of an ancient Palace, bounded by a deep grove of trees, incomparably expreſſed as to the forms, ſtems, barks, branchings and foliage; the proportional grandeur of thoſe trees, as well as the length of the grove, were perſpectively and beautifully ſet off, by the ſhrubs and plants with which his ground was diverſified; and the eye was pleaſingly conducted to the ſecond wall, which ſeemed, by an artful contrivance and diſpoſition, to be only a continuation of the ſame ſcene, the ſame elevation of the horizontal line being obſerved through the whole work. On the ſecond ſide, he ſhewed an extenſive plain interſperſed with mountains and falls of water, as alſo with a variety of trees, plants, travellers, and animals; and this part of the compoſition was likewiſe connected with the third wall. In that, the lengthened proſpect ſhewed a ſea-port at the foot of ſome high hills, with a view of the ocean, and veſſels

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labouring amongſt the waves, which appeared in violent agitation; and on the fourth wall were repreſented caverns among rude rocks, ruins of buildings, and fragments of antique ſtatues; the compoſition, though divided into ſo many parts, conſtituting in the whole but one entire connected proſpect. But, as to the beauty, truth, and variety of the work, the power of language cannot ſufficiently repreſent them.

As to his figures, if he painted them himſelf, they are very indifferent; though Sandrart aſſures us, that he ſpent a great deal of time and labour in practiſing to deſign them; that he drew for ſome years in the academy at Rome, after living models, as well as after ſtatues; and that he took much more pains in endeavouring to form his hand to draw figures correctly, than to perfect himſelf in landſcape, in which he was confeſſedly ſuperior to all. And he was ſo conſcious of his deficiency in figures, that he uſually engaged other artiſts who were eminent to paint them for him; of which number were Courtois, and Philippo Laura.

His pictures are now very rare, eſpecially ſuch as are undamaged; and thoſe are at this time ſo valued, that no price, however great, is thought to be ſuperior to their merit.

In order to avoid a repetition of the ſame ſubject, and alſo to detect ſuch copies of his works as might be injurious to his fame, by being ſold for originals, it was his cuſtom to draw (in a paper book prepared for his purpoſe) the deſigns of all thoſe pictures which were tranſmitted to different countries; and on the back of the drawings he wrote the name of the perſon who had been the purchaſer. That book, which he titled Libro di Verita, is now in the poſſeſſion of the Duke of Devonſhire.

JOSEPH, or JOAS VAN CLEEF, or CLEEVE.

Painted Hiſtory and Portrait.

DIED 1536.

This maſter, who was a native of Antwerp, and a diſciple of William Van Cleef, was regarded as the beſt colouriſt of his time, and his works have often been equalled with thoſe of the beſt maſters of Italy.

He painted, in the ſtyle of Quintin Matſys, portraits, miſers, and bankers counting or weighing money; but he was allowed to give more force and life to his pictures than Matſys, as his colouring was far ſuperior, and as natural as life itſelf. He alſo painted hiſtorical ſubjects with great ſucceſs; and probably might have found very great encouragement in England, if ſome of the works of Titian had not appeared at the ſame time that Van Cleef went to reſide in London. But his own vanity, and his unexpected diſappointment, contributed to * turn his brain.

An altar-piece in the church of Notre Dame at Antwerp, is by this maſter; it repreſents St. Coſmus, and St. Damian, and is eſteemed to be more in the taſte of the Roman ſchool, than of the Flemiſh. Likewiſe, at Amſterdam is to be ſeen a very remarkable

* Deſcamps ſays, that being introduced to the King of Spain by Antonio More, he conceived ſo extravagant an opinion of his own merit, that he went diſtracted by ſeeing ſome of Titian's pictures preferred to his own.

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J. Miller sculp.

Joas Van Cleeve.

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remarkable picture by Van Cleef, of a Bacchus with grey hair. The countenance of the figure is youthful and ruddy; and it ſeems as if the painter by this deſign intended to convey a moral inſtruction to the ſpectator, that exceſs of wine haſtens old-age. That painting is much eſteemed, as well for the deſign, as for the excellence of the colouring.

HENRY, and MARTIN, VAN CLEEF.

Henry painted Landſcape; and Martin, Hiſtory.

Theſe brothers were born at Antwerp; but Henry reſided for ſeveral years at Rome, and became a very good painter of landſcapes. The moſt agreeable views which occurred to him in his travels, he ſketched, and reſerved them as ſtudies for his future compoſitions.

He was often employed to paint the back grounds for the pictures of Francis Floris, and finiſhed ſeveral paintings which were left imperfect by that maſter; and thoſe he executed with ſo much art, as to make the whole appear only as the work of one hand.—His principal merit was conſtituted by the lightneſs of his pencil, and the harmony of his colouring. He was admitted into the academy of painters at Antwerp in 1533, and died in 1589.

Martin was a diſciple of Francis Floris, and had competent abilities to compoſe hiſtorical ſubjects in great, though his inclination directed him to paint in ſmall; and the back grounds of his pictures were always painted by his brother Henry. Several very diſtinguiſhed landſcape painters employed him to inſert the figures in their works, and among others, Conixlo. He died at the age of 50.

JOHN VAN CLEEF.

Painted Hiſtory and Architecture.

DIED 1716, AGED 70.

He was born at Venloo, in 1646, and was a diſciple of Gentile, a painter of hiſtory at Bruſſels; but, being ſoon diſguſted with the temper of that maſter, he placed himſelf under Gaſpar de Crayer. To this new inſtructor he ſhewed the moſt affectionate attachment; and when Crayer diſcontinued painting, becauſe his buſineſs ſeemed to decline at Bruſſels, Van Cleef went with him to Ghent; lived with him there for ſeveral years; and became ſo good a painter, that, after the death of Crayer, he was thought qualified to finiſh the works left imperfect by his maſter, and particularly the cartons for the tapeſtry intended for Lewis XIV. He painted a very great number of pictures, having employment from almoſt every part of Europe; and in Ghent, moſt of the altar-pieces are of his hand.

His manner was not like that of Crayer but a manner peculiar to himſelf; it was grand and noble, and his pencil was free and flowing. His taſte of compoſition reſembled that of the Roman ſchool; his ſubjects were well choſen, and as well diſpoſed; and though full of figures, there appeared not any thing like confuſion. He enriched his compoſitions with grand pieces of architecture, which he thoroughly underſtood; and was much ſuperior to Crayer in deſign, though unequal to him in colouring.

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The heads of ſome of his female figures had a good deal of grace; his draperies were thrown into large folds, and elegantly caſt; and one of his greateſt excellencies conſiſted in deſigning and painting boys.

CLEMENTONE. Vid. BOCCIARDI.

JOHN LE CLERC, called CHEVALIER.

Painted Hiſtory.

DIED 1633, AGED 46.

He was born at Nanci, in 1587; but ſtudied in Italy, where he reſided for twenty years; and was a diſciple of Carlo Venetiano, with whom he worked along time. Though he had an opportunity of examining the productions of the moſt eminent artiſts, yet he preferred the manner of his own maſter to all others; and he ſo effectually ſtudied and imitated that ſtyle of painting, that ſeveral of the pictures which were finiſhed by Le Clerc, were taken for the work of Venetiano.

He was moſt highly eſteemed at Venice, for his extraordinary merit; and as a token of public reſpect, he was made a Knight of St. Mark. His freedom of hand was remarkable, he had a light pencil, and in his colouring he reſembled his maſter.

FRANCIS DE CLEYN.

Painted Hiſtory and Groteſque.

DIED 1658.

He was born at Roſtoch, but travelled to Rome, and ſtudied there for four years.—Among other branches of knowledge, he acquired, in that city, a taſte for the beautiful and ornamental groteſque, in which he arrived at very great excellence.

In the reign of King James I. he went to England, received a penſion from the crown, was employed to draw deſigns for tapeſtry, and lived in great favour with the Monarch who was his patron. Some of the paintings of this maſter are ſtill extant in Holland-Houſe; there is one cieling in groteſque, and there are ſmall compartments on the chimnies, ſomewhat in the ſtyle of Parmigiano. He was much commended for the readineſs of his invention, and made ſeveral deſigns for painters, ſculptors, and engravers, which were accounted extraordinarily good.

N. CLOSTERMAN.

Painted Portrait.

DIED 1713, AGED 57.

He was born at Hanover, in 1656, and went to London in the year 1681. At firſt, he painted draperies for Riley; but ſoon after, they painted in conjunction, Riley ſtill continuing

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T. Chambars sculp.

FRANCESCO CLEYN.

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to draw moſt of the heads. But, on the death of that maſter, Cloſterman finiſhed many of Riley's pictures, which recommended him to the favour of the Duke of Somerſet, who had patroniſed Riley.

He ſpent the greateſt part of his life in London, where he received ſufficient encouragement, and was employed by ſome of the principal Nobility. However, he was but a very moderate artiſt; his colouring was ſtrong, but heavy; and his portraits were (without any idea of grace) plain and ſervile imitations of his models.

In the year 1696, he was invited to the Court of Spain, to paint the portraits of the King and Queen; and he returned from that Court enriched, and reſpected; and he might have enjoyed very affluent circumſtances, had he not ſhewn a fooliſh and infatuated fondneſs (as Houbraken tells us) for a girl that he kept in his houſe. That inſidious young woman, who had taken care to perſuade him that ſhe was entirely attached to his perſon and intereſt, watched a proper opportunity, and robbed him of all his money, plate, jewels, and every coſtly moveable, and fled out of the kingdom. So ſudden and ſo unexpected a misfortune, againſt which he was totally unprepared, affected Cloſterman ſo violently, that he pined away his life; not long ſurviving the loſs of his effects, and the infidelity of his miſtreſs.

GIORGIO GIULIO CLOVIO.

Painted Hiſtory and Portraits.

DIED 1578, AGED 80.

He was born in Sclavonia, in 1498; and having in the early part of his youth applied himſelf to literature, his genius prompted him to purſue the art of painting for a profeſſion; and at eighteen years of age he went to Rome, where he ſpent three years to perfect his hand in drawing, and devoted himſelf entirely to painting in miniature. His knowledge of colouring was eſtabliſhed, by the inſtructions of Julio Romano, and his taſte of compoſition and deſign was founded on the obſervations he made on the works of Michael Angelo Buonaroti. By thoſe aſſiſtances he proceeded to ſuch a degree of excellence, in portrait as well as in hiſtory, that in the former he was accounted equal to Titian, and in the latter not inferior to Buonaroti. His works are exceedingly valuable, and are, at this day, numbered among the curioſities of Rome.

Vaſari, who had ſeen the wonderful performances of Clovio, with inexpreſſible aſtoniſhment, enumerates many of his portraits and hiſtorical compoſitions; and ſeems to be almoſt at a loſs for language ſufficiently expreſſive of their merit. He mentions two or three pictures on which the artiſt had beſtowed the labour of nine years; but the principal picture repreſented Nimrod building the Tower of Babel, which was ſo exquiſitely finiſhed, and ſo perfect in all its parts, that it ſeemed quite inconceivable how the eye or the pencil could execute it. He ſays it is impoſſible to imagine any thing ſo admirably curious, whether one conſiders the elegance of the attitudes, the richneſs of the compoſition, the delicacy of the naked figures, the perſpective proportion of the

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objects, the tender diſtances, the ſcenery, the buildings, or other ornaments; for every part is beautiful, and inimitable.

He alſo takes notice of a ſingle ant, introduced in one of the pictures of this maſter, which, though exceedingly and incredibly ſmall, is yet ſo perfect, that even the moſt minute member was as diſtinct as if it had been painted of the natural ſize.

CODAZZO. Vid. VIVIANO.

GILES COIGNET, called GILES of ANTWERP.

Painted Hiſtory and Groteſque.

DIED 1600, AGED 70.

This painter was born at Antwerp, in 1530, and lived for ſome time with Antonio Palermo, till he went to Rome, accompanied with one Stella; in which city they worked as aſſociates, and both of them were ſoon diſtinguiſhed for their merit. As their reputation increaſed, they were engaged in ſeveral other cities of Italy, particularly at Terni, between Rome and Loretto, where they finiſhed many hiſtorical ſubjects, as alſo ſome in the groteſque ſtyle, in freſco as well as in oil.

He travelled through all Italy, Naples, and Sicily, much reſpected wherever he came; and at laſt returned to his own country, where he could ſcarcely execute the different works which he was ſolicited to undertake for the churches, and likewiſe for the cabinets of the nobility.

Frequently he employed Cornelius Molenaer to paint his back grounds with landſcapes, or architecture; and ſometimes he delighted to paint hiſtory in ſmall, which generally contained a great number of minute figures, illumined by the moon, or by the light of flambeaux, luſtres, or fires. But his figures had no elegance in their forms, nor taſte in their diſpoſition; for, although he took pains to finiſh his pictures highly, with a free touch, and a firm pencil, yet, after all his labour, his manner ſeemed dry and hard.

His greateſt reproach is, that he employed his diſciples in copying his works, which he afterwards retouched, and ſold them for originals. By that means it is not eaſy to know his genuine works; and the imperfections obſervable in many of his pictures are of neceſſity aſcribed to himſelf, to the great diminution of his credit.

DE COLOMBIEN. Vid. VALENTINE.

ADAM COLONI, called the Old.

Painted Hiſtory, Cattle, and Landſcape.

DIED 1685, AGED 51.

He was born at Rotterdam, in 1634; but reſided, and died in London; and was particularly noticed for his compoſitions in ſmall, of country wakes, fairs, markets, and rural ſubjects, and alſo for his cattle.

Several

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Several pictures of the Baſſans were copied by him with great ſucceſs, after the originals in the royal collection, and others in the cabinets of the Engliſh Nobility; and he ſupported a good reputation as long as he lived, although at preſent his works are in no very great eſteem.

ADRIAN COLONI, called the Young.

Painted Hiſtory, Cattle, Converſations, and Landſcapes.

DIED 1701, AGED 33.

This painter was the ſon of Adam Coloni, born in 1668, and inſtructed in his profeſſion by his father, and his brother-in-law Van Dieſt. He took pains to improve himſelf in his deſign, by ſtudying after good models, and the beſt caſts he could procure; and by that application acquired a great freedom of hand in drawing, and gained reputation by a number of academy deſigns which he finiſhed.

Frequently he painted the figures in the landſcapes of Van Dieſt, though ſome of them were indifferently deſigned, were incorrect in the drawing, and neither judiciouſly contrived, nor elegantly diſpoſed; but ſuch figures as he painted in imitation of the taſte of Salvator Roſa, were an additional ornament to the landſcapes of his employer. He was accounted to have a lively and ready invention, and great quickneſs of execution; but at this day he is not held in any conſiderable rank among the artiſts.

COLONNA. Vid. MICHAEL ANGELO.

ANDREA COMMODI.

Painted Hiſtory.

DIED 1638, AGED 78.

He was born at Florence, in 1560, and was a diſciple of Ludovico Cardi, called Cigoli; but, having an ambition to be thoroughly maſter of deſign, he ſtudied anatomy, architecture, and perſpective, and alſo the art of modelling. When he had completed himſelf in thoſe different branches, he travelled to Rome, to enrich his mind by obſervations on the beſt works of ancient and modern artiſts, and became one of the moſt eſteemed painters of his time, for correctneſs and truth.

One picture which he painted for Pope Paul V. procured him univerſal applauſe. The ſubject of that performance was, the Fall of Lucifer and his companions; and he had introduced a multitude of figures in the compoſition, which were deſigned with taſte and judgment, and were remarkable for the variety of difficult and fine attitudes, as alſo for the terrible expreſſion.

After continuing for ſome years at Rome, he returned to his native city; and as he had a prodigious power of imitating every ſtyle with incredible exactneſs, whether it were landſcape or hiſtory, he was almoſt perpetually employed in copying the moſt curious

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paintings of the celebrated ancient maſters, which were preſerved in the churches and convents, and in the collections of the Grand Duke and the Nobility of Florence. It is no inconſiderable honour to Commodi, that Pietro da Cortona was his diſciple.

SEBASTIAN CONCA, called CAVALIER.

Painted Hiſtory and Portrait.

DIED 1761, AGED 82.

He was born at Gaeta, in 1679, and placed as a diſciple with Franceſco Solimena, an incomparable maſter. Under his direction Conca exerted his utmoſt induſtry, to obtain a proper degree of knowledge of the true principles of the art of painting; nor did he permit any kind of amuſement to withdraw his attention from his ſtudies.

Solimena ſoon perceived in his diſciple ſuch talents, and ſuch a diſpoſition, as would qualify him to make a very great progreſs; and on that account, he conceived ſo ſtrong an affection for him, that he not only afforded him the beſt inſtructions, but often employed him to ſketch after his own deſigns; took him along with him to Monte Caſſino, where he was to paint a chapel in freſco; and there made Conca acquainted with every thing relative to that manner of painting.

At his return to Naples with Solimena, he was, if poſſible, ſtill more aſſiduous to improve himſelf to the utmoſt; and entered on a project, that might at once advance his income, and add to his expertneſs in his profeſſion. That project was, to paint portraits in a ſmall ſize, and at a low rate; by which ſcheme all ranks of perſons crowded to him; and beſide the pecuniary advantages reſulting from it, he acquired an extraordinary freedom of hand, in penciling and colouring; a good habit of imitating nature, with an elegant choice; and likewiſe, great diverſity of airs of heads, which were of extraordinary uſe to him in his future beautiful compoſitions.

As he had a great deſire to ſee Rome, he obtained permiſſion from Solimena to indulge his inclination; and although he was near thirty years of age, when he viſited that city, yet he ſpent eight years in conſtant ſtudy after the antiques, after Buonaroti, Raphael, and Caracci, and perfected himſelf in every part of his profeſſion.

The fame of his works ſoon ſpread throughout Rome, and procured him the patronage of Cardinal Ottobuoni, who was a princely encourager of artiſts: at Conca having ſhewn an elegant proof of his abilities, in a compoſition, repreſenting Herod inquiring of the wiſe men the place of the birth of the Meſſiah, the figures being as large as life, the Cardinal thought it ſo excellent a performance, that he rewarded him in a munificent manner, entertained him in his own palace, and introduced him to Pope Clement XI. who appointed Conca to paint the picture of the Prophet Jeremiah, in the church of St. John Lateran; which he executed with univerſal applauſe. On that occaſion, the Pope was deſirous to give him ſome particular mark of his eſteem; and therefore, in a general aſſembly of the Academicians of St. Luke, he conferred on him the order of knighthood; and

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and the Cardinal preſented him with a rich diamond croſs, which Conca, out of reſpect to his patron, always wore at his boſom.

From that time he was inceſſantly employed, and his works were ſolicited by moſt of the Princes of Europe. The churches and chapels of every part of Italy are enriched with ſome of his compoſitions; of which he painted an incredible number, as he lived to a very advanced age, and never diſcontinued his labours.

He was earneſtly invited by Philip V. of Spain to viſit his Court, but he could not be prevailed on to leave Rome. He painted two admirable pictures for the King of Poland, with figures as large as life: in one was repreſented Alexander preſenting Bucephalus to Philip, after he had managed him; a grand compoſition, with a multitude of figures, correctly deſigned, and charmingly grouped and diſpoſed; the whole being adorned with moſt elegant architecture, in true and beautiful perſpective. The other was, the Marriage of Alexander with Roxana, the daughter of Darius, which was in every reſpect equal to the former.

He was at laſt ſo ſtrongly preſſed to go to Naples, that he undertook the journey; and was received in that kingdom with all the reſpect and honour due to his merit; and there he finiſhed ſeveral noble deſigns, as alſo at Gaeta his native city. While he continued at Naples, he received, in the royal preſence, a ſnuff-box of very great value, preſented to him in the King's name by the Marquis of Tanucci, at that time prime miniſter; and in the year 1757 the King was pleaſed to ennoble him and all his deſcendants. At that time he was 78; and it is confidently ſaid, that he died in 1761, aged 82, which is very probable, though not poſitively certain.

He underſtood perſpective and architecture thoroughly, and added to it a fine underſtanding of the chiaro-ſcuro. His ſtyle of compoſition is grand and elegant; his deſign very correct; his diſpoſition ingenious; his attitudes and expreſſion full of truth, nature, and variety; and his colouring is excellent.

The Hiſtory of Diana and Actæon, by Conca, is in the poſſeſſion of the Earl of Pembroke at Wilton.

EGIDIUS, or GILLES CONINGSLOO, or CONIXLO.

Painted Landſcapes.

DIED 1609, AGED 65.

This maſter was born at Antwerp, in 1544, and at firſt was placed with Peter Van Aelſt the younger, with whom he continued for ſome years; but afterwards he became a diſciple of Leonard Kroes, who painted hiſtory and landſcape in diſtemper, and he alſo received ſome inſtruction from Giles Moſtaert. For ſeveral years he worked in France, at Paris and Orleans; and, in ſearch of greater improvement, travelled to Rome, where he ſtudied for a conſiderable time.

His works, as ſoon as they were known, were much coveted; for, at that time, his taſte in landſcape happened to be greatly admired, and his paintings were readily bought

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by the dealers in pictures, who ſent them to different parts of Europe, where they brought a good price; and even the Emperor purchaſed many of them, which he placed among the moſt capital paintings in his collection.

The touching of his trees was very free and maſterly; his pencil was light; and the variety in the diſpoſition and breaking of his grounds, evidently ſhew the richneſs of his genius. His ſtyle of colouring is pleaſant, if it be not frequently too green; but his ſcenes are generally crowded, and too much incumbered. However, there is ſuch tranſparence in his colour, and ſuch freedom in the handling, that, upon the whole, they have a very agreeable effect.

The figures in his landſcapes were uſually painted by Van Cleef; and as Coningſloo was juſtly eſteemed one of the beſt maſters of his time, in the ſtyle that was peculiar to him, ſo was that ſtyle ſtudiouſly imitated by many ſubſequent artiſts.

GIOVIANNI CONTARINI.

Painted Hiſtory and Portrait.

DIED 1605, AGED 56.

He was born at Venice, in 1549; and being poſſeſſed of a very happy genius, he applied himſelf induſtriouſly to ſtudy and to copy the works of Titian; and by that means became excellent in colouring, and painted portraits with a great deal of force, ſweetneſs of tint, and ſtrong reſemblance; and alſo painted hiſtory, with remarkable taſte and correctneſs of deſign.

When his reputation was well eſtabliſhed, and his abilities ſufficiently known, he travelled to Germany, and met with all poſſible encouragement and approbation among the Princes and Nobility wherever he went. His manner was lively and pleaſing, and through all his compoſitions might be obſerved the imitation of that incomparable artiſt Titian, whoſe excellence is ſo well known in every part of Europe.

JACOPINO DAL CONTE.

Painted Hiſtory and Portrait.

DIED 1598, AGED 88.

This maſter was born at Florence, in 1510, and was a diſciple of Andrea del Sarto, with whom he learned deſign and colouring. But although he ſtudied and practiſed hiſtorical compoſition principally, while he was under the care of that maſter, yet his inclination directed him moſtly to the painting of portraits, and in that branch he arrived at a high degree of excellence.

The portrait of Pope Paul III. which he drew, gained him not only extraordinary applauſe, but obtained for him the patronage of that Prelate; and moſt of the Cardinals at Rome employed and generouſly rewarded him. But his talent was not confined to

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portrait; for his reputation as an hiſtorical painter was equally diſtinguiſhed. In his compoſitions of that kind, he generally deſigned a great number of figures, with attitudes that were natural and elegant; his outline was correct, his taſte noble, and his colouring truly beautiful.

SAMUEL COOPER.

Painted Portraits in Miniature.

DIED 1672, AGED 63.

He was born at London, in 1609; and was a diſciple of John Hoſkins, his uncle. His genius inclined him to paint portraits in miniature, and in that ſtyle he proved far ſuperior to any of his own countrymen, and was accounted in ſome reſpects not inferior to the beſt artiſts of Italy.

He was commonly called the Vandyck in ſmall, as he reſembled that celebrated maſter, in the beauty and clearneſs of his colouring, the agreeable turn of the head, or the ſpirit and relief of his portraits. He expreſſed the hair inimitably, and gave ſuch tenderneſs and life to his figures, that his work was univerſally admired, in all parts of Europe where there is any taſte for the polite arts, as well as in his own country; and the prices which they now bring are incredible.

However, a great portion of that merit to which this artiſt arrived, was really imputable to Vandyck, in whoſe time he lived; whoſe works he ſtudied inceſſantly, and copied many of them, either to improve himſelf by getting the habit of imitating him, or at the deſire of others who rewarded him for his labour. But a diſtinguiſhed * writer and connoiſſeur juſtly obſerves, that notwithſtanding the confeſſed merit of Cooper, as to the head and hair in his portraits, yet his power was confined to the head only; and the incorrectneſs of his drawing, when he proceeded lower, cannot but ſtrike every judicious eye. It is by the defect in his drawing, that perſons of ſkill account for ſo many of his pictures being left unfiniſhed. His chief excellence conſiſted in the variety of tints which he introduced to render his carnations more clear, and in the looſe management of the hair. †

ALEXANDER COOPER.

Painted Portraits in Miniature and Landſcape.

He was the elder brother of Samuel Cooper, who learned the art of painting from John Hoſkins. But although he became a good artiſt in limning, yet he was in no degree of

* Mr. Walpole, in the Anecdotes of Painting.

† Among many incorrections obſervable in the Hiſtorical Tables publiſhed by Mr. Harms, he ſeems to be remarkably wrong in his account of this painter; for he mentions Samuel Cooper, as having lived principally at Stockholm, which muſt be a miſtake, Cooper having always lived in England, and principally in London, where he died in 1672, and was buried in Pancras church. Perhaps the author of thoſe Tables means one Alexander Cooper, elder brother to Samuel, who reſided for ſome time at Amſterdam, and was afterwards in the ſervice of Queen Chriſtina, as her miniature painter.

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of competition with his brother. He followed his profeſſion in ſeveral cities of the Low Countries, and particularly at Amſterdam; from whence he was invited to Sweden, where he had the honour of being appointed limner to Queen Chriſtina.

He alſo painted landſcapes in water-colours extremely well, and was accounted to have a correct manner of drawing.

CAVALIER COPPA.

Painted Hiſtory.

DIED 1665, AGED 70.

This maſter was born in 1595, and learned deſign and colouring in the ſchool of Guido; where, by the precepts and exquiſite example of that great genius, he acquired a delicate taſte of compoſition, as well as a beautiful tint of colour, and became a painter of high reputation.

His ſtyle of deſign, and his manner of handling, entirely reſembled that of his maſter; and his principal works are in the churches and chapels of Verona, where they are exceedingly regarded.

GONZALO COQUES.

Painted Portraits and Converſations.

DIED 1684, AGED 66.

He was born at Antwerp, in 1618, and was a diſciple of the old David Ryckaert; under whoſe direction he applied himſelf diligently, to cultivate thoſe promiſing talents which he poſſeſſed; not only by practiſing the beſt rules adminiſtered to him by his inſtructor, but alſo by ſtudying nature with ſingular attention.

When he ſaw, and conſidered, the works of Vandyck, he was ſtruck with ſurpriſe, at beholding ſuch elevation of mind, ſuch force of colour, ſuch life, expreſſion, and handling as were viſible in every compoſition of that great maſter; and as that manner ſeemed moſt conformable to his own genius, he fixed on Vandyck as his model, and had the happineſs of ſo far ſucceeding in his attempt, that next to that inimitable artiſt, he was eſteemed equal to any other painter of his time.

In the ſchool of Ryckaert he had been accuſtomed to paint converſations; and he frequently compoſed ſubjects of fancy like Teniers, Oſtade, and his maſter; and by that habit, he introduced a very agreeable ſtyle of portrait-painting, in a kind of hiſtorical converſations, which ſeemed much more acceptable to perſons of taſte, than the general manner of painting portraits, and procured him great reputation and riches.

In that way he compoſed ſeveral fine pictures for King Charles I. and likewiſe ſeveral for the Arch-Duke Leopold, and the Prince of Orange; which latter Prince, as a mark of reſpect, preſented Coques with a rich gold chain, and a gold medal on which the buſt of that Prince was impreſſed.

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He had an excellent pencil; his portraits were well deſigned, with eaſy, natural attitudes; he diſpoſed the figures in his compoſition, ſo as to avoid confuſion, or embarraſſment; he gave an extraordinary clearneſs of colour to his heads and hands; and his touch was free, firm, and broad, a circumſtance very uncommon in works of a ſmall ſize.

CORIARIO. Vid. ARTO LEONE.

LUCAS CORNELII, or CORNELISZ.

Painted Portrait and Hiſtory.

He was born at Leyden, in 1495, became the diſciple of Cornelius Engelbrecht, and was reputed an extraordinary artiſt in his time; being acknowledged equally excellent in his paintings in diſtemper, and in oil.

Yet, as he found very ſmall encouragement in his own country, the lovers and admirers of painting being but few, he turned his attention to England, where Henry VIII. ſhewed a peculiar fondneſs for the artiſts, and ſeemed deſirous not only to introduce them, but alſo to eſtabliſh them, in his dominions. Thither Lucas directed his courſe, accompanied by his wife, and a large family of children; and received ſo many marks of favour from the King, to whom he was appointed principal painter, and ſuch kindneſs and liberality from the benevolent nobility and gentry of that kingdom, that he ſeems to have ſettled there entirely; for, Sandrart obſerves, that he could obtain no particulars of his life from the time he quitted his own country, except that in general he lived in affluence and great eſteem in England.

At Leyden, a picture of his, repreſenting the Woman taken in adultery, is highly admired; and in England, at Penſhurſt, the portraits of the Conſtables of Queenborough caſtle, from the reign of Edward III. to the third year of Henry VIII. are painted by his hand.

JAQUES CORNELISZ.

Painted Hiſtory.

This painter was born at Ooſt-Sanen about the year 1471, and the city of Amſterdam boaſts much of his remarkable genius and talents. Van Mander ſays, that in the year 1512 he was conſidered as a very great maſter.

In the old church at Amſterdam is preſerved a Deſcent from the Croſs, by this Corneliſz. It is an altar-piece, and Mary Magdalen is there repreſented as ſitting at the foot of the Croſs. Likewiſe at Haerlem there is a picture of the Circumciſion, painted in 1517, which is extremely commended. Van Mander praiſes in high terms a deſign of this maſter's, in the church at Alkmaar. The ſubject is the Paſſion of our Saviour; the compoſition of the whole is good, and the actions and expreſſions natural and ſtrong, particularly the expreſſion of the malignity of the executioners who are extending Chriſt upon the Croſs.

He died at a very advanced age, in Amſterdam.

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CORNELIUS CORNELISZ, called CORNELIUS VAN HAERLEM.

Painted Hiſtory and Portrait.

DIED 1638, AGED 76.

He was born at Haerlem, in 1562; and from his youth gave evident tokens of an apt genius, and a ſtrong propenſity to the art of painting. He was placed under the care of Peter Le Long the younger, who was at that time in eſtabliſhed credit; and in a ſhort ſpace he made ſuch a rapid progreſs, that he was diſtinguiſhed by the appellation of Cornelius the Painter, and very far ſurpaſſed his maſter. His real name was Corneliſz; but his merit in his profeſſion, and the city where he was born, have afforded him the name of Cornelius Van Haerlem, by which he is now univerſally, and only known.

When he quitted his maſter, he determined to improve himſelf by travelling to Italy, being then only ſeventeen years of age; but his project was diſconcerted by a concurrence of accidents, and he was allured to Antwerp, by the fame of the artiſts in that city. On his arrival he placed himſelf with Francis Pourbus, and afterwards with Giles Coignet; and by their inſtructions he corrected and improved his firſt manner, which was raw and hard, and acquired a more ſoft, neat, and agreeable ſtyle of colouring and penciling.

As a teſtimony of his reſpect to his inſtructor Coignet, he preſented him with a flower-piece of his painting, which was copied from nature, touched in a maſterly manner, and delicately finiſhed; and likewiſe a compoſition, conſiſting of naked female figures, well deſigned, and beautifully coloured, which juſtly merited the great value that Coignet ever after ſet upon them.

His colouring in portraits, as well as in hiſtory, was truly fine; the diſpoſition of his figures good, and often elegant; the hands and extremities are well deſigned, and the expreſſions noble. As he had no opportunities of ſtudying the antique at Rome, he formed his taſte from the beſt caſts and models that he could procure, carefully imitating nature in all his performances.

He painted equally well in large and in ſmall; but although he finiſhed a great number of pictures, yet they are not often to be purchaſed. One of his large deſigns was the Battle of the Giants; and another, the Deluge, in which the naked figures, and the different ages of thoſe in the latter compoſition, are extremely well expreſſed.

OCTAVIO CORRADI.

Painted Hiſtory and Portrait.

DIED 1643.

This maſter was born at Bologna, and was a diſciple of Giacomo Cavedone; but his principal merit conſiſted in copying the works of other painters of eminence, which he executed to the greateſt perfection; many of his copies being, even in his own time, accounted originals of thoſe maſters which he imitated.

ANTONIO

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ANTONIO DA CORREGGIO.

Painted Hiſtory.

* DIED 1534, AGED 40.

The true name of this illuſtrious painter was Antonio de Allegris; but he obtained the name of Correggio, from an inconſiderable town in the Modeneſe, where he was born in 1494. He was a diſciple of Franceſco Bianchi, called il Frari da Modena; but to nature alone was he indebted for every excellence he poſſeſſed. For, although he might have received ſome knowledge from his inſtructor, yet his manner had nothing that reſembled, in any degree, that of Bianchi, or any other artiſt; nor had he either curioſity, or ſufficient reſolution to viſit Rome, to examine and ſtudy the antiques, or to obſerve the productions of modern genius. By the admirable turn of his own mind, and taking nature for his director, he became one of the moſt pleaſing painters, and moſt eſteemed artiſts, that have appeared ſince the revival of the art; and has always been placed in the higheſt rank of merit, by all thoſe who underſtand the art of painting, or are capable of judging of its excellencies.

He was peculiarly happy in a beautiful choice; in his carnations appears an inexpreſſible delicacy, united with the utmoſt force and truth; and his touch is exquiſite. It is impoſſible to ſee any thing more tender, more ſoft, or more round, than his figures, without the ſmalleſt harſhneſs of outline, though his outline is not always correct. He was the firſt who brought the true art of fore-ſhortening figures, to the utmoſt perfection, which he effected merely by the power of his own extenſive genius; and by that art he decorated the domes of churches, and the cielings of palaces, in a ſtyle that agreeably ſurpriſed every beholder, as well by its novelty and beauty, as by its aſtoniſhing effect.

He found out certain amiable and graceful airs for the heads of his Madonna's, ſaints, and boys, which diſtinguiſh him from all others, and render him not only ſuperior to moſt, but inimitable. His thoughts were grand and elevated, his pencil uncommonly tender and delicate; he had the power of touching the paſſions, by the truth and elegant ſimplicity of his expreſſions; and, as to his colouring, it could not ſo juſtly be called a beautiful imitation of nature, as nature itſelf.

* In the dates of the birth and death of Correggio, I have followed the authors of the Abrégé de la Vie des Peintres, though I am not thoroughly ſatisfied that thoſe dates are indiſputable. For, De Piles and the Chronological Tables agree that he died in 1513, at the age of 40; Vaſari alſo and Sandrart aſſure us, that the greateſt part of the works of Correggio, were finiſhed in 1512. But, for the ſatisfaction of thoſe connoiſſeurs, whoſe judgment may be far ſuperior to mine, I have ſet down the teſtimonies of different authors on the ſubject.

According to De Piles, Correggio died in 1513, aged 40.
——— to the Chronol. Tables, he died in 1513, aged 40.
——— to the Abrégé, &c. he died in 1534, aged 40.
——— to Vaſari, and Sandrart, the greateſt part of his works were finiſhed about the year 1512; but, Vaſari does not mention the year of his birth or death, and only obſerves that he died about 60 years of age.

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In deſign, Correggio was not as excellent as in his colouring; but, notwithſtanding any incorrectneſs in that reſpect, his perpetual elegance of taſte in deſign, and the turn which he gives to his actions, muſt always command our admiration. He had a manner peculiar to himſelf, of diſtributing his lights with ſo great judgment, as to give an amazing relief and force to his figures; and this manner conſiſted in extending a large light, and then making it inſenſibly loſe itſelf in the dark ſhadowings, which he placed out of the maſſes.

But, although his powers were wonderful in many parts of his art, yet he had no great variety of graceful attitudes, nor did he groupe his figures with all that beauty which might be expected from ſuch an enlarged genius. But, he deſigned heads, hands, and feet, in a taſte that was truly admirable; and finiſhed his pictures with ſuch neatneſs, purity of tints, and union of colour, that they appear as if they had been executed in one day.

A late writer obſerves, that Correggio ſpoiled the natural tints ſometimes, by uſing the red and blue too freely, and has now and then robbed things of their body, by ſhading them too much, and melting them, as it were, into one another. But, perhaps we ought to forgive Correggio every appearance of imperfection, on account of that unuſual greatneſs of manner, that life and ſoul, which he has infuſed into all his figures.

He painted with a ſufficient body of colour, but highly wrought up, yet without any diſtinguiſhable ſmart touches of his pencil; and every tint contributes to a general harmony. Many of his pictures are ſaid to be painted on leaf gold, in order to give them a greater degree of mellowneſs and luſtre.

The celebrated Cupola, in the Cathedral at Parma, executed by Correggio, has long been the admiration of all perſons of taſte, for the grandeur of the deſign, the warmth of imagination, and the boldneſs of the fore-ſhortenings, which are repreſented with all poſſible propriety, and poſſibility; but, in a chamber belonging to that Cathedral, may be ſeen one of the moſt lovely pictures painted by this great genius. The ſubject is, the Virgin Mary, and the infant Jeſus; Mary Magdalen is repreſented as kiſſing the feet of the infant, and St. Jerom is ſtanding by. And it is juſtly remarked that, in that compoſition, the complexions of the child, the mother, the ſaint, and the Magdalen, are all varied, agreeably to their different ages and characters. This picture is incomparably beautiful for the colouring; and the head of the Magdalen is one of his moſt perfect performances, in reſpect of the freſhneſs and lovelineſs of the tints. The heads, and the extremities of all the figures, are deſigned with inexpreſſible grace, though in ſome particulars the deſign is a little incorrect.

Two of his moſt capital pictures are a Leda, and a Venus, intended as a preſent from the Duke of Parma to the Emperor: the figures are naked, and the fleſh was ſo inimitably tender, clear, ſoft, and delicate, that it had more the appearance of real fleſh, than the production of the pencil. In each picture there was a lovely landſcape; but, in that of the Venus, two Cupids were introduced, as trying their arrows of gold and lead on a touchſtone; and from a rock iſſued a ſtream of tranſparent water, which, in its courſe, flowed over the feet of Venus, and ſeemed ſo perfectly lucid, that it rather increaſed the delicate ſoftneſs of the fleſh, than concealed any part of its beauties.

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But, in the palace at Modena, was that remarkable painting, called the Notte, or Night of Correggio. The ſubject of it is the Nativity of Chriſt, in which the light proceeds from the infant, illuminating the ſhepherds and ſpectators, among whom one figure of a woman is repreſented as being ſo ſtrongly affected by that ray of glory which iſſues from the babe, that ſhe holds one hand between her face and the infant, to avert the dazzling brightneſs with which ſhe ſeems as if overpowered. Julio Romano, on ſeeing thoſe pictures, declared they were ſuperior to any thing in painting that he had yet beheld.

JACOMO CORTESI. Vid. BOURGOGNONE.

GIOVANNA MARMOCCHINI CORTESI.

Painted Portrait.

DIED 1736, AGED 66.

This paintreſs was born at Florence, in 1670, and inſtructed in the art of painting by Livio Mehus, and Pietro Dandini; but, by order of the Grand Ducheſs, ſhe was afterwards taught to paint in miniature, by Hippolito Galantini.

In that ſtyle of painting ſhe, in a few years, became extremely eminent; and was univerſally applauded for a pleaſing and natural tint of colouring, for a pencil ſingularly neat and tender, and for a very lively and ſtriking reſemblance of the perſons whoſe portraits ſhe drew.

She uſually worked in oil; but ſhe alſo painted with crayons, in which ſhe ſhewed an equal degree of merit, and gave thoſe paintings all the tenderneſs and warmth of life.

PIETRO DA CORTONA. Vid. BERRETINI.

PIETRO PAOLO CORTONESE. Vid. GOBBO.

JOHN COSIERS.

Painted Hiſtory.

This artiſt was born at Antwerp, in 1603, and placed as a diſciple with Cornelius de Vos; with whom he continued for ſome years, and proved extremely happy in his taſte of deſign and colouring. His reputation ſpread through moſt of the Courts of Europe, and procured him employment from the King of Spain, the Cardinal Infant, the Arch-Duke Leopold, and ſeveral other Princes; who expreſſed the greateſt approbation of his works, and beſtowed on him ſuch marks of their favour, as were juſtly merited by his extraordinary abilities.

His compoſition is in a maſterly ſtyle; his figures are well deſigned, and well grouped; and there appears a judicious variety in the attitudes. His back-grounds are much enriched, eſpecially when he introduces architecture; and his manner of painting is broad,

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eaſy, and free. His drawing is generally correct, and his colouring good, except that it ſometimes partakes too much of a yellowiſh tint; but that is not a defect obſervable in all his performances.

At Mechlin is to be ſeen a noble deſign of this maſter's hand, of which the ſubject is, the Paſſion of our Saviour; and Houbraken aſſures us, that this work alone is ſufficient to eſtabliſh the reputation of Coſiers. He was appointed Director of the Academy at Antwerp, in 1639.

PIETRO DA COSIMO.

Painted Hiſtory, Portraits, and Bacchanals.

DIED 1521, AGED 80.

He was born at Florence, in 1441, and was a diſciple of Coſimo Roſelli; but, as he had a ſprightly imagination, and a ſtudious attention to the art, he ſoon became a far better painter than his maſter.

Roſelli being invited to Rome, to paint one of the Pope's chapels, was attended thither by his diſciple, who aſſiſted him in the work; and in that undertaking Pietro gave ſuch proofs of his ſkill, that he was employed in the Vatican for ſome years, and ſo effectually recommended himſelf to the favour of the Pope, and the principal Nobility, that he painted for them a great number of hiſtorical deſigns, as well as portraits. He had the honour to inſtruct many diſciples, who were afterwards very eminent in the profeſſion; among whom Andrea del Sarto, and Franciſco da San Gallo, were of the greateſt note; but, as he advanced in life, he grew whimſical, altered his ſtyle of deſign, and, for the moſt part, delighted to paint fantaſtical ſubjects, ſuch as harpies, ſatyrs, and monſters; and was particularly fond of painting bacchanals.

WILLIAM COURTOIS, or CORTESI.

Painted Hiſtory.

DIED 1679, AGED 51.

He was born in Franche-Comté, in 1628, the brother of Giacomo Corteſi, called Bourgognone; and having learned the rudiments of the art from his father, he travelled with his brother to Rome, and entered himſelf as a diſciple in the ſchool of Pietro da Cortona. Under that maſter he obtained a commendable taſte of deſign and colouring, which enabled him to make a conſiderable figure in his profeſſion; and afterwards he became the diſciple of Claude Lorraine, in whoſe landſcapes he very frequently inſerted the figures.

Few artiſts compoſed hiſtorical ſubjects in a more agreeable ſtyle; and the Nobility of Rome furniſhed him with perpetual opportunities for exerting his talents, by employing his pencil inceſſantly, for the ornament of their palaces; as did alſo the eccleſiaſtics, in adorning their churches and convents. By order of Pope Alexander VII. he painted in the

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gallery of his palace in Monte Cavallo, the Battle of Joſhua, which afforded the Pope ſo much ſatisfaction, that he preſented him with a chain of gold, and a medal, as a mark of his particular eſteem.

He frequently aſſiſted his brother Bourgognone in his large deſigns; and by the recommendation of his maſter Cortona, he was appointed to paint ſeveral noble deſigns in the church of St. Mark, at Venice, which he executed highly to his honour.

His taſte of deſign was very good; he was generally correct in his drawing; and his manner of compoſing, colouring, and handling, was ſo well approved by the ableſt judges, that he obtained the character of being an excellent painter, and died poſſeſſed of conſiderable riches, honourably acquired by his merit.

REINER COVYN.

Painted Still Life, and Converſations.

This painter was born in Brabant, and ſtudied after nature, His uſual ſubjects were herbs, plants, and different kinds of vegetables; and ſometimes he painted market-women, with baſkets of eggs, fruit, or dead fowl.

He alſo repreſented, in ſome of his compoſitions, girls ſewing, or buſy about domeſtic employments, and likewiſe converſations.

ISRAEL COVYN.

Painted Hiſtory and Portrait.

He alſo was a Brabanter, and brother to Reinier Covyn; but employed his pencil in ſubjects very different from thoſe of his brother. His moſt uſual ſtyle was hiſtory, though frequently he painted portraits; but it is remarked of him, that his early deſigns, and portraits, were by many degrees ſuperior to thoſe which he finiſhed in his more advanced age.

COUWENBERCH. Vid. VAN THIELEN.

MICHAEL COXIS.

Painted Hiſtory and Portrait.

DIED 1592, AGED 95.

He was born at Mechlin, in 1497, and received the firſt notions of painting, when he was very young, from Bernard Van Orlay, of Bruſſels; but, quitting his own country, he travelled to Rome, and there had the good fortune to become a diſciple of Raphael. He ſtudied and worked under the direction of that ſuperior genius, for ſeveral years; and in that ſchool acquired the taſte of deſign and colouring peculiar to his maſter, as alſo the power of imitating his exquiſite manner ſo far, as to be qualified to deſign his own female figures with a great deal of grace and elegance.

Undoubtedly

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Undoubtedly he had no great invention, nor did he poſſeſs a livelineſs of imagination; and therefore, when he left Rome, to return to his native country, he took care to carry along with him a conſiderable number of the deſigns of Raphael, and other eminent maſters of Italy, which he did not ſcruple to make uſe of afterwards in his own compoſitions. By that means he gained reputation, and his pictures were wonderfully admired through the Low Countries.

But, when Jerom Cock returned from Rome, and brought with him into Flanders, the School of Athens, deſigned by Raphael, and other deſigns of the moſt famous Italian artiſts, they were no ſooner made public, than the plagiariſm of Coxis was diſcovered, and his reputation proportionably decreaſed.

In the church of St. Gudule at Bruſſels, there is a Laſt Supper painted by Coxis, which is much commended; and in the church of Notre Dame, at Antwerp, a St. Sebaſtian, a Crucifixion, and ſeveral portraits, which are fine imitations of nature, and the expreſſion in all of them is excellent. And in the chapel of St. Luke, at Mechlin, he painted two folding doors, intended to cover an altar-piece, which were ſo greatly eſteemed, that the Arch-duke Matthias purchaſed them at a very large price, and carried them out of the Low Countries.

Anthony COYPEL.

Painted Hiſtory and Allegorical Subjects.

DIED 1722, AGED 61.

He was born at Paris, in 1661, and at firſt was inſtructed by his father, who, beiag appointed Director of the French Academy at Rome, took his ſon along with him, to give him an opportunity of improving himſelf there, by ſtudying after the beſt models: and during his continuance in that city, he deſigned after the antiques, after the works of Buonaroti, Raphael, and the Caracci; and acquired a noble taſte and manner, which, as he advanced in age and experience, was ſtill farther improved.

After three years practice at Rome, he was adviſed by his friends to travel to Lombardy; and, among the moſt famous painters whoſe works occurred to him, he preferably choſe to copy thoſe of Correggio, Titian, and Paolo Veroneſe; and having ſufficiently indulged his genius, he returned to Paris, very well qualified to appear as a profeſſed maſter, although at that time not above eighteen years of age. He ſoon found employment, and diſtinguiſhed himſelf more and more by every public performance; and the Duke of Orleans honoured him ſo far as to appoint him his principal painter.

He received ſo many proofs of eſteem from the King, the Dauphin, and the Princes of the Blood, that he was ſeldom diſengaged from the ſervice of one or the other; and, as a public teſtimony of his merit, he was appointed by the King director of all his paintings, with a large penſion, and was alſo elected director of the academy.

But, although this artiſt had, confeſſedly, great talents, and an abundance of merit, in ſeveral parts of his art; yet, even in his beſt works, he left juſt room for the cenſure

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cenſure of judicious critics. He was, during his whole life, perſecuted by thoſe who envied his ſucceſs, being themſelves far inferior to him in deſert, which gave him perpetual diſquiet; but, as his patrons were ſteady and generous, he never ſuffered from the malignity of his defamers.

There is a great deal of ſpirit in his compoſitions, and generally an agreeable expreſſion; the turn of his figures is frequently elegant; but he rarely can diveſt himſelf of the French *goût*. His ſtyle is ſo well known by the prints which have been publiſhed from his works, that it ſeems unneceſſary to be more particular. However, he certainly is not ſo much idolized by others, as he is by thoſe of his own country, who dwell on his perfections, and ſeem quite inſenſible of his defects, though it muſt be confeſſed, that he uſually gives agreeable airs to his heads, and his boys are remarkably well deſigned.

Two of his performances are particularly commended: the meeting of Jephtha and his daughter, and a Crucifixion; which were applauded by the beſt judges, and celebrated by the poets of that time.

NOEL NICHOLAS COYPEL.

Painted Hiſtory and Portrait.

DIED 1737, AGED 45.

This painter, who was brother to Anthony Coypel, was born at Paris in 1692, and learned the rudiments of the art from his father; and he took pains to improve himſelf, by ſtudying ſuch deſigns of the beſt maſters, either in ſtatuary or painting, as were open to his obſervation, till he ſeveral times obtained the prize in the academy.

He had an apt genius, a ready invention, and a free manner of handling; in his taſte of deſign he ſhewed a conſiderable degree of correctneſs and elegance; and, as well as his brother, he gave an agreeable air to the heads of his figures. He painted portraits in oil, and with crayons; and, in the latter particularly, expreſſed all the tenderneſs of fleſh, with abundance of truth, ſpirit, and nature.

The principal work of this maſter is in the chapel of the Virgin, belonging to the church of St. Saviour, at Paris.

FRANCESCO COZZA.

Painted Hiſtory.

DIED 1664.

He was born at Palermo in Sicily, where he was inſtructed in the firſt principles of the art of painting; and to accompliſh himſelf in the profeſſion, he went to Rome, where he was admitted as a diſciple in the ſchool of Domenichino.

Under that eminent maſter he continued for ſeveral years, and conceived ſo juſt an opinion of the merit of his director, that he conſtantly endeavoured to imitate his manner and ſtyle, and his endeavours were attended with ſucceſs.

At Rome he was employed in a great number of grand works, in freſco as well as in oil, which were an honour to his inſtructor, as well as to himſelf.

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CRABBETJE. Vid. ASSELYN.

DIRK and WOUTER CRABETH.

Painted Hiſtory on Glaſs.

Theſe brothers were incomparable painters on glaſs. By ſome writers they are accounted natives of France, and by others natives of Germany; but it appears certain that they were born at Gouda in Holland. Wouter is ſaid to have viſited France and Italy; and by all judges he is allowed ſuperior to his brother in drawing, and in the tranſparence and brilliancy of his colouring.

The work of Dirk had greater ſtrength in the tints, and, by his bold and ſtrong manner, he produced an effect equal to the clearneſs and delicacy of the other. Both were very great maſters, as well in large as in ſmall, and they wrought with incredible freedom. The moſt beautiful work of thoſe aſſociated artiſts, and perhaps the moſt beautiful of its kind in Europe, was painted by them in 1567, at Gouda, in the great church. The ſubject is, Chriſt driving the buyers and ſellers out of the Temple; and whether one conſiders the compoſition, the attitudes of the figures, or the luſtre of the colours, it is an admirable performance.

It is very remarkable, that though thoſe artiſts lived in the moſt cloſe connexion and apparent friendſhip, they were ſo cautious of having their ſecret diſcovered, or perhaps were ſo jealous of each other, that one brother would not ſuffer the other to ſee him at work; and Wouter even covered up his work, as ſoon as Dirk came into the apartment where he painted.

N. CRAMER.

Painted Portraits and Converſations.

DIED 1710, AGED 40.

He was born at Leyden, in 1670, and at firſt was a diſciple of William Mieris, though he afterwards placed himſelf with Karel de Moor, whoſe ſtyle of deſign, and manner of colouring, he followed as long as he lived.

A moſt uncommon affection always ſubſiſted between De Moor and his diſciple; nor was there a ſtronger reſemblance in their manner of painting, than in their tempers and diſpoſitions. His ſubjects were portraits in ſmall, and converſations; which were beautifully coloured, and finiſhed in a delicate manner. He had a good taſte of deſign, and a judicious diſpoſition of the figures in his compoſitions; and his portraits had great force, having alſo a great reſemblance of nature.

Cramer had extraordinary talents, but a weakly habit of body; and died much regretted, as he was deſervedly admired.

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LUCA CRANIUS, or KRANACH the Old.

Painted Hiſtory and Portrait.

DIED 1553, AGED 83.

He was born at Kranach, a town in the biſhoprſc of Bamberg, in 1470, and in his time was accounted a conſiderable artiſt. The reputation of his extraordinary merit recommended him to the favour of the Elector of Saxony, who employed him for ſeveral years in his ſervice; and the greateſt, as alſo the beſt part of the works of this maſter, are preſerved in the palace of that Prince.

For the moſt part he painted portraits and figures at half length; though he frequently painted hiſtorical and poetical ſubjects. He was remarkably fond of painting the heads of old men and women; and the draperies of his figures, in all his compoſitions, were imitated from the modes of the time. The Elector and his whole Court careſſed him exceedingly, and very liberally rewarded him for his labours.

Sandrart ſays that Cranius deſigned with grace and elegance; of which, however, there is very little or no appearance, in the general number of the paintings of that maſter, whoſe works, in theſe kingdoms, are ſufficiently common. His manner of deſigning was entirely gothic, as his compoſition was irregular; and although he ſeems to have laboured the heads of his figures with greater care, yet the hands and extremities are ſtiff, and often very incorrectly drawn, as well as badly proportioned. Yet this maſter is not without his modern admirers, who perhaps imagine that the antiquity of a painting compenſates for any deficiency of taſte, grace, or correctneſs.

The moſt capital performance of Cranius, is a naked Lucretia, as large as life, in an erect poſture, which is preſerved with great care, and highly valued.

LUCA CRANIUS, the Younger.

Painted Hiſtory.

DIED 1586, AGED 76.

This artiſt, who was the ſon of old Cranius, was born at Wittemberg, in 1510; and being thoroughly inſtructed by his father, he painted in the very ſame ſtyle and manner, as well in reſpect of his taſte in compoſition and deſign, as in colouring and handling.

JOSEPH VAN CRAASBECK, or CRAESBEKE.

Painted Converſations and Drolls.

DIED 1668, AGED 60.

He was born at Bruſſels, in 1608, and was by trade a baker; but, by having a ſocial intimacy with Brouwer, he learned the art of painting from him. He had a ſtrong

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natural genius; and by obſerving the method of Brouwer's drawing and managing the pencil, he made conſiderable advances; which being noticed by the able artiſt, he gave Craaſbeck every neceſſary inſtruction, and ſoon perceived in his companion, an exact imitator of himſelf.

His invention was very lively, but his ſubjects were mean, low, ſordid, and often unchaſte; yet his touch was delicate, and his colouring clean and tranſparent; though he was ſtill inferior to Brouwer, as well in penciling as colouring. His general ſubjects were, taverns, inns, corps de garde, and drunken quarrels, which were full of humour and droll expreſſion, always taken from nature.

One of his moſt capital deſigns, is a repreſentation of ſome boors drunk, and fighting; the tables, chairs, pots, men, women, and children, tumbled together, and one of the combatants ſtretched out as dead. This picture is of Craaſbeck's beſt time, and is entirely in the manner of Brouwer.

Houbraken mentions a droll incident of this painter, who reſembled Brouwer in his morals and extravagancies, as well as in his pencil. Craaſbeck took it into his head to be jealous of his wife, who was a modeſt and agreeable woman; and as he was in ſome doubt of her affection, in order to enable him to judge certainly whether ſhe really loved him, he one day ſtripped his breaſt naked, and painted the appearance of a mortal wound on his ſkin; his lips and cheeks he painted of a livid colour, and on his palette, near him, he placed his knife, painted on the blade with a blood-like colour.

When every thing was prepared, he roared out, as if he had been killed that inſtant, and lay ſtill. His wife ran in, ſaw him in that terrifying condition, and ſhewed ſo many tokens of unaffected, natural paſſion, and real grief, that he roſe up, convinced of her affection, diſſuaded her from grieving, and freely told her his motive for the whole contrivance.

He very often ſtudied variety of grimaces before a glaſs, and frequently painted his own portrait, with a patch on one eye, and a countenance full of grimace, particularly about the mouth.

CASPAR DE CRAYER.

Painted Hiſtory and Portraits.

* DIED 1669, AGED 84.

He was born at Antwerp, in 1585, and was a diſciple of Raphael Coxis, the ſon of that Coxis who had ſtudied under Raphael; but he ſoon ſhewed ſuch proofs of genius, and of an elevated capacity, that he far ſurpaſſed his maſter, and therefore quitted him. Afterwards

* The Chronological Tables of the eminent painters fix the death of Crayer in the year 1638, at the age of 53, which ſeems manifeſtly wrong; for all authors agree that he lived above fourſcore years; and one writer particularly mentions the laſt picture painted by Crayer, which was finiſhed in the year 1668, and placed in the Dominicans chapel at Ghent, where that artiſt is interred.

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Afterwards he made judicious obſervations on the particular excellencies of the moſt renowned maſters to which he had any acceſs; and taking nature for his conſtant director and guide, he formed for himſelf a manner that was exceedingly pleaſing.

The firſt work which eſtabliſhed him in the favour of the Court at Bruſſels, was a portrait of Cardinal Ferdinand, brother to the King of Spain, which he painted at full length, and as large as life. In that picture he ſucceeded ſo happily, that it was ſent to Madrid, and received there with ſuch concurrent approbation of the King and the whole Court, that it laid the foundation of the fame and fortune of Crayer. For the King, as an acknowledgment of the painter's merit, ſent him a gold chain with a medal; and added, as a farther inſtance of his favour, an appointment for a conſiderable penſion.

But nothing can certainly place the talents of Crayer in a ſtronger light, than the teſtimony of ſo excellent an artiſt as Rubens. That great man went to Antwerp, particularly to viſit Crayer, and to ſee his work; and after examining attentively a picture of his painting, in the refectory of the abbey of Affleghem, he publicly declared that no painter could ſurpaſs Crayer. Nor was this maſter leſs diſtinguiſhed by Vandyck, who always expreſſed a real eſteem and friendſhip for him, and painted his portrait.

He had ſomewhat leſs fire in his compoſitions than Rubens, but his deſign is frequently more correct. His compoſition generally conſiſted of a ſmall number of figures; and with diſcreet judgment, he avoided the encumbering his deſign with ſuperfluous particulars, or loading his ſubject with any thing that ſeemed not to contribute to its elegance or probability. He grouped his figures with ſingular ſkill, and his expreſſions have all the truth of nature. There is a remarkable variety in his draperies, and an equal degree of ſimplicity in their folds; and as to his colouring, it is admirable. Of all his cotemporary painters, he was accounted to approach neareſt to Vandyck, not only in hiſtory but in portrait.

He principally painted religious ſubjects, and was continually at work; and, although he lived to a great age, yet his temperance and conſtant regularity preſerved to him the full uſe of all his faculties; and to the laſt month of his life, his pencil retained the ſame force and freedom which it poſſeſſed in his moſt vigorous time.

The ſubject of that picture, which was ſo honoured by the approbation of Rubens, is the Centurion alighting from his horſe, to proſtrate himſelf at the feet of our Saviour. It is a capital deſign of Crayer; and although it conſiſts of a great number of figures, the harmony and union are well preſerved.

LORENZO DI CREDI.

Painted Hiſtory and Portrait.

DIED 1530, AGED 78.

He was born at Florence, in 1452, and was a diſciple of Andrea Verocchio, at the ſame time that Pietro Perugino and Lionardo da Vinci ſtudied in the ſchool of that maſter.

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As he had perpetual opportunities of obſerving that grandeur of ſtyle which appeared in the compoſitions of Lionardo, and that exquiſite manner of penciling which far ſurpaſſed his inſtructor Verocchio, he gave himſelf up entirely to imitate Vinci, in his taſte of deſign, in his handling, and in the management of his colours.

To the aſtoniſhment of the connoiſſeurs of that age, he copied the paintings of that eminent genius with ſuch critical exactneſs, ſuch a ſurpriſing ſimilarity of colour and freedom of touch, that it ſeemed almoſt impoſſible, even at that time, for the moſt able judges to determine which were the copies and which the originals.

He roſe at laſt into high reputation, and painted a great number of his own deſigns at Florence, by which he was enriched; and he had the diſcretion to ſpend the latter part of his life in a comfortable retirement, diſengaged from the fatigue of his profeſſion.

CREPU.

Painted Flowers and Fruit.

He was born about the year 1660, and was a Fleming, who without any inſtructor, and only ſtudying after nature, arrived at a great degree of merit in flower-painting.

He originally was bred to a military profeſſion, and had the poſt of a lieutenant in the Spaniſh troops; but, while he was encamped, or in garriſon, he amuſed himſelf by deſigning after nature ſuch objects as were agreeable to his fancy. He did not quit the army till he was forty years old, and then eſtabliſhed himſelf at Antwerp, where he began to practiſe painting for a maintenance. His works were very ſoon noticed by the artiſts, many of whom were profuſe in his commendation, and could not but acknowledge his ſuperiority in many reſpects. His pictures were much ſought for; they brought conſiderable prices, and were carried to every part of Europe. After ſome years he ſettled at Bruſſels, where he continued to work till the time of his death.

He was a good painter of thoſe kind of objects which he delighted to repreſent, though he could not juſtly be ranked with Van Huyſum, Mignion, Baptiſt, or De Heem; but his compoſition was pleaſing, and his flowers were light, tender, and natural, which conſtituted their greateſt merit.

DANIELLO CRESPI.

Painted Hiſtory and Portrait.

DIED 1630, AGED 38.

This artiſt was born at Bologna, in 1592, and at firſt was a diſciple of Giovanni Battiſta Creſpi, though he afterwards ſtudied under Julius Cæſar Procaccini.

The grace and the variety obſervable in the airs of his heads, and the propriety of action and character which he gave to his figures, accompanied with a beautiful tone of colour, ſoon raiſed him to the higheſt eſteem; procured him the favour of the great, and ſo much employment in freſco-painting as well as in oil, that he was not only made very rich, but his reputation alſo was rendered very extenſive.

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He painted portraits in an admirable ſtyle, ſuperior to moſt of his cotemporaries; and had the ſkilful power to give ſo true and ſo lively an expreſſion to every one of them, that they ſeemed to think. He died of the plague, extremely lamented; and with him died his whole family, of the ſame fatal diſtemper.

In the church of the Chartreux, at Pavia, are ſeveral charming paintings by Creſpi; Chriſt among the Doctors; the Preſentation in the Temple; the Adoration of the Magi; the Baptiſm of Chriſt; and the Preaching of St. John; which are all excellent performances. And at Wilton there is a picture painted by this maſter, repreſenting the Virgin encircled with flowers, with Chriſt leaning on her boſom.

GIUSEPPE MARIA CRESPI.

Painted Hiſtory and Portrait.

DIED 1747, AGED 82.

He was born at Bologna, in 1665, and received his earlieſt inſtruction in deſign from Angelo Toni, a very moderate artiſt; but in a ſhort time he quitted that ſchool, and ſucceſſively ſtudied under Domenico Canuti, Carlo Cignani, and Giovanni Antonio Burrini. Having obtained great improvement, from the precepts and example of the latter eminent maſters, he applied himſelf induſtriouſly to ſtudy the works of Baroccio, in order to habituate himſelf to the imitation of that painter's ſtyle. He found all the advantage he could hope, from the obſervations he made on the works of that diſtinguiſhed artiſt; and he promoted his knowledge ſtill farther, by deſigning after the naked in the academy, and afterwards ſtudying the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veroneſe.

Thus qualified to appear with credit in his profeſſion, his merit was made known to the Grand Duke Ferdinand, who immediately engaged him in ſeveral noble compoſitions, which he executed with ſucceſs; affording that Prince the higheſt ſatisfaction, and likewiſe gaining the applauſe of the public. The Duke made him magnificent preſents, diſtinguiſhed him with his protection and favour, and honoured him with the title of his own painter.

In portrait he was particularly excellent; and to thoſe ſubjects he gave elegant attitudes, with a ſtrong and graceful reſemblance. The moſt illuſtrious perſons for learning and nobility among the men, and the moſt celebrated ladies for birth or beauty among the women, or who were admired performers on the ſtage, were his uſual ſubjects, and were were rendered ſtill more admired by his pencil.

His imagination was lively, and often whimſical; he was very famous for caricatures; and frequently amuſed himſelf with deſigning comic and burleſque fancies, which he expreſſed with abundance of humour and drollery. Sometimes he etched thoſe deſigns with aqua fortis, ſelecting his ſubjects from the writings of the facetious and burleſque poets.

He was remarkably ſingular, in accuſtoming himſelf to paint in a chamber properly darkened, and ſo contrived, as to admit a ray of the ſun, or the light of a flambeau, to enable

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enable him to give a greater roundneſs and relief to his paintings, by a nice obſervation of the force of natural light and ſhadow. His taſte of deſign was elegant and graceful; and his colouring had a degree of force that was very ſtriking, and very extraordinary.

DOMENICO CRESTI, called Cavalier PASSIGNANO.

Painted Hiſtory and Portrait.

DIED 1638, AGED 80.

This painter, accounted one of the beſt maſters of his time, was born at a village in the neighbourhood of Florence, called Paſſignano, in 1558 (though his birth, in the Chronological Tables, is erroneouſly fixed in 1585); and he received the name of Paſſignano, from the place of his nativity.

At firſt he was inſtructed in the art by Macchietti, and afterwards by Battiſta Naldini; but at Florence he become a diſciple of Frederick Zucchero, and painted ſeveral works in conjunction with that maſter, which eſtabliſhed his reputation. He had very uncommon and great abilities; a fruitful invention, a noble taſte for grand compoſitions, a competent ſkill to introduce a multitude of figures in his deſigns, and an accurate judgment to diſpoſe them with elegance. Yet he was not without his defects; for he frequently painted with too thin and fluid a body of colour, which prevented his pictures from having a proper degree of force; and being impatient, when his pencil did not immediately produce the effect which the vivacity of his imagination ſuggeſted to him, it diſcompoſed his mind, and diſordered his work.

He was alſo cenſured by very able judges in the art, for not adorning or enriching his figures with ſuitable draperies, though they were in other reſpects excellent, for correctneſs of deſign, and for the natural eaſy turn of the attitudes.

Mr. CROSS.

Painted Hiſtory.

He was an Engliſh artiſt in the reigns of Charles I. and II. who was not remarkable for any thing but copying; yet in that point he is ſaid to have had a great deal of merit.

It is reported of this painter (though with what degree of truth is uncertain), that being employed by King Charles I. to copy ſome of the works of the beſt maſters of Italy, and being permitted by the State of Venice to copy a famous Madonna of Raphael, in the church of St. Mark, he executed his commiſſion ſo happily, that he brought away the original, and left the copy in its ſtead. The deception was not immediately diſcovered, and the detection was too late to regain it; for, although ſeveral meſſengers purſued him expeditiouſly, they were all diſappointed.

It is likewiſe reported, that the Spaniſh Ambaſſador, in the time of Cromwell's uſurpation, bought that picture, and the twelve Cæſars, by Titian, for the King of Spain, who placed them in the Eſcurial.

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FRANCESCO CURRADI.

Painted Hiſtory and Portrait.

DIED 1660, AGED 90.

He was born in 1570, and learned the art of painting from Battiſta Naldini, under whom he made ſo great a proficiency in colouring and deſign, that his maſter permitted him to aſſiſt him in ſome of his own works; and being frequently afflicted with the gout, he confided the finiſhing of his compoſitions to Curradi and Balducci, his diſciples, who executed them with a ſpirit and beauty equal to their maſter. The perſons of the beſt taſte in painting, allowed Curradi to have a delightful manner, great correctneſs of deſign, an excellent diſpoſition of his figures, attitudes full of life and expreſſion, and a thorough underſtanding of the chiaro-ſcuro.

He ſtudied the airs of the heads with unuſual exactneſs, and gave a graceful and angelic air to particular figures in his hiſtorical compoſitions, but particularly to the heads in his deſigns from ſacred hiſtory, which were moſtly the ſubjects he choſe to paint.

To oblige his friends he often painted portraits, which were admired for the life and nature infuſed into them by his pencil, for the roundneſs and relief of his colouring, and alſo for the amiable reſemblance of the perſons who ſat to him.

CUYLENBURG.

Painted Hiſtory, Landſcape, and Figures in Caves.

This artiſt is by many ſuppoſed to have been a diſciple of Poelemburg, by his taſte of deſign, and the ſtyle of his compoſition; although neither his age nor his maſter are aſcertained by any of the biographical writers that I have ſeen. His ſubjects are, caves with figures, nymphs bathing, bacchanals, or ſtories from fabulous hiſtory, and ſometimes deſigns of fancy.

He uſually painted in a ſize much larger than Poelemburg, and wanted that clearneſs of tint, that luſtre of colouring, ſo remarkable in all the genuine works of that delicate painter. A predominant brown prevails through the whole of Cuylenburg's pictures, and makes an evident difference between the colouring of thoſe two maſters. And beſides, Cuylenburg is neither ſo delicate in his female forms, ſo correct in his drawing, ſo elegant in his taſte, nor ſo neat in his finiſhing, as are all the paintings of Poelemburg; nor is he, in general, equal to Vertangen.

CUŸP. Vid. KUŸP.

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D.

JACOPO D'AGAR.

Painted Hiſtory and Portrait.

DIED 1716, AGED 76.

HE was born at Paris, in 1640, and was a diſciple of Ferdinand Vouet; from whom he learned to deſign ſubjects of hiſtory, which he performed with a good deal of credit. But, perhaps conſcious that his genius would not enable him to arrive at any high degree of excellence in that ſtyle, he applied himſelf to draw and paint portraits after the life, and very ſoon acquired a great reputation through all Flanders.

His manner of deſigning thoſe ſubjects was elegant; he had a pleaſing and lively tone of colour; and his works were admired at moſt of the Courts of Europe. But he was particularly invited to the Court of Denmark, where he was received with every mark of reſpect, and immediately engaged in the ſervice of that Monarch, being alſo employed by the principal Nobility at Copenhagen. The merit of his paintings, and his politeneſs of manners, gained him the particular regard of the King, who conferred on him an employment of honour near his own perſon, and appointed him his principal painter; and at the death of his patron, Chriſtian V. he was continued in the ſame appointments, by the ſucceſſor Frederick IV.

As he was deſirous to eſtabliſh his fame in other countries, he felt an eager ambition to viſit London, where he knew the polite arts were as zealouſly cultivated, as the artiſts were liberally and generouſly rewarded; and he obtained permiſſion to ſpend ſome time in that country, whither the merit and character of the artiſt had arrived before him. His reception amply anſwered his moſt ſanguine expectations; for the Nobility, and the lovers of the art, kept him conſtantly at work; and when he returned to Denmark, he was loaded with riches and honour, and poſſeſſed an univerſal eſteem as long as he lived.

The portrait of D'Agar, painted by himſelf, is honoured with a place in the gallery of the eminent painters at Florence.

DIRK DALENS.

Painted Landſcape.

DIED 1688, AGED 29.

This maſter was born at Amſterdam, in 1659, and learned the principles of the art from his father William Dalens, a landſcape-painter, who had no great abilities, and who very ſoon was ſurpaſſed by his diſciple.

He

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In the year 1672 he retired to Hambourg, to avoid the calamities of war, which at that time desolated his native country; and happening to meet with John Voorhout, who was there at that time, they associated together, and jointly applied themselves to study, and to improve themselves in their profession. At his return to Amsterdam, his performances received the approbation of the public, and he would probably have made a very considerable figure, if he had not been cut off in the very bloom of his years.

In the collection of the Elector Palatine there is a fine landscape by this master; the scene is a marshy ground, on which are represented ducks and other fowl, very much in the taste and manner of Hondekoeter.

PIETRO DANDINI.

Painted History, Landscape, Portrait, Architecture, Battles, and Animals.

DIED 1712, AGED 66.

He was born at Florence in 1646, and received his first instruction in the art of painting from Valerio Spada, who excelled in small drawings with a pen. Whilst he was under the care of that artist, he gave such evident proofs of a ready genius, that he was then placed as a disciple with his uncle Vicentio Dandini, a master of great reputation through all Italy, who had been bred up under Pietro da Cortona. Vincentio soon observed the close application of his pupil, and therefore gave him all possible assistance, by directing him to design after nature, till practice confirmed him in correctness; he also encouraged him to furnish his mind by reading history; and made him attend the public lectures on anatomy, that he might be thoroughly acquainted with the structure of the human body, and the true situation and action of every member and muscle.

From so regular and excellent an education, he became an admirable artist; and even his first productions were applauded for the goodness of the design, and the pleasing tone of his colouring. But, when he had an opportunity to exert his talents, and to discover the fertility of his invention, and the grandeur of his ideas, in several large compositions which he finished, he was ranked among the most able masters of his time.

He travelled through most of the cities of Italy, studying the works of those who were most distinguished; and resided for a long time at Venice, where he copied the paintings of Titian, Tintoretto, and Paolo Veronese; and afterwards visited Parma and Modena, to design the works of Correggio; omitting no opportunity that might contribute to improve his hand, or his judgment. When he returned to Florence, the Grand Duke Cosmo III. the Grand Duchess Victoria, and the Prince Ferdinand, kept him perpetually employed, in fresco painting as well as in oil; his subjects being taken not only from sacred or fabulous history, but from his own invention and fancy, which frequently furnished him with such as were odd and singular, and especially with whimsical caricatures.

He had a most extraordinary talent for imitating the style of even the most celebrated ancient painters of every school, particularly Titian, Veronese, and Tintoretto; and with a force and elegance equal to his subjects of history, he painted portraits, landscapes, architecture, flowers, fruit, battles, animals of all kinds, and likewise sea-pieces; proving himself

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an univerſal artiſt, and excellent in every thing he undertook. He had a refined taſte of deſign a beautiful tone of colour, great firmneſs and freedom of pencil, and an unuſual mixture of force and ſweetneſs, with an agreeable harmony, appeared in all his compoſitions, reſulting from a judicious uſe of the chiaro-ſcuro.

He had a ſon,

Octavio DANDINI,

Who proved not inferior to him in any branch of his profeſſion, and was an honour to his family and his country.

Cæsare DANDINI.

Painted Hiſtory.

He was born at Florence; and was the elder brother, and firſt inſtructor, of Vincentio Dandini, the uncle of Pietro. This maſter had ſucceſſively ſtudied as a diſciple with Cavalier Curradi, Paſſignano, and Chriſtofano Allori; from whom he acquired a very pleaſing manner of deſigning and colouring. He was extremely correct in his drawing, and finiſhed his pictures highly. Several noble altar-pieces in the churches of Florence are of his hand; and one, which is in the Chapel L'Annonciata, is particularly admired.

Cavalier DANIELLO. Vid. Daniel Syder.

Henry DANKERS.

Painted Landſcapes.

He was born at the Hague, where he was taught the firſt rudiments of painting; but he afterwards travelled to Italy, and ſtudied there for ſome years. His obſerving thoſe ſcenes with which the face of nature is ſo beautifully diverſified in that country, and his attention to the works of the beſt painters of landſcape, rendered him a good artiſt in that branch, to which he devoted himſelf entirely.

King Charles II. of England engaged him to paint views of all the ſea-ports in his dominions, and particularly the proſpects on the coaſt of Wales, as alſo the views of the royal palaces; which commiſſion he executed extremely to the ſatisfaction of his employer. He followed his profeſſion in London for ſeveral years, and had good rates for his pictures, being eſteemed the neateſt and beſt painter in his way, of that time.

He had a brother, named

John DANKERS,

Who was a painter of hiſtory, and lived and died at Amſterdam.

Dirk Van DELEN.

Painted Inſides of Churches, and Perſpective Views.

Neither the preciſe year of the birth or the death of this maſter is mentioned by Houbraken, or other writers; but it is recorded that he was born at Heuſden. He was a diſciple of Francis Hals, in whoſe ſchool he practiſed to paint thoſe particular ſubjects, which

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which were moſt eſteemed by that maſter, ſuch as portraits and converſations; and by that means he acquired the ſkill to deſign figures, with a great deal of ſpirit and correctneſs.

But his predominant inclination directed him to paint architecture and perſpective; and thoſe he ſtudied with ſo much care, as to make his works admired and coveted through the Low Countries. His ſubjects were, the inſides of churches filled with figures, grand temples, magnificent ſaloons and galleries, with people aſſembled at concerts of muſic, or feaſting, or dancing; and thoſe ſubjects he finiſhed highly; his architecture was in a noble taſte; the figures were well deſigned; and they were grouped with a great deal of judgment.

Several authors mention the performances of this maſter, with large commendation for the goodneſs of his invention, and the neatneſs of his handling.

JACOB DELFT.

Painted Portrait.

DIED 1661, AGED 42.

He was the ſon of Willemz Delft, and grandſon of Michael Mirevelt, born in 1619 at Delft. As he had been carefully inſtructed by his grandfather, he choſe to paint the ſame ſubjects for which Michael was ſo deſervedly eſteemed; he acquired a ſimilar taſte of deſign and colouring, and imitated him ſucceſsfully in the management of his pencil; nor can there be a greater encomium given to this maſter, than what is aſſerted by the concurrent teſtimony of ſeveral writers, that he painted portraits with a force and delicacy equal to Mirevelt.

DEODATO DELMONT.

Painted Hiſtory.

DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a good family, who gave him an education ſuitable to his fortune; had him inſtructed in all the polite languages; and placed him as a diſciple with Rubens, to learn deſign and colouring. He became the moſt intimate and beloved friend of that illuſtrious painter, and accompanied him to Italy; and during his continuance at Rome, he ſtudied every thing that was curious in painting, ſtatuary, or architecture, with ſuch accurate care, that he obtained the reputation of being an excellent painter and architect.

For a long time he was employed at the Court of Newburgh; and the Duke ennobled him, as a teſtimony of his merit. Several excellent paintings by this maſter are preſerved in the churches and convents of Italy; but there are three capital performances of his at Antwerp, which are evident proofs of his extraordinary talents. In the church of Notre Dame is a fine picture of the Transfiguration; in the Jeſuits church is another compoſition, repreſenting Chriſt carrying his Croſs, which is conſidered as one of the principal

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ornaments of that edifice; and in a cloiſter, is the Adoration of the Magi, painted for the altar-piece. It is grand in the deſign, exquiſitely penciled and coloured, and in a free and firm ſtyle. In all his ſubjects the compoſition is elevated, the deſign correct, and the colouring and penciling excellent. Rubens himſelf was profuſe in his praiſe, and the approbation of that incomparable judge is ſufficient to ſecure the approbation of poſterity.

BALTHASAR DENNER.

Painted Portraits.

DIED 1747, AGED 62.

He was born at Hambourg, in 1685, and was inſtructed in the principles of the art by the moſt noted maſter in Altena; though afterwards he was placed under the direction of another painter at Dantzick; and having, for ſome time, practiſed with thoſe profeſſors, he improved himſelf by copying the beſt pictures which could be procured in the latter city, and alſo ſtudied diligently after living models.

When he thought himſelf qualified to work for the public, he was appointed to paint the portrait of the Duke Chriſtian Auguſtus, adminiſtrator of Holſtein-Gottorp, in miniature; and he performed it with ſuch ſucceſs, that it eſtabliſhed his credit at that Court; where he painted, in one picture of a large ſize, twenty-one portraits of the family of that Prince, and alſo added his own. That picture ſo highly pleaſed the Czar Peter, that he determined to have it conveyed to Peterſburg, till he was informed that the Duke would be exceedingly ſorry to have it carried out of his own country.

He was principally employed by the Princes of Germany, and the King of Denmark, and he painted many portraits of that Monarch; but at intervals he viſited other countries, and particularly England and Holland, where he was received and reſpected as his merit juſtly deſerved. As a ſpecimen of his abilities, he carried along with him the portrait of an old woman, ſo wonderfully painted, that it not only procured him honour and employment in London and the Low Countries, but he refuſed five hundred guineas for it. It was purchaſed for a greater ſum by the Emperor Charles VI. who was ſo careful to preſerve it from injuries, that he kept the key of the cabinet where it was repoſited; and ſome time after procured from Denner the head of an old man, as a companion, for which he gave the ſame price. Thoſe heads are the moſt capital of all his performances.

This maſter was moſt remarkable for finiſhing his portraits in a manner that was inconceivably neat; his expreſſion is natural, nor had he, in his touch or his colouring, any appearance of ſtiffneſs, or of the manneriſt; but a general union and harmony ſeemed diffuſed through the whole. However, he had no great taſte of compoſition; his draperies are very indifferent, without any idea of dignity in the diſpoſition, and without truth in the folds. His manner of deſign, except in the heads, was but poor; and his works cannot by any means be recommended as a model to other artiſts. In ſome parts he was admirable, but very unequal in others; yet he has painted the portraits of his wife and himſelf, in the manner of Rembrandt, which are ſo minutely finiſhed, that (if writers may be credited) even the pores of the ſkin are viſible.

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JACQUES DENYS.

Painted Hiſtory and Portrait.

This artiſt was born at Antwerp in 1645, and was a diſciple of Eraſmus Quellinus; but went young to Rome and Venice, where he ſpent ſome years in copying the works of Raphael, Julio Romano, Guido, and Titian, and forming his taſte of deſign and colouring from the compoſitions of thoſe celebrated maſters; by which method of conducting his ſtudies, his own compoſitions ſhewed all the elegance of the Roman and Venetian ſchools.

The Arch-Ducheſs at Mantua, having heard the genius of Denys very greatly commended, invited him to her Court, and took him into her ſervice; and not long after, the Duke of Tuſcany obtained permiſſion for him to viſit Florence, where he painted the portraits of that Prince and his family; nor would the Grand Duke have ſuffered him to leave his Court, if Denys had not been under prior engagements to return to Mantua.—However, the Grand Duke expreſſed the moſt kind concern for parting with him; he made him many valuable preſents, among which were a rich gold chain and a large medal of gold; and he honoured Denys with letters patent, declaring his eſteem for the talents and perſonal merit of that artiſt. At his return to Mantua, he finiſhed ſeveral grand hiſtorical compoſitions for his patroneſs, and adorned the principal apartments of the palace with ſuch works as were ſufficient to rank him among the moſt able in his profeſſion.

The Arch-Ducheſs wiſhed to engage him in other new deſigns, in order to detain him longer in her ſervice; but the love of his native country prevailed over all other conſiderations with him, as he had then reſided in Italy for fourteen years; and he returned to Antwerp, loaded with riches and honours. By all the artiſts, and lovers of the art, he was received in that city, as in triumph; but he enjoyed that honour only for a ſhort time, and died ſoon after, extremely regretted in every part of Europe, whither his fame had extended.

The greateſt part of his works are in Italy, few of them being to be ſeen or purchaſed in his own country. Yet, at Antwerp is to be ſeen an Ecce Homo of his painting, which, as well in deſign as colouring, is entirely in the ſtyle of Vandyck. There is alſo, in the ſame city, a portrait moſt beautifully coloured, and painted with ſo great freedom and force, as if portrait had been his peculiar ſtudy and excellence. In general he was remarkable for great correctneſs of deſign; his colouring is bold; and his manner hath abundantly more of the ſchool of Italy, than of that of Flanders.

PETER CORNELIUS DERYCK, or DERICK.

Painted Portraits, Landſcapes, and Cattle.

DIED 1630, AGED 62.

He was born at Delft, in 1568, and was a diſciple of Hubert Jacobs; and having acquired a good degree of knowledge under that maſter, he went to Italy, where he ſtudied the different

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different ſtyles of the moſt eminent maſters, and at laſt fixed on Baſſan as his model. In copying and deſigning he ſpent fifteen years at Rome, Venice, and other cities of Italy; and painted a great number of pictures in a large as well as in a ſmall ſize.

His portraits were very much admired; but thoſe pictures which he painted in the manner of Baſſan, were commended for the goodneſs of the deſign, for the firmneſs and freedom of his touch, and the ſpirit of thoſe animals which he introduced into his compoſitions. His peculiar excellence was his imitation of the ſtyle, the manner and the tint of colouring of Baſſan; and that imitation he performed with ſuch exactneſs, that even good judges are frequently deceived by ſome of the pictures of Deryck.

WILLIAM DERYKE.

Painted Hiſtory.

DIED 1697.

He was born at Antwerp, and at firſt was bred to the trade of a jeweller; but he afterwards applied himſelf to painting, in which he had tolerable ſucceſs.

His manner of deſign was not extraordinary; his compoſitions were hiſtorical ſubjects, with figures as large as life, and thoſe he executed with a full, bold pencil; but, although there was an appearance of merit in ſome particular parts, yet his outline was frequently incorrect, and in reſpect of grace, and an agreeable variety, he was very deficient.

FRANCIS DESPORTES.

Painted Animals, Huntings, Flowers, and Inſects.

DIED 1743, AGED 82.

He was born at the village of Champigneul in Champagne in the year 1661, and was a diſciple of Nicaſius Bernard, whoſe manner of painting he ever after ſeemed to imitate.

The ſubjects which he generally delighted to paint, were flowers, inſects, animals, or repreſentations of the chace; and thoſe he deſigned and coloured with abundance of truth; his local colours being very good, and the aërial perſpective well managed.

He moſtly was employed in the ſervice of Lewis XIV. and for that Monarch, for the Dauphin, and the Duke of Orleans, he painted many pictures, repreſenting the chace of different animals, in which the action and attitudes of the dogs were full of ſpirit, nature, and life.

In the train of the Duke d'Aumont, when he went as ambaſſador to England, Deſportes arrived in London; he took with him ſome of his paintings, as a ſpecimen of his abilities; and during his continuance in that city, he experienced (as many others of his countrymen have done) the generous encouragement of the Engliſh, who purchaſed many of his performances, which are ſufficient evidences of his merit.

JAQUES

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JAQUES DEWIT,

Painted Hiſtory and Portrait.

HE WAS ALIVE IN 1744.

This maſter was born at Amſterdam, in 1695, and ſhewed a very early fondneſs for the art; and, while he was extremely young, learned the firſt principles of drawing and deſign from Albert Spiers, a portrait painter; but, afterwards, he was placed as a diſciple with Jacques Van Hal, a painter of hiſtory, whoſe reputation was conſiderable. With that maſter he continued two years; and then applied himſelf to ſtudy after nature, and likewiſe to copy ſome capital paintings of Rubens and Vandyck, to which he obtained acceſs by the intereſt of his uncle (a lover of the art, and a very curious collector), from which his principal improvement aroſe.

In 1713 he obtained the firſt prize in the academy, for deſigning after a living model; and the firſt prize for painting hiſtory; and he made himſelf particularly known, by ſketching ſeveral of the cielings in the Jeſuits church at Antwerp, which had been originally painted by Rubens and Vandyck, and were very much injured by lightning; and thoſe grand compoſitions had been entirely loſt to the public, if they had not been thus preſerved by the induſtrious curioſity of Dewit, in whoſe ſketches they ſtill ſubſiſt.

He was much ſolicited to paint portraits, but it was with the utmoſt diſlike he ever undertook it; as it was not only ſo much inferior to hiſtorical ſubjects, but becauſe ſucceſs, in that ſtyle, depended greatly on the caprice, vanity, ſelf-admiration, or ignorance of others; and at laſt he totally refuſed it, although he received the moſt deſerved applauſe, for what he had done in that way. He principally painted ceilings, and grand apartments, and in all his compoſitions ſhewed an elegance of taſte, with a tolerable correctneſs of deſign.

His moſt noted work was for the Burgomaſters of Amſterdam in their great council chamber. The ſubject which Dewit choſe, was, Moſes appointing the ſeventy Elders. It was a grand compoſition, forty-five feet wide, by nineteen high; and the whole work is a proof of a fine taſte, noble ideas, and a freedom of hand capable of executing the dictates of a lively imagination. Although he had never ſeen Rome, he had acquired the ſtyle of the Italian maſters, by ſtudying after the fineſt deſigns of the beſt artiſts of that country, which he had collected with great judgment and expence.

His colouring is extremely good, and his compoſitions are pleaſing; becauſe they are always ingenious, and in the grand manner; his pencil is free, and his touch full of ſpirit and brilliancy; and a better taſte of deſign would have rendered him truly eminent. But his greateſt excellence conſiſted in his imitation of baſs-relief in ſtone, wood, or plaſter; which objects he painted with ſo much roundneſs as to deceive the eye, by giving them the appearance of real carvings; and thoſe works of his are highly prized in every part of Europe.

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He deſigned boys with a great deal of ſkill and taſte, and knew where to introduce them with a good effect; eſpecially where he repreſented them in baſs-relief; and as he made ſketches for all his paintings, thoſe ſketches, although they are ſlight, are much admired for their freedom and ſpirit, and purchaſed by perſons of the beſt taſte.

JOHN BAPTIST VAN DEYNUM.

Painted Portraits in Miniature, and Hiſtory in Water-colours.

He was born at Antwerp, in 1620, and devoted the early part of his life to an intenſe ſtudy and practice of the art of painting; and at laſt became very excellent in his profeſſion.

His ſubjects were portraits in miniature, and alſo hiſtory and landſcapes in water-colours; which he executed with ſurprizing neatneſs, judgment, and taſte. The greateſt part of his paintings were purchaſed by the Emperor and the King of Spain; and his works were admired for the delicacy of his touch, for the ſweetneſs of his colouring, for the exquiſite manner in which he finiſhed them, and alſo for an elegance in his compoſition.

LEWIS DEYSTER.

Painted Hiſtory.

DIED 1711, AGED 55.

This maſter was born at Bruges, in 1656, and was placed as a diſciple under the direction of John Maes, a painter of portrait and hiſtory; but he perfected himſelf in the knowledge of the true principles of deſign and colouring, by ſtudying the antiques, and the beſt modern productions at Rome for ſix years; and ſpending ſix years more at Venice, in copying, and curiouſly examining, the beautiful compoſitions of the Venetian artiſts.

When he returned to his own country, he was of ſo retired a diſpoſition, that he was ſcarce known even in his own city, though he had abundant merit, and though his works were at the ſame time generally admired. But he was compelled to engage in ſeveral performances for the public, which introduced him more effectually to the world, and enriched him, while they raiſed his reputation.

At Bruges, he painted two excellent pictures; the one, Rebecca with Abraham's Servant at the Well; and the other, Judith and Holophernes. But his moſt capital compoſitions are, the Death of the Virgin, which is an incomparable performance, not only evidencing the abilities of Deyſter, in reſpect of deſign, but alſo the great accuracy with which he had ſtudied nature; the other, the Reſurrection of Chriſt, and the appearing of Chriſt to Mary Magdalen, and the other Mary; in which the figure of our Saviour is accounted no way inferior to Vandyck, either in colouring or deſign.

He compoſed in the grand ſtyle, and much in the taſte of the Italian ſchool; he gave a great deal of elegance to the airs of his heads, and to the extremities of his figures; his draperies

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draperies are looſe and light, ſo as to make the naked in the limbs perceptible, and the folds are large and well choſen; his colouring is warm, and the ſhadows were only glazed in the finiſhing, with a compoſition called ſphaltum.

ANNA DEYSTER.

Painted Hiſtory.

DIED 1746, AGED 50.

She was the daughter and diſciple of Lewis, born at Bruges in 1696, and painted in the ſtyle and manner of her father; and ſhe imitated his touch and colouring ſo exactly in the copies ſhe made after the works of her father, that few of the moſt able judges could determine poſitively, which were the copies, or which the originals.

ADRIAN VAN DIEST.

Painted Landſcapes and Cattle.

DIED 1704, AGED 49.

He was born at the Hague, in 1655; but ſpent the greateſt part of his life in England, where he gradually roſe into conſiderable credit, having been well inſtructed by his father, who was a ſkilful painter of ſea-pieces.

His taſte of landſcape was formed almoſt entirely (as he often declared) by deſigning thoſe lovely views in the weſtern parts of England, and along the coaſts. He wanted, however, a great deal of that excellence at which he might have arrived, had he ſeen Italy, and been not only converſant with the beautiful ſcenery of that country, but with the works of the great maſters, who were eminent in that ſtyle which he cultivated. Some of his pictures, finiſhed in his beſt manner, have great clearneſs and tranſparence in the colouring, and a peculiar tenderneſs in the diſtances; they are truly fine in the ſkies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole.

But, as he was often obliged to paint for low prices, there is a great diſproportion in the merit of ſome of his works, when compared with others. The narrowneſs of his circumſtances depreſſed his genius, and rendered him unattentive to fame, being ſolely anxious to provide for his family. Had he been ſo happy as to have received a proper degree of encouragement, it is not improbable that he might have approached near to thoſe of the firſt rank in his profeſſion. The figures in his landſcapes were frequently inſerted by the younger Adrian Coloni, his brother-in-law.

ABRAHAM VAN DIEPENBEKE.

Painted Hiſtory.

DIED 1675, AGED 68.

This artiſt was born at Bois-le-duc, in 1607, and was at firſt a painter on glaſs, in which he was accounted excellent, and even ſuperior to any of his time; yet he diſcon-

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tinued it, on account of a variety of diſcouraging accidents that happened to him, in his preparations for that kind of work. He ſtudied for ſome time in Italy, and found there good employment as a glaſs painter; but he turned his thoughts entirely to painting in oil; and, to obtain the beſt knowledge of colouring, entered himſelf in the ſchool of Rubens, where he improved exceedingly, and was conſidered as one of the good diſciples of that great maſter. However, notwithſtanding the opportuity he had of refining his national *goût*, during his reſidence in Italy, it never induced him to alter his original taſte of deſign; for all his ſubſequent compoſitions were too much loaded, and not very correct.

His invention was fertile, and ſhewed genius, and his execution was full of ſpirit; but it was no inconſiderable prejudice to him, to have been engaged in ſuch a number of deſigns as were perpetually thrown in his way, and which he was obliged to ſtrike out in a hurry, without competent time allowed, for judgment to reviſe, digeſt, and correct them. Deſigns for title-pages, for theſes, and devotional ſubjects, engroſſed the greateſt part of his time and his labour; or deſigns for the decoration of books; of which kind, that called the Temple of the Muſes afforded him great employment, and added ſome honour to the artiſt, merely as a deſigner.

He has been always ranked among the better diſciples of Rubens, and poſſeſſed of more livelineſs of genius than moſt of the others. He imitated the manner of his maſter with ſucceſs; he coloured well, and gave a great force to his paintings by his ſingular ſkill in the chiaro-ſcuro.

ABRAHAM DIEPRAAM.

Painted Converſations.

This painter was at firſt inſtructed in the art by Dirk Stoop, the father of Peter Stoop the battle painter; and, in a few years after, he ſtudied under Hendrick Zorg; but his principal improvement was derived from the precepts of Adrian Brouwer, whoſe ſtyle of deſign, and manner of colouring and handling, he imitated with ſo great accuracy, that there is a ſtrong reſemblance in their productions. But unhappily for himſelf, he imitated his maſter Brouwer, not only in his pencil, but alſo in the diſſoluteneſs of his morals; and by that means his time was unprofitably conſumed, his ſubſtance diſſipated, and thoſe excellent talents with which nature had liberally endowed him, were incredibly impaired.

His firſt pictures were much eſteemed, and ſold for a good price; ſome of them being as tranſparent in their colour, as well deſigned, and as freely and neatly handled, as many of Brouwer's. But when he gave himſelf up to a vicious and irregular courſe of life, his hand forget its former execution, and even his ideas were altered and confuſed: for which reaſon his latter works are accounted but comparatively mean, and ſcarce appear to be of the ſame hand with thoſe of his beſt time. His irregularities reduced him to great poverty, and he died in an hoſpital, though he had abilities which, properly exerted, would have rendered him very happy and very famous.

5. WILLIAM

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WILLIAM DOBSON.

Painted Portrait and Hiſtory.

DIED 1646, AGED 36.

This admirable painter was born at London, in * 1610, and was apprenticed to one Peak, a ſtationer and dealer in pictures. He received indeed ſome inſtruction from Francis Cleyn; but he owed his principal improvement to his copying a few excellent pictures, procured by his maſter, particularly ſome of Titian and Vandyck; and the manner of thoſe two maſters he in ſome meaſure always retained.

By that courſe of ſtudy and practice he improved ſo remarkably, that a picture of his painting being expoſed in the window of a ſhop on Snow-hill in London, Vandyck, paſſing by, was ſtruck with it exceedingly; and inquiring after the author, found him at work in a poor garret. Vandyck ſoon delivered him from a ſituation ſo unworthy of his merit, and generouſly furniſhed him with every thing requiſite for his appearance in a character ſuitable to his talents. He afterwards recommended him to King Charles I. who took him into his ſervice, kept him at Oxford as long as he himſelf continued there, ſat to him often for his portrait, and diſtinguiſhed him by the name of the Engliſh Tintoret.

It is much to be lamented, that an artiſt born with ſuch happy talents, and ſo excellent a genius, ſhould have wanted thoſe advantages in his ſtudies, which might probably have raiſed him to the higheſt excellence. Had he ſeen Italy, had he even beheld the antiques, and been furniſhed with an opportunity of examining, as Vandyck and Rubens had done, the perfections of the illuſtrious artiſts of Rome and Venice, it is no way improbable that Dobſon might have equalled the beſt portrait-painters that ever lived, ſince, without any of thoſe aids, he is only in ſome particulars inferior to any of them.

Undoubtedly he was one of the moſt eminent painters of his time, and an equal honour to the art and to his native country. His manner is bold and free, and at the ſame time has abundance of ſweetneſs, with a charming tone of colour; and although he was inferior to Vandyck, in the gracefulneſs of his figures, yet he gave life, dignity, and ſentiment, to his portraits; and for truth, character, and reſemblance, few have ſurpaſſed him.

At Wilton there is a picture of the Decollation of St. John, by Dobſon, which is in a good ſtyle, though the colouring is rather cold: the idea of St. John is ſaid to be taken from the face of Prince Rupert: and at Blenheim, Northumberland-houſe, and the Duke of Devonſhire's, are ſeveral very capital pictures of this maſter.

* The author of the Lives of Engliſh Painters, at the end of De Piles, ſays, he died in 1647, aged 37. The Chronological Tables fix his birth in 1610, and his death in 1649; but the author which I have choſen to follow, ſays he died in 1646, aged 36.

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JACOB VANDER DOES, the Old.

Painted Landſcapes and Animals.

DIED 1673, AGED 50.

He was born at Amſterdam, in 1623, and for ſome years was the diſciple of Nicholas Moyaert; but in the twenty-firſt year of his age he quitted Holland, and travelled to Rome, where he arrived in a very neceſſitous condition, and was ſupported by the young artiſts of the Bentvogel ſociety.

He ſpent ſeveral years at Rome, deſigning and painting with inexpreſſible application; and at laſt adopted the manner of Bamboccio, preferably to the multitude of great maſters whoſe works he had conſidered; and made him the model for his own performances. And it ſoon became evident, that his choice was judicious, as his future works approached very near to the merit of that great painter.

He had naturally a great diffidence of his own abilities, and often felt himſelf not pleaſed with his work, even after exerting his utmoſt pains and induſtry; and frequently he grew melancholy, by imagining that he obſerved others arrive at a greater degree of perfection than himſelf. However, when he returned to Holland, he had as much ſucceſs as he could deſire; and having married a perſon who poſſeſſed a conſiderable fortune, he followed with much more pleaſure and content.

His temper, which was moroſe and diſagreeable, procured him the hatred and contempt of all his acquaintances in Italy; and compelled him to return to his own country. The only friend who did not forſake him was Karel du Jardin, as he alone could endure his diſguſtful humour. Yet thoſe two painters were as oppoſite in their ſtyle, as they were unlike in their diſpoſitions: Jardin loved to paint clear and cheerful; Vander Does was fond of the brown and dark, and his very pictures ſeemed to partake of the gloomineſs of his temper.

In the compoſition of his landſcapes his taſte was noble; and the ſmall figures with which he adorned them, were well deſigned, and touched with ſpirit; the animals alſo, which were chiefly ſheep or goats, were painted with ſuch truth and delicacy, that few artiſts have ſurpaſſed him in that point. He perfectly underſtood the principles of the chiaro-ſcuro, and grouped his figures with judgment and propriety; but his particular excellence conſiſted in deſigning ſheep in a variety of attitudes, with abundance of correctneſs, and a tint of colour that was true nature.

It is obſerved that his pictures brought higher prices during his life, than they have done ſince his deceaſe; though many of them have extraordinary merit, and ſome of them are very deſervedly much valued.

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*Jacob Vander DOES, the Young.

Painted Hiſtory.

DIED 1693, AGED 39.

He was born at Amſterdam, in 1654, the ſon of Jacob, and younger brother of Simon Vander Does. He was at firſt a diſciple of Karel du Jardin, with whom he continued till that painter went to Rome; and then he placed himſelf as a diſciple with Netſcher, and ſtudied under his direction for two years; but when he quitted him, he ſought for additional improvement from the inſtruction of Gerard Laireſſe, who at that time was in high reputation at Amſterdam. Under thoſe eminent artiſts he made ſuch a progreſs, as enabled him to afford the public ſufficient proofs of his uncommon talents, and a promiſe of making ſtill higher advances in the art.

He was extremely ready at deſigning, as he had a lively imagination and good invention; but he had a violent impetuous ſpirit, which often made him apt to deſtroy his compoſitions, if they failed to pleaſe him in the execution. Houbraken ſays, that when Vander Does had ſpent three or four weeks on a picture, and not thoroughly liking it, after ſo much labour had been beſtowed upon it, though it was admired and commended by all who ſaw it, he cut it to pieces, notwithſtanding the interpoſition of his brother, who exerted himſelf to diſſuade him from deſtroying it. However, he finiſhed another picture of that very ſubject, and was ſo ſucceſsful in the ſecond attempt, that Mr. de Graaf, to whom it was preſented, appeared wonderfully ſtruck with the beauty of the performance; made very large preſents to the artiſt; and recommended him to the favour of Mr. Heemſkirk, Ambaſſador from the States to the King of Frrnce.

Vander Does was inexpreſſibly pleaſed at the proſpect of diſplaying his talents at Paris; and it is probable that he might have raiſed his fortune and reputation to a high degree, if he had lived to finiſh what the fame of his abilities had engaged the Nobility of that kingdom to beſpeak from him.

Simon Vander DOES.

Painted Landſcapes, Cattle, and Portrait.

DIED 1717, AGED 64.

He was born at Amſterdam, in 1653, and learned the art of painting from his father, Jacob Vander Does, who painted landſcapes and cattle; and Simon choſe the ſame ſubjects, the ſame ſtyle, and the very ſame manner of painting. He travelled at firſt to Frizeland, in order to follow his profeſſion in that country; but he did not receive ſufficient encouragement to detain him there for any length of time, and therefore determined to viſit England, where probably his real merit happened not to be known, for he continued there only one year, and returned to the Hague.

In

* The authors of the Abrégé, &c. are guilty of a great miſtake, in applying to Jacob Vander Does the Old, all the circumſtances of Vander Does the Young, confounding thoſe two artiſts with each other. Vid. Deſcamps and the Chron. Tab.

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In that city he found employment equal to his deſire; yet at the ſame time he was ſo unhappy as to be depreſſed in his circumſtances, as well as in his ſpirits, by the extravagance of a diſſolute wife, who ſquandered away all that his moſt laborious induſtry could procure; and when ſhe died, left him involved in debts and miſery; though, in all his affliction, he never diſcontinued his application to his profeſſion.

On particular occaſions he painted portraits, which in the touch and colouring reſembled the portraits of the old Netſcher; and if he had not indulged himſelf in a retired courſe of life, that kind of painting would have proved more advantageous to him, than the uſual ſubjects of his pencil. But, although his works were admired, and eagerly bought up, and tranſmitted to moſt of the Courts of Europe by the picture-merchants, yet he fell at laſt into very great poverty.

There is ſomewhat extremely pleaſing in all the pictures of this maſter; and though his figures generally want elegance, and his colouring rather inclines to the yellow and light brown, yet there is ſo much correctneſs in his cattle, ſo much freedom and eaſe in his touch, ſuch agreeable diſtances, ſuch pleaſing forms in his trees, ſuch tranſparence and delicacy in his colouring, and ſuch a look of nature, with the ſimplicity of rural life in his paſtoral ſubjects, as muſt always render his works eſtimable.

Some of the paintings of Simon Vander Does have been imported into this kingdom, and were ſold for very large prices.

CARLO, or CARLINO DOLCE.

Painted Hiſtory and Portrait.

DIED 1686, AGED 70.

He was born at Florence, in 1616, and was a diſciple of Jacopo Vignali. His firſt attempt was a whole figure of St. John, painted when he was only eleven years of age, which received extraordinary approbation; and afterwards he painted the portrait of his mother, which gained him ſuch a general applauſe, as placed him in the higheſt rank of merit. From that time his new and delicate ſtyle procured him great employment in Florence, and other cities of Italy, as much, or even more than he was able to execute.

This great maſter was particularly fond of painting divine ſubjects, although he ſometimes painted portraits. His works are eaſily diſtinguiſhed; not ſo much by any ſuperiority to other renowned artiſts in deſign or force, as by a peculiar delicacy with which he perfected all his compoſitions; by a pleaſing tint of colour, improved by a judicious management of the chiaro-ſcuro, which gave his figures a ſurpriſing relief; by the graceful airs of his heads; and by a general harmony, accompanied with exquiſite finiſhing.

His pencil was tender, his touch inexpreſſibly neat, and his colouring tranſparent; though it ought to be obſerved, that he has often been cenſured for the exceſſive labour beſtowed on his pictures, and finiſhing them too highly; and alſo for giving his carnations more of the appearance of ivory than the look of fleſh.

In

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In his manner of working he was remarkably ſlow; and it is reported of him that his brain was affected by having ſeen Luca Giordano diſpatch more buſineſs in four or five hours, than he could have done in ſo many months.

In the Palazzo Corſini, at Florence, there is a picture of St. Sebaſtian painted by Carlino Dolce, half figures of the natural ſize. It is extremely correct in the deſign, and beautifully coloured; but it is rather too much laboured in regard to the finiſhing, and hath ſomewhat of the ivory look in the fleſh colour. In the Palazzo Ricardi is another picture of his, repreſenting the four Evangeliſts; the figures are as large as life, at half length; and it is a lovely performance; nor does there appear in it that exceſſive high finiſhing for which he is cenſured. The two beſt figures are St. Matthew and St. John; but the latter is ſuperior to all; it is excellent in the deſign, the character admirable, and the whole well executed. There is alſo a fine picture by Carlo Dolce in Pembroke Collection at Wilton, of which the ſubject is the Virgin; is is ornamented with flowers, and thoſe were painted by Mario da Fiori.

DOMENICHINO, or DOMENICO ZAMPIERI.

Painted Hiſtory and Landſcape.

DIED 1641, AGED 60.

This admired maſter was born at Bologna, in * 1581, and received his firſt inſtruction in the art of painting from Denis Calvart; but afterwards he became a diſciple of the Caracci, and continued in that ſchool for a long time. The great talents of Domenichino did not unfold themſelves as early in him, as talents much inferior to his have diſcloſed themſelves in other painters; he was ſtudious, thoughtful, and circumſpect; which by ſome writers, as well as by his companions, was miſunderſtood, and miſcalled dullneſs. But the intelligent Annibal Caracci, who obſerved his faculties with more attention, and knew his abilities better, teſtified of Domenichino, that his apparent ſlowneſs of parts at preſent, would in time produce what would be an honour to the art of painting.

He perſevered in the ſtudy of his art with incredible application and attention, and daily made ſuch advances, as enabled him at laſt to appear in an honourable light, even among the moſt famous artiſts that have ever appeared. It is acknowledged by all writers, that his thoughts were judicious from the beginning, and they were afterwards elevated, wanting but little of reaching the ſublime; and whoever will conſider the compoſition, the deſign, and the expreſſion in his Adam and Eve, his Communion of St. Jerom, and in that admirable picture of the Death of St. Agnes at Bologna, will readily perceive that they muſt have been the reſult of genius, as well as of juſt reflections; although Mr. De Piles ſays, he is in doubt whether Domenichino had any genius or not.

That

* It ſeems very unaccountable, that De Piles ſets down the year of the birth of Domenichino in 1551, and his death in 1648, and then obſerves that he died at 60 years of age; whereas, according to thoſe very dates, he muſt have been at his death 97, inſtead of 60.

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That ingenious writer ſeems willing to attribute every degree of excellence in Domenichino's performances, to labour, or fatigue, or good ſenſe, or any thing but genius; yet how any artiſt could (according to his own eſtimate in the ballance of painters) be on an equality with the Caracci, Nicolo Pouſſin, and Lionardo da Vinci, in compoſition and deſign, and ſuperior to them all by ſeveral degrees in expreſſion, and alſo approach near to the ſublime, without having a genius, or even without having an extraordinary good one, ſeems to me not eaſily reconcileable. If the productions of an artiſt muſt always be the beſt evidence of his having, or wanting a genius, the compoſitions of Domenichino muſt ever afford ſufficient proofs in his favour.

As to correctneſs of deſign, expreſſion of the paſſions, and alſo the ſimplicity and variety in the airs of his heads, he is allowed to be little inferior to Raphael; yet his attitudes are but moderate, his draperies rather ſtiff, and his pencil heavy. However, as he advanced in years and experience, he advanced proportionably in merit, and the lateſt of his compoſitions are his beſt. There is undoubtedly in the works of this eminent maſter, what will always claim attention and applauſe, what will for ever maintain his reputation, and place him among the number of the moſt excellent in the art of painting.

One of the chief excellencies of Domenichino conſiſted in his painting landſcapes; and in that ſtyle the beauty ariſing from the natural and ſimple elegance of his ſcenery, his trees, his well broken grounds, and in particular the character and expreſſion of his figures, gained him as much public admiration, as any of his other performances.

The Communion of St. Jerom, and the Adam and Eve, are too well known to need a deſcription; and they are univerſally allowed to be capital works, eſpecially in the expreſſion. In the Palazzo della Torre, at Naples, there is a picture by Domenichino, repreſenting a Dead Chriſt on the knees of the Virgin, attended by Mary Magdalen and others. The compoſition of this picture is very good, and the deſign ſimple and true; the head of the Magdalen is full of expreſſion, the character excellent, and the colouring tolerable; but, in other reſpects, the penciling is dry, and there is more of coldneſs than of harmony in the tints. But in the church of St. Agnes, at Bologna, is an altar-piece, which is conſidered as one of the moſt accompliſhed performances of this maſter, and ſhews the taſte, judgment, and genius of this great artiſt in a true light. The ſubject is, the Martyrdom of St. Agnes; and the deſign is extremely correct, without any thing of manner. The head of the Saint hath an expreſſion of grief, mixed with hope, that is wonderfully noble; and he hath given her a beautiful character. There are three female figures grouped on the right, which are lovely, with an uncommon elegance in their forms, admirably deſigned, and with a tone of colour that is beautiful. Their dreſs, and particularly the attire of their heads, is ingenious and ſimple; one of this maſter's excellencies conſiſting in that part of contrivance. In ſhort, it is finely compoſed, and unuſually well penciled; though the general tone of the colouring partakes a little of the greeniſh caſt, and the ſhadows are rather too dark; yet that darkneſs may probably have been occaſioned, or increaſed, by time.

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JOHN DOMENIQUE.

Painted Landſcape.

DIED 1684.

This painter was a diſciple of Claude Lorraine. He lived moſtly at Rome, and was remarkable for his wonderful exactneſs in imitating the ſtyle and colouring of his maſter.

PETER DONCKER.

Painted Hiſtory.

DIED 1668.

He was born at Gouda, and was a diſciple of Jacques Jordaens, with whom he continued, till by his own induſtry, and the direction of ſo able a maſter, he made a good progreſs in the knowledge of colouring and penciling; but, being deſirous to eſtabliſh himſelf in a better taſte of deſign, than he found it poſſible to acquire from the Flemiſh artiſts, he determined to direct his courſe to Rome.

In his tour he viſited Paris, and gladly laid hold of an opportunity which very luckily preſented itſelf to him, of travelling to Italy in the train of the Duke de Crequi; and he reſided in Rome for ſeven years, ſtudying after the antiques and the moſt celebrated paintings.

At his return to his own country, his improvement was ſo viſible, that it procured him the approbation of the beſt judges, and ſufficient employment from perſons of the higheſt rank.

JOHN DONCKER.

Painted Portrait.

This painter was born at Gouda, and proved a very excellent artiſt; but he died in the flower of his age.

His great abilities in his profeſſion may be judged of by one picture preſerved in his native city, in which are ſeveral portraits of perſons who at that time were in the moſt honourable ſtations in Gouda; and it is painted with ſo great a freedom of pencil, and ſtrength of colour, that it looks more like the work of an experienced and accompliſhed maſter, than the performance of ſo young a profeſſor of the art.

LEWIS DORIGNY.

Painted Hiſtory.

DIED 1742, AGED 88.

He was born at Paris, in 1654, and was taught the rudiments of the art by his father Michael Dorigny, till he was ten years of age; but being then deprived of his inſtructor, by the death of his parent, he became a diſciple of Le Brun.

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In that ſchool he made a conſiderable progreſs; but being diſappointed in his expectation of obtaining the firſt prize at the academy, he travelled to Italy, and ſtudied for ſeveral years at Rome, Venice, and Verona, but choſe the latter for his place of reſidence. He is highly commended by the French writers, as having a ready and good genius, lively colouring, and a ſpirited pencil; yet they acknowledge that a ſketch for a cieling which he produced at Paris, repreſenting the fall of Phaëton, was ſo much diſcommended by Rigaud, Largilliere, and others, that in great diſguſt he returned to Verona, where he ended his days.

His principal work is the dome of the great church at Trent.

WILLIAM DOUDYNS, or DODOENS.

Painted Hiſtory.

DIED 1697, AGED 67.

This maſter was born at the Hague, in 1630, and learned to draw and deſign from one Alexander Petit, an inconſiderable artiſt; but, as ſoon as he had acquired a competent degree of ſkill, and a tolerable readineſs of hand, to complete his knowledge, he was ſent by his relations to Italy. At firſt he indulged his inclination to the art, only for an amuſement, and not for a profeſſion, his family being very rich; but at laſt the love of painting poſſeſſed his mind ſo effectually, that he determined to purſue it as a ſole employment.

He continued at Rome for twelve years, copying and deſigning ſuch works of the beſt ancients and moderns, as could moſt conduce to his improvement, particularly the ſtatues and bas-relieves of the Greek artiſts; and by that method of ſtudy and practice, he formed a ſtyle of compoſition which gained him the greateſt approbation. It was his wiſh to have ſpent the remainder of his days in Italy; but the importunity of his family and friends ſo far prevailed, that he returned to the Hague. He there met with an honourable reception, was immediately employed in ſeveral grand works, and appointed director of the academy, more out of a reſpect to his merit, than out of any regard to his fortune or family.

Doudyns had a grand manner of deſigning and compoſing his ſubjects; the correctneſs of his outline in the naked figures is remarkable, and he alſo gave them elegant and delicate forms. His draperies are well caſt, broad, light, and natural, and his pencil is free and firm; ſo that the ableſt judges conſidered his pictures as the product of an Italian invention, taſte, and deſign. Among many excellent compoſitions of this maſter at the Hague, one is exceedingly commended, of which the ſubject is the Wiſdom of Solomon.

JOHN FRANCIS DOUVEN.

Painted Landſcapes, Animals, Portraits, and Hiſtory.

DIED 1727, AGED 71.

He was born at Ruremonde, in 1656, and was placed as a diſciple with Gabriel Lambertin at Liege, who had reſided for ſeveral years at Rome; and after Douven had learned

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learned deſign and colouring under that maſter for three years, he ſtudied under the direction of Chriſtopher Puitlink, a nephew of Lambertin's, who excelled in landſcape and animals; from whom he acquired the habit of painting thoſe ſubjects particularly well. But, he happened to meet with an opportunity of improving himſelf much more, by the favour of Don John de Velaſco, ſuperintendant of the finances at Ruremonde, for Charles II. King of Spain. That Nobleman poſſeſſed a valuable and curious collection of the works of the beſt maſters in Italy, and he employed Douven for three years, to copy the principal pictures of his cabinet; by which that young painter gained much more judgment, a much finer taſte, a more elegant ſtyle of compoſition, a better manner of handling, and alſo a great deal of credit.

It ſeems probable, that Douven would have entirely purſued the hiſtorical ſtyle, if he had not been invited to the Court of Duſſeldorp, where his firſt work was to paint the portraits of the Duke and other noble perſonages. He proved ſucceſsful beyond his moſt ſanguine expectations, which made him abundantly more attentive to that branch of painting ever after. He was only twenty-eight years of age when he was appointed principal painter to that Court. He afterwards attended the Duke to Vienna, where he had the honour to paint the portraits of the Emperor and Empreſs, for which he was amply rewarded, and received a chain of gold and a medal, as a peculiar mark of the Emperor's eſteem. He was likewiſe employed at the Courts of Portugal, Denmark, Modena, and Tuſcany; and at the latter, ſo far obtained the favour of the Grand Duke, that he ordered the portrait of Douven, painted by the artiſt himſelf, to be placed in the gallery of painters; and, beſide other princely gratuities, gave him a rich gold chain and a medal.

It is remarked of this maſter, that his pictures are well coloured and well penciled; that they have abundance of force and ſpirit, with a ſtrong likeneſs, and a certain amiable and majeſtic air; principally occaſioned by his placing the eyes of his figures in ſo natural a poſition, and yet with ſo much judgment, that they communicated dignity, life, thought, and expreſſion to every character.

Very frequently he painted hiſtory in ſmall, in which ſtyle his compoſition is good, his deſign correct, and very much in the taſte of the Italian ſchool. It is obſerved by the authors who have treated of this ſubject, that he had the ſingular honour to paint after the life three Emperors, and the ſame number of Empreſſes, five Kings, ſeven Queens, and a great number of Princes and Princeſſes.

GERHARD DOUW.

Painted Portraits, Converſations, and Subjects of Fancy.

DIED 1674, AGED 61.

This admirable artiſt was born at Leyden, in 1613, and received his firſt inſtructions in drawing and deſign from Bartholomew Dolendo, an engraver, and alſo from Peter Kouwhoorn, a painter on glaſs; but at the age of fifteen he became a diſciple of Rembrandt. In that famous ſchool he continued for three years, and then found himſelf qualified to ſtudy nature, the moſt unerring director.

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From Rembrandt he learned the true principles of colouring, and obtained a complete knowledge of the chiaro-ſcuro; but to that knowledge he added a delicacy of pencil, and a patience in working up his colours to the higheſt degree of neatneſs, ſuperior to any other maſter. He therefore was more pleaſed with thoſe pictures of Rembrandt, which were painted in his youth, than thoſe by which he was diſtinguiſhed in his more advanced age; becauſe the firſt ſeemed finiſhed with more care and attention, the latter with more boldneſs, freedom, and negligence, which was quite oppoſite to the taſte of Douw. But, although his manner appears ſo different from that of his maſter, yet it was to Rembrandt alone that he owed all that excellence in colouring by which he triumphed over all the artiſts of his own country.

His pictures uſually are of a ſmall ſize, with figures ſo exquiſitely touched, ſo tranſparent, ſo wonderfully delicate, as to excite aſtoniſhment as well as pleaſure. He deſigned every object after nature, and with an exactneſs ſo ſingular, that each object appears as perfect as nature itſelf in reſpect to colour, freſhneſs, and force. His general manner of painting portraits was by the aid of a concave mirror, and ſometimes by looking at the object through a frame with many exact ſquares of fine ſilk. But, the latter cuſtom is diſuſed, as the eye of a good artiſt ſeems a more competent rule, though the uſe of the former is ſtill practiſed by painters in miniature.

It is almoſt incredible what vaſt ſums have been given, and are given at this day for the pictures of Douw, even in his own country; as alſo in Italy, and every polite part of Europe; for he was exceedingly curious in finiſhing them, and patiently aſſiduous beyond example. Of that patience Sandrart gives a ſtrong proof, in a circumſtance which he mentions relative to this artiſt. He ſays, that having once, in company with Bamboccio, viſited Gerhard Douw, they could not forbear to admire the prodigious neatneſs of a picture which he was then painting, in which they took particular notice of a broom; and expreſſing their ſurpriſe at the exceſſive neatneſs of the finiſhing that minute object, Douw told them, he ſhould ſpend three days more in working on that broom, before he ſhould account it entirely complete. In a family picture of Mrs. Spiering, the ſame author ſays, that the lady had ſat five days for the finiſhing one of her hands that leaned on an arm-chair. For that reaſon, not many would ſit to him for their portraits; and he therefore indulged himſelf moſtly in works of fancy, in which he could introduce objects of ſtill life, and employ as much time on them as ſuited his own inclination. Houbraken teſtifies, that his great patron Mr. Spiering allowed him a thouſand guilders a year, and paid beſide whatever he demanded for his pictures, and purchaſed ſome of them for their weight in ſilver; but Sandrart, with more probability, aſſures us, that the thouſand guilders a year were paid to Gerhard, on no other conſideration than that the artiſt ſhould give his benefactor the option of every picture he painted, for which he was immediately to receive the utmoſt of his demand.

Douw appears, inconteſtably, to be the moſt wonderful in his finiſhing of all the Flemiſh maſters. Every thing that came from his pencil is precious, and his colouring hath exactly the true and the lovely tints of nature; nor do his colours appear tortured, nor

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nor is their vigour leſſened by his patient pencil; for, whatever pains he may have taken, there is no look of labour or ſtiffneſs; and his pictures are remarkable, not only for retaining their original luſtre, but for having the ſame beautiful effect at a proper diſtance, as they have when brought to the neareſt view.

The moſt capital picture of this maſter in Holland was, not very long ſince, in the poſſeſſion of the widow Van Hoek, at Amſterdam; it was of a ſize larger than uſual, being three feet high, by two feet ſix inches broad, within the frame. In it two rooms are repreſented; in the firſt (where there appears a curious piece of tapeſtry, as a ſeparation of the apartments) there is a pretty figure of a woman giving ſuck to a child; at her ſide is a cradle, and a table covered with tapeſtry, on which is placed a gilt lamp, and ſome pieces of ſtill life. In the ſecond apartment is a ſurgeon's ſhop, with a countryman undergoing an operation, and a woman ſtanding by him with ſeveral utenſils. The folding doors ſhew on one ſide a ſtudy, and a man making a pen by candle-light, and on the other ſide, a ſchool with boys writing and ſitting at different tables; which parts are lighted in a moſt agreeable and ſurpriſing manner; every part, and every particular object, being expreſſed with ſo much beauty, truth, nature, and force, as is ſcarce to be comprehended. It was his peculiar talent to ſhew in a ſmall compaſs, more than other painters could expreſs in a much larger extent.

I cannot forbear remarking, that, among a number of gentlemen of fortune, who travel to Paris, and any part of Italy, there are ſome few who return without any real refinement of taſte to their own country; and being poſſeſſed with vanity, conceit, or affectation, bring back with them no more real knowledge of the art of painting, than they exported.

Yet, in order to aſſume the appearance of that judgment and ſkill which they do not poſſeſs, their uſual cuſtom is to decry and depreciate all the works of the Flemiſh painters, and to deſpiſe thoſe particular excellencies in them, which are generally above their capacities to diſcern, and which the more judicious Italians readily acknowledge.

But thoſe imperfect connoiſſeurs would act more wiſely, if they obſerved that perſons of the fineſt taſte in Italy prize the beſt of the Flemiſh maſters, according to their proportional merit; they do not rank them with their own countrymen, for elegance of taſte, for beautiful forms, for grace, or true grandeur of deſign; but they admire the beſt of the Flemings, for their ſweetneſs of colouring, for the charming effect of their chiaro-ſcuro, for their delicacy of pencil, for their tranſparence, and their true imitation of nature, though it may not be nature in her moſt graceful appearance. And they ought alſo to obſerve, that many of the moſt elegant collections and cabinets in Italy, particularly the celebrated Florentine collection, are repoſitories for the works of ſome of the Flemiſh maſters, ſuch as Douw, Teniers, Hobbema, Mieris, Berchem, Vanderwerf, Ruyſdal, Brueghel, Rubens, Vandyck, Rembrandt, Oſtade, and others.

At Turin are ſeveral pictures by Gerhard Douw, wonderfully beautiful; eſpecially one, of a doctor attending a ſick woman, and ſurveying an urinal. The execution of that painting is aſtoniſhingly fine; and although the ſhadows appear a little too dark, the whole has an inexpreſſible effect. In the gallery at Florence, there is a night-piece by candle-light.

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light, which is exquiſitely finiſhed; and in the ſame apartment, a mountebank attended by a number of figures, which it ſeems impoſſible either ſufficiently to commend, or to deſcribe.

WILLIAM VAN DRILLENBURG.

Painted Landſcape.

This painter was born at Utrecht, in 1626, and learned the art of painting only for his amuſement from Abraham Bloemart; but he made it afterwards his whole ſtudy, and practiſed it as a profeſſion. When he had ſpent ſome years under Bloemart, he quitted him, and aſſumed a manner of painting very different from that of his maſter; for he ſtudied to imitate the ſtyle of John Both, in the choice of his ſubjects and ſituations; in his trees, ſkies, and diſtances; and he might have ſtood in competition with him, if his colouring had more of the look of nature, or if his touch had been as light, free, and delicate, as the touch of that excellent maſter. But, notwithſtanding all his induſtry, he could never arrive at that beauty of colouring which diſtinguiſhes the landſcapes of Both, and gives them ſo juſt a preference to the landſcapes of moſt other painters.

He was very aſſiduous at his work, and generally drew thoſe deſigns at night which he intended for his painting the next day; and took ſo much delight in the practice of his art, that he very often ſuffered a whole month to paſs away, without walking abroad even once in all that time. Houbraken was the diſciple of this maſter.

DROGSLOOT.

Painted Landſcapes and Fairs.

Some perſons affirm that this artiſt was born at Dort, and others ſay he was born at Gorcum; but certainly the greateſt part of his life was ſpent at Dort, where he was very much encouraged and employed.

His ſcenes are all taken from nature, being views of towns, villages, or cities, which are repreſented with ſo much truth and exactneſs, as to make them readily known at a firſt view; and his ſubjects were all from the loweſt life, fairs, markets, kermeſſes, with a multitude of figures, or parades for military exerciſes. His landſcape is ſometimes pleaſant in the colouring, the ſkies clear, the diſtances well obſerved, and the perſpective of the buildings true; but his figures always want elegance, and are for the moſt part diſagreeable forms; yet ſtill there is a great deal of nature in their actions, attitudes, and occupations.

He had a good pencil, and his touch is free and firm; but what exceedingly depreciates his works, and diminiſhes their value with perſons of taſte, is the remarkable uncomelineſs of his figures; the ſtrong reſemblance that runs through all his compoſitions; ſomewhat that looks hard and dry; and a tone of colour that is often too yellow, and frequently too dark. But, in ſome of his landſcapes, he is much more happy than in others.

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DROST.

Painted Hiſtory and Portrait.

He was a diſciple of Rembrandt, and painted in the manner of that great artiſt, with a bold pencil, and ſtrong colouring; but, when he quitted the ſchool of that maſter, he ſettled at Rome, and lived there for ſeveral years, in a thorough intimacy with Carlo Lotti, and other eminent painters; by whoſe inſtructions, and his attention to the fineſt productions of art, he acquired a taſte of deſign far ſuperior to that of Rembrandt.

A capital picture by this maſter, is a St. John preaching, which conſiſts of a great number of figures, with good expreſſion, well grouped, and excellently coloured.

AART JANZE DRUIVERSTEIN.

Painted Landſcapes and Animals.

DIED 1617, AGED 53.

This artiſt was born at Haerlem, in 1564; and, according to the teſtimony of Van Mander, was a very fine painter of landſcapes, with ſmall figures, and different kinds of animals.

He was a perſon of fortune and diſtinction in his own country, who ſtudied painting merely as an amuſement, and practiſed it entirely out of love to the art, and not to make it a profeſſion for any pecuniary advantage.

SIMON DUBOIS.

Painted Portraits, Battles, and Cattle.

DIED 1708.

He was born at Antwerp, and proved a much better painter than his brother Edward Dubois. At his firſt arrival in England, he painted portraits of a ſmall ſize in oil-colour, which are commonly diſtinguiſhed by the laced cravats, the faſhion of that time. However, portrait was not his excellence; for, originally he painted ſmall battle pieces, in the taſte of the Roman ſchool; and afterwards, having received ſome inſtructions from Wouwermans, he painted horſes and cattle; and whenever he painted figures, the faces were always neatly finiſhed.

He ſold ſeveral pictures of his own painting, for original pictures of Italian maſters; ſaying, that ſince the world would not do him juſtice, he would take care to do it to himſelf. He had ſuch a demand for his works, that he grew rich, and married the daughter of Vandervelde.

JOHN

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JOHN LE DUC.

Painted Animals.

This painter was born at the Hague, in 1636, and was a diſciple of Paul Potter, whoſe excellence in painting cattle is ſo univerſally known; and the moſt honourable teſtimony that can be given to Le Duc, is, that his pictures ſo ſtrongly reſemble thoſe of his maſter, that they are often miſtaken for Potter's.

His ſubjects were the ſame as thoſe of his maſter, cows, ſheeps, goats, and horſes; and he had the ſame freedom of pencil, as well as the ſame elegance and truth in his deſign, and finiſhed his pictures very highly. He was appointed director of the academy of painting at the Hague, in the year 1671; but the time of his death is undetermined.

ISAAC DUCART.

Painted Flowers.

DIED 1697, AGED 67.

He was born at Amſterdam, in 1630, and painted generally on ſatin, giving his objects great luſtre and beauty, and repreſenting every flower as exact as it appears in its natural bloom; no artiſt before him having brought ſuch a kind of painting to ſo great a degree of perfection. He reſided for a long time in England, and from thence brought the art into Holland, where he practiſed it with extraordinary ſucceſs.

HEYMAN DULLAERT.

Painted Hiſtory and Portrait.

DIED 1684, AGED 48.

He was born at Rotterdam, in 1636, and from his infancy ſhewed a ſtrong genius to painting. His father, who was a picture merchant, obſerved with great ſatisfaction the promiſing talents of his ſon; and to afford him the beſt opportunity of cultivating them ſucceſsfully, he placed him as a diſciple with Rembrandt; whoſe manner of colouring, and ſtyle of deſign, he ever after happily imitated.

He is repreſented by all writers as an incomparable painter; and Houbraken, as well as Weyerman, deſcribe ſome of the works of Dullaert, in terms of the higheſt commendation, for their beautiful colouring, and the free, bold manner in which they are handled.

A very capital picture of this maſter, is a hermit on his knees, which is executed with ſo much ſpirit, that it might have been accounted the work of Rembrandt himſelf, if the name of Dullaert had not been marked upon it: and a picture repreſenting Mars in armour was ſold at a public ſale at Amſterdam, in 1696, for an undoubted painting of Rembrandt, though in reality it was painted by his diſciple Dullaert.

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ALBERT DURER.

Painted Hiſtory, Landſcape, and Portrait.

DIED 1528, AGED 57.

This memorable artiſt was born at Nuremberg, in * 1471, and was a diſciple of Michael Wolgemuth, with whom he continued for three years.

No painter could poſſeſs a more univerſal genius, nor had a more extenſive knowledge of the principles of his art, in all its different branches. Anatomy, perſpective, geometry, civil and military architecture, were ſo thoroughly underſtood by him, that he wrote treatiſes on thoſe ſeveral ſubjects. It was a great loſs to himſelf, as well as to the world, that he was unacquainted with the antique; which would have refined his taſte, and diveſted it of that which appears Gothic in his ideas and compoſitions. And Vaſari does him the juſtice to affirm, that if Albert had been born in Florence, (and not in Germany), where he might have been early converſant with the beautiful works of the antients, which are diſperſed through all parts of Italy, he would have proved the beſt painter of the Italian ſchool, as he now is the ornament of the Flemiſh.

He only ſtudied unadorned nature, and never attended to thoſe graces which even the ſtudy of nature might afford him, by a judicious or an elegant choice. However, his imagination was lively, his compoſition grand, his execution happy, and his pencil was delicate. He finiſhed his works with exact neatneſs, and was particularly excellent in his Madonna's, if he had encumbered them leſs with loads of drapery.

But, notwithſtanding the Gothic guſto of his deſigns, there are beauties in them, by which the Italians themſelves have improved conſiderably; and it is reported that even Raphael (who highly honoured the talents of Albert) received both pleaſure and inſtruction from the prints of that extraordinary maſter.

Yet, although he far ſurpaſſed the painters of his own nation in many particulars, he could not avoid their defects; ſuch as, a dryneſs and defect in the contours; a want of the juſt degradation of tints; an expreſſion without an agreeable choice; and draperies, though caſt in broad folds, which had an air of dignity, yet not ſufficiently (in many of them), or not properly explaining the naked. He was no obſerver of the coſtume, even in the ſmalleſt degree; nor did he underſtand any thing relative to the aërial perſpective; but, as to his compoſition, it ſhewed elevation of thought, and ſound judgment. The

 finiſhing

* Sandrart, De Piles, and the Chronological Tables, agree in fixing the birth of Albert Durer in 1471, and his death in 1528, at the age of 57; but the authors of the Abrégé de la Vie des Peintres firſt, and after them Mr. Deſcamps, a much later writer, agree unaccountably in a palpable miſtake; for, they ſay he was born in 1470, and died in 1528, at the age of 57, which cannot be fact; becauſe 57, added to 1470, makes only 1527, yet they allow that he died in 1528, aged 57.

It is ſuch a miſtake as might be excuſeable in the authors of the Abrégé, who wrote firſt; but a ſubſequent writer, who negligently overlooks ſuch a miſtake, and adopts it, cannot appear as critically attentive as he ought to have been, from a reſpect to the public, and to his own credit.

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finiſhing of his pictures was remarkably neat; and although he ſpent a great deal of time in engraving, he painted abundance of pictures.

Among the beſt of this maſter, are mentioned the Adoration of the Magi; the Virgin crowned with roſes by angels; and Adam and Eve as large as life; which are preſerved in the cabinet of the Emperor at Prague. In a chamber at Munich is a picture by Albert, repreſenting the firſt battle of Alexander with Darius, which is accounted an admirable performance, painted in the moſt finiſhed manner, with incredible patience and labour. It contains a prodigious number of figures; and yet the hairs of their heads, and their beards, the ſmalleſt joints of their armour, and other minutiæ, are diſtinctly expreſſed.

At Venice, in one of the grand apartments, is an Ecce Homo, which hath a great deal of merit; and in the Grand Duke's palace at Florence, is another picture of the ſame ſubject; leſs dry, and more grand in the compoſition, than uſual; yet the deſign and the colouring are but indifferent. But, in the gallery of that palace, an Adam and Eve is excellent, as alſo are the pictures of St. Philip, St. James, and his own portrait.

CORNELIUS DUSART.

Painted Converſations, Dancings, and Taverns.

DIED 1704, AGED 39.

He was born at Haerlem, in 1665, where he became a diſciple of Adrian Oſtade, and made a near approach to the merit of his maſter. He habituated himſelf to obſerve the manners, cuſtoms, and paſſions of the boors and peaſants, at their feaſts, ſports, fairs, dancings, drinkings, and quarrellings; and rendered his compoſitions entertaining, by a lively and true repreſentation of nature, as it appeared in the characters, amuſements and expreſſions of perſons in very low life.

The imagination of Duſart was remarkably ſtrong, and his memory amazing; for, whenever he ſaw a ſtriking original figure, which he thought capable of being introduced into any future deſign, he could, at any diſtance of time, recall the idea of it, and retain every trace of it ſo diſtinct, as to deſcribe it with the ſame attitude, humour, and natural turn, as if the object had been then preſent before his eyes.

He was naturally of a weak conſtitution, which was ſtill more impaired, by his conſtant application and ſtudy. He was of a ſober and retired turn of mind, being no farther fond of company, than as it might promote diſcourſe on his favourite topics, ſuch as painting, drawing, deſigns, or prints, as he had of the latter a very large and curious collection. His moſt intimate friend was Adam Dingemans, who was a great collector of prints and drawings, and a conſtant viſitor of Duſart; and that friend, having one day ſat with him for ſome time, and leaving him only while he went home to fetch a curious drawing for his amuſement, at his return in about half an hour, found Duſart lying dead on his bed. Whether that unexpected ſight affected Dingemans too violently, or whether grief for the

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the ſudden loſs of his friend made too ſtrong an impreſſion on his mind, is uncertain; but he died on that very day, and the two friends were interred together in the ſame church.

Duſart had a great deal of merit; his colouring is of the ſchool of Oſtade, and he had rather more dignity and ſpirit than his maſter; but he never could arrive at the perfections of Oſtade, either in colouring, compoſition, or handling. His ſubjects are full of humour, and they are all real pictures of nature in low life. His figures, as well as thoſe of Oſtade, want elegance; but there is abundance of truth in his characters, and a competent degree of tranſparence in his colouring; his perſpective is very exact, and his local colours are true.

NICHOLAS DUVAL.

Painted Hiſtory.

DIED 1732, AGED 88.

He was born at the Hague, in 1644, and inſtructed in the art of painting by Nicholas Wieling, a conſiderable hiſtory painter, with whom he made a good progreſs. On his quitting that maſter, he travelled to Rome, and continued there for ſome time; ſtudying the beauties of the antiques, and alſo the noble compoſitions of the modern great artiſts; and from thence he viſited Venice, where he acquired additional improvement, by ſtudying thoſe incomparable models which occurred to him in that city.

During his reſidence in Italy, he became a diſciple of Pietro da Cortona, to whoſe ſtyle and manner of compoſition and colouring he ever after entirely adhered; and returned to his own country with the reputation of being an excellent painter. His merit introduced him to the favour of the Nobility, and at laſt recommended him to King William III. who employed him in ſeveral works at Loo, and intruſted him to clean and put in order the celebrated cartons of Raphael, and to place them in Hampton-court. He was afterwards appointed director of the academy at the Hague.

It is much to be regretted, that ſuch a maſter as Duval, poſſeſſed of ſuch extraordinary talents, and ſo capable of being an honour to his profeſſion, ſhould have left ſo few of his works. But his love of the art was extinguiſhed by the affluence of his fortune, which ought rather to have proved the means of increaſing it.

The taſte of compoſition and deſign of Duval is exactly like his maſter Cortona; and in the ſalon of the academy at the Hague, there is a cieling of his deſign, which ſufficiently ſhews the genius and the merit of this artiſt.

MARC VAN DUVENEDE.

Painted Hiſtory.

DIED 1729, AGED 55.

This painter was born at Bruges, in 1674, and went to Italy when he was very young. Two years he ſpent at Naples, diligently purſuing his ſtudies; but he derived

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his principal ſkill and improvement from being a diſciple of Carlo Maratti, with whom he continued four years; nor did he withdraw himſelf from the inſpection of that able inſtructor, till he was thoroughly qualified to merit the approbation of the public.

As his reputation had extended itſelf to his own country, no ſooner was his return thither known, than he was employed in ſeveral grand works for the churches and convents; but, in a few years he grew indolent, by having an eaſy income independent on his profeſſion; and, for ſeveral years before his death, he performed not any thing of conſequence.

His pictures, as to compoſition and colouring, were entirely in the manner of Maratti; he had a good taſte of deſign, an eaſy and broad manner, full of force; but it ought to be obſerved, that thoſe of his firſt time, ſoon after his return from Italy, are very eaſily diſtinguiſhed from thoſe of his latter time, by a very different degree of merit.

At Bruges, in the chapel of St. Chriſtopher, there is a capital picture of this maſter, repreſenting the martyrdom of St. Lawrence; and in that city alſo, there is a fine compoſition, of Solomon offering incenſe to idols.

DYCK. Vid. VANDYCK.

E.

GERBRANT VANDER EECKHOUT.

Painted Portrait and Hiſtory.

DIED 1674, AGED 53.

HE was born at Amſterdam, in 1621, and was a diſciple of Rembrandt; whoſe manner of deſigning, colouring, and penciling, he imitated ſo wonderfully, that it is difficult to diſtinguiſh between ſeveral of his paintings, and thoſe of his maſter.

He painted after nature, and with ſuch a force as only nature can equal; his touch, and his colouring, are the ſame as Rembrandt's; but he rather excelled him in the extremities of his figures. His principal employment was for portraits, and in thoſe he was admirable; but he ſurpaſſed all his cotemporaries, in the power he had of painting the mind in the countenance. His maſter-piece in that ſtyle was the portrait of his own father, which had ſo much force, reſemblance, and life, as to aſtoniſh even Rembrandt himſelf, when he ſaw it.

But, although Eeckhout painted portraits to ſo great a degree of perfection, that he was perpetually ſolicited to work in that way, yet was he much more pleaſed to paint hiſtorical ſubjects, as he executed them with equal ſucceſs. In that ſtyle his compoſition

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is rich, and full of judgment; the diſtribution of his maſſes of light and ſhadow is truly excellent; and in the opinion of many connoiſſeurs, he had more tranſparence in his colouring, and better expreſſion, than his maſter. Yet, that is ſtrongly conteſted by others. His back-grounds are generally clearer and more bright than thoſe of Rembrandt; and by all judges he is allowed to be, by far, the beſt diſciple of that maſter; little inferior to him in moſt particulars, and in ſome reſpects he is accounted to ſurpaſs him. However, it muſt impartially be obſerved that, if he attained to the perfections of Rembrandt, he alſo ſhared his defects; if he excelled in expreſſion and colouring, he was likewiſe incorrect in his deſign, he wanted elegance and grace, and was totally negligent of the coſtume.

In the collection of the Elector Palatine, a picture of this maſter is mentioned, as having a ſtrong and an admirable expreſſion; the ſubject is, Chriſt among the Doctors; the principal figure being repreſented with an air, countenance, and attitude, ſo very expreſſive, that a ſpectator would imagine he knew what they ſaid, or even what they thought. And another picture of this maſter, repreſenting Simeon with Chriſt in his arms, is a moſt excellent performance.

ANTHONY VANDEN EECKHOUT.

Painted Fruit and Flowers.

DIED 1695, AGED 39.

He was born at Bruſſels, in 1656, and it is not aſcertained from what maſter he learned the art of painting; but he travelled to Italy with his brother-in-law Lewis Deyſter, a very eminent artiſt, with whom he painted in conjunction, during the whole time of his continuance abroad; Deyſter painting the figures, and Eeckhout the fruit and flowers. Yet, in the works of thoſe aſſociated artiſts, there appeared ſo perfect a harmony and union, that the difference of their pencils was quite imperceptible, the colouring and the touch ſeeming undoubtedly of the ſame hand.

When he returned to Bruſſels, he received many marks of reſpect and diſtinction, and alſo an appointment to a very honourable ſtation; yet he ſoon forſook friends, honours, and a certainty of being enriched, and embarked for Italy, where he wiſhed to ſpend the remainder of his days. But chance conducted him to Liſbon, where his pictures ſold for an exceeding high price, as he painted all his ſubjects in the Italian taſte.

He diligently and curiouſly ſtudied nature; and, during his reſidence in Italy, he had taken pains to ſketch ſo many elegant form of fruits and flowers, that he had a ſufficient number for all his future compoſitions, and he diſpoſed them with an infinite variety. He had lived at Liſbon not above two years, when a young lady of quality, and of great fortune, married him; but his ſucceſs and affluence unhappily excited the envy and jealouſy of ſome abandoned ruffians, who ſhot him as he was taking the air in his coach; nor could the aſſaſſins ever be diſcovered.

GERARD

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GERARD EDEMA.

Painted Landſcape.

DIED 1700, AGED 48.

He was born at Amſterdam, in 1652, and was a diſciple of Everdingen; and having made a good proficiency under that maſter, he applied himſelf to the ſtudy of nature. As his imagination was moſt delighted with the magnificent wildneſs of nature, he made his principal ſtudies among the mountains of Switzerland; and the ſcenes he choſe to repreſent, were tracts of rude uncultivated countries, interſperſed with rocky hills, cliffs, caſcades, and torrents, which he always expreſſed well.

His manner of painting is broad and bold, in imitation of the ſtyle of his maſter; his ſkies are ſomewhat warm; but, in the greateſt part of his pictures they are rather fiery, and not very agreeable to the eye; and although there is ſomewhat ſtriking in his compoſitions, yet even that which ſtrikes us is not always pleaſing.

He went to England in the year 1670, where he followed his profeſſion as long as he lived. It is obſerved, that neither his own works, nor the works of Everdingen, are at preſent in as much eſteem as they were formerly. The figures in the landſcapes of Edema were generally inſerted by Wycke.

JUSTUS VAN EGMONT.

Painted Hiſtory.

DIED 1674, AGED 72.

This painter was born at Leyden, in 1602; and by ſome writers is mentioned as having ſtudied under Vandyck, though that circumſtance in his education ſeems not to be inconteſtably aſcertained. For many years he reſided in France, in the ſervice of Lewis XIII. and XIV. being one of thoſe maſters who were diſtinguiſhed by the Court, and employed in the eſtabliſhment of the Royal Academy of Painting and Sculpture at Paris.

He aſſiſted Vouet in many of his grand undertakings, and painted hiſtorical ſubjects in large as well as in ſmall; and at that time was very highly regarded by the French Monarch, who admired his compoſitions extremely, and was very liberal in rewarding him for his work.

OTTOMAR ELLIGER, or ELGER, the Old.

Painted Fruit and Flowers.

He was born at Gottenburg, in 1633, and became a diſciple of Daniel Segers, whoſe manner of handling and ſtyle of colouring he ſtudied with an exact and nice obſervation, and imitated him with the greateſt ſucceſs.

His extraordinary merit in his profeſſion procured him an invitation to the Court of Berlin, where his performances received an univerſal approbation; and they are as eagerly

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purchaſed as thoſe of Segers, his maſter; but they are very rarely to be met with in theſe kingdoms, moſt of them being carefully preſerved in the German collections, among which they are accounted conſiderable ornaments.

OTTOMAR ELLIGER, or ELGER, the Young.

Painted Hiſtory.

DIED 1732, AGED 66.

He was born at Hamburgh, in 1666, the ſon of Ottomar Elliger, a famous flower-painter at Berlin. At firſt he learned the rudiments of the art from his father, and then was placed as a diſciple with Michael Van Muſſcher; but as the works of Laireſſe ſeemed to him to have an uncommon degree of beauty, he entered himſelf in the ſchool of that maſter, who took all poſſible care to improve him, by making him copy the works of the moſt eminent painters, and directing him to ſtudy nature attentively. Laireſſe laboured with ſo much earneſtneſs to accompliſh Elliger, that in one year he was qualified to compoſe readily, without following the manner of any maſter, except ſtudying ſimple nature.

His ſtyle is great, and his back-grounds are elegantly enriched with architecture; in which one may obſerve the noble remains of the ancient Greeks, Egyptians, and Romans; for, if the ſcene of his ſubject was laid in any of thoſe countries, he always contrived to introduce ſome bas-relief or monument, relative to the times in which the tranſactions of his ſubject might hiſtorically be ſuppoſed to happen. In his compoſitions he ſhewed ſpirit as well as genius, and afforded equal pleaſure to the profeſſed artiſts, and to perſons of literature.

Several grand ſalons and apartments, at Amſterdam, are painted by Elliger; and for the Elector of Mentz he painted two very fine deſigns, the one, the Death of Alexander, and the other, the Nuptials of Peleus and Thetis, which are exceedingly admired and applauded. For thoſe Elliger was amply rewarded, and received conſiderable preſents from the Elector, who propoſed to appoint him his principal painter, with a large penſion; but he politely declined accepting that intended honour.

He not only painted in large, but excelled equally in ſmall eaſel pictures; and even one of his compoſitions, which repreſents the Banquet of the Gods, is ſufficient to perpetuate his reputation. But notwithſtanding his great talents, he gave himſelf up, in the latter part of his life, to drinking and diſſipation, which impaired his powers (as is generally the caſe), and made a viſible alteration for the worſe in all his future compoſitions; ſo that, for the moſt part, they are very indifferent and poorly coloured.

MATTHEW or MATTHIAS ELIAS.

Painted Hiſtory and Portrait.

DIED 1741, AGED 83.

He was born at Caſſel, in 1658, of very poor parentage, and originally employed in attending cattle, while he was a youth; but as Corbeen, a painter of hiſtory, paſſed accidentally

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accidentally by, he ſaw the lad tracing out figures, and drawing a fortification on the ground; which induced him to deſire the parents of Elias to let him have the boy to educate him, and teach him the art of painting, as he ſaw ſuch ſtrong appearances of a promiſing genius in him. The propoſal was acccepted: Elias became his diſciple, and ſoon gained the affection and eſteem of his maſter, by ſhewing himſelf ſuperior to all his companions. At the age of twenty he was ſent by his maſter to Paris for farther improvement, from whence he remitted ſome of his performances to his benefactor Corbeen; endeavouring by that means to repay him, to the beſt of his ability, for the care he had taken in his education.

For ſome years he continued in Paris, but went afterwards to Dunkirk, where he painted a grand altar-piece repreſenting the Death of St. Barbe, which is nobly deſigned; and it procured him many admirers. For the church of the Carmelites alſo he finiſhed another, which is commended as an excellent compoſition, with great harmony, and a tone of colouring more true, and more warm, than any of his uſual paintings. The beauty of the colouring in this work gained him the approbation of all perſons of judgment in the art; and their favourable opinion excited him to exert himſelf ſtill more to improve.

At firſt his colour was raw and cold, which is obſervable in a picture of his painting, in the church of Notre Dame, at Paris; but he acquired a different manner in his latter works, and his draperies were more broad, more eaſy, and more natural. His deſign is correct, and his compoſition very good, although he compoſed with labour and difficulty; and it took him up a conſiderable time before he could ſketch out a ſubject, ſo as to be ready for his pencil; but to conceal that labour from being obſerved by others, he admitted not any to ſee him at work.

Some of his portraits of men are well eſteemed; but thoſe of his women want elegance, as well in their dreſs and attitudes, as in the airs of their heads; and even in his hiſtorical pictures, the draperies of the female figures are not agreeable, nor are their heads attired with as much elegance as could be wiſhed.

ADAM ELSHEIMER, or ELZHEIMER.

Painted Landſcapes and Moonlight, with ſmall Figures.

DIED 1620, AGED 46.

He was born at Frankfort, in * 1574, and was a diſciple of Philip Uffenbach; but as he, in a very ſhort time, proved a much better painter than his maſter, he determined to complete

* The dates of the birth, death, and age of this maſter, are unaccountably different, according to different writers.

De Piles, Reſta, and the Hiſtorical Tables, fix his birth in 1574, his death in 1610, and at the age of 36.

Houbraken fixes his birth at Alkmaar, in 1621, and his death in 1675, at the age of 54, which is beyond all probability, as might eaſily be proved.

The authors of the Abrégé de la Vie des Peintres fix his birth truly in 1574, and his death in 1620, and yet ſay he died at 56; though, if he died at 56, he muſt have died in 1630, and not in 1620 as they alledge.

Mr. Deſcamps has copied the very ſame miſtake, of which the other French authors are guilty, without once reflecting that from 1574 to 1620 can only be 46 years, and not 56.

I have therefore preferred the dates in the Muſæum Florentinum, his birth at Frankfort in 1574, his death in 1620, aged 46.

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complete his ſtudies at Rome, to acquire that knowledge, which he perceived to be not ſo readily obtained in his own country.

When he arrived in Italy, he commenced an intimacy with Pinas, Laſtman, Erneſt Thomas of Landau, and other very eminent painters; and after examining the greateſt curioſities of Rome, in the works of the beſt ancient and modern artiſts, he fixed upon a ſtyle of painting peculiar to himſelf, of deſigning landſcapes with hiſtorical figures in ſmall, and in finiſhing them in ſo neat and exquiſite a manner, as to be without a competitor; and indeed far ſuperior to any painter of that time in which he flouriſhed, and perhaps to any ſubſequent artiſt.

He deſigned entirely after nature, and was remarkable for a moſt retentive memory; being capable of recollecting every incident that pleaſed him, and making a beautiful uſe of it in his compoſitions. But his excellence in his art did not enable him to purſue his profeſſion with comfort or affluence; for, notwithſtanding his incomparable merit, his work went on ſo ſlow, by the neatneſs of his finiſhing, that he could ſcarce ſupport himſelf or his family, by the product of his hand, and his genius. For his family was large; and the time he ſpent on every picture was ſo extraordinary, that though he received very conſiderable prices for his work, he could not ſubſiſt by what he earned; and being at laſt overwhelmed with debts, and caſt into priſon, although he was very ſoon releaſed, the diſgrace which he ſuffered, even by that ſhort confinement, preyed upon his ſpirits, and he ſunk under his complicated misfortunes. His death was exceedingly regretted, even by the Italians, who honoured and eſteemed him; and all the world lamented the ſevere fortune of ſo enlarged a genius, who deſerved more felicity than he enjoyed.

It is impoſſible to conceive any thing more exquiſite in painting than the productions of the pencil of Elſheimer; for whether we conſider the fine taſte of his deſign; the neatneſs and correctneſs of the drawing of his figures; the admirable management and diſtribution of his lights and ſhadows; the lightneſs, the ſpirit, and the delicacy of his touch; or the excellence of his colouring; we are aſtoniſhad to obſerve ſuch combined perfections in one artiſt; in whoſe works, even the minuteſt parts will endure the moſt critical inſpection, and the whole together is inexpreſſibly beautiful.

Old Teniers and Bamboccio ſtudied the works of Elſheimer accurately; and it was from what they obſerved in his manner, that they arrived at that high degree of merit for which they are ſo celebrated. He underſtood the principles of the chiaro-ſcuro to the utmoſt perfection; and he ſhewed the ſolidity of his judgment in the management of his ſubjects, which for the moſt part were night-pieces, by candle-light or torch-light, moon-lights, ſun-ſetting, or ſun riſing; and in all of them he ſhewed his combined powers of knowledge and execution.

While he was alive, his pictures bore an exceſſive high price, which was amazingly enhanced after his death: and Houbraken mentions one of them, repreſenting Pomona, which was ſold for eight hundred German florins.

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Sandrart deſcribes a great number of his capital performances; among which are, Tobit and the Angel, Latona and her Sons, with the Peaſants turned into Frogs; the Death of Procris; and his moſt capital picture of the Flight into Egypt, which needs no deſcription, as there is a print of it extant, engraved by Gaud, the friend and benefactor of Elſheimer. Some of his works are in the collection of the Grand Duke of Tuſcany.

JACOPO DA EMPOLI.

Painted Hiſtory.

DIED 1640, AGED 86.

He was born at Empoli, in 1554, and learned deſign and colouring in the ſchool of Tommaſo di San Friano, a Florentine; but after the death of his maſter, being deſirous to improve his ſtyle, he ſtudied the works of Andrea del Sarto, and endeavoured to imitate not only the taſte of that great artiſt, but alſo his correctneſs. Nor did he fail of ſucceſs: for he by that means acquired an excellent manner of deſign, and an agreeable tone of colouring.

This maſter had a fine imagination; the airs of his heads are beautiful and elegant, and his compoſitions are full of life and ſpirit. But, beſide the acknowledged merit of Empoli, in the deſigns of his own invention, he had a peculiar power and excellence, in copying the works of the moſt celebrated maſters with ſo perfect an imitation, and ſo free a touch, as to puzzle the beſt judges, and make it difficult to diſtinguiſh between the originals and the copies.

CORNELIUS ENGHELBRECHT.

Painted Hiſtory and Portrait.

DIED 1533, AGED 65.

He was born at Leyden, in 1468, and formed his ſtyle of painting by imitating John Van Eyck, being the firſt of his countrymen who painted in oil. He was excellently ſkilled in his profeſſion, and worked, with equal reputation, in oil and diſtemper. He had a very commendable taſte of deſign; he diſpoſed his figures with judgment; and his draperies were rich, well caſt, and leſs hard and dry in the folds, than they appeared in the works of any cotemporary artiſt. Lucas Van Leyden, who had been his diſciple, adopted his manner entirely; yet in many reſpects he was very much inferior to Enghelbrecht; for, by the ableſt connoiſſeurs of that time, the latter was accounted a maſter of the firſt rank among the artiſts.

His moſt capital performance, according to Sandrart and Van Mander, is the repreſentation of the Lamb in the Revelation of St. John, which he painted for a chapel in the church of St. Peter at Leyden. It conſiſts of a great number of figures, which are well diſpoſed; the countenances are noble and full of expreſſion, and the penciling is very delicate; the whole together being an admirable performance.

CORNELIUS

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CORNELIUS ENGHELRAMS.

Painted Hiſtory.

DIED 1583, AGED 56.

He was born at Mechlin, in 1527; and principally, if not entirely, painted in diſtemper, in which he was allowed to excel.

For the church of St. Rombout he painted the Works of Mercy, in which he deſigned a multitude of figures, in a good ſtyle; and the character and expreſſion are ſo juſtly marked, that (as writers affirm) it is eaſy to diſtinguiſh thoſe who are real objects, from thoſe who are otherwiſe. Many of this maſter's works are to be ſeen in Germany; and in the church of St. Catherine at Hambourg, there is a grand and learned compoſition, of which the ſubject is, the Converſion of St. Paul.

EREMITA DI MONTE SENARIO. Vid. STEPHANESCHI.

CÆSAR VAN EVERDINGEN.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1679, AGED 73.

He was born at Alkmaer, in 1606, and placed as a diſciple with John Van Bronkhorſt, being at that time very young; yet, when he had ſpent but a few years in that ſchool, his maſter had the ſatisfaction to obſerve a ſtrength of genius in Everdingen, ſuperior to all thoſe who were under his direction. He deſigned with great readineſs, as he poſſeſſed a lively imagination, and excelled equally in hiſtory and portrait. His colouring had abundance of force, and his pencil was free and firm.

Among a number of fine pictures of his painting, mentioned by writers on this ſubject, one is a noble compoſition repreſenting the Victory of David over Goliath. It was painted on the folding doors of the organ in the great church at Alkmaer; the ſketch of it is hung up in the Council Chamber of that city, and it is dated 1648. Another is a picture of the principal perſons of the artillery company, whoſe portraits are as large as life; it is extremely well deſigned, penciled, and coloured, and is a work which of itſelf is ſufficient to eſtabliſh his reputation. Adrian Dekker, a very fine painter, was the diſciple of this maſter.

ALDRET VAN EVERDINGEN.

Painted Landſcape.

DIED 1675, AGED 54.

This artiſt was the nephew of Cæſar Van Everdingen, born at Alkmaer, in 1621. His firſt inſtructor in the art of painting was Roland Savery; and afterwards he became

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a diſciple of Peter Molyn, under whom he made ſo remarkable a proficiency, that he added much to the honour of his inſtructor, and by many good judges was thought even to ſurpaſs him. His merit was not confined to one part of his profeſſion, but he poſſeſſed a general knowledge of every branch of it; for he not only excelled in landſcape, but his figures, animals, and buildings, all which he uſually ſketched after nature, have correctneſs, and good diſpoſition.

He conducted his diſtances with ſingular judgment, and gave to his trees ſo natural and eaſy a form, that they appeared from his pencil the ſame as they appeared from the hand of nature. His expreſſion of the impetuoſity of torrents, cataracts, and ſtorms at ſea, were invented and executed with great ſpirit; nor did he omit repreſenting the thin light vapours and miſts that are excited by the violent agitation of the waters; in all which particulars he had not a ſuperior.

His particular excellence was in landſcape, which his ſtudies after nature, or ſometimes his invention, readily furniſhed, and his pencil as happily executed. But he was moſt pleaſed with deſcribing the wildneſſes of romantic nature, which he had obſerved in a voyage he made up the Baltic, and on the coaſts of Norway. However, he frequently painted ſcenes that were ſolemn, of groves and foreſts, where the eye was pleaſingly deluded to diſtances exceedingly remote, through extenſive viſtas; and his compoſitions recommended themſelves, by affording an agreeable variety.

He finiſhed an abundance of drawings, which ſhewed a good invention, and great freedom of hand; and it is much lamented that he was ſo often engaged in painting large pictures; becauſe thoſe in a ſmall ſize are much ſuperior in the penciling and finiſhing, and are very highly valued in Holland and Flanders particularly.

JOHN VAN EVERDINGEN.

Painted Still Life.

DIED 1656.

He was the youngeſt brother of Cæſar Van Everdingen, born alſo at Alkmaer, who painted ſubjects of ſtill life, more for the delight he had in thoſe kind of objects, which he carefully copied after nature, than from any proſpect of advantage, as he had been educated for the profeſſion of the law.

HUBERT VAN EYCK.

Painted Portrait, Hiſtory, and Perſpectives.

DIED 1426, AGED 60.

This memorable maſter was born at Maaſeyk, on the borders of the Meuſe, in 1366, and is accounted the founder of the Flemiſh ſchool; being an artiſt of ſingular ſkill and genius. He was much eſteemed for ſeveral maſterly performances in diſtemper; and after the

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the uſe of oil was happily found out, he was celebrated for his extraordinary and curious paintings in that way; but for none independent on his brother John Van Eyck, who is ſo univerſally revered, for being the firſt diſcoverer of the art of painting in oil, in 1410.

One work of Hubert, in conjunction with John, is ſtill preſerved in a church at Ghent; and it is not only beheld with admiration, but with aſtoniſhment. The ſubject is, the Four and Twenty Elders adoring the Lamb, as deſcribed in the Revelation of St. John. The deſign contains three hundred and thirty figures, with ſuch a diverſity of countenances as excites wonder even to this day; and it is never ſhewn except on feſtivals, or to oblige Princes and Ambaſſadors who expreſs a deſire to ſee it.

Philip I. of Spain wiſhed to purchaſe that painting; but finding it impracticable, he employed Michael Coxis to copy it, who ſpent two whole years on the work, and received four thouſand florins from the King, by whom it was placed in the Eſcurial.

JOHN VAN EYCK.

Painted Hiſtory, Portraits, and Landſcapes.

DIED 1441, AGED 71.

This painter, who is ſo deſervedly famous, was the younger brother of Hubert Van Eyck, born at Maaſeyk, in 1370, and was a diſciple of his brother, but proved his ſuperior in that art.

Yet, although his pictures were ſurpriſingly finiſhed, though his compoſition was extremely good, and the landſcapes which he introduced in his deſigns, were adorned with trees and plants copied from nature, and beautifully imitated; yet, his great honour ariſes from his inventing the uſe of oil in painting; which, after many an ineffectual proceſs, he diſcovered in the year one thouſand four hundred and ten. He had been very converſant in chemiſtry; and being extremely anxious to find ſome varniſh, or chemical preparation, that might preſerve his colours in their purity, upon repeated experiments he diſcovered, that colours prepared with linſeed or walnut oil would retain their beauty and luſtre, without the aſſiſtance of varniſh. And to John Van Eyck the art of painting is indebted, for the durable perfection to which it has been conducted by ſucceeding artiſts.

He finiſhed his pictures with exquiſite neatneſs, which hath greatly contributed to the beauty of his works, as well as to their value. And although his taſte of deſign is not very elegant, yet his merit in other reſpects, and particularly his fortunate diſcovery of a ſecret, ſo utterly unknown to former ages, will always recommend him to the juſt admiration of the lateſt poſterity.

In the collection of the Duke of Orleans, there is a picture by this maſter, repreſenting the Wiſe Men's Offering; and it is ſaid, that a capital painting by John Van Eyck, of the Lord Clifford and his family, is at Chiſwick, in the collection of the late Earl of Burlington.

PETER

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PETER * EYKENS, called the Old.

Painted Hiſtory.

He was born at Antwerp, in 1599, and became eminent for his ſtyle of compoſition in hiſtorical ſubjects; but the account which is given of him or his works by Weyerman, is, by other judicious writers, accounted falſe and abſurd.

The compoſitions of this maſter are full of ſpirit; his figures have ſome degree of elegance; his draperies are broad, and the back-grounds of his pictures are enriched with architecture and landſcape, in a good taſte. As he always ſtudied and copied nature, his colouring was warm, agreeable, and natural; and to his carnations he always gave a great deal of delicacy, particularly to the carnations of his nymphs and his boys.

He painted ſubjects in one colour, ſuch as baſſo-relievo's, and vaſes of marble, extremely well; and frequently he was employed to inſert figures in the landſcapes of other maſters, as he deſigned them correctly, and adapted them to the different ſcenes, with propriety and judgment.

A fine compoſition, repreſenting the Laſt Supper, painted by Eykens, is to be ſeen in St. Andrew's church at Antwerp; and in another church is a grand altar-piece, of which the ſubject is St. John preaching in the Deſert, exceedingly well executed.

* Mr. Deſcamps, by ſome unaccountable overſight, in his ſecond volume, page 35, mentions Peter Eykens the Old as being born in 1599, the year of his death unnoticed; and in the third volume, page 286, he mentions the ſame Peter Eykens the Old as being born in 1650, and appointed Director of the Academy at Antwerp, in 1689; and yet, although he makes one of theſe painters older by half a century than the other, it is evident that he means, or at leaſt deſcribes, but one and the ſame perſon, as he enumerates their works, and aſcribes the very ſame works to both; which may appear from the following extracts.

According to Deſcamps.

The works of Peter Eykens the Old. Born 1599, vol. ii. p. 35.	The works of Peter Eykens the Old. Born 1650, vol. iii. p. 286.
St. Catharine diſputing againſt the Pagans.	S. Catharine diſputing againſt the Pagans.
The Laſt Supper.	The Laſt Supper.
St. John preaching, &c.	S. John preaching, &c.
Xavier baptizing a Pagan King, which is in the Jeſuits church at Mechlin; and another, of Xavier reſtoring a dead body to life.	Xavier baptizing a Pagan King, which is in the Jeſuits church at Mechlin; and another, of Xavier reſtoring a dead body to life.

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F.

GENTILE DA FABRIANO.

Painted Hiſtory.

DIED 1412, AGED 80.

THIS maſter was born at Verona, in 1332, and was a diſciple of Giovanni da Fieſole. In that early age of painting he rendered himſelf very famous, and was employed to adorn a great number of churches and palaces at Florence, Urbino, Siena, Peruſia, and Rome, but particularly in the Vatican; and one picture of his, repreſenting the Virgin and Child, attended by Joſeph, which is preſerved in the church of St. Maria Maggiore, was highly commended by Michael Angelo.

By order of the Doge and Senate of Venice, he painted a picture in the great Council Chamber, which was conſidered as ſo extraordinary a performance, that his employers granted him a penſion for life, and conferred on him the higheſt honour of their State, which was, the privilege of wearing the habit of a noble Venetian.

His beſt works were thoſe which he executed in the early and middle part of his life; becauſe, in the decline of his years, he grew paralytic, and his pencil became unſteady. Giacomo Bellini was his diſciple.

CHARLES FABRICIUS.

Painted Perſpective and Portrait.

DIED 1654, AGED 30.

He was born at Delft, in 1624, and was eſteemed the beſt artiſt of his time in perſpective; he was alſo accounted a good painter of portrait. As he had a very promiſing genius, the connoiſſeurs conceived the higheſt expectations of his becoming an ornament to his profeſſion; but unhappily having his dwelling-houſe at Delft, near the great powder magazine, it ſuddenly blew up, and he was killed in his chamber, while he was intent on his work; and along with him was killed Matthias Spoors, his diſciple.

PIETRO FACHETTI.

Painted Portrait.

DIED 1613, AGED 78.

He was born at Mantua, in 1535, and went to Rome to ſtudy after the works of thoſe great maſters, whoſe paintings have embelliſhed and enriched that city.

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His genius directed him principally to portrait painting, and he gradually arrived at ſo eminent a degree of merit in that branch, that he might almoſt be compared with Scipio Gaetano.

Moſt of the Nobility of Rome, and particularly the ladies of diſtinction, were painted by his hand; and his portraits were generally commended, for having a lively reſemblance of the perſons, for being elegant in the deſign, and for a lovely taſte with which they were executed.

PIETRO FACINI.

Painted Hiſtory.

DIED 1602, AGED 42.

He was born at Bologna, in 1560, where he accidentally happened to be a diſciple of Annibal Caracci; having acquired that advantage by an uncommon incident, which introduced him to the acquaintance of Annibal, and eſtabliſhed a durable friendſhip between them.

As Facini paſſed by the houſe of Annibal, he had the curioſity to go into the academy of that famous maſter, to look on his diſciples, drawing and deſigning; and while he was attentively engaged in obſerving their work, he ſeemed ſo wrapped up in deep meditation, that one of the ſcholars, out of drollery, drew the likeneſs of Facini with black chalk, and in a ſtrong character of caricature.

The drawing was immediately handed about among the diſciples, to the univerſal mirth of the ſociety, and the mortification of him who was made the ſubject for ridicule. But, when at laſt the caricature was ſhewn to Facini, and he ſaw the real cauſe of ſuch extravagant buffoonery, he took up a piece of charcoal, and although he never had learned to draw or deſign, he ſketched the likeneſs of the perſon who had turned him to ridicule ſo ſtrongly, and in ſo ludicrous a manner, that the ſubject for laughter was entirely changed; and Annibal, ſtruck with admiration, to ſee ſuch an uncommon effort of genius, generouſly offered to be his inſtructor in the art.

He ſoon made a wonderful progreſs under ſo ingenious a preceptor, and in a ſhort time ſurpaſſed all the other diſciples, ſo as to become the object of their envy, as he before had been the object of their contempt. He poſſeſſed a ready and lively invention; his colouring was exceedingly pleaſing; and his touch was free. His attitudes were juſt, and well choſen; the airs of his heads were graceful and genteel; and in ſome of his compoſitions, he ſhewed great ſkill in diſpoſing a number of figures in proper groupes, and giving them actions that were lively and ſpirited. The whole was excellently relieved by judicious maſſes of light and ſhadow; yet he was ſometimes incorrect, and often ſhewed too much of the manneriſt.

At Bologna is ſeen a large compoſition painted by this maſter. It repreſents the Marriage of St. Catherine, who is attended by four Saints, the reputed protectors of

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Bologna. This picture is excellently coloured, and touched in the ſtyle of Baroccio; but it is incorrect in the deſign, and there is an appearance of too much of the manneriſt. The boys, in that compoſition, are very finely painted; and their colouring is beautiful and true. Alſo, in the Pembroke collection at Wilton, there is a picture of Facini, of which the ſubject is, Chriſt and three diſciples, with Mary kneeling, and weeping on account of her brother Lazarus who is dead.

VANDER FAES. Vid. LELY.

ANTHONY FAISTENBERGER.

Painted Landſcape.

DIED 1722, AGED 44.

He was born at Inſpruck, in 1678, and learned the art of painting from one Bouritſch, who lived at Saltzbourg; but he made the works of Gaſpar Pouſſin and John Glauber his models, and for his farther improvement ſtudied nature accurately. He was invited by the Emperor to the Court at Vienna, where, for a conſiderable number of years, he was employed, and greatly reſpected; and when he quitted Vienna, he was engaged ſucceſſively by ſeveral of the Princes of the Empire.

His landſcapes are pleaſing, particularly by the elegance of his buildings, which are deſigned in the Roman taſte. His ſcenes are often ſolemn, and enlivened by caſcades of water, rivers, and rocks; his trees are natural, their foliage is touched with ſpirit, and his colouring is real nature. He was not expert at deſigning figures; and therefore he made uſe of Hans Graaf, and the old Bredael, to paint the figures in thoſe landſcapes with which he adorned the gallery of the Emperor, and alſo in thoſe eaſel pictures which were painted for the cabinets of others.

JOSEPH FAISTENBERGER.

Painted Landſcape.

This artiſt was the younger brother of Anthony, and alſo his diſciple; and during the time that the latter was engaged at Vienna, Joſeph was his aſſiſtant; and they aſſociated together in moſt of the large undertakings, in which Anthony was employed.

Glauber, and Gaſpar Pouſſin, were his models, as they had been always the favourite painters of his brother; and the ſtyle, penciling, and colouring of theſe two artiſts, were ſo ſimilar, that there is ſcarce any diſcernible difference in their works.

PAOLO FARINATO.

Painted Hiſtory.

DIED 1606, AGED 84.

He was born at Verona, in 1522, and ſucceſſively became the diſciple of Antonio Badile, and of Nicolo Golfino.

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His taſte of deſign was excellent, his imagination was fruitful, and he had a fine invention; ſo that in many reſpects he was an admirable maſter; but he was not often very happy in his colouring. Yet, the picture which he painted for the church of St. George at Verona, which is carefully preſerved there to this day, is much ſuperior, in reſpect of colouring, to moſt of his performances; and in many particulars is ſo truly good, as to be accounted, by very able judges, not inferior to the work of Paolo Veroneſe. The ſubject of the picture, is the miraculous feeding of the five thouſand; in which there are a multitude of figures correctly deſigned, judiciouſly diſpoſed, and the attitudes are eaſy, natural, and becoming. That picture was deſigned and executed, when he was ſeventy-nine years old; and what is worthy of being remarked is, that he poſſeſſed the lively powers of his imagination, and his uſual freedom of hand, at ſo advanced a period of his life; and that he retained the uſe of all his faculties to the laſt, though he was eighty-four when he died.

In the Palazzo Sagredo, at Venice, is an Ecce Homo by Farinato, in which the head of Chriſt hath a character that is inimitably fine. And at Verona, in the church of St. Giovanni in Fonte, is a picture repreſenting the Baptiſm of Chriſt by St. John, which is in a grand ſtyle, and a broad manner; but the deſign is not very correct, and the colouring is but indifferent, being too brown.

ORAZIO FARINATO.

Painted Hiſtory.

He was born at Verona, and was the ſon and diſciple of Paolo, whoſe ſtyle and manner he ſtudiouſly imitated; and by the promptneſs of his genius, he compoſed with ſo much ſpirit and elegance, that the beſt judges conceived the moſt ſanguine hopes of his arriving at a high degree of perfection; but he died very young, univerſally regretted.

In the church of St. Stephen at Verona, ſeveral noble paintings by this maſter are preſerved, and they are extremely admired.

IL FATTORE. Vid. FRANCESCO PENNI.

FELTRO. Vid. MORTO DA FELTRO.

FRANCIS PAUL FERG, or FERGUE.

Painted Landſcapes with Ruins, and Converſations.

DIED 1740, AGED 51.

This painter was born at Vienna, in 1689; and his father, who was a painter of very mean abilities, placed him with another artiſt, not much more capable of giving him profitable inſtructions; under whom Ferg patiently practiſed for four years; till his father, apprehenſive of the inability of his ſon's director, took him under his own care, and ſet him to deſign and compoſe hiſtorical ſubjects. He appeared particularly fond of

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of the prints of Callot and Le Clerc, from which he certainly had received conſiderable improvement; but he was diverted from his attachment to thoſe deſigners, by perſons of taſte and judgment, who repreſented to him, that the figures in thoſe prints were too minute for a young artiſt to ſtudy; and that it would conduce more to his advantage, to form his hand by deſigning figures in a large than in a ſmall ſize. He learned afterwards from Hans Graaf, at Vienna, the manner of deſigning figures; but he preferred Orient, a fine painter of landſcape, to Graaf, and lived with him for three years.

His taſte being thus fixed, by the aſſiſtance of able maſters, and his own happy genius being aided by conſtant ſtudy and practice, he gained the eſteem of the beſt judges, who wiſhed to detain him in Germany, as an ornament to his own country; but his deſire to travel induced him to quit Vienna in 1718. He ſpent ſome time at the Court of Bamberg, where his merit ſoon procured him admirers, riches, and credit; and afterwards he viſited Dreſden in company with Alexander Thiele, a very diſtinguiſhed landſcape-painter, in whoſe pictures Ferg inſerted the figures and animals, which added extremely to their beauty as well as their value.

From Germany he went to London, where his extraordinary talents rendered him univerſally admired; and in that city he might have lived in the higheſt eſteem, affluence, and honour, if, by an indiſcreet marriage, he had not been ſo effectually depreſſed, that he was ever after involved in difficulties. The neceſſities which aroſe from his domeſtic troubles, compelled him to diminiſh the prices of his paintings, to procure an immediate ſupport; and as thoſe neceſſities increaſed, his pictures were ſtill more ſunk in their price, though not in their intrinſic value. By a ſeries of misfortunes he was overrun with debts, and purſued by his creditors; but to prevent himſelf from falling into their hands, he was conſtrained to ſecrete himſelf in different parts of London, ſo that his proſecutors never diſcovered him, till death put it out of their power to add to his diſtreſſes.

It is reported that he was found dead at the door of his lodging, apparently exhauſted by cold, want, and miſery, to ſuch a degree, that it ſeemed as if he had wanted ſtrength to open the door of his wretched apartment.

The ſtyle of this maſter was much in the taſte of Berchem and Wouwermans; his ſubjects were the amuſements, feaſts, or employments of peaſants, and ſometimes markets in public ſtreets, or on the ſhores; he adorned his landſcapes with elegant ruins, ſelected, and executed in a grand taſte; and he was often ſo exact, as to expreſs perceptibly the difference between the hewn ſtone and the poliſhed ſurface of the marble. His colouring, in his firſt time, had all the force and ſtrength of the Italian maſters; but, when he had ſtudied nature with more deliberation, he avoided the appearance of being a manneriſt, and in his imitations adhered to that only which ſeemed to have the greateſt truth. His colouring is always ſweet, clear, and agreeable, his touch light and delicate, his compoſition full of ſpirit, and every figure hath expreſſion and elegance. His deſign is correct; but his horſes have not the beauty, life, or correctneſs of Wouwermans, who was inimitable in the exactneſs of the outlines, actions, and attitudes of thoſe animals.

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He etched well with aqua fortis, and his prints of that kind are ſought for eagerly by the curious. The greateſt part of his works are in London and Germany; and they now bear ſuch a price, as is the moſt infallible evidence of their real merit.

WILLIAM FERGUSON.

Painted Dead Birds and Still Life.

DIED ABOUT THE YEAR 1690.

He was a native of Scotland, who learned the rudiments of the art in his own country, and ſpent ſeveral years afterwards in Italy and France. The ſubjects which he generally painted were dead fowls, and particularly pigeons and partridges; and ſometimes he painted dead animals, as hares and rabbits, beſides other objects of ſtill life.

No painter in that ſtyle could have a more neat pencil, nor finiſh his pictures with greater tranſparence. His objects, of whatever kind they are, have always abundance of truth and force, as nature was his perpetual model; they are grouped with ſingular eaſe and ſkill; and by his knowledge of the true principles of the chiaro-ſcuro, he diſtributed his lights in a powerful, and frequently in a ſurpriſing manner.

NUZIO FERAJUOLI.

Painted Landſcape.

This painter was a diſciple of Luca Giordano, born in 1661; but his genius directed him to the ſtudy of landſcape painting, and enabled him to arrive at the greateſt excellence in it. Under that great maſter he learned to deſign hiſtorical figures, with remarkable correctneſs; and he adorned his own pictures with figures of an elegant deſign, which he diſpoſed with taſte and propriety.

He ſtudied the different beauties of Paul Bril, Albano, Pouſſin, Salvator Roſa, and Claude Lorraine; and, by a commendable ambition to imitate thoſe admired artiſts, he formed a ſtyle of his own, that was exceedingly agreeable; and became univerſally admired for the ſweetneſs of his colouring, for his lovely ſituations and diſtances, for a pleaſing mixture of tenderneſs and force, for the beauty of his ſkies, and the tranſparence of his waters.

GIOVANNI ANDREA FERRARI, OF DE FERRARA.

Painted Hiſtory, Landſcape, Animals, Fruit, and Flowers.

DIED 1669, AGED 70.

He was born at Genoa, in 1599, and was a diſciple of Bernard Caſtelli; but, in order to obtain a more extenſive knowledge in his profeſſion, he ſtudied afterwards for ſome time under Bernardo Strozzi.

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His application was attended with ſucceſs, for he at laſt attained to ſuch a degree of excellence, that he was equally expert in painting hiſtory, landſcape, fruit, animals, and flowers; and thoſe ſubjects he finiſhed in a ſmall ſize, but with extraordinary beauty and exactneſs, ſo that few of the Princes or Nobility of his time were ſatisfied without poſſeſſing ſome of his compoſitions.

Benedetto Caſtiglione was his diſciple.

FERRATO SASSO. Vid. SALVI.

CIRO FERRI.

Painted Hiſtory.

DIED 1689, AGED 55.

This excellent painter was born at Rome, in 1634, and was a diſciple of Pietro da Cortona; in whoſe ſchool he very ſoon appeared in a diſtinguiſhed light, and ſhewed that he poſſeſſed an elevated and noble genius. He was indefatigable in ſtudy and in practice, and uncommonly attentive to improve his mind by reading hiſtory, ſacred and profane; by employing his hand inceſſantly in deſign and colouring; and alſo by treaſuring up in his memory every precept and obſervation of his ingenious maſter.

The deſigns of Ciro Ferri are very correct, and his ordonnance is truly great; his taſte, ſtyle, ideas, compoſition, and colouring, are entirely like Cortona; of which he gave a ſufficient manifeſtation, by finiſhing one of that maſter's deſigns, left imperfect in the palace of Pitti at Florence; and indeed his works are frequently taken for the hand of Cortona. He had the ſatisfaction to receive the higheſt prices for his paintings, which was a public acknowledgment of his merit; and he had alſo as much employment as he could poſſibly undertake or execute. His works, as well as his reputation, are ſpread through every polite part of Europe; and they are a principal ornament of the churches, the cabinets, and grand apartments of the firſt Nobility.

By the Duke of Tuſcany he was engaged in many conſiderable deſigns for cielings and ſalons; and he had the honour of being entruſted to finiſh ſeveral noble compoſitions begun by Cortona; which he executed ſo much to his maſter's honour, and his own, that the whole work appears to be only by one hand.

DOMENICO FETI, or FETTI.

Painted Hiſtory.

DIED 1624, AGED 35.

He was born at Rome, in 1589, where he became a diſciple of Ludovico Cigoli; and in many parts of his art had an abundance of merit. From Rome he went to Mantua; and

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and having there obtained the patronage of the Cardinal Gonzague, who generouſly ſupported him, he applied himſelf aſſiduouſly to ſtudy the works of Julio Romano; and by that means acquired a beautiful taſte of deſign, and a boldneſs in his characters, though he never arrived at the correctneſs of that great genius.

There is a great deal of force in the works of Feti, yet he ſometimes is too black; but he expreſſed the paſſions of the ſoul in a manner that was remarkably ſtrong; and had a certain mellowneſs in his colouring, which is extremely pleaſing to a judicious eye. Moſt of his performances are eaſel pieces, as he worked but very little for churches or convents; yet his paintings are moſt exceedingly ſcarce, and are as eagerly ſought after by the connoiſſeurs.

ROLAND LE FEVRE.

Painted Portraits, and naked Figures.

DIED 1677, AGED 69.

He is diſtinguiſhed by the name of Le Fevre de Venice; but he was in no great eſteem either for his attitudes or likeneſſes in portrait. He was accounted a better deſigner than painter, and was moſt remarkable for his curious method of ſtaining marble.

CLAUDE LE FEVRE.

Painted Portraits, Flowers, and ſacred Subjects.

DIED 1675, AGED 42.

He was a native of France, born in 1633, who principally painted portraits, and was in much eſteem among his own countrymen. He painted flowers extremely well, and ſometimes hiſtorical ſubjects; but his greateſt merit was in the former. However, he followed his profeſſion in London with good ſucceſs, for ſeveral years, and died in that city.

DOMENICO FIASELLA, called SAREZANA.

Painted Portrait and Hiſtory.

DIED 1669, AGED 80.

He was born near Genoa, in 1589, and was called Sarezana, from the place of his nativity. At firſt he was a diſciple of Aurelio Lomi, and afterwards of Battiſta Pagi; but he went to Rome for his improvement, and there ſtudied after the beſt of the modern maſters, and the ſtatues of the ancients. By that judicious method he obtained an excellent taſte of deſign, which enabled him to paint in conjunction with Paſſignano, and Giuſeppe D'Arpino, and to eſtabliſh a good reputation. However, his greateſt excellence conſiſted in painting portraits, which he executed with a remarkable juſtneſs of character, and with abundance of life.

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GIOVANNI DA FIESOLE. Vid. GIOVANNI ANGELICO.

AMBROGIO FIGINO.

Painted Hiſtory and Portrait.

DIED 1590.

This maſter was born at Milan, and was a diſciple of Giovanni Paolo Lomazzo; but, although he learned hiſtorical compoſition under his director, and was very well qualified to expect ſucceſs in that ſtyle, yet he devoted his whole ſtudy and attention to portrait-painting, in which at laſt he eminently excelled. Thoſe ſubjects he worked up to the greateſt perfection, as well for the reſemblance, as for expreſſion and colouring; and it is atteſted by writers, that his pictures were valued at a very large price, the richeſt Princes of Italy expreſſing an ambition to be perpetuated by his pencil. At Wilton, in the collection of the Earl of Pembroke, there is a Deſcent from the Croſs, painted by this maſter.

FIORAVANTI.

Painted Still Life.

The ſubjects which were painted by this artiſt, were carpets, vaſes, muſical inſtruments, and ſuch ſort of objects; and thoſe he imitated with ſo great truth and reſemblance of nature, ſuch exactneſs of colour, ſuch roundneſs and relief, that he was eſteemed one of the beſt in his profeſſion, in that ſtyle of painting.

FIORI. Vid. MARIO NUZZI.

BERTHOLET FLAMEEL, or FLAMAEL.

Painted Hiſtory and Portrait.

DIED 1675, AGED 61.

He was born at Liege, in 1614, and received his firſt inſtruction from one Trippes, an indifferent painter; but afterwards he was more effectually improved by Gerard Douffleit, who had juſt returned to Liege from Italy. At the age of twenty-four he travelled through Genoa, Milan, Florence, and ſeveral other cities of Italy; but his arrival at Rome amply recompenſed him for the labour of his journey. In that city he ſtudied to great advantage, and copied the beſt works of the beſt maſters; by which he acquired a taſte ſo elevated, that it diſtinguiſhed him throughout Rome, and recommended him to the Court of Florence, to which he was honourably invited by the Grand Duke, and employed in ſeveral magnificent works, which eſtabliſhed him in the eſteem of that Prince, and procured him general applauſe.

After nine years abſence, he returned to his native city; and to confirm the high opinion which his countrymen had conceived of his abilities, he painted a Crucifixion for the collegiate church of St. John, in which he introduced a prodigious number of figures, officers, ſoldiers, and ſpectators; yet the compoſition is not confuſed.

In the midſt of wealth, poſſeſſed of public and private eſteem, and of every other circumſtance that could render life comfortable, he was ſeized with an unaccountable melancholy and dejection of ſpirits, which inceſſantly oppreſſed him, till it occaſioned his death; and many perſons believed his diſorder to have been occaſioned by poiſon adminiſtered to him by one Brinvilliers, who had been his intimate companion.

This maſter had an excellent genius, a lively imagination, and a noble taſte for hiſtorical compoſitions. He was ſingularly ſkilled in antiquities, and in all his deſigns ſtrictly obſervant of the coſtume. His pictures uſually are enriched with porticos and colonnades, as he was an accompliſhed architect; his choice of nature was elegant, his expreſſion lively, and his pencil delicate. His colouring was exceedingly good; and his taſte of deſign was entirely of the Roman ſchool, as well in regard to correctneſs, as to the objects which he choſe to repreſent.

In the cupola of the barefooted Carmelites, at Paris, he painted, in freſco, Elijah aſcending to Heaven in a Chariot of Fire, and Eliſha below, with his arms extended, to catch the mantle of the Prophet. At Liege are ſeveral grand altar-pieces, among which one in St. Paul's church deſcribes the Converſion of that Saint; and in the cathedral there is another by this maſter, repreſenting the Reſurrection of Lazarus.

GOVERT FLINK.

Painted Portrait and Hiſtory.

DIED 1616, AGED 44.

He was born at Cleves, in 1616, and by the appointment of his father was to have been bred up in a mercantile way; but neither the influence of his friends, nor the proſpect of making an immenſe fortune, could prevail with him to abandon the art of painting, to which from his earlieſt youth he felt an invincible inclination. He was firſt placed with Lambert Jacobs; under whom he made an extraordinary proficiency, by being ſtudiouſly diligent, by having a ſtrong natural genius, and alſo by being emulous to excel Backer, who happened to be a diſciple of Jacobs at the ſame time. When he quitted his maſter, he went to Amſterdam, and entered himſelf in the ſchool of Rembrandt; where he became ſo thoroughly captivated with the excellencies of that great artiſt, that he ſtudied the ſtyle of compoſition, the manner of colouring, and the penciling of Rembrandt inceſſantly; and at laſt ſhewed himſelf not only a good imitator of him, but in ſome reſpects his equal, and in freedom of hand rather his ſuperior.

Very ſoon he roſe into high reputation, and was almoſt continually employed in painting the portraits of princes, and illuſtrious perſonages, although his genius was abundantly more

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more inclined to paint hiſtorical ſubjects; and ſeveral of his performances in that ſtyle were admired for the goodneſs of the deſign, and the beauty of the colouring. He remarkably excelled in imitating the manner of Rembrandt, and many of his paintings are ſold, at this day, for the work of his maſter.

But, as the Italian taſte began to be more noticed by the Flemiſh artiſts, and much more eſteemed after the death of Rembrandt, Flink took great pains to alter his firſt manner. For which purpoſe he made a large collection of the fineſt caſts that could be procured from Rome; of the beſt drawings and deſigns of the artiſts of Italy; as alſo of ſeveral of their paintings; and thoſe he made his principal ſtudies. When he imagined himſelf to be competently improved, he finiſhed a noble deſign for the great hall of the Senate-Houſe at Amſterdam, repreſenting Solomon praying for wiſdom; in which his diſpoſition, and manner of grouping the figures, appear excellent, and the tone of the colouring is ſtrong and lively. He likewiſe painted a grand hiſtorical compoſition for the Artillery Company at Amſterdam, conſiſting of portraits of the moſt diſtinguiſhed perſons of that body. The figures were well diſpoſed, and every part of the picture was painted by Flink, except the faces, which, at Flink's recommendation, were painted after the life by Vander Helſt.

He died young, and much regretted; and, after his death, his collection of prints and drawings were ſold for twelve thouſand florins. It is obſerved, that in the painting-room of this maſter, the light was admitted from above, through a kind of dome.

STEPHANO FLORENTINO.

Painted Hiſtory.

DIED 1350, AGED 49.

This very ancient maſter was born at Florence, in 1301, and became the diſciple of Giotto; but he ſtudied at Rome after the antiques, and employed himſelf particularly in deſigning heads and naked figures. By which means he acquired the habit of giving a a great variety of attitudes to his figures, as well as a natural and ſtrong expreſſion, and agreeable airs to his heads. As he had obſerved in the deſigns of other maſters, a conſiderable defect ariſing from the encumbrance of draperies, which too much concealed the limbs of the figures, he ſtudied to ſhew the naked under its covering, and he is accounted the firſt of the modern painters who attempted that manner.

He had a fruitful invention, and deſigned with extraordinary readineſs and freedom, in which reſpect he was ſuperior to Giotto, or any of his cotemporaries, according to the judgment of Vaſari; and it is an addition to the fame of Stephano, that he practiſed perſpective with a greater degree of regularity than any other artiſt in that early age of painting.

At Piſa he finiſhed, in freſco, the Transfiguration; in which the draperies of the Apoſtles are diſtributed in ſuch folds as diſcovered the poſition of the limbs; a circumſtance, which at that time was conſidered as a new and elegant diſcovery, unattempted by any

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preceding painter. And, in another deſign, deſcribing the diſpoſſeſſing of the Lunatic, he introduced a building and a range of columns, apparently formed according to the rules of perſpective, of which few or none of his predeceſſors had any diſtinct conception.

FRANCIS FLORIS, called the RAPHAEL of FLANDERS.

Painted Hiſtory.

DIED 1570, AGED 50.

He was born at Antwerp, in 1520, and till the twentieth year of his age practiſed as a ſculptor; but having a ſuperior fondneſs for painting he changed his profeſſion, and placed himſelf under the direction of Lambert Lombard; whoſe manner he always followed, and imitated him ſo well, that it is no eaſy matter to diſtinguiſh the work of one artiſt from the work of the other. When he had continued for ſome years with Lambert, he travelled to Rome, and there deſigned after the antiques; but principally ſtudied the works of Buonaroti, and in particular his Laſt Judgment, which he copied in a free and bold manner, his contours being finely marked; and thoſe deſigns which he made at Rome, although often too ſharp, and divided into too many minute parts, were notwithſtanding often very delicate.

At his return to Antwerp, he ſurpriſed the artiſts of his time by his taſte of deſign, which was much more correct, and by his manner of compoſition, which was very different from the manner of his countrymen; and his performances gained him the honour of being called the Raphael of Flanders. His works at that time were in great eſteem, he grew rich, and might have been continually employed by moſt of the Princes of Europe, if his love of exceſſive drinking had not ſunk him into contempt.

He generally gave great roundneſs to his figures; and though they were ſo well handled as to bear a near inſpection, yet, at a diſtance, new beauties are frequently to be diſcovered. His readineſs of hand was remarkable, and his pencil ſeemed as quick as his invention; of which he gave an inconteſtable proof at the entry of Charles V. into Antwerp; for, being engaged to paint the triumphal arches for that grand ceremony, and having ſeven figures as large as life to finiſh in one day, he executed that number in ſeven hours.

In the Confraternity-hall of St. Michael, at Antwerp, there is a noble deſign of Francis Floris. The ſubject is the Fall of Lucifer; and it is highly celebrated for the goodneſs of the compoſition and handling, for the variety of attitudes in the Fallen Angels, and for the ſtrong expreſſion of the muſcles in the naked figures. Every part of it contributes to give the beholder a grand idea of the merit of the maſter, the extenſiveneſs of his genius, and the livelineſs of his imagination. And in the ſame church is preſerved an Aſſumption of the Virgin, no way inferior to the other, either in deſign or colouring, and the draperies are well caſt.

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He had a bold and ſtrong manner, like the model he choſe to imitate, and was apt, like Buonaroti, to make the muſcular parts too full; but his tone of colouring was very pleaſing. He invented and compoſed with eaſe; but he had ſomewhat dry in his manner, and his figures have a certain ſtiffneſs, though they alſo frequently have an agreeable turn.

PROSPERO FONTANA.

Painted Hiſtory.

He was born at Bologna, in 1512, and derived his knowledge in the art of painting from Innocenzio da Imola. He was accounted to have a fine invention, and his taſte of deſign was elegant; but the moſt remarkable honour he acquired, aroſe from his being the maſter of the two moſt celebrated painters of their age, Ludovico and Annibal Caracci.

He underſtood perſpective thoroughly, and his uſual ſubjects were hiſtories taken from ſacred and profane authors, with which he adorned many churches and chapels of Bologna, and other cities of Italy.

LAVINIA FONTANA.

Painted Portrait and Hiſtory.

DIED 1602, AGED 50.

This paintreſs, the daughter of Proſpero Fontana, was born at Bologna, in 1552, and learned the art of painting from her father. Her inclination led her principally to paint portraits; and having obtained the honour of painting that of Pope Gregory XIII. ſhe ſucceeded ſo well, as to obtain the patronage of that eminent perſon.

She was accounted to have a very high degree of merit in her profeſſion; and being favoured by the Pope, ſhe had an abundance of employment from all the Nobility of Rome. She alſo painted hiſtorical ſubjects with extraordinary applauſe; for it was conſidered almoſt as a prodigy, to ſee ſuch lovely and natural colouring, ſuch a taſte of compoſition, and ſuch expreſſion in the works of a female artiſt.

However, ſhe happened to fail of ſucceſs in one grand hiſtorical ſubject, which made her determine to paint only portraits for the future, and in that ſtyle ſhe had no competitor.

JOHN BAPTIST BLAIN DE FONTENAY.

Painted Flowers and Fruit.

DIED 1715, AGED 61.

He was born at Caen in Normandy, in 1654, and was taught the art of painting by John Baptiſt Monnoyer. He painted fruit, flowers, and inſects, extremely well; and

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his general manner was, to paint vaſes ornamented on the ſides with figures in bas-relief. Thoſe vaſes he likewiſe decorated with feſtoons of flowers in an elegant taſte, and grouped them with a great deal of judgment. He was much employed by Lewis XIV. particularly at the Gobelins, and died in the ſervice of that Monarch.

GIROLAMO FORABOSCO.

Painted Hiſtory and Portrait.

He was born at Venice, about the year 1600, and was eſteemed an admirable artiſt, as well for the lively and natural tint of his colouring, as for his exquiſite touch and freedom of hand.

He was particularly remarkable for one excellence, which was, that with a ſingle caſt of his eye, on any perſon whoſe portrait he intended to draw, he could, by the power of of his imagination and the ſtrength of his memory, draw it ſo exceedingly like, as to have that perſon known at the firſt ſight. His paintings were ſo ſurpriſingly coloured and finiſhed, that they were ſaid to be worked by magic. Several hiſtorical compoſitions, and ſome of his portraits, are preſerved in Venice as curioſities. The laſt of his performances which are mentioned, are a portrait of the Doge Contarini, painted in 1655, and another of the Doge Peſaro, in 1659.

In the Palazzo Sagredo at Venice, among a great number of capital paintings by the beſt maſters, there is an old man's head, which ſeems to be a portrait of ſome perſon of eminence, painted by Foraboſco; and it is in every reſpect admirable, as to colouring, finiſhing, and character, full of nature, truth, and expreſſion.

JOHN BAPTIST FOREST.

Painted Landſcape and Hiſtory.

DIED 1712, AGED 76.

He was born at Paris in 1636, the ſon of a painter, who taught him the rudiments of the art; but, being not far advanced in the knowledge of his profeſſion, by thoſe inſtructions which he received at home, and alſo being very deſirous to obtain farther improvement, he went to Rome, and placed himſelf as a diſciple with Franceſco Mola.

He ſtudied diligently, and formed his taſte of landſcape on the manner of his maſter; but although he had, in ſome particulars, a conſiderable ſhare of merit, yet he proved very far inferior to his model. His trees were deſigned and touched in a maſterly ſtyle, and moſt of his ſituations and ſcenes were taken from nature; but his colouring was by no means agreeable, being often too black, though his penciling was free and very bold.

CHARLES

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CHARLES LA FOSSE.

Painted Hiſtory and Landſcape.

DIED 1716, AGED 76.

This painter was born at Paris in 1640, where he became a diſciple of Charles Le Brun; but when he had been directed by that maſter for ſome years, by the bounty of Lewis XIV. he was enabled to viſit Italy, and finiſhed his ſtudies at Rome and Venice. He had not as much ſucceſs in acquiring correctneſs, and a true elegance of taſte in deſign in the Roman ſchool, as he had in improving his ſtyle of colouring in the Venetian; for thoſe maſters which he particularly endeavoured to imitate were, Titian and Paolo Veroneſe, and by attending to their works, he became a good colouriſt, and roſe into eſteem.

He was always fond of grand compoſitions, and his abilities in that way procured him conſiderable employment in the Royal Palaces, and among the Nobility of France; and in London, he adorned Montague-houſe with ſome of his compoſitions, in conjunction with Baptiſt and Rouſſeau. The deſigns of two cielings painted by La Foſſe, are the Apotheoſis of Iſis, and an Aſſembly of the Gods.

Though he was conſiderably employed at Verſailles, Trianon, and Marly, yet he wanted grandeur in his taſte, and correctneſs in his deſign; his ſtyle of compoſition is rather heavy and loaded; his figures uſually are too ſhort, and his draperies but indifferently caſt. The principal merit of La Foſſe conſiſts in his colouring, as in that particular part he aimed at an imitation of Veroneſe and Rubens; yet even his colouring had but a very remote reſemblance to that look of nature, which is always obſervable in the works of thoſe great artiſts.

JAMES FOUQUIERES.

Painted Landſcape.

DIED 1659, AGED 79.

He was born at Antwerp in 1580, and at firſt was a diſciple of Jodocus Mompert, but afterwards of John Brueghel, called Velvet Brueghel: however, he formed to himſelf a manner more true than that of his maſter, and more like nature, though much leſs highly finiſhed. He became an incomparable painter of landſcape; and, by ſome good judges, his pictures are conſidered as being worthy of ſtanding in competition with thoſe of Titian; the principal difference conſiſting in the difference of their ſcenery, rather than in any diſparity of colouring or handling. Both artiſts painted on the ſame principles, and they both had a tone of colouring which was true, regular, and very natural.

The genius of Fouquieres was excellent; his figures were correctly deſigned, and in an elegant taſte; and he introduced them in his landſcapes with abundance of grace and probability. He painted equally in a large and a ſmall ſize; he ſtudied and imitated

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nature happily; and his paintings ſhew a fine effect, a great deal of force, and a proportionable degree of judgment; though ſometimes he is thought to be a little too green in his landſcapes.

He was engaged, and much careſſed, at the Court of the Elector Palatine, and afterwards ſpent ſeveral years of his life in France; where his works met with univerſal approbation, and he was proportionably well paid for his paintings. Yet, by ſome miſconduct, he ſunk into poverty, and died in the houſe of an inconſiderable painter, named Silvain, who lived in the ſuburbs of Paris.

He had reſided for ſeveral years at Rome and Venice, where he acquired that excellent ſtyle of colouring and deſign for which he is ſo deſervedly diſtinguiſhed.

BERTRAM DE FOUCHIER.

Painted Portraits and Converſations.

DIED 1674, AGED 65.

He was born at Bergen-op-Zoom, in 1609; and having diſcovered an early genius to painting, his father placed him as a diſciple with Anthony Vandyck, at Antwerp. But that maſter not having ſufficient leiſure to attend to the careful inſtruction of his pupils, by his inceſſant employment, Fouchier went to Utrecht, and ſtudied under John Bylart, with whom he continued for two years.

When he found himſelf competently advanced in his knowledge of the art, under thoſe maſters, he travelled to Rome; where he ſtudiouſly examined the curious productions of ancient and modern artiſts, and attached himſelf to the taſte of Tintoretto, both in compoſition and colouring. It is highly probable that he would have reaped conſiderable advantage by his ſtudies at Rome, as he wanted neither abilities nor aſſiduity, if he, and his friend Yſendoren, had not been compelled to fly from that city, and retire to Florence; being threatened by ſome of the inquiſitors to have them puniſhed as heretics.

When he returned to his own country and followed his profeſſion, he ſoon perceived that the manner of Tintoretto, in which he painted, was not as acceptable to his countrymen, as it had been in every part of Italy through which he had travelled; he therefore changed it entirely, and aſſumed the ſtyle and manner of Brouwer, in which he had extraordinary ſucceſs; and his compoſitions in that way were held in very great eſteem.

ANTONIO FRANCHI.

Painted Portrait and Hiſtory.

DIED 1709, AGED 71.

He was born at Lucca, in 1638, and was at firſt a diſciple of Pietro Paolini, a painter of very good account in that city; but when he had ſtudied for ſome time under him, he

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preferred the ſtyle of Roſelli and Pietro da Cortona to that of his maſter, and made their works the objects of his moſt ſtudious attention; yet, from a deſire to improve himſelf ſtill farther, he went to Florence, to place himſelf under the direction of Baldaſſare Franceſchini. There he acquired a fine taſte of deſign, correctneſs of outline, a lovely and natural tint of colouring, and rendered himſelf a diſtinguiſhed painter both of portrait and hiſtory.

At Florence he was employed to paint the pictures of the Grand Duke and Ducheſs; and by the latter was honoured with the title of being her principal painter. Several of the chapels in that city have their altar-pieces painted by him; and moſt of the Nobility employed him, not only for their portraits, but for hiſtorical compoſitions.

PIETRO DELLA FRANCESCA, DAL BORGO SAN SEPULCHRO.

Painted Hiſtory, Battles, Portraits, and Night-Pieces.

* DIED 1458, AGED 86.

He was born at Florence, in 1372; and at the time when he flouriſhed, his works were highly eſteemed; though afterwards two of his beſt performances, which were painted in the Vatican by order of Pope Nicholas V. were taken down by Julius II. to make room for two others which were painted by Raphael, of which the ſubjects were St. Peter in Priſon, and the Miracle of Bolſena.

The battles of this ancient maſter have uncommon ſpirit in the attitudes of his horſes, as well as of his figures; each of them have good action, good expreſſion, and a very judicious diſpoſition. Moſt of his paintings are in Florence, Rome, and Arezzo. One of the moſt celebrated of his compoſitions, is a Night-Piece, in which he repreſents the Emperor Conſtantine as aſleep in his pavilion, attended by his Chamberlain, and a few of his guards; and an angel appearing to him as in a viſion, ſhewing him that ſign under which he ſhould fight and conquer. The light is diffuſed from the angelic glory, and diſtributed with the utmoſt judgment; ſo that the whole had a fine effect, and every thing preſerved the appearance of truth and nature.

He was an author as well as an artiſt, and wrote ſeveral treatiſes on geometry, and other branches of the mathematics, which are repoſited in the library of the Duke of Urbino.

MARC ANTONIO FRANCESCHINI.

Painted Hiſtory.

DIED 1729, AGED 81.

He was born at Bologna, in 1648, and was a diſciple of Ferdinand Galli, called Bibiena; but he ſtudied after the naked in the academy, and there gave early proofs of his

* The authors of the Chronological Tables fix his death in 1443, at the age of 70; but Vaſari ſays he died in 1458, at the age of 86.

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his ability and execution. When he had continued under Bibiena for three years, he determined to improve himſelf by ſtudying the works of thoſe painters, who are juſtly placed in the firſt rank. But diſcreetly conſidering that, in his future ſtudies, he ſhould ſtand in need of a competent guide, to direct him to chooſe what might be moſt worthy of his notice, and avoid what might be detrimental, he reſolved to place himſelf under the care of Carlo Cignani.

That maſter, who ſoon diſcerned the talents of his pupil, took pains to form him to an elegant taſte of compoſition, correctneſs of deſign, and goodneſs of colouring. To confirm his judgment, he ſet before him ſeveral models of human figures, which had been wrought by different maſters of eminence, that he might habituate his eye to what was truly beautiful and elegant in each. By that method of inſtruction, aided by genius and aſſiduity, Franceſchini became an excellent artiſt, in freſco as well as in oil, being equally applauded for his correct deſign, and his admirable colouring in the manner of Cignani.

He was employed in embelliſhing many churches and convents, in his native city Bologna, and in other parts of Italy; and particularly at Modena, he painted the grand hall of the Duke's palace, ſo much to the ſatisfaction of that Prince, that he wiſhed to retain him at his court by an offer of a large penſion, and ſuch honours as were due to his uncommon merit. But Franceſchini preferred his freedom and eaſe to the greateſt acquiſitions; and, with polite reſpect, refuſed the offer. At Genoa he painted, in the great Council-Chamber, a deſign that at once manifeſted the fertility of his invention, and the grandeur of his ideas; for moſt of the memorable actions of the Republic were there repreſented, with a multitude of figures, nobly deſigned, judiciouſly grouped and diſpoſed, and correctly drawn. And in the Palazzo Monti, at Bologna, is a ſmall gallery painted by him, of which the colouring is exceeding lovely, though the figures appear to want roundneſs; but his deſign is always correct, and truly excellent.

His figures had as much of nature and truth as could be deſcribed; and, in all his works, one ſees a prevailing elegance, united with a great force of colour, and great ſweetneſs. No painter ſeems to have comprehended the beautiful forms of nature better than Franceſchini, nor to have expreſſed the paſſions of the ſoul with more exactneſs and truth. He preſerved the powers of his mind and his pencil unaltered, at a very advanced age; and when he was even ſeventy-eight years old, he deſigned and coloured his pictures with all that fire and ſpirit for which he had been diſtinguiſhed in his beſt time.

BALDASSARE FRANCESCHINI, called VOLTERRANO.

Painted Hiſtory, Landſcape, and Portraits.

DIED 1689, AGED 68.

He was born at Volterra, in 1621, and derived his firſt knowledge of the art of painting from Matteo Sorella; but afterwards he became a diſciple of Roſelli, and ſucceſsfully imitated the graceful taſte of deſign, as well as the colouring and penciling of that great

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great maſter. However, having obſerved ſomewhat ſtill more engaging in the colouring of Giovanni da San Giovanni, he ſtudied under him for ſome time, and at laſt completed his knowledge, by carefully copying the works of Correggio at Parma.

He was employed in a vaſt number of grand deſigns for religious houſes and chapels; and was allowed to have a fine invention, either for hiſtorical or poetical ſubjects, a ſenſible and ſtrong expreſſion, and an agreeable manner of colouring.

He alſo painted portraits in a noble ſtyle; and his landſcapes were univerſally admired for the delightful ſituations which he choſe, and the elegance of his figures, which are always introduced with ſingular judgment and propriety.

FRANCESCHINO. Vid. CARACCI FRANCESCO.

FRANCESCO, called FRANCESCHIELLO DELLA MURA.

Painted Hiſtory.

He was the diſciple of Solimena, and ſpent ſeveral years under his direction; but although he had ſo admirable an example and inſtructor, he did not acquire many of the excellencies of that maſter. His manner of deſign was correct, and his touch ſpirited; yet his colouring was but indifferent, and, though not diſagreeable, it had no great effect.

Three paintings by this maſter are in the principal church at Capua; but the moſt conſiderable of them is the grand altar-piece, repreſenting the Annunciation, which hath many imperfections, though ſeveral parts are worthy of commendation. The attitudes and dreſs of his figures ſhew ingenuity and elegance; the folds of the draperies are large and full, and the groupes are well connected; yet the whole colouring is rather too gaudy, and too much like fan-painting, a defect very frequently obſervable in the works of other modern Italian artiſts.

FRANCESCO FRANCIA.

Painted Hiſtory and Portrait.

DIED 1518, AGED 68.

The real name of this ancient maſter was Franceſco Raibolini, though he was generally called Francia. He was born at Bologna, in 1450, and was at firſt bred to the trade of a goldſmith; but his genius directed him to painting, in preference to every other profeſſion; and, by a conſtant application and ſtudy, he arrived at a great degree of perfection in the art, ſo as to be eſteemed one of the beſt painters of his time.

As he happened to be a cotemporary with Raphael, he coveted impatiently to ſee the works of that ſublime genius; but his age and infirmities diſqualified him for taking a journey to Rome. Yet at laſt he had an opportunity of gratifying his curioſity; for Raphael had painted a St. Cecilia for the church of St. Giovanni in Monte, at Bologna,

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and wrote a friendly letter to Francia, requeſting him to ſee it fixed in its appointed place. The letter was received with a degree of rapture not to be deſcribed, and the picture with all poſſible expedition taken out of its caſe; but the ſight of ſo much perfection in deſign, grace, expreſſion, and exquiſite finiſhing, ſtruck Francia with ſuch aſtoniſhment, that it threw him into an invincible melancholy, as that ſingle performance convinced him how far Raphael was ſuperior, not only to himſelf, but to all others; and he pined himſelf into a decay, which occaſioned his death.

The reputation of this maſter was eſtabliſhed by a picture of St. Sebaſtian; in which the true and elegant proportion of the limbs, the graceſulneſs of the attitude, and the delicacy of the colouring, were equally admired; and it was very highly commended by Annibal Caracci, who was indiſputably a competent judge of merit.

FRANCISQUE. Vid. FRANCESCO MILE.

FRANCISCUS FRANCKEN, or FRANCKS, called the Old FRANCK.

Painted Hiſtory.

DIED 1616, AGED 72.

Very few circumſtances relative to this maſter are handed down by hiſtorians who treat of this ſubject, although his works are as generally known in theſe kingdoms, as they are in the Netherlands: nor are the dates of his birth, death, or age, thoroughly aſcertained; for Mr. Deſcamps ſuppoſes him to be born in 1544, to be admitted into the Society of Painters at Antwerp in 1561, which was at ſeventeen years of age; and he fixes his death in 1666, by which computation Francks muſt have been 122 years old when he died, which appears utterly improbable; though others fix his birth in 1544, and his death in 1616, aged 72, which ſeems to be neareſt the truth.

This maſter painted hiſtorical ſubjects taken from the Old or New Teſtament, and was remarkable for introducing a great number of figures into his compoſitions, which he had the ſkill to expreſs very diſtinctly. He had a fruitful invention, and compoſed readily; but he wanted grace and elegance in his figures, and was apt to crowd too many hiſtories into one ſcene. His touch was free, and the colouring of his pictures generally tranſparent; yet a predominant brown or yellowiſh tinge appeared over them, which neither looked natural nor agreeable. But, in ſeveral of his beſt performances, the colouring is clear and lively, the deſign good, the figures tolerably correct, and the whole together very pleaſing.

Vandyck often commended the works of this maſter, and eſteemed them worthy of a place in any collections. Many of them are frequently ſeen at public ſales, which render him well known, though ſeveral are alſo to be met with in thoſe places, which are unjuſtly aſcribed to Francks, and are really unworthy of him.

FRANCISCUS

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FRANCISCUS FRANCKEN, or FRANCKS, called the Young FRANCK.

Painted Hiſtory.

DIED 1642, AGED 62.

He was the ſon of the old Franciſcus Francks, born in 1580, and inſtructed in the art of painting by his father, whoſe ſtyle and manner he imitated in a large and ſmall ſize; but when he found himſelf ſufficiently ſkilled to be capable of improvement by travel, he went to Venice, and there perfected his knowledge of colouring, by ſtudying and copying the works of thoſe artiſts who were moſt eminent. And it hath ſeemed ſurpriſing that a painter ſo capable of great things in his profeſſion, ſhould devote his pencil to the repreſentation of carnivals, and other ſubjects of that kind, preferably to the deſigning hiſtorical ſubjects of a much higher rank, which might have procured for him abundantly more honour.

However, at his return to Flanders, his works were greatly admired and coveted, being ſuperior to thoſe of his father in many reſpects; his colouring was more clear, his pencil more delicate, his deſign had ſomewhat more of elegance, and his expreſſion was much better. The taſte of compoſition was the ſame in both, and they ſeemed to have the ſame ideas, and the ſame defects, multiplying too many hiſtorical incidents into one ſubject, and repreſenting a ſeries of actions, rather than one principal action or event. The ſubjects of both painters were uſually taken from the Old and New Teſtament, and alſo from the Roman hiſtory (except the ſubjects of young Francks while he continued in Italy); and it might have been wiſhed that each of them had obſerved more order and propriety in the diſpoſition of their ſubjects.

He had a great particularity in touching the white of the eyes of his figures, which appears as if a ſmall lump of unbroken white was touched on, with the point of a fine pencil, and it gives the figures a great deal of ſpirit. Even that particularity, well attended to, may be a means of determining the hand of this maſter. It ought to be obſerved, that from the ſimilarity of names, taſte, ſtyle, and colouring of the Old and Young Francks, their works are often miſtaken, and miſcalled, and the work of the one purchaſed for the work of the other. The moſt capital performance of this painter, is a ſcriptural ſubject in the church of Notre Dame at Antwerp; and an excellent picture, in the ſmall ſize, is Solomon's Idolatry, in which that King is repreſented as kneeling before an altar, on which is placed the ſtatue of Jupiter. There is a noble expreſſion in the figure of Solomon, and the drapery of the figure is broad and flowing; the altar is exceedingly enriched with fine bas-relief in the Italian ſtyle, and is exquiſitely finiſhed; the penciling is neat, the colouring clear and tranſparent, and the whole picture appears to have been painted on leaf gold.

SEBASTIAN FRANKS, or VRANX.

Painted Converſations, Hiſtory, Landſcapes, and Battle-Pieces.

He was born at Antwerp, in 1573, and was a diſciple of Adam Van Oort, and ſhewed a ſtrong genius to painting. His general ſtyle was landſcapes with ſmall figures and

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cattle; and according to Van Mander, he ſeems to have been the author of a peculiar ſtyle of painting in that way, which was imitated by ſeveral ſubſequent maſters, but not with equal ſucceſs.

He frequently painted hiſtorical ſubjects on copper; and the ſubject of one of thoſe, which was executed with extraordinary neatneſs, was the prophet Eliſha inſulted by the children: the outline of his figures in that compoſition is correct, the attitudes are agreeable, and the draperies looſe. He had a peculiar genius to paint battles, and ſucceeded well in all ſubjects where horſes could be introduced; but his chief merit was ſeen in his landſcapes, as he had a light touch, and an agreeable ſtyle of colouring. Two fine pictures of this maſter's hand are in the cabinet of the Elector Palatine; the one repreſents the works of mercy, and the other is a converſation.

JOHN BAPTIST FRANKS, or VRANX.

Painted Hiſtory and Converſations.

This painter was born at Antwerp, in 1600, and is ſuppoſed to have been the ſon and diſciple of Sebaſtian Franks. At firſt he painted in the manner of his father; but having afterwards ſtudied the works of Vandyck and Rubens, he made them his models, and by that means corrected his ſtyle, and improved his colouring conſiderably.

For a long time he painted hiſtory; but after finiſhing ſeveral compoſitions of that kind, he painted eaſel pictures, repreſenting the inſides of galleries, or grand apartments, furniſhed with ſtatues, buſtos, paintings, and other elegancies; with perſons differently employed either in converſation, at play, or with concerts of muſic. Thoſe ſubjects he deſigned extremely well; his colouring was agreeable, and he finiſhed his works with a neat and delicate pencil; but his error was, that he did not judiciouſly diſtribute his light and ſhadow, ſo as to afford a pleaſing repoſe to the eye of a ſpectator; but gave the whole too equal a degree of brightneſs.

His beſt performance is deſcribed by Houbraken, as being truly excellent in its kind. It repreſents a grand apartment, or cabinet of a curious perſon, decorated with buſts, and other ornamental furniture elegantly diſpoſed; and arranged along the wall, are pictures hung up, which are ſo admirably finiſhed, that the different taſte of thoſe maſters whoſe works are ſuppoſed to be there, may at firſt ſight be diſtinguiſhed by the peculiar deſign, compoſition, and colouring. There are only two figures in that apartment, Vandyck and Rubens, who ſeem to be engaged in playing at tables; and it is exceedingly commended for the ſtriking likeneſs of thoſe artiſts, as alſo for the delicacy of the touch.

BATTISTA FRANCO.

Painted Hiſtory.

DIED 1561, AGED 63.

He was born at Venice, in 1498; and having learned to draw and deſign, under the direction of ſome Venetian artiſts, till he was twenty years old, he then travelled to

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Rome; where having examined and conſidered the works of the moſt applauded maſters, he devoted himſelf entirely to the ſtyle and taſte of Michael Angelo Buonaroti; and at laſt was allowed to be the beſt of the young deſigners who frequented the chapel that had been enriched by the compoſitions of that great painter.

However, although his manner of deſigning was like that of Buonaroti; and though he imitated him ſucceſsfully in correctneſs of outline, and in a ſtrong expreſſion of the muſcular parts of the human body; yet, in his colouring, he was ſo dry, ſo black, and ſo hard, that his pictures ſeemed to have no other merit to recommend them, than the taſte of drawing and deſign, which, in particular parts, appeared very maſterly.

LUCAS FRANCOIS, called the Old.

Painted Hiſtory and Portrait.

DIED 1643, AGED 69.

He was born at Mechlin, in 1574, and for ſix years was employed by the Kings of France and Spain; in which kingdoms many excellent paintings of his hand are ſtill preſerved and well eſteemed. He was equally eminent for hiſtory and portrait; and, by his profeſſion, was enabled to live in affluence, and to die poſſeſſed of riches, with an eſtabliſhed reputation.

LUCAS FRANCOIS, called the Young.

Painted Hiſtory and Portrait.

DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and was the ſon and diſciple of Lucas Francois, who inſtructed him early in the art of painting, and took all poſſible care to cultivate the promiſing talents of his ſon. He made a great progreſs under the direction of his father; but as ſoon as he had acquired a competent ſhare of knowledge, he placed himſelf as a diſciple with Gerard Segers, who was at that time in high reputation.

He generally painted in a ſmall ſize, and finiſhed his works with ſingular neatneſs. He alſo applied himſelf to portrait-painting with great ſucceſs, being employed to paint many noble perſonages of the higheſt rank; and he had the uncommon ſatisfaction of gaining their approbation, and what is ſtill more, the friendſhip and eſteem of all his employers. He compoſed well, and his deſigns in general ſhewed a very happy genius, and much correctneſs, united with a tone of colouring that was clear and natural.

This maſter was not only eſtimable for his merit as a painter, but for the valuable qualities and accompliſhments he poſſeſſed; having an amiable diſpoſition of mind, and a knowledge of all the polite arts, and particularly of muſic.

SIMON FRANCOIS.

Painted Portrait.

DIED 1671, AGED 65.

He was born at Tours, in 1606, and had no particular maſter; but obtained the knowledge of the art of painting by great labour, exerted in copying the works of others, who were confeſſedly eminent.

He

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He ſtudied for ſeveral years in Italy, and returning through Bologna to his own country, he happened to contract an intimacy with Guido, who painted his portrait; and when he arrived at Paris, he had the good fortune to be the firſt who drew the portrait of the Dauphin, ſoon after that Prince was born. In that he ſucceeded ſo happily, and ſo much to the ſatisfaction of the King's Miniſters, that he flattered himſelf it would prove a means of eſtabliſhing his fortune and reputation; but finding himſelf undeſervedly diſappointed, he was ſo ſenſibly affected with the treatment he had received, that he retired from the world, to enjoy a life of privacy and quiet.

IL FRARI. Vid. BIANCHI.

LORENZO MARIA FRATELLINI.

Painted Portrait, Hiſtory, Animals, and Landſcape.

DIED 1729, AGED 39.

He was the ſon of the celebrated Giovanna Fratellini, born at Florence, in 1690: and appearing to have a good genius to the art of painting, his mother placed him as a diſciple with Domenico Gabbiani, whoſe admirable method of inſtruction ſhe had herſelf ſufficiently experienced, when ſhe ſtudied under his direction. He continued with Gabbiani for ſeveral years; and with cloſe application copied the works of the beſt maſters, and likewiſe deſigned after the naked in the academy.

Having thoroughly formed himſelf, by the judicious precepts of his maſter, and his own induſtry, to handle the pencil with eaſe and freedom, to deſign correctly, and paint in oil; Giovanna taught him to paint in miniature, and with crayons (for ſhe excelled in both); and he became very eminent in his profeſſion. His general ſubjects were portraits, which he finiſhed in a delicate ſtyle; but his genius was univerſal, and with equal readineſs he deſigned hiſtorical ſubjects, in which his figures were well diſpoſed, and ſhewed great variety in their actions and attitudes; and he alſo deſigned animals of all kinds, flowers and landſcapes, with equal elegance and equal applauſe.

He applied himſelf too cloſely to his work, and having a conſtitution not ſufficiently firm to endure ſo conſtant a fatigue, he ſunk under it, and died of a conſumption in his fortieth year; and Giovanna became ſo inconſolable for the loſs of her ſon, that ſhe ſurvived that ſevere affliction but a ſhort time.

GIOVANNA FRATELLINI.

Painted Hiſtory and Portrait.

DIED 1731, AGED 65.

This very famous paintreſs was born at Florence, in 1666, where ſhe was preſented to the Arch-Ducheſs Victoria, when ſhe was very young; and that Princeſs, admiring her ſpirit and vivacity, took her under her own care, and cauſed her to be educated at court. Giovanna diſcovered great readineſs of apprehenſion and quickneſs of parts; and learned muſic and drawing with ſuch incredible aptneſs, that the Princeſs engaged Hipolito Galantini, a famous painter in miniature, to inſtruct her in that art. Her proficiency was rather ſuperior to expectation; and being ſoon eſtabliſhed in miniature, the

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the Princeſs ordered that ſhe ſhould ſtudy deſign, and the art of painting in oil, under the direction of Domenico Gabbiani, and crayon painting under Domenico Tempeſti; artiſts who, at that time, were in the higheſt reputation at Florence. In a very ſhort time ſhe acquired ſuch a command of the pencil, that ſhe ſurpaſſed her inſtructors, as well in elegance, as in beauty of colouring; and to all her other accompliſhments added that of painting delicately in enamel.

Her works gained her the greateſt commendation, not only through Italy, but in every part of Europe; for ſhe was conſtantly employed by the Grand Duke and Ducheſs, to paint their portraits, which they tranſmitted to different Courts; and by that means every nation became acquainted with her extraordinary merit. At the command of her patrons ſhe painted ſeveral ſcriptural ſubjects; as, the Baptiſm of Chriſt, the Laſt Supper, and the Crucifixion, in water colours; and in oil ſhe copied in a large ſize an Ecce Homo, after a fine original painting of Baroccio. She alſo painted many portraits of the moſt diſtinguiſhed perſons at the Florentine Court; and of thoſe muſicians or comic performers who were favourites of the public for their charming execution, for ſweetneſs of voice, or for their propriety of action.

MARTIN FREMINET, Chevalier.

Painted Hiſtory.

DIED 1619, AGED 52.

He was born at Paris, in 1567, and was taught the art of painting by his father, who was but an indifferent artiſt; but he travelled to Italy, and ſpent fifteen or ſixteen years at Rome, Venice, and other cities of note, principally ſtudying the works of Michael Angelo Buonaroti; and it was imagined that he endeavoured to imitate the taſte of Parmigiano, in the contours of his figures, and in the airs of his heads. But although he worked after ſuch models, yet his figures, though deſigned in their manner, are abundantly more heavy, leſs elegant, and by no means agreeable. The action of the limbs is too violent, and the muſcular parts are often ſo ſtrongly marked, as even to appear under the draperies. The merit of this painter conſiſted in his invention and deſign, in his knowledge of anatomy and architecture.

However, he was much employed and eſteemed by Henry IV. of France, and Lewis XIII. for whom he executed the principal part of the paintings in the chapel at Fontainbleau, and had the honour of the Order of St. Michael being conferred upon him.

DIRK, or THEODORE FRERES.

Painted Hiſtory.

DIED 1693, AGED 50.

He was born at Enkhuyſen, in 1643, and went early to Rome; where he devoted his whole time to ſtudy and practice, and acquired an excellent manner of deſigning the

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naked. He preferred that pleaſure and that advantage which ariſes from application, to the unprofitable amuſements of company, and exceſs; and, by that diſcreet method of conducting himſelf, obtained the friendſhip of perſons of worth, and ſuch ability in his profeſſion, as enabled him to compoſe his ſubjects with taſte and elegance.

He ſtudied for ſeveral years in Italy, after the antiques, and the moſt capital paintings at Rome; and, in his own compoſitions, ſhewed how ſtrongly he had imbibed the taſte of the Roman ſchool. But his principal merit conſiſted in his drawing and deſign; having neglected to improve himſelf as he ought, in the beauty of colouring; though, had his colouring been equal to his taſte of deſign, he would have been ſurpaſſed by very few.

Sir Peter Lely had encouraged Freres to viſit London, from an expectation that he might have been employed at Windſor; but Freres, ſoon after his arrival, finding the preference was given to Verrio, returned again to Holland. In one of the palaces of the Prince of Orange, there are ſeveral noble pictures of this maſter; and in Amſterdam, a grand hall is entirely furniſhed with his works, which, Houbraken ſays, are much admired, for a free and fine taſte of compoſition and an elegance of deſign.

CHARLES ALPHONSE DU FRESNOY.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1665, AGED 54.

He was born at Paris, in 1611, where he was inſtructed by Perrier and Simon Vouet. But he did not long adhere to the manner of colouring peculiar to Vouet; for, as ſoon as he fixed himſelf at Rome, he made the works of Titian the model for his imitation.

He was more celebrated as a poet than as a painter; and yet no artiſt could have a more extenſive knowledge of the excellencies, refinements, or delicacies of the art, than he was univerſally allowed to poſſeſs; nor could any one have better abilities to direct others how to excel. His precepts are admirable, and demonſtrate the ſtrength of his genius, the clearneſs of judgment, and his induſtry in carefully exploring every path which leads to perfection in the art of painting.

There are but few pictures of his hand mentioned by any writers; and among the number, are four landſcapes, in which the figures are painted by Mignart. It is only remarked, that in his ſtyle of colouring, he endeavoured to imitate Titian; and in his taſte of deſign, the ſtyle of the Caracci.

TOMASO DA SAN FRIANO. Vid. TOMASO MANZUOLI.

PETER FRITS, or FRITZ.

Painted Apparitions, Enchantments, and Emblematical Pictures.

He was born at Delft, but ſtudied at Rome, where he reſided for a long time. His imagination was lively and ſtrong; and the ſubjects which he generally choſe to paint, were

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ISAAC FULLER.

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were apparitions, and the wildneſſes of fancy, ſuch as the temptations of St. Anthony, as alſo ſhips and barks filled with ſpectres; in which ſubjects he ſhewed a very whimſical variety of forms and figures. Sometimes he painted emblematical deſigns, which were held in good eſteem.

In his return from Italy to his own country, he viſited ſeveral Courts of Europe, where the novelty of his ideas and the ſingularity of his compoſitions, rather excited laughter than approbation; and at laſt he ſettled at Delft. Yet even in his native city, the injudicious choice of his ſubjects had no ſucceſs; and he found but few purchaſers, although his work was executed with a great deal of force and ſpirit.

PHILIP FRUYTIERS.

Painted Portraits, and Converſations, in miniature.

This maſter was born at Antwerp; and although he was at firſt taught to paint in oil, yet he ſoon diſcontinued it, and preferred the painting in water-colours; in which manner he became ſo excellent, that it was doubted whether any cotemporary maſter equalled him in it, particularly in reſpect of deſign. His invention was ready, and he compoſed his ſubjects extremely well; the airs of his heads have a conſiderable degree of grace, his draperies are broad, and the folds are in a good taſte.

Rubens ſhewed a great deal of eſteem for the work of Fruytiers, and had the portraits of himſelf and his family painted by him, in one picture; in which the compoſition, the attitudes, and the colouring, are worthy of Rubens himſelf. Weyerman ſaw this picture, and commends it highly.

ISAAC FULLER.

Painted Hiſtory and Portrait.

DIED 1676.

He was born in England, but he ſpent ſeveral years in France, ſtudying under Perrier as a diſciple. His maſter was much employed in drawing deſigns after antique ſtatues which probably afforded Fuller an opportunity of copying them; and gave him alſo a fondneſs for expreſſing the muſcular parts with more hardneſs than he ought in his own compoſitions, imitating rather the ſtrength than the grace of the originals.

As to his compoſition of hiſtorical ſubjects, it was but mean; his invention and diſpoſition being indifferent, and his colouring raw and unlike nature; though in portrait-painting he had a bold and maſterly pencil.

In the chapel of All Souls College, at Oxford, there is a Reſurrection painted by this maſter, of which ſeveral parts are accounted to have ſome degree of merit; and in Wadham College, in the ſame Univerſity, is an hiſtorical picture, which by many is eſteemed a good performance.

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FRANCESCO FURINI.

Painted Hiſtory.

DIED 1646, AGED 42.

This painter was born at Florence, in 1604, and received his firſt inſtruction from his father Pippo Sciamerone, a painter of no contemptible talents; but he was farther improved by Paſſignano and Roſelli, till at laſt he went to Rome. While he continued there, he purſued his ſtudies with ſuch diligence, that he acquired a fine taſte of deſign, and aſſociated with that eminent artiſt Giovanni di San Giovanni. He was particularly fond of deſigning naked figures, as in thoſe he ſhewed the utmoſt delicacy; and he principally choſe to paint thoſe ſubjects in which they could be introduced with elegance and propriety; ſuch as Adam and Eve, Lot and his Daughters, Noah's Drunkenneſs, and ſuch like; or ſimilar ſubjects from poetical hiſtory, as, the Death of Adonis, Diana and other Nymphs bathing, the Judgment of Paris, &c.

His works were exceſſively praiſed, and allowed to poſſeſs abundance of grace in the contours of his figures, as well as in the airs of the heads. Many of his paintings are in Florence, which are deemed to add honour to the valuable collections of the Nobility of that city.

JOHN FYTT.

Painted Live and Dead Animals, Birds, Fruits, Flowers, and Landſcape.

He was born at Antwerp, about the year 1625, and was an excellent painter of all kinds of animals; to which he gave a natural, a bold, and elegant expreſſion. He ſtudied nature inceſſantly, and imitated her with the utmoſt truth and exactneſs. His colouring is ſtrong, and his touch firm; and in all the pictures of this maſter we ſee a wonderful freedom of hand, and a manner of penciling peculiar to himſelf, which eaſily diſtinguiſh the works of Fytt from thoſe of any other maſter.

He was one of the beſt artiſts of his time, and frequently painted in conjunction with Rubens and Jordaens; and whatever ſubject he choſe to repreſent, in the ſtyle which he adopted, was always deſigned and finiſhed in a maſterly manner. His general ſubjects were, live and dead game, wild boars, hares, dogs, fruits, flowers, and birds, particularly partridges; which he deſcribed with ſurpriſing truth, nature, and ſtrength.

He likewiſe imitated ſucceſsfully the bas-reliefs on vaſes of marble or porphyry; and gave uncommon freſhneſs to his fruits and flowers; and in objects of the annimal kind, he deſcribed even the hairs of the animals, and the plumage of his fowl, with wonderful ſpirit, exactneſs, and freedom of pencil.

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BARENT GAAL.

Painted Landſcapes, Battles, Fairs, and Inns.

HE was born at Haerlem, about the year 1650, in which city he was placed as a diſciple with Philip Wouwermans; and by carefully ſtudying the works of his maſter, as well as by diligently practiſing his precepts, he became a painter of conſiderable diſtinction.

He had a good manner manner of penciling; he underſtood the principles of perſpective; and managed his lights and ſhadows in all his compoſitions with great judgment. His figures and cattle are generally well deſigned and well diſpoſed, and are alſo tolerably correct; though, as he deſigned his figures after nature, and after mean models, they uſually want grace and elegance. There is much freedom in his trees, and many of his pictures are touched with ſpirit, the ſkies clear and pleaſant, and his grounds well broken.

He aſſociated in his work with Iſaac Koene, the landſcape-painter, for whom he always inſerted the figures; and although he cannot be accounted an artiſt of the firſt claſs, yet have his works a great deal of merit, and are every where well regarded.

ANTONIO DOMENICO GABBIANI.

Painted Hiſtory and Portrait.

DIED 1726, AGED 74.

He was born at Florence, in 1652, and at firſt was intended for the profeſſion of phyſic; but his father Antonio Domenico, obſerving his predominant inclination to deſigning, placed him, while yet very young, under the care of Valerio Spada, who excelled in drawing with a pen; and had him likewiſe inſtructed by Remigio Cantagallina, who was very famous for painting in miniature.

Having thus obtained ſome knowledge of deſign, he ſucceſſively became a diſciple of Subtermans, and of Vincentio Dandini; and by the inſtructions of thoſe great maſters, he ſoon acquired ſuch a readineſs and correctneſs in deſigning, as his preceptors could not obſerve without aſtoniſhment; and therefore, in order ſtill to improve his hand, Dandini cauſed him to copy all the compoſitions of Pietro da Cortona, which are in the Palazzo Pitti at Florence. While he was employed in that work, the Grand Duke Coſmo III. happening to ſee his performance, and being pleaſed with the exactneſs of the imitation, encouraged him, and condeſcended to become his patron; and by ſo unexpected an act of benevolence, animated the young artiſt to exert his powers, to attain the higheſt perfection in his art. The Duke ſoon after ſent him to the Florentine Academy at Rome, to be under the

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direction of Ciro Ferri, with whom he continued for three years, deſigning the beſt works of the beſt maſters.

Yet, ſtill unſatisfied with the progreſs he had already made, he viſited Venice, to obtain a thorough knowledge of colouring; and as ſoon as he thought proper to offer his compoſitions to the public view, they were purchaſed by the principal Venetian Nobility, on the recommendation of Sebaſtian Bombelli, a very eminent painter, with whom Gabbiani had an intimate friendſhip.

At his return from Venice, where he had particularly ſtudied portrait-painting, after Titian and Tintoretto, the Grand Duke Ferdinand ſat to him for his portrait; and as it was exceedingly admired, he was appointed to paint the Grand Princeſs Violante, and Anna Louiſa, the Duke's ſiſter. He likewiſe finiſhed ſeveral noble compoſitions for altar-pieces in the churches of Florence, which effectually eſtabliſhed his reputation. He had alſo the honour of being invited to the Court of Vienna, where he painted the portraits of the Emperor, and the King of the Romans; and received the higheſt commendation for the beautiful colouring, as well as the noble attitudes and ſtrong reſemblance of his pictures.

That climate happening to diſagree with his conſtitution, he returned in a bad ſtate of health to Florence; and as ſoon as he felt himſelf reſtored by his native air, he was employed in the palaces of the prime Nobility, every new work adding to his fame, which was ſpread through all the cities of Italy.

Among many admirable paintings by this maſter, three are particularly mentioned as being capital performances: one is, the Rape of Ganimede; another, Erminia alighting from her Steed; and the third, the Repoſe in Egypt. Each of theſe are exceedingly beautiful in the colouring, and in a ſupreme degree correct and elegant in the deſign. And among his grander works, is mentioned an incomparable altar-piece; of which the ſubject is, the Aſſumption of the Virgin, who appears above, ſurrounded with glory; below, are repreſented the Apoſtles, larger than life, with a wonderful variety of graceful and proper attitudes.

His ideas were very elevated; his invention was noble; his diſpoſition judicious; his deſign extremely correct; his attitudes well choſen, and always full of dignity and character. He had a lively imagination, and an extraordinary readineſs in his execution; his pencil being free and yet delicate, and his touch ſpirited. He is ranked in the firſt claſs of modern great maſters, and is accounted one of the ornaments of his time.

Unfortunately he was killed by a fall from a ſcaffold, where he had been at work.

WILLIAM GABRON.

Painted Still Life.

He was born at Antwerp, where he learned the rudiments of the art; but his principal inſtruction and improvement he received in Italy, particularly at Rome, in which city he reſided for a conſiderable number of years.

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He was much admired for his delicate imitation of thoſe objects which he painted after nature; ſuch as gold and ſilver vaſes, cups, and diſhes, china and porcelain ware, fruits, flowers, and inſects; and thoſe ſubjects he expreſſed with ſo great truth, as to afford the eye a very pleaſing deception.

GADDO GADDI.

Painted Hiſtory.

DIED 1312, AGED 73.

He was born at Florence, in 1239, and was one of the firſt painters who imitated Cimabue, or deſigned in the Grecian taſte; being alſo an expert artiſt in works of Moſaic. He deſigned better than all the other painters of his time; and performed ſeveral great works at Rome and other parts of Italy, but particularly in Moſaic.

TADDEO GADDI.

Painted Hiſtory.

DIED 1350, AGED 50.

He was born at Florence, in 1300, and inſtructed in the art by his father Gaddo; but he was afterwards a diſciple of Giotto. He had a good genius, which he ſtrengthened by great application; and acquired ſuch a manner of colouring, as rendered him very much ſuperior to his maſter. His figures were lively, and his expreſſions highly commendable, conſidering the early age in which he painted; his invention was ingenious, and his deſigns were executed with great freedom and eaſe.

The moſt memorable picture of this ancient artiſt, is the Paſſion of our Saviour, which is preſerved in the church of the Holy Ghoſt, at Arezzo.

AGNOLO GADDI.

Painted Hiſtory.

* DIED 1387, AGED 64.

He was the ſon and diſciple of Taddeo, born at Florence, in 1323; and received his firſt inſtruction from his father, though he afterwards was aſſiſted in his ſtudies by Giotto. His

* There appears to be a remarkable inaccuracy in the Hiſtorical Tables publiſhed by Mr. Harms, in regard to Taddeo and Agnolo Gaddi; for, although Agnolo is inconteſtably the ſon of Taddeo, yet the year of their birth and their death are preciſely the ſame in thoſe Chronological Tables.

Table II. Taddeo Gaddi, born in 1300, died in 1350.

Table II. Agnolo Gaddi, born in 1300, died in 1350.

Whereas Agnolo died in 1387, and was born in 1323.

De Piles is alſo guilty of the ſame error; for he ſets down the year of Agnolo's death in 1350, and his birth in 1300; which dates only agree with the father Taddeo, and cannot poſſibly agree with the true dates of the ſon.

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His manner of painting was like that of his father; but he was particularly ſolicitous to expreſs the paſſions with propriety.

ALEXANDER VAN GAELEN.

Painted Battles, Huntings, and Animals.

DIED 1728, AGED 58.

This painter was born in 1670, and learned the art of painting under the direction of John Van Huchtenburg, who, beſides his profeſſion as a painter, was alſo a conſiderable picture-merchant; and Van Gaelen, before thoſe pictures were expoſed to ſale, exerted himſelf in copying ſuch of them as were of the beſt claſs, and of greateſt value. Yet he did not content himſelf with obſerving their imitations of nature, but ſtudied nature itſelf, in other countries as well as his own. His taſte of compoſition and deſign was formed from the works of the many eminent artiſts which he had ſtudied; and he obtained ſo great a freedom of hand, and ſuch correctneſs of outline, that his pictures roſe into very high eſteem. His ſubjects were uſually repreſentations of the chaſe; huntings of the fox, the ſtag, or the wild boar; and his animals were extremely commended for their action and ſpirit.

The Elector of Colgone employed him for a long time; and he alſo viſited London, where his paintings procured him many marks of favour, as his merit ſeemed to be very well known in England. While he continued in that kingdom, he was appointed to repreſent in a picture, Queen Anne drawn in a coach by eight horſes, attended by her guards; and that ſubject he executed with ſo great ſucceſs, that it contributed to the advancement of his fortune and his reputation. He alſo was engaged by an Engliſh Nobleman to paint three battle-pieces, repreſenting engagements between King Charles I. and Oliver Cromwell, and a very large deſign of the deciſive battle at the Boyne, between the armies of King Willam III. and James II.

SCIPIO GAETANO.

Painted Portrait and Hiſtory.

DIED 1588, AGED 38.

He was born at Florence about the year 1550, and was a diſciple of Jacopino dal Conte, an excellent painter of portrait; under whom he improved to ſuch a degree, as not only to become far ſuperior to his maſter, but ſuperior to all his cotemporaries. His attitudes were deſigned in an elegant and fine taſte; the heads were lively, graceful, and as expreſſive as life itſelf; and his draperies were diſtributed in large broad folds, with abundance of eaſe and nature. He excelled alſo in the hiſtorical ſtyle, and adorned ſeveral of the churches and palaces at Rome with his compoſitions. By a proper mixture of ultramarine, he gave an unuſual clearneſs to his colours; and he finiſhed his pictures with exceſſive neatneſs and care.

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In the Ambroſian Library at Milan, is a beautiful head of the Virgin by Gaetano; it is exquiſitely well deſigned, the colouring is remarkably clear, and the freſhneſs of the whole is truly admirable.

GALANINO. Vid. ALLOISI.

HIPOLITO GALANTINI, called CAPPUCCINO, and PRETI GENOESE.

Painted Hiſtory, and Portrait in large and in miniature.

DIED 1706, AGED 79.

This artiſt was born at Genoa, in 1627, and was inſtructed in the art of painting in miniature by Stefaneſchi; in which ſtyle he became very eminent, and ſhewed an equal degree of merit in his larger compoſitions. He was called Cappuccino, from his having entered into orders among the Capuchins at Florence; and by undertaking that profeſſion, he was obliged to travel into Aſia as a miſſionary, and on that account is called Preti Genoeſe.

At his return to Europe, happening to paſs through Paris, he was known to be a famous miniature-painter, and introduced to the King of France, who requeſted Hipolito to paint ſeveral pictures for him; and from that Monarch he received many extraordinary marks of favour, as from the public he received a general approbation. He had wonderful patience and application, and was remarkable for correctneſs and elegance; his ſtyle was agreeable, his colouring very delicate, and his expreſſion exact, and full of life.

In the Duke's palace at Florence, there is an admirable picture by this maſter, in which the figures are only at half-length, but as large as life. The ſubject is the Payment of the Tribute Money; it is accounted one of the moſt capital performances of Galantini, and is executed with uncommon freedom and neatneſs of pencil. The colouring is lively, true, and has great force; and although the tints are bright and clear, yet the whole has abundance of harmony. The deſign is in a fine taſte; the heads, eſpecially thoſe of the old men, are excellent; the ſhadows have all the force of Valentino, without the blackneſs and the head of one figure of a boy ſeems real nature.

FILIPPO MARIA GALETTI.

Painted Hiſtory and Portrait.

DIED 1742, AGED 78.

He was an eccleſiaſtic of the Order of Theatines, born in 1664, and was a diſciple of Ciro Ferri. He became excellent in thoſe branches of the art which he uſually practiſed, and painted a great number of eaſel-pictures and portraits through every part of Italy, but particularly in Florence, where he was employed by the Grand Duke, and gained univerſal commendation for the neatneſs of his finiſhing, and the beauty of his colour.

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GALLI. Vid. Bibiena.

Gioseffo GAMBARINI.

Painted Hiſtory.

This maſter was born at Bologna, in 1679, and educated in the ſchool of Lorenzo Paſſinelli, with whom he made a conſiderable progreſs in deſign and handling; and was qualified to improve himſelf ſtill farther, by ſtudying at Rome and Venice, where he acquired a more correct taſte of compoſition and colouring. He worked with great applauſe in ſeveral parts of Italy, eſpecially at Rome; where, in the chapel of St. Petronius, is to be ſeen one of his moſt capital performances. In many reſpects he was eſteemed a very great maſter; but he was principally regarded for the excellence of his colouring, which was not only beautiful, but it had alſo abundance of force.

James GANDY.

Painted Portrait.

DIED 1689, AGED 70.

This painter, although he was a very able artiſt, is but little known. He was born in the year 1619, and inſtructed by Vandyck; and his works are a ſufficient proof of the ſignal improvement he received, from the precepts and example of that great maſter.

The cauſe of his being ſo totally unknown was, his being brought into Ireland by the old Duke of Ormond, and retained in his ſervice. And as Ireland was at that time in a very unſettled condition, the merit and the memory of this maſter would have been entirely unnoticed, if ſome of his performances, which ſtill ſubſiſt, had not preſerved him from oblivion. There are at this time in Ireland many portraits, painted by him, of noblemen and perſons of fortune, which are very little inferior to Vandyck, either for expreſſion, colouring, or dignity; and ſeveral of his copies after Vandyck, which were in the Ormond collection at Kilkenny, were ſold for original paintings of Vandyck.

Lorenzo GARBIERI.

Painted Hiſtory.

DIED 1654, AGED 64.

He was born at Bologna, in 1590, where he was placed as a diſciple in the academy of Ludovico Caracci, whoſe taſte of deſign he very ſtudiouſly endeavoured to imitate. But he was of a grave and phlegmatic diſpoſition, which always influenced him to chooſe thoſe kind of ſubjects that gave the mind of a ſpectator a melancholy turn; ſuch as peſtilences, martyrdoms, &c. However, he had a bold manner of deſigning; nor were his figures without a degree of grace, whenever his ſubject required it. The principal works of this maſter are at St. Michael in Boſco, and they are executed in ſuch a ſtyle as will always ſupport his reputation.

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RAFAELLINO DEL GARBO.

Painted Hiſtory.

DIED 1534, AGED 58.

He was born at Florence, in 1476, and learned the principles of deſign from Filippo Lippi. He gave ſuch proofs of genius in his early attempts, that there was the higheſt expectation of his being exceedingly eminent in a more advanced age; for his deſigns were executed with unuſual freedom and ſpirit, and he ſoon appeared ſuperior to his inſtructor. In his beſt time, he painted the ſubject of the Reſurrection of Chriſt, which was exceſſively admired; the figures were well deſigned, the characters of the ſoldiers judiciouſly marked, the airs of the heads were graceful, and the whole compoſition was full of ſpirit; but he afterwards altered ſo much for the worſe, that all his latter productions were the objects of contempt and ridicule; nor did they ſeem the work of the ſame maſter.

In his beſt time his pictures were highly laboured, and the tint of his colouring in freſco, as well as in oil, was ſoft and pleaſant; but, before his death, he loſt all the reputation which he had deſervedly obtained by his more early performances, and he died in poverty and diſeſteem.

BENVENUTO GAROFALO.

Painted Hiſtory and Landſcape.

DIED 1559, AGED 78.

He was born at Ferrara, in 1481; and having ſhewn evident tokens of an early fondneſs, as well as a very ſtrong genius to painting, his parents had him inſtructed in drawing and deſign, by one Domenico Laneto, a painter who was in ſome credit at Ferrara, though his manner was but dry and poor; but on ſeeing the works of Boccacino Boccaci at Cremona, he placed himſelf under the direction of that maſter for two years, and advanced his knowledge conſiderably. At the age of nineteen he quitted Cremona, in purſuit of improvement, and went to Rome, where he ſtudied inceſſantly, devoting the whole day, and the greateſt part of the night, to deſigning, having Giovanni Baldini, a Florentine painter, for his director; and he afterwards practiſed under Lorenzo Coſta, at Mantua, for two years.

At laſt his curioſity to ſee the works of Raphael and Buonaroti, influenced him to return to Rome; and there he was filled with inexpreſſible aſtoniſhment and delight, to obſerve the elegance and grace of the one, and the profound ſkill diſplayed in the deſign of the other. Immediately he deſpiſed that manner of the Lombard ſchool, which had coſt him the application of ſo many years to acquire, reſolving to diveſt himſelf of it as ſoon as poſſible; and being fortunate enough to gain the friendſhip of Raphael, that illuſtrious

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artiſt inſtructed Garofalo in his own true principles of deſign and colouring, till, by the induſtry of a few years, he refined his taſte, and ſhewed himſelf worthy of the favours conferred on him by Raphael.

Unwillingly he quitted Rome and Raphael, being obliged to return to Ferrara, on account of his domeſtic affairs; but he there met with every encouragement from the Duke and his fellow-citizens, as they ſoon perceived his new and nobler manner, which appeared in the diſpoſition, the attitudes, and the elegance of his figures, in his lively and agreeable tone of colour, and in the correctneſs of his outline; the whole compoſition having a conſiderable air even of Raphael himſelf.

In a chapel of the church of St. Francis, at Ferrara, he painted the Reſurrection of Lazarus; which, for the variety and correctneſs of the figures, as well as for the beauty of the colouring, was exceſſively admired; and alſo another ſubject in the ſame chapel, repreſenting the Murder of the Innocents; in which the attitudes, the actions, and the expreſſion of the figures, are admirable. Of that performance a judicious writer ſays, that one would certainly call it Raphael's; for there is ſo much of the ſpirit and manner of that great maſter in it, that the miſtake would almoſt do honour to the perſon who made it. But the moſt capital work of Garoſalo, in oil colours, is in the chapel of St. George, near Ferrara. The ſubject is the Adoration of the Magi; and the excellence of that work eſtabliſhed his fame, and procured him as much employment as he could poſſibly execute. He had the misfortune to loſe the ſight of one of his eyes, and yet he painted with as much delicacy as ever, till his ſixty-ninth year; when he was totally deprived of his ſight, and in that ſtate he lived nine years.

In the Palazzo Zampieri, at Bologna, there are two landſcapes painted by Garofalo, which are in a fine taſte, and have abundance of force, but they are rather too dark.

LUDOVICO GARZI, ROMANO.

Painted Hiſtory and Portrait.

DIED 1721, AGED 81.

He was born at Rome*, in 1640, and was a diſciple of Andrea Sacchi; and in particular parts of his art poſſeſſed a great deal of the merit of his maſter. The airs of his heads had grace and elegance, not inferior to thoſe of Carlo Maratti, to whom he was a cotemporary; and he was very deſervedly placed in competition with that eſteemed maſter, as the ſtyle and taſte of deſign of Garzi was ſo very ſimilar to that of Carlo, that the works of the former are eaſily miſtaken for thoſe of the latter.

Ludovico

* The authors of the Abrégé de la Vie des Peintres ſay he was born in 1638, at Piſtoia, and went to Rome when he was fifteen years of age; but other writers affirm that he was born at Rome in 1640, and was diſtinguiſhed by the name of Ludovico Garzi Romano, as Julio Romano had been in the time of Raphael. Theſe authors are alſo guilty of another ſmall miſtake, in ſaying he was born in 1638, and was 81 when he died in 1721, whereas from thoſe dates he muſt have been 83; and to make the dates truly coincide with his age, they muſt be as above, born in 1640, died 1721, aged 81.

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Ludovico deſigned correctly, and for invention and colouring might be compared with any maſter. His figures are finely turned, his draperies are natural and elegantly caſt, and his groups of boys and angels are ſingularly excellent.

MARIO GARZI.

Painted Hiſtory and Portrait.

He was the ſon and diſciple of Ludovico, born alſo at Rome, and became an extraordinary good painter. His ſtyle in compoſition and deſign was entirely in imitation of his father; and in his manner of colouring and handling there appeared a ſtrong reſemblance.

He died before his father.

HENDRICK GAUD.

Painted Landſcapes and ſmall Figures.

DIED 1639, AGED 69.

He was born at Utrecht, in 1570, of an illuſtrious family; and reſided at Rome when Elſheimer followed his profeſſion in that city. He contracted a moſt intimate friendſhip with that excellent artiſt; ſtudied his manner of penciling, deſigning, and colouring; and made the works of Elſheimer models for his own imitation. He pre-engaged all the pictures that his friend and favourite could finiſh, and even paid liberally for them beforehand; by which means he found himſelf in poſſeſſion of a moſt deſirable treaſure.

Thoſe pictures which Gaud himſelf painted were neatly and delicately touched, in colour and pencil reſembling Elſheimer; but they were in no degree equal to the paintings of that admirable maſter, nor would they admit of even being compared with them. He practiſed engraving as well as painting, and made ſeveral prints after the pictures of Elſheimer, which are well known to the curious, and are to be met with in moſt collections of prints.

GAUDENTIO.

Painted Hiſtory.

He was born at Milan, about the year 1480, and flouriſhed at the ſame time with Raphael and Titian; and even at that period, when ſome of the moſt celebrated maſters that ever appeared were enriching Italy with their compoſitions, Gaudentio was very highly eſteemed for the fertility of his invention, and his extraordinary freedom of hand.

He painted equally well in freſco, and in oil; and finiſhed a great number of paintings in his native city, which were accounted exceedingly good; particularly, in the church of St. Celſus, he painted the grand altar-piece; and in a chapel belonging to the church of St. Maria della Gratia, he painted the hiſtory of Chriſt's Paſſion, with figures as large as life.

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GIOVANNI BATTISTA GAULI, called BACCICI.

Painted Hiſtory and Portrait.

DIED 1709, AGED 70.

He was born at Genoa, in 1639, where he was inſtructed in deſign and colouring. But, under the protection of the Genoeſe Envoy, in whoſe train he was compaſſionately taken to Rome, he was accidentally made known to Bernini, and Mario Nuzzi, da Fiori; who not only directed him in obtaining a better knowledge of his art, but promoted him by their recommendation, and laid the foundation of that fortune and reputation at which he afterwards arrived.

He became excellent in portrait-painting, though his genius and talents were much better adapted to hiſtory; but he was ſo eagerly ſolicited to paint portraits, that he finiſhed an extraordinary number of thoſe ſubjects, among which were the portraits of five Popes, and all the Cardinals of his time.

His invention was good; his tone of colour lively and agreeable; and his touch was ſpirited. He underſtood the art of fore-ſhortening his figures, to a wonderful degree; and gave them ſuch force, that they ſeem to come forth from the cielings which he painted. Thoſe works which he finiſhed in the angles of the dome of St. Agnes, in the Palazzo Navona, had ſuch ſtrength of colour, that they made the colouring of Ciro Ferri look feeble; and it is reported that the death of that great artiſt was occaſioned through chagrin, on ſeeing the effect of Gauli's performances ſo far ſuperior to his own. However, although he had great merit in many parts of his art, it muſt be confeſſed that he ſometimes is incorrect and heavy, and his draperies have too much of a manner in their folds.

BENOZZO GAZZOLI.

Painted Portrait, Animals, and Landſcape.

DIED 1478, AGED 78.

He was a very ancient maſter, born at Florence in 1400, and the diſciple of Giovanni Angelico da Fieſole, who diſtinguiſhed him above all his diſciples, for expertneſs of hand, as alſo for a copious invention; and he proved ſuperior to any of his cotemporaries in deſign. He gave a ſufficient evidence of his abilities in hiſtorical compoſition, by deſigning the principal ſubjects of the Bible; and by the multitude and variety of his figures, he evidenced the extenſiveneſs of his genius, as well as the goodneſs of his taſte.

He painted all kinds of ſubjects with equal freedom and eaſe: he gained a general approbation by his performances, not only in hiſtory, but in portrait, landſcape, animals, perſpective, and ornaments of architecture; and was employed at Rome, Florence, Milan, and many other parts of Italy. His principal work is in the dome of the great church at Piſa, in which he has repreſented Chriſt diſputing with the Doctors, which conſiſts of a great number of figures, well deſigned, and with good expreſſion.

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JOHN VAN GEEL.

Painted Hiſtory and Converſations.

This maſter painted in the manner of Metzu, and with ſo great exactneſs, that the work of the one frequently paſſes for the work of the other. Houbraken deſcribes a picture of Van Geel, in which he has repreſented a woman ſitting with a child in her lap. The figures in that deſign are very judiciouſly diſpoſed; and the drapery, which is of yellow ſatin, falls in eaſy, natural folds; it is painted with a thin, delicate colour; and the touch is light, neat, and ſpirited. The picture is in every reſpect ſo like Metzu, that it is generally taken for his work.

There are alſo ſea-ports, on which the name of John Van Geel is inſcribed, which are coloured with a great character of nature and truth, being alſo excellently deſigned, well penciled, and very tranſparent. The figures are introduced with propriety and judgment; they are in general neatly handled, but ſometimes the figures appear rather too large for perſpective proportion; but the whole together is pleaſing and maſterly. Yet, whether theſe are by the hand of that Van Geel who imitated Metzu, or by another artiſt of the ſame name, is not poſitively determined by the writers on this ſubject.

ARENT, or ARNOLD DE GELDER.

Painted Portrait and Hiſtory.

DIED 1727, AGED 82.

He was born at Dort, in 1645, and learned deſign in the ſchool of Samuel Van Hoogſtraten; but afterwards he went to Amſterdam, and became a diſciple of Rembrandt, under whom he made ſo great a proficiency, that he approached near to the merit of that famous artiſt. Nor is it any way ſurpriſing, that in his colouring, handling, and freedom of pencil, he ſhould ſo exactly imitate his maſter, ſince he reſembled him as ſtrongly as poſſible in his manner of thinking. And although many of Rembrandt's diſciples quitted his ſtyle, in ſome time after they had quitted his ſchool; yet it is obſerved of De Gelder, that he conſtantly adhered to it as long as he lived. He ſpent two years under the direction of Rembrandt; but he accompliſhed himſelf in his art, by a curious and attentive ſtudy of nature.

In imitation of his maſter, he alſo had a repoſitory of ſuch objects of ſtill life as he might at any time have occaſion to paint; as armour, fire-arms, ſpears, and old draperies; and the walls of his room were covered with ſtuffs, ſilks, or enſigns, tattered and whole; from which antique ſtores he dreſſed his figures, and furniſhed the back-grounds of his pictures. When he repreſented fringes, or embroideries, he frequently laid on a maſs of colour, and only broke it into the form he deſigned with the ſtick of his pencil, which generally produced a bold and good effect, if the work was viewed at a proper diſtance.

Among his principal works are mentioned the laſt ſcene of David's life, when Bathſheba requeſts him to make Solomon his ſucceſſor; and Jacob the Patriarch bleſſing

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his children. His laſt work was the Sufferings of Chriſt, in twenty-two pieces, which Houbraken commends, for having a true and ſtrong expreſſion, a ſurpriſing variety of figures, and an excellent chiaro-ſcuro.

GUALDORP GORTZIUS, called GELDORP.

Painted Portrait and Hiſtory.

DIED 1618, AGED 65.

This painter was born at Louvain, in Brabant, in 1553; and finding no ſufficient maſters in his own city, he went to Antwerp, to ſeek out others better qualified to inſtruct him in the art of painting; and placed himſelf under the direction of Franciſcus Franks. But that maſter dying in a ſhort time after, Geldorp became the diſciple of Francis Pourbus.

His principal employment was to paint portraits, in which ſtyle he received great encouragement, and was reckoned among the good artiſts of his time; yet Sandrart ſays, he was not capable of drawing a whole figure, nor was he expert in deſigning the hands, or the extremities with correctneſs or elegance; but, in the execution of both, was aſſiſted by other painters.

However, Deſcamps and other writers affirm, that he compoſed hiſtorical ſubjects with ſome degree of credit, and alſo heads, which had a great deal of merit. At Cologne there is a Danaë of his deſign, which is much praiſed; and two heads, one of Chriſt, and the other of the Virgin, which by ſome connoiſſeurs have been eſteemed little inferior to Guido.

Certainly one might be induced to believe, there muſt have been two different painters of that name; as the merit aſcribed to the paintings of Gortzius, by writers who had ſeen them, and were competent judges, ſeems to be incompatible with the character given of Geldorp by Sandrart, and by De Piles, who for the moſt part tranſlates Sandrart.

JACOB GELLIG.

Painted Fiſh, and Still Life.

He was born at Utrecht, about the year 1636, where he learned deſign and colouring; but he ſtudied after nature entirely. The ſubjects which he choſe to paint, were thoſe kinds of fiſh peculiar to rivers; as ſuch objects were moſt frequently ſeen and ſold at Utrecht.

As he never painted by the ſtrength of imagination, or memory, but always copied every object as it was placed before him, his imitations were proportionably exact; and he deſigned them with a great deal of truth, and gave them the colour of nature. However, he had no great elegance in the diſpoſition, nor had he any remarkable tranſparence in the colouring of his objects; though in other reſpects he had merit, and a free, firm manner of penciling. On the irruption of the French into Holland in 1672, he found ſo ſmall a demand for his pictures, that he applied himſelf entirely to the painting of portraits.

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JOHN VAN BELLCAMP.

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VINCENTIO DI St. GEMIGNANO, called VINCENTINO.

Painted Hiſtory.

DIED 1530, AGED 40.

He was born at San Gemignano, in the territory of Tuſcany, in 1490; but he became a diſciple of Raphael, and ſucceſsfully imitated the ſtyle of that inimitable artiſt in his taſte of deſign and compoſition, as well as in his colouring. He was employed by his maſter in many of the works in the Vatican; as alſo in thoſe which were painted in freſco at the Pope's palace. Several of his own compoſitions which he painted in Rome, were deſigned in the manner of Raphael, and delicately coloured; yet, when he quitted Rome in 1527, at the plundering of that city, and returned to Tuſcany, he did not perform any thing worthy of that reputation which he had acquired at Rome, under the guidance of Raphael.

GIACINTO GEMIGNANO, or GEMINIANI.

Painted Hiſtory.

DIED 1681, AGED 70.

He was born at Piſtoia, in 1611, but travelled to Rome, and placed himſelf as a diſciple with Pietro da Cortona; under whom he proved an hiſtorical painter of ſingular merit. He continued at Rome for ſome years, and finiſhed ſeveral fine compoſitions for the churches and convents; by which he gained an eſtabliſhed credit, and then returned to his native city.

LUIGI GEMIGNANO, or GEMINIANI.

Painted Hiſtory.

DIED 1697, AGED 45.

He was the ſon and diſciple of Giacinto, born at Piſtoia, in 1652; but he perfected his ſtudies at Rome, where he alſo followed his profeſſion, and obtained the reputation of being an excellent artiſt; for he not only deſigned and compoſed with much greater ſpirit than his father, but he excelled him in the beauty of his colouring, although he was not quite ſo correct.

GIROLAMO GENGA.

Painted Hiſtory and Perſpective.

*DIED 1551, AGED 75.

He was born at Urbino, in 1476, and at the age of fifteen was placed in the ſchool of Luca Signorelli, of Cortona, a painter who at that time was in great eſteem; under whom

* Vaſari ſays he died in 1551, aged 75, and conſequently he muſt have been born in 1476; yet the author of the Chronological Tables ſays he was born in 1496, and died in 1551, making him only 55 at his death, which is undoubtedly a miſtake.

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whom he ſtudied for ſeveral years, and aſſiſted his maſter in moſt of his undertakings in different parts of Italy, but particularly at Orvieto; being acknowledged the beſt diſciple of that ſchool. Afterwards he ſpent three years with Pietro Perugino, at the ſame time that Raphael was under the care of that artiſt; and that intercourſe laid the foundation of a moſt cordial friendſhip between Raphael and Genga, which never was impaired.

As he had made perſpective and architecture his particular ſtudy, he excelled in both; and was employed by the Duke of Urbino to paint the ſcenery of his theatre, which Genga executed in an admirable manner, to his own honour, and the ſatisfaction of the Duke; and his extraordinaty abilities in the ſeveral branches of his art, procured him ample employment at Rome and Florence (as well as at Urbino), where his performances were held in great eſteem.

BARTOLOMEO GENGA.

Painted Hiſtory and Portrait.

DIED 1558, AGED 40.

He was the ſon and diſciple of Girolamo Genga, born at Urbino, in 1518. He was reputed an able artiſt, and painted entirely in the manner of his father; but, beſides his merit as a painter, he was alſo an architect and a ſtatuary.

BENEDETTO GENNARI, called BENEDETTO.

Painted Hiſtory and Portrait.

DIED 1715, AGED 82.

This painter was born at Bologna, in 1633, being the nephew and diſciple of Guercino, under whoſe direction he learned colouring and deſign. He gave up his whole attention and ſtudy to imitate the ſtyle of his uncle, and his application was attended with proportionable ſucceſs. For ſeveral years he continued with Guercino, aſſiſting him in his works; but when he introduced himſelf to the world, by compoſitions of his own, he received all poſſible marks of public approbation.

By the advice of his friends he viſited France, and was there eminently diſtinguiſhed by Lewis XIV. who appointed him to paint ſeveral pictures for one of his palaces, and rewarded him honourably; he alſo ſucceeded happily in a portrait of the Duke of Orleans, which added abundantly to his reputation. While he reſided at Paris, he was engaged by a perſon in high ſtation to compoſe a deſign of Endymion ſleeping; but, being aſſured that his employer would not reward him in proportion to his labour, or the merit of his performance, he privately retired from Paris with his picture, which he had finiſhed with his utmoſt ſkill, and went to London, where he knew the arts and ſciences were always moſt liberally encouraged.

No

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No ſooner was Benedetto known in that city to be the nephew of Guercino, than he found admirers and friends, by whom he was introduced to King Charles II.; and he had the honour of preſenting to that Monarch the picture of Endymion, as a proof of his ability. The King viwed it with pleaſure, and rewarded the artiſt in a princely manner; and at the ſame time, Benedetto had the ſatisfaction to receive the univerſal applauſe of the beſt judges of painting in the Engliſh Court.

He continued for a conſiderable time in England, very much careſſed and employed; and, on his leaving that country, retired to his native city Bologna, where he ended his days. In a chapel belonging to the church of St. Giovanni in Monte, at Bologna, there is an hiſtorical picture by Benedetto, which is eſteemed a fine performance, and extremely in the manner of Guercino. The ſubject is, a King receiving Baptiſm from St. Annian.

CÆSARE GENNARI.

Painted Landſcape and Hiſtory.

DIED 1688, AGED 47.

He was a nephew and diſciple of Guercino, born at Bologna, in 1641. In hiſtorical compoſitions he had a bold and noble ſtyle of painting, which was exceedingly admired; but his landſcapes in particular were in a fine taſte, and his trees touched with a free and firm pencil, much reſembling the manner of his maſter.

ABRAHAM GENOELS.

Painted Landſcape and Portrait.

He was born at Antwerp, in 1640, and at firſt was a diſciple of Jacques Bakkereel, with whom he continued four years; but then having a great deſire to learn perſpective, he placed himſelf under the direction of Nicholas Firelans at Bois-le-duc, who was accounted the beſt artiſt of his time in that branch. When he had thoroughly eſtabliſhed himſelf in the beſt principles of painting and perſpective, and made a conſiderable proficiency in mathematical knowledge, he grew deſirous to travel, in order to his further improvement, and directed his firſt journey to Paris.

In that city he met with Franciſco Milé; and the ſame love to the art, particularly to landſcape, united them in the ſtricteſt intimacy. Their greateſt pleaſure conſiſted in communicating to each other their obſervations, their reflections, and their diſcoveries, which highly contributed to their mutual advantage. Genoels ſoon became known, and his work procured him reſpect and eſteem; ſo that De Seve engaged him to paint the landſcape in thoſe deſigns for tapeſtry which he was preparing for Mr. Louvois. Afterwards he was extremely favoured by Le Brun, who procured him an employment in the King's ſervice, with an honourable penſion, and an apartment in the Gobelins; and alſo engaged him to paint the landſcape in thoſe celebrated pictures of the battles of Alexander.

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When Genoels quitted France, he had an impatient longing to viſit Italy; and after he had ſpent a few years at Antwerp, where his paintings were very much admired, he went to Rome. For ſome years he reſided in that city, and devoted ſeveral months annually to retire to the villas about Rome, in order to ſtudy after nature. He obſerved the trees, ſkies, rocks, ruins, viſtas, and buildings; from which he made ſketches, to ſupply him with materials for his future compoſitions. And while he was at Rome, he painted the portrait of Cardinal Roſpiglioſi, and alſo a few landſcapes for the Spaniſh Ambaſſador.

Having finiſhed his ſtudies in Italy, he returned to France, and complimented Le Brun and Colbert with many of thoſe curious deſigns which he had ſketched near Rome; and notwithſtanding the large offers of thoſe great men, to induce him to continue with them, the love of his native country prevailed over all other conſiderations; and he ſpent the latter part of his life in his native city, greatly honoured and eſteemed, having lived to a very advanced age.

There certainly cannot be a more convincing proof of the abilities of Genoels, than to obſerve, that De Seve and Le Brun, as well as other eminent maſters, employed him for the landſcape in their works. The pictures which he deſigned and finiſhed, ſhew taſte and genius; and it is eaſy to perceive, by the truth of every object he repreſents, that he had carefully and curiouſly ſtudied nature. As to his portraits, they will not deſervedly admit of much commendation; but in landſcape, which was his chief excellence, his colouring was natural and ſtrong, and the execution eaſy and free; nor had he any thing of the manneriſt in any of his works, for every touch of his pencil varies according to the difference of the objects he repreſents.

LUDOVICUS GENTILE.

Painted Hiſtory and Portrait.

DIED 1670, AGED 64.

This painter was born at Bruſſels, in 1606, and learned the rudiments of the art in that city; but he travelled to Italy, and lived at Rome for thirty years. He was remarkable for a peculiar politeneſs of manners, and genteelneſs of dreſs, and likewiſe for aſſociating with perſons of the firſt rank, who, on account of his talents and accompliſhments, ſolicited his acquaintance. And it was principally on that account that he acquired the name of Gentile, by which he is generally known; for his real name was Ludovicus Primus, or Primo; though ſome writers think it was given him by way of diſtinction, on account of the elegant forms of his figures.

He painted portraits in a neat and delicate ſtyle, and finiſhed them exquiſitely; yet he poſſeſſed ſo much ſkill and power of his pencil, as to conceal that abundant labour which he beſtowed on every one of them. The portrait of Pope Alexander VII. gained him very high applauſe; and while he lived in Rome, moſt of the Cardinals and Nobility

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I. Chambars sculp.

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were painted by him, his pictures being accounted worthy of a place in the richeſt collections among the beſt maſters of Italy.

It ſeems ſomewhat unaccountable, that this artiſt ſhould ſo particularly apply himſelf to portrait-painting, when he was extremely well qualified to compoſe hiſtorical ſubjects, with equal merit and ſucceſs. In that ſtyle, his taſte of deſign was good, his penciling free and broad, and his colouring ſtrong; but in every reſpect ſo different from his portrait manner, that one could with difficulty be induced to believe that the ſame pencil executed the one and the other. In the pariſh church of St. Michael, at Ghent, there is a grand altar-piece, repreſenting the Crucifixion, which will convince every judicious eye, that Gentile was an extraordinary great maſter.

ORZIO GENTILESCHI.

Painted Hiſtory.

DIED 1647, AGED 84.

He was born at Piſa, in 1563, and was a diſciple of Aurelio Lomi, his half brother. He diſtinguiſhed himſelf greatly by his works at Florence, Genoa, and Rome, as likewiſe in France and Savoy; and ſo great was his reputation, that he was invited by King Charles I. to the Court of London, where he had a conſiderable appointment, together with apartments in the palace; and was employed in ſeveral works for that Monarch, particularly at Greenwich in painting cielings.

Sandrart, who was his moſt intimate friend, and who happened to be in London, when Gentileſchi was there, deſcribes a few of his pictures, which were painted for the King, in the higheſt terms of commendation, having ſeen them, and carefully examined them. One was the picture of Mary Magdalen, proſtrate on the ground, with ſuch a character of devout compunction and divine meditation, as could not be more feelingly expreſſed by any artiſt. Another picture was a holy family, repreſenting the Virgin ſitting on the ground, with the infant at her breaſt, and Joſeph in a ſupine attitude reſting his head on a ſack; which picture, in regard of the drawing, the deſign, the colouring, and the diſpoſition, as alſo for the appearance of nature and truth, was juſtly to be admired. The third which Sandrart mentions was Lot, ſleeping on the boſom of one of his daughters, while the other is attentively obſerving them; and the whole was ſo happily executed, as to be equal to the performance of any maſter.

After the death of the King, when the valuable collection of that unfortunate Monarch was pillaged, and expoſed to ſale, by Cromwell, nine pictures of Gentileſchi, which were in the palace, were ſold for ſix hundred pounds; and are now ſaid to be the ornaments of the hall at Marlborough-houſe. He attempted to paint portraits, but was very unſucceſsful, as his greateſt power lay in compoſing hiſtorical ſubjects, with figures as large as the life. The moſt capital performance of this maſter is the portico of the palace of Cardinal Bentivoglio, at Rome.

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ARTEMISIA GENTILESCHI.

Painted Portrait and Hiſtory.

She was the daughter and diſciple of Orazio Gentileſchi, and proved far ſuperior to him in portrait-painting, though ſhe did not equal him in hiſtory; yet ſome connoiſſeurs accounted her, even hiſtory, very little inferior.

In hiſtorical compoſitions, her ſtyle was like that of her father, with figures as large as life; and the moſt celebrated picture of her hand, is the Victory of David over Goliath. She had the honour to paint the portraits of ſome of the royal family at London, and great number of perſons of the firſt rank.

SIR BALTHASAR GERBIER.

Painted Portrait in Miniature.

DIED 1661, AGED 69.

He was born at Antwerp, in 1592, and arrived at a conſiderable degree of merit in his miniature paintings. He was employed by Charles I. who expreſſed a great eſteem for his works; and, at the recommendation of the Duke of Buckingham, conferred on him the honour of knighthood, and appointed him his reſident at Bruſſels; in which employment he was for a long time continued, and he diſcharged that office with credit and probity.

SIMON GERMYN.

Painted Fruit and Landſcapes.

DIED 1719, AGED 69.

He was born at Dort, in 1650, and was a diſciple of Godfrey Schalcken, though afterwards he ſtudied under Lodowick Smits, called Hartcamp, of whom he learned a peculiar manner of painting fruit, as is mentioned in the account of Smits. And in reality he made great advantages by his works in that ſtyle, at the beginning; as his maſter Smits had done before him. However, the ſucceſs was not of any long continuance; for by his method of ſcumbling, blending, and torturing his colours, mixing thoſe that were durable with thoſe that were periſhable, his paintings, like thoſe of his maſter, ſoon faded, and loſt their original luſtre; and his pictures ſunk into diſeſteem. For which reaſon he applied himſelf entirely to the painting of landſcapes, which he practiſed as long as he lived.

GERRARD of HAERLEM.

Painted Hiſtory.

AGED 28.

He was born at Haerlem, and was a diſciple of Albert Van Ouwater, one of the firſt, after John Van Eyck, who painted in oil; and when he had practiſed under that maſter for

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Vandyck pinx. T. Chambars sculp.

Sr. BALTHAZAR GERBIER.

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Se ipse pinxt 1627. Bannerman, exc.

MARC. GARRARD.
from a print by Hollar.

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for a ſhort time, he ſhewed ſuch freedom of hand, ſo firm an outline, and ſuch an expeditious manner of coulouring, that his maſter uſed to ſay he was born a painter. In many parts of his profeſſion he was equal to his maſter; but in deſign, expreſſion, and the diſpoſition of his ſubjects, he was far ſuperior. He underſtood perſpective extremely well, and was conſidered by his cotemporaries as one of the beſt painters of his time.

For the church of St. John, at Haerlem, he painted a Deſcent from the Croſs, which was eſteemed an exquiſite performance. The expreſſion of the different paſſions in the countenances of the Virgin and the Apoſtles is admirable; and the whole is ſurpriſingly beautiful. Albert Durer, who went to Haerlem to ſee the works of Gerrard, ſaid that he muſt have been a remarkable favourite of nature who could ſo early arrive at ſo great a degree of perfection.

CHRISTOFARO GERARDI, called D'AL BORGO S. SEPULCHRO.

Painted Hiſtory, Landſcape, and Groteſque.

DIED 1556, AGED 56.

He was born at Florence, according to the teſtimony of ſome authors, and at Borgo San Sepulchro according to others, in the year 1500. From his infancy he indulged himſelf in the practice of drawing and deſigning; and without any inſtruction or aſſiſtance, except that of his own natural genius, he had, at the age of ſixteen, made ſuch a progreſs in painting and deſigning different ſubjects, and alſo ſhewed ſomewhat ſo graceful in his manner, that he was conſidered as a prodigy. Some of his performances happening to fall under the obſervation of Raphael dal Colle, that artiſt was ſo much pleaſed and ſurpriſed with the taſte and execution of them, that he took Chriſtopharo under his own care, admitted him as one of his diſciples, and directed his hand and his judgment, till his pupil proved a very eminent maſter.

Chriſtofaro ſpent ſome years in the army; but he forſook the military life, to devote himſelf to painting; and became an univerſal artiſt, in not only deſigning hiſtorical figures, but alſo landſcapes, birds, beaſts, fiſhes, and particularly excelled in groteſque. He finiſhed a great number of works at Rome, Naples, and Florence, which are greatly admired; and, in conjunction with Giorgio Vaſari, executed many noble deſigns in freſco, as well as in oil, that were an equal honour to both artiſts.

MARK GERARDS.

Painted Portrait, Hiſtory, and Landſcape.

DIED 1635, AGED 74.

This painter was born at Bruges, in 1561; and about the year 1580 went to England, where he was appointed principal painter to Queen Elizabeth.

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His pictures are generally neatly handled, and his carnations thin, light, and of a bluiſh tint. He painted the proceſſion of the Queen and Knights of the Garter in 1584; and although the portraits were ſmall, they had a great reſemblance of the perſons repreſented, with an uncommon fidelity as to their air and ſtature.

GERARD PIETERSZ VAN ZYL, called GERRARDS.

Painted Hiſtory, Portrait, and Converſations.

DIED 1667, AGED 60.

This artiſt was born at Amſterdam, as ſome writers affirm, or at Leyden, according to others, in the year 1607, and is known by the name of Gerrards. He learned the art of painting in his own country, but went to England to practiſe it; and happened to live in the ſame houſe with Vandyck, with whom he cultivated an intimate friendſhip. By his having ſo fortunate an opportunity of obſerving the penciling of that inimitable maſter, he ſtudiouſly laboured to imitate his manner of handling and colouring; and proved ſo happy in his endeavours, that, after the death of Vandyck, he returned to Amſterdam, and roſe into ſo high a reputation, that he was diſtinguiſhed by the name of the ſecond Vandyck.

His moſt uſual ſubjects were portraits, which he generally deſigned in the hiſtorical ſtyle, after the manner of converſations; and he always gave his figures ſuch draperies as were ſuitable to the modes of the times. The hands of his women are particularly excellent, as well for the roundneſs and fine outline, as for the delicacy of the colouring, a circumſtance which is peculiarly obſervable in the works of Vandyck.

One of the beſt pictures of this maſter, is the Prodigal Son, which has a ſenſible and ſtrong expreſſion, and is alſo excellently coloured.

PIER LEONE GHEZZI, called CAVALIER GHEZZI.

Painted Hiſtory and Portrait.

DIED 1755, AGED 81.

He was born at Rome, in 1674, and inſtructed in deſign by his father (Giuſeppe Ghezzi, who was a painter), till he was properly eſtabliſhed in that knowledge; and then he was taught the art of colouring and penciling, not only in oil, but in freſco. And there are ſeveral paintings, executed by him in his early time, in which may be ſeen an exact obſervance of thoſe rules preſcribed by Giuſeppe, which are cuſtomarily practiſed by the beſt and moſt correct artiſts of the Roman ſchool.

His merit recommended him to the favour and protection of Cardinal Albani, who employed him in ſeveral conſiderable works; and that Cardinal, being afterwards elected Pope, became the patron of Ghezzi, and appointed him to adorn the gallery of Caſtel Gandolfo; as alſo to paint the Prophet Micah, one of the twelve, in the church of St. John

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St. John Lateran. By thoſe, and other grand performances, his reputation was ſo effectually eſtabliſhed through all Italy, that Francis I. Duke of Parma, engaged him in his ſervice; and was ſo exceedingly pleaſed with his performances, that he created him a Count, and conferred on him the Order of the Golden Spur.

If at any time he painted portraits, he undertook them unwillingly; for, where he could diſengage himſelf without diſobliging, he always endeavoured to do it; and yet thoſe portraits which he did finiſh, might ſtand in competition with thoſe of the beſt artiſts in that ſtyle. His principal works are in the apartments and chapels of the Pope, the Cardinals, and the prime Nobility of Rome; by whom he was held in the higheſt eſteem.

DOMENICO GHIRLANDAIO.

Painted Hiſtory and Portrait.

DIED 1493, AGED 44.

He was born at Florence, in 1449, and originally bred to the trade of a goldſmith; but having a ſtrong natural inclination to painting, and a good taſte, he applied himſelf with ſingular induſtry to arrive at the knowledge of the art, and placed himſelf as a diſciple with Aleſſandro Baldovinetti. After ſome years ſpent in cloſe application, he proved a very eminent artiſt, and gradually increaſed his reputation, till he was conſidered as one of the beſt painters of his time.

The firſt work by which he diſtinguiſhed himſelf was in a chapel belonging to the Veſputian family; in which he introduced the portrait of Americus Veſputius, the celebrated navigator, after whom the weſtern world is named. Vaſari enumerates a multitude of his works at Florence, Rome, Piſa, Lucca, and Siena, in all which cities he was exceſſively applauded and careſſed. However, although he juſtly deſerved to be reſpected on account of his own merit, yet he derived a ſtill greater degree of honour from his being the maſter of Michael Angelo Buonaroti.

His invention was fertile and ready, his compoſition judicious; and he painted architecture perfectly well. But he had ſomewhat dry and ſtiff in his manner, with which the eye of a connoiſſeur muſt ever be diſpleaſed. He rarely painted any hiſtorical ſubject, without introducing portraits after the life; and ſome particular parts in his compoſitions, that were perſpectively repreſented, had a very good effect, making all allowance for the time in which he flouriſhed.

He was fond of deſigning all the curious antiquities of Rome, the baths, columns, obeliſks, arches, aqueducts, and amphitheatres; which he drew ſo exactly, only by looking at them, that the proportions of every part or member, had as true a proportion to the whole, as if he had executed the drawing by a ſcale and compaſſes. And it is mentioned as an extraordinary inſtance of the accuracy of this maſter, that having made a drawing of the Coloſſeum, he deſigned one upright figure ſo truly proportioned to the building,

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building, that when, out of curioſity, that figure and the building were critically meaſured by rule, the whole, and every part, was found to correſpond with the proportion of that figure.

RODOLFO GHIRLANDAIO.

Painted Hiſtory and Portrait.

DIED 1560, AGED 75.

He was born at Florence, in 1485; and having been inſtructed by his uncle David Ghirlandaio in deſign and colouring, he went to Rome; where he had the happineſs of being beloved by the incomparable Raphael, of being alſo a favourite of Michael Angelo Buonaroti, and of being ſo much improved in his taſte of compoſition, as to be accounted, at his return to Florence, one of the beſt deſigners of his time.

His colouring was excellent; but he acquired that perfection, not from the inſtruction or example of his uncle, but from having been the diſciple of Bartolomeo di S. Marco. At Rome he was extremely admired, and conſtantly employed by the Pope and the principal Nobility; and in Florence alſo he was as highly favoured by the Grand Duke, in whoſe palaces there are ſeveral noble compoſitions by Ridolfo.

GIOVANNI GHISOLFI, or GISOLFI.

Painted Perſpective Views and Sea-Ports.

DIED 1683, AGED 60.

This maſter was born at Milan, in 1623, and received his firſt inſtruction in painting and perſpective from Girolamo Chignolo; but learned architecture from Antonio Volpini; though he ſeemed always proud to acknowledge himſelf deeply indebted to Salvator Roſa for his taſte and method of penciling.

He gave the firſt proof of his wonderful abilities, by deſigning and painting the grand triumphal arches for the reception of ths Archduchеſs of Auſtria when ſhe was to paſs through Milan; and ſoon after he went to Rome, where, with inexpreſſible pleaſure and induſtry, he deſigned all the beautiful remains of antiquity, the edifices, ruins, columns, or theatres. Of thoſe ſketches he made an elegant uſe in his own compoſitions, and introduced hiſtorical figures ſuitable to thoſe veſtiges of ancient magnificence, or to the different ſituations which he choſe; ſo that the whole together appeared full of harmony, and every part was excellent.

The lightneſs and grandeur of his buildings, the beauty of the perſpective, the judicious diſpoſition of the figures, the correctneſs and taſte of his deſign, and the truth, nature, and force of his colouring, rendered his works juſtly precious in every part of Europe, and they maintain their reputation and high value even to this day.

RICHARD

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RICHARD GIBSON.

Painted Portrait.

DIED 1690, AGED 75.

He was born in England, in 1615, and was placed as a diſciple with Francis de Cleyne, from whom he learned to paint portraits in water-colours and in oil; but he principally worked in the former. He perfected himſelf, however, by copying the works of Sir Peter Lely, and at laſt gained a conſiderable reputation. Nor was he more diſtinguiſhed as an artiſt, than he was remarkable for the minuteneſs of his ſize, his height being reputedly no more than three feet ten inches; and what was very ſingular, he married a woman of the ſame height as himſelf.

It is reported by ſome writers, that a picture of this maſter's hand, repreſenting the Good Shepherd, being ſhewn to King Charles II. was ſo much admired by that Monarch, that it occaſioned the death of Vander Dort the painter.

He drew the portrait of Oliver Cromwell ſeveral times; and had the honour of inſtructing Queen Mary, when Princeſs of Orange, and Princeſs Anne (afterwards Queen of England), in drawing.

GILLEMANS.

Painted Fruit and Still Life.

He was born at Antwerp, about the year 1672, and ſtudied after nature thoſe objects which he delighted to imitate. His ſubjects were fruits of various kinds, particularly grapes, which he always painted in a ſmall ſize, but with a great deal of truth, and often with a great deal of roundneſs and relief.

He had a free and ſpirited touch; his objects were well grouped, and his colouring was frequently very natural and lively; but being of ſo much ſmaller a dimenſion than what the eye is accuſtomed to ſee in nature, his pictures have not an effect equal to the neatneſs of his handling.

LUCA GIORDANO, called *LUCA FA PRESTO.

Painted Hiſtory and Portrait.

† DIED 1705, AGED 76.

This maſter was born at Naples, in 1629, and at firſt was the diſciple of Giuſeppe de Ribera, called Spagnoletto; but he ſtudied afterwards under Pietro da Cortona. When he

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* The appellation of Luca fa Preſto was accidentally applied to Giordano; not on account of the fame he had acquired by his expeditious manner of painting, but from the mercenary eagerneſs of his father, who ſold at a high price the deſigns of Luca, which he made after the compoſitions of the great maſters, while he purſued his ſtudies. The father of Luca ſcarce allowed him time to refreſh himſelf, but ſtill ſaid to him while he was at his meals as well as at his work, Luca, fa Preſto, or, Luca, make haſte; from which expreſſion perpetually uttered, his companions gave him the nick-name of Fa Preſto.

† Authors diſagree in the dates of the birth, age, and death of Luca Giordano. The writer of the Chronological Tables fixes his birth in 1626, his death in 1694, and his age at 68. In the Abrégé de la Vie des Peintres, it is ſaid he was

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he quitted the ſchool of the latter, he went to Lombardy, to examine the aſtoniſhing productions of the pencil of Correggio; and then travelled to Venice, to improve himſelf by ſtudying the beautiful colouring and grand compoſitions of the beſt Venetian artiſts. There the works of Titian and Paolo Veroneſe principally engaged his attention; from the former he learned the force of the chiaro-ſcuro, and from the latter, the grandeur and majeſty of ſtyle which he united with the harmonious colouring of Cortona; but he chiefly propoſed to himſelf Veroneſe as his model.

He had a fruitful and fine imagination, and a moſt ſurpriſing readineſs and freedom of hand; his tone of colouring is agreeable, and his deſign correct. He ſtudied the manners and particularities of the greateſt maſters with ſuch care and judgment, and poſſeſſed ſo happy a memory, that he not only retained in his mind a diſtinct idea of the ſtyle of every celebrated maſter, but had the ſkill and power to imitate them with ſuch a critical exactneſs, as to deceive even the ableſt connoiſſeurs.

It is a known circumſtance of Giordano, that when he was employed at the Spaniſh Court, the King ſhewed him a picture painted by Giacomo Baſſan, for which that Monarch ſeemed deſirous to have a companion; and Luca painted one in the manner of Baſſan, ſo amazingly exact, that the King appeared equally pleaſed and ſurpriſed: for which extraordinary performance, as alſo on account of a number of other excellent paintings, the King, to ſhew a public teſtimony of his eſteem for Giordano, conferred on him the honour of knighthood, and favoured him with ſeveral honorary and valuable employments.

It is very ſingular, that in this maſter we ſee ſo true a genius ſtoop to become a mimic of others. In his early time it might have been the effect of ſtudy, and an attempt to arrive at excellence; but we may obſerve the ſame diſpoſition of mind in thoſe pictures which he painted in the beſt periods of his life, many of them being in the peculiar manner of Titian, Tintoretto, Guido, and Baſſan. Some of thoſe paintings (ſays an ingenious modern * traveller) are ſo like, that I am well aſſured I could point out in the moſt capital collections in England, ſome called Titian's, which are inconteſtably no more than the ſportings of Giordano's pencil.

In one of the galleries of the Marquis Peraltra, at Milan, are to be ſeen ſeveral heads by Giordano, in the different manners of the Italian maſters. They are extremely fine, and one in particular of St. Gregory, in the manner of Guido. The grand altar-piece in the church of the Aſcenſion, at Naples, is accounted one of the beſt performances of Giordano. It repreſents the Battle of the Angels, and the Fall of Lucifer; St. Michael ſtands in a noble attitude, with his feet upon Lucifer, both figures being ſupported by the air; two of the evil ſpirits ſeem loaded with the throne of that prince, which is tumbling along with them towards the abyſs; and there are a multitude of figures below, which appear already driven into puniſhment. The colouring of this picture is wonderfully beautiful, freſh

was born in 1632, died in 1705, aged 73; but Velaſco affirms that he was born in 1629, and died in 1705, at the age of 76; and his authority ſeems to me to have the greateſt weight, though the reader is at liberty to determine as his own judgment may direct him.

* Letters from the Eaſt.

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freſh, and brilliant, and has a moſt ſtriking effect, by the brightneſs of the local colours. There are likewiſe in the Palazzo Durazzo a dying Seneca in the Bath, the Martyrdom of a Saint, and the conteſt between Perſeus and Demetrius, which juſtify all the honours and riches beſtowed by Monarchs on this great painter.

GIORGIONE, DEL CASTEL-FRANCO.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1511, AGED 33.

He was born at Caſtel-Franco, in the Venetian territory, in the year 1478, and learned the art of painting from Giovanni Bellini; though, in a few years, he proved far ſuperior to his maſter. He carefully ſtudied and deſigned the works of Lionardo da Vinci, and from them derived his firſt notions of the force of well-adapted lights and ſhadows, to add life and ſpirit to his figures; till, by frequent experiments, he produced ſuch a new and animated ſtyle of colouring, as rendered him more admired than all the preceding artiſts; and he ſtill added to his taſte and judgment by a diligent ſtudy of nature, which he imitated with remarkable fidelity in all his compoſitions. He was one of the moſt eminent painters of his time, and the firſt who obſerved the powerful effect of ſtrong lights oppoſed by ſtrong ſhadows, which he practiſed with aſtoniſhing ſucceſs; and from him Titian ſtudied and improved that enchanting part of painting, till he excelled Giorgione.

His taſte of deſign is delicate, ſomewhat reſembling the guſto of the Roman ſchool; though he frequently ſeems more attentive to the roundneſs, than the correctneſs of his figures. De Piles very juſtly remarks, that it is a matter of wonder to conſider how all of a ſudden he ſoared from the low dry manner of Bellini's colouring, to the ſupreme height to which he raiſed that lovely part of painting, by joining an extreme force with an extreme ſweetneſs. However, when we reflect that nature, and Da Vinci, were his models, and that he had a genius happily qualified to ſtudy them judiciouſly, we may more eaſily account for that excellence by which he was ſo eminently diſtinguiſhed. His pencil was light, eaſy, and free; his knowledge of the chiaro-ſcuro very extenſive; and his carnations had more the appearance of real fleſh, than of being a fine imitation of it. He frequently painted figures at half-length; and in the portrait ſtyle, thoſe of the Doges Loredono and Barbarigo are excellent; and his figures cannot but be admired for their bold relief, as well as for the harmony of his colouring, and the charming force of his light and ſhadow.

His landſcapes are exquiſite, both for taſte and colouring; and he found out ſome ſecret to keep his colours freſh and lively, eſpecially the greens. His works are held in the higheſt eſteem; the greateſt part of them were grand compoſitions in freſco; but his eaſel pictures were few, and as well on account of their ſcarcity, as of their merit, they are exceedingly valued.

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At Venice there is a picture by Giorgione, repreſenting Chriſt bearing his Croſs, which is held in a kind of veneration; and in the Palazzo Sagredo, in the ſame city, is preſerved a portrait, painted in a ſtyle that is wonderfully grand.

GIOSEPPINO. Vid. ARPINO.

GIOTTO.

Painted Hiſtory, Portrait, and Moſaic.

DIED 1336, AGED 60.

This ancient artiſt was born at Veſpignano, in 1276, and was a diſciple of Cimabue; but he was far ſuperior to his maſter in the airs of his heads, the attitudes of his figures, and in the tone of his colouring. He had ſufficient judgment, to diveſt himſelf of the ſtiffneſs of his own maſter, and of thoſe Greek artiſts who had been the inſtructors of Cimabue; but could not arrive at ſuch a degree of perfection in the art, as to expreſs the tenderneſs of the fleſh, the ſtrength of the muſcles in the naked, or the different paſſions of the human mind in the countenances of his figures; except in the Moſaic, which is remarkable for expreſſion.

He was principally admired for his works in Moſaic, the beſt of which is over the grand entrance of St. Peter's church at Rome. The obſervation of Alberti on that picture is, that in the ſhip of Giotto, the expreſſion of the fright and amazement of the diſciples at ſeeing St. Peter walk on the ſea, is ſo excellent, that each of them ſeem to give ſome peculiar mark of the terror of his mind, and alſo of his particular thoughts, by a different attitude of his body.

At Florence is the famous Moſaic of the Death of the Virgin, ſo highly commended by Michael Angelo Buonaroti; and Vaſari ſays, that his works were univerſally admired, for the correctneſs of the figures, for their proper diſpoſition, and for eaſy, natural attitudes. In a chapel at Padua there are ſeveral ſubjects taken from the New Teſtament, particularly a Crucifixion, and the caſting lots for the veſture of Chriſt, which are painted in freſco. Nothing of the ſtiff manner of Cimabue, or of the Greek painters, appears in this work: the attitudes are juſt, and many of them graceful; but the naked figures are by no means equal to thoſe that are clothed.

TOMASO GIOTTINO.

Painted Hiſtory.

DIED 1356, AGED 32.

He was born at Florence, in 1324; and his name was originally Tomaſo di Stefano, being the ſon of Stefano Florentino; but he was called Giottino, from the great reſemblance

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reſemblance between his ſtyle and that of Giotto. He received his firſt inſtruction in the art of painting from his father; but he was ſo enamoured with the works of Giotto, and at laſt imitated his manner with ſo much ſucceſs, that in many reſpects he ſurpaſſed him. His taſte of deſign, his ideas, and his invention, were ſo exactly like that great artiſt, that it was a matter of ſome difficulty and ſkill to determine between the works of the one or the other; ſo that it was uſually ſaid, the ſoul of Giotto animated Tomaſo.

The pains he took to finiſh his pictures as high as poſſible, with an extraordinary neatneſs and harmony of colour, procured him general applauſe, and made his performances exceedingly admired; for he was ſo peculiarly delicate as to make the different ſtuffs of his draperies eaſily diſcernible; and yet he preſerved in thoſe parts, as alſo in the diſpoſition of his figures, grace united with judgment.

GIOVANNI DA SAN GIOVANNI. Vid. MANNOZZI.

ANTONIO GIUSTI.

Painted Hiſtory, Landſcape, and Animals.

DIED 1705, AGED 81.

He was born at Florence, in 1624, and ſucceſſively became a diſciple of Cæſare Dandini, and Mario Balaſſi.

His invention was uncommonly fruitful and lively, and his genius univerſal; for with equal ſpirit and beauty he painted landſcapes, animals, and hiſtory; and in the latter, his figures were not only elegant, but correctly deſigned, and admirably coloured, with a free and a firm pencil.

JOHN GLAUBER, called POLIDORE.

Painted Landſcape.

DIED 1726, AGED 80.

He was born at Utrecht, in 1646, and placed as a diſciple with Nicholas Berchem, under whom he made a very rapid progreſs. Yet he was not more charmed with the works of his celebrated maſter, than with the landſcapes of the great artiſts of the Italian ſchool, which he had an opportunity of ſeeing with Vylenbourg, who traded in pictures. With him therefore Glauber ſpent ſome years in ſtudying and copying the works of the beſt painters of Italy, which were in the poſſeſſion of Vylenbourg.

He then determined on a journey to Rome, and took along with him a younger brother, who was only fifteen years of age. In his route he ſtopped at Paris, and ſtaid one year with Picart, a flower-painter; and at Lyons he ſpent two years with Adrian Vander Cabel; nor would he have quitted the latter for ſome years longer, if the great concourſe

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of people who were going to the jubilee had not tempted him directly to Rome. In that city he ſtudied for two years, not neglecting any thing that might conduce to his improvement; and continued as long at Venice, to perfect himſelf in colouring.

At his return to his own country, he ſettled at Amſterdam, and lodged with Gerard Laireſſe; and thoſe two artiſts having the ſame love to their profeſſion, the ſame elevation of ſentiments, and a ſimilarity of genius, improved by travelling through the ſame countries, became united in the firmeſt bonds of friendſhip; and there are beautiful landſcapes of Glauber's, painted at that time, which are enriched with elegant figures by Laireſſe.

Glauber is accounted one of the fineſt landſcape-painters among the Flemings: his taſte and manner are entirely of the Italian ſchool; his ſcenes are generally taken from the lovely views in the neighbourhood of Rome, and ſometimes from ſituations near the Alps. His colouring is warm, true, and excellent; his invention fertile; his pictures exquiſitely finiſhed; and at the ſame time there is ſuch an appearance of eaſe and freedom, that they do not ſeem to have coſt much pains. His touch is ſo particularly neat, that every diſtinct ſpecies of trees, or plants, may be diſtinguiſhed by the exactneſs of the leafing; and, by a happy management of the aërial perſpective, his diſtances recede in a natural and pleaſing manner. Many of his paintings and deſigns are in the ſtyle of Gaſpar Pouſſin.

His pictures uſually bear a conſiderable price, eſpecially when they have that additional merit, of the figures by the hand of Laireſſe.

JOHN GOTLIEF GLAUBER.

Painted Sea-ports, Landſcapes, and Architecture.

DIED 1703, AGED 47.

He was the brother and diſciple of John Glauber, born at Utrecht, in 1656, and was alſo a diſciple of Jacob Knuyf, at Paris. He travelled with his brother to Rome, and reſided there for two years, diligently obſerving whatever he thought worthy of his ſtudy or imitation; and afterwards viſited Venice, where he devoted all his hours to his improvement, painting after nature, and after the beſt pictures of the moſt eminent in the profeſſion. At his return to Holland his works were ſoon noticed, and much admired, as well for their taſte of deſign, as the excellence of their finiſhing; and his pictures are very often miſtaken for thoſe of his brother.

Although this painter had a neat touch, and a delicate pencil, when he employed himſelf on cabinet pictures; yet he ſhewed a noble freedom of hand, and a touch full of ſpirit in thoſe large works which he executed in grand halls and ſalons. One of his capital landſcapes is in the palace of the Prince of Orange at Soeſdyk; which is exquiſitely deſigned and finiſhed, the figures being painted by Laireſſe. For ſeveral years he followed his profeſſion at Vienna, and afterwards at Prague, but he ſettled at Breſlau; and the

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greateſt part of his eaſel pictures are in different parts of Germany. In his landſcapes, his ſituations are pleaſant, and well choſen; and generally they are taken from nature. The Italians are very fond of his deſigns, and they gave him the name of Myrtillus, on account of the paſtoral ſubjects which he delighted to paint.

Frequently he painted ſea-ports, in the manner of Knuyf, his maſter; and likewiſe pieces of architecture, which he adorned with figures correctly deſigned, and well diſpoſed. His colouring is warm and true; and his reputation is ſo thoroughly eſtabliſhed in Germany, and the Low Countries, that he is ranked among the number of the beſt artiſts of his time.

DIANA GLAUBER.

Painted Portrait and Hiſtory.

She was the ſiſter of John and Gotlief Glauber, born at Utrecht, in 1650. She principally profeſſed portrait-painting, and in that ſtyle roſe to a degree of diſtinction; but ſhe alſo deſigned hiſtorical ſubjects, till ſhe was rendered incapable of handling the pencil, by being accidentally deprived of her ſight.

PIETRO PAOLO CORTONESE, called GOBBO.

Painted Fruit and Landſcape.

DIED 1640, AGED 60.

This eminent painter was born at Cortona, in 1580, and learned the principles of deſign from his father; but was afterwards the diſciple of one Creſcentio at Rome, and perfected himſelf in the moſt eſſential parts of his profeſſion, by ſtudying after nature, with judgment and accuracy. His merit ſoon recommended him to the notice and eſteem of the moſt able judges at Rome; and as he excelled equally in painting fruit and landſcape, he found a generous patron in Cardinal Borgheſe, who employed him to adorn his palace.

The fruit which he painted had ſo true and expreſſive an imitation of nature, that nothing could poſſibly be more exact; and by his thorough knowledge of the chiaroſcuro, he gave an extraordinary roundneſs and relief to every object. But his greateſt excellence conſiſted in his colouring; for, in deſign, he was not remarkably ſuperior to others.

No painter can be more admired than this maſter, as all the ſubjects he painted are admirably relieved, touched with a ſpirited and free pencil, and charmingly coloured. However, moſt of the Italian writers on this ſubject ſeem rather too florid in their commendation of his works, when, as a part of their encomium, they compare him to Zeuxis among the ancient artiſts of Greece.

ANDREA

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ANDREA GOBBO.

Painted Hiſtory.

DIED 1527, AGED 57.

He is ſuppoſed to have been born at Milan, about the year 1470, and is only memorable for his agreeable manner of colouring, for the neatneſs of his pencil, and the labour he beſtowed on finiſhing his pictures very highly.

GOBBO. Vid. CARACCI.

MARGARITA GODEWYCK.

Painted Landſcapes and Flowers.

DIED 1677, AGED 50.

She was born at Dort, in 1627, and was inſtructed in the principles of painting by Nicholas Maas. She acquired a fine taſte for painting landſcapes, which ſhe ingeniouſly diverſified with views of rivers, caſcades, villages, groves, and diſtant hills, that rendered her compoſitions very pleaſing.

This lady was not more admired for her paintings in oil, than ſhe was for her working with a needle, the very ſame kind of ſubjects which ſhe expreſſed by her pencil, with an equal appearance of nature and truth in both; particularly ſhe worked flowers in embroidery, to the greateſt perfection.

HUGO VANDER GOES.

Painted Hiſtory.

He was born at Bruges, and became a diſciple of John Van Eyck, from whom he learned the art of painting in oil; and according to Sandrart, he flouriſhed about the year 1480.

He had an extraordinary genius, and gave a great deal of elegance and grace to the heads of his figures, eſpecially to the female; and finiſhed his pictures with almoſt inexpreſſible neatneſs of pencil. The fore-grounds of his paintings are uſually enriched with plants, pebbles, and herbage of various kinds, imitated from nature, in a curious and exact manner. A great number of his works are preſerved at Bruges; particularly a picture of Abigail and her Maids in the preſence of David; in which the compoſition and expreſſion are wonderfully fine; and the becoming modeſty of the women cannot be ſufficiently commended or admired.

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HUBERT GOLTZIUS.

Painted Hiſtory.

DIED 1583, AGED 63.

He was born at Venlo, in 1520, and was a diſciple of Lambert Lombard; but having copied ſeveral deſigns from the antique, under the direction of his maſter, it inſpired him with an ambition to ſtudy after the originals, and for that purpoſe he travelled to Rome, where he reſided for a conſiderable time.

That city furniſhed his genius with ample materials for future compoſitions in painting, and added abundantly to his literary knowledge, which enabled him to inveſtigate many curioſities in coins and medals; and he afterwards learnedly digeſted, and publiſhed them, with critical annotations. At Antwerp, he painted the hiſtory of Jaſon; but his pictures are exceedingly rare, although it is imagined that he painted a great number.

It was obſerved by ſome of his cotemporaries, that he had the talents, the knowledge, the patience, and the domeſtic vexations of Socrates.

HENRY GOLTZIUS.

Painted Hiſtory and Portrait.

DIED 1617, AGED 59.

He was born at Mulbrack near Venlo, in 1558, and at firſt was inſtructed by his father, who painted on glaſs, though afterwards he learned deſign from Jacques Leonhard; but his own genius and application raiſed him to that conſiderable rank which he held among the beſt artiſts of his time, for painting, and alſo for engraving. He travelled through ſeveral parts of Italy, having an eager deſire to accompliſh himſelf by his ſtudies at Rome; and, on his arrival in that city, he aſſumed the name of Henry Bracht, to conceal himſelf, and his talents, as much as poſſible, in order to avoid interruption, till he thought himſelf capable of appearing to advantage. He was indefatigable in examining, ſtudying, and deſigning the fineſt of the antiques, and devoted his whole attention to that one point. That he might not omit any thing that could poſſibly contribute to his improvement, he frequently ſailed in the Pope's and the Neapolitan gallies, to obſerve the ſwellings and depreſſions of the muſcles of the ſlaves, and the turn of their limbs, as they laboured at the oar; and alſo made many deſigns after Raphael and Polidoro, as well as after the antique. Yet, notwithſtanding all thoſe aſſiſtances, his invention cannot be much commended; his taſte of deſign is neither elegant, nor natural; and very often there is ſomewhat irregular and wild in his manner. His colouring is clear, but it is rather cold; and the extremities of his figures are generally extravagant, or at leaſt very ſingular and conſtrained, as well as his attitudes.

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Although he did not begin to paint till he was ſo far advanced in life as to be near forty, yet it is incredible what a number of pictures he finiſhed. He had an art, peculiar to himſelf, of giving a delicate glazing and tranſparence to his colours; and he afterwards touched them in ſuch a manner as to give them a great effect. One picture of Goltzius is mentioned with high commendation; the ſubject of it is Danaë; on one ſide of her is a figure repreſenting Mercury, and another of an old Woman. In that picture the naked is well underſtood, and the colouring is natural.

As his works were very numerous, his execution muſt have been remarkably ready; for it is thought that no artiſt, in ſo ſhort a compaſs of years, ever drew as many deſigns as came from his hand. He engraved ſeveral prints after his own paintings, and imitated, in that way, the manners of many different maſters; ſuch as Floris, Hemſkirk, Blockland, or Sprangher; and after the latter, he engraved the grand compoſition of the Banquet of the Gods.

I cannot deny a place to a memorable adventure of this maſter, as it may afford the reader ſome evidence of his talents and his ſpirit. Goltzius had been told, that ſome connoiſſeurs depreciated his works, and would not allow them by any means to be compared with thoſe of Albert Durer. Being therefore piqued by a cenſure which appeared to him very unmerited, he engraved a deſign of the Circumciſion, in the ſtyle and manner of Albert; and took care not to loſe a ſingle proof. When the plate was finiſhed to his ſatisfaction, he ſtruck off only one print, which he diſcoloured with ſmoke, to give it an appearance of age, and burned the part where the mark of the engraver is uſually fixed; and the print he ſent among others to the fair at Franckfort.

The connoiſſeurs ſaw with ſurpriſe that print, and immediately concluded it to be of Albert's own hand; declaring that the ſuite of his works was incomplete without it. But when Goltzius had ſufficiently amuſed himſelf with their conjectures, and poſitive declarations about it; to mortify them effectually, he ſhewed them the plate of his own engraving, to let them ſee what incompetent judges they were of the works of artiſts, and how imperfect their boaſted diſcernment muſt appear to all the world.

JOHN VAN GOYEN.

Painted Landſcapes, Cattle, and Sea-pieces.

DIED 1656, AGED 60.

He was born at Leyden, in 1596, and was for ſome time inſtructed by Iſaac Nicholai, who was reputed a good painter; but afterwards he ſucceſſively became the diſciple of William Gerretſen, and of Eſaias Vandervelde, the moſt celebrated landſcape-painter of his time. Van Goyen very ſoon roſe into general eſteem, and his works are more univerſally ſpread through all Europe, than the works of any other maſter; for in painting he was indefatigable, and he poſſeſſed an uncommon readineſs of hand and freedom of pencil.

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It was his conſtant pleaſure and practice to ſketch the views of villages and towns ſituated on the banks of rivers or canals; of the ſea-ports in the Low Countries; and ſometimes of inland villages, where the ſcenes around them appeared to him pleaſing or pictureſque. Thoſe he afterwards uſed as ſubjects for his future landſcapes, enriching them with cattle, boats, and figures in character, juſt as the livelineſs of his imagination directed. He underſtood perſpective extremely well, and alſo the principles of the chiaro-ſcuro, which branches of knowledge enabled him to give his pictures a ſtrong and agreeable effect.

His ſtyle of painting was natural; and his ſubjects were ſea-pieces, or landſcapes with views of rivers, enlivened with figures of peaſants either ferrying over cattle, drawing their nets in ſtill water, or going to, or returning from market. Sometimes he repreſented huts of boors on the banks of rivers, with overhanging trees, and a beautiful reflexion of their branches from the tranſparent ſurface of the waters. Theſe were the ſubjects of his beſt time, which he generally marked with his name and the year; and the high-finiſhed pictures of Van Goyen will be for ever eſtimable. But, as he painted abundance of pictures, ſome are ſlight, ſome too yellow, and ſome negligently finiſhed, though all of them have merit, being marked with a free, expeditious, and eaſy pencil, and a light touch.

His pictures frequently have a greyiſh caſt, which did not ariſe from any miſmanagement of the tints, or any want of ſkill in laying on the colours; but was occaſioned by his uſing a colour called Haerlem blue, much approved of at that time, though now entirely diſuſed, becauſe the artiſts found it apt to fade into that greyiſh tint; and it hath alſo rendered the pictures of this maſter exceedingly difficult to be cleaned, without injuring the finer touches of the finiſhing. His beſt works are valued ſo highly, in moſt parts of Europe, and eſpecially in the Low Countries, that they deſervedly afford large prices, being ranked in Holland with the pictures of Teniers; and at this time are not eaſily procured, particularly if they are undamaged, though his ſlighter performances are ſufficiently common.

The rapid execution of this maſter cannot be more effectually deſcribed, than by a ſtory which is related by Hoogſtraten, in the fourth book of his School of Painting. He tells us that Van Goyen, Knipbergen, and Parcelles, had agreed to paint a picture in one day, in the preſence of other artiſts their friends, for a conſiderable wager; thoſe artiſts were to determine which was the beſt, and to give the money that was depoſited, as a premium to the moſt deſerving.

As ſoon as Van Goyen took the panel, without having made any previous ſketch, he firſt laid on the light colour for the ſky, and then he rubbed on ſeveral different ſhades of brown, laying on maſſes of light in the fore-ground in ſeveral ſpots. Out of that confuſed appearance, he touched every part with wonderful celerity and ſpirit, ſo as to produce trees, buildings, water, diſtant hills, veſſels lying before a ſea-port, and boats filled with figures properly employed. He finiſhed it perfectly before the limited

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time, to the aſtoniſhment of the ſpectators; and it was declared to be an excellent performance.

Knipbergen proceeded with his work in a quite different manner; for, inſtead of beginning to colour his canvas, he ſketched on his palette the deſign which he had formed in his imagination, and took pains to give it as much correctneſs as he poſſibly could; every rock, tree, waterfall, or other object, was diſpoſed in the manner it was intended to be finiſhed in the painting, and he ventured no farther than to transfer each part from the ſketch to the canvas. That picture alſo was executed within the time, and allowed by the artiſts to be extremely good, as well for the deſign, as the colouring and handling.

But the method obſerved by Parcelles differed from both; for, when he took his palette and pencils in his hand, he ſat for a long time ruminating and reflecting on his ſubject; becauſe it was his opinion, that ſedate thought and reflexion were full as requiſite, before any maſter began his work, as the management of the pencil was afterwards. His compoſition was a ſea-piece, admirably deſigned and delicately finiſhed, within the time appointed.

When the judges deliberated on the merits of each, the voices were united in favour of Parcelles; for they obſerved, that though the pictures of Van Goyen and Knipbergen were full of ſpirit, taſte, and good colouring, yet, in the picture by Parcelles, there was equal merit as to the handling and colouring, and more truth, as being the reſult of attentive thought, and judicious premeditation.

A lovely picture by Van Goyen, of his beſt time and manner, on which his name and the year are inſcribed, is in this city. It repreſents a river or canal; the water remarkably tranſparent, and affording a beautiful and natural reflexion of the trees, huts, and other objects on the banks, ſo that the whole ſcene is ſtill and ſolemn. In different parts are introduced boats, either filled with cattle, or with fiſhermen drawing their nets; but they are kept down ſo judiciouſly, as not to diſturb the eye, but contribute to its repoſe. This picture is in the poſſeſſion of Lady Viſcounteſs Kingſland.

DOROTHEA HENRIETTA GRAAF. Vid. SYBILLA MERIAN.

BARENT GRAAT, or GRAET.

Painted Landſcape, Cattle, Portrait, and Hiſtory.

DIED 1709, AGED 81.

He was born at Amſterdam, in 1628, and received his inſtruction in the art of painting from his uncle, a painter of animals, who was known by the name of Maſter John. Graat ſoon ſhewed the ſtrength of his genius, by his proficiency; and grew indefatigable in his ſtudies, particularly in his ſtudies after nature. He ſpent many hours in the fields, obſerving the different effects of light on all the objects around him, either

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either at ſun-riſing, at noon, or the cloſe of the day; he deſigned every animal with care, and great exactneſs, eſpecially horſes, ſheep, and goats; and the ideas with which his mind was furniſhed, by that conſtant imitation of nature, were ſo ſtrongly impreſſed, and ſo freſh and lively, that he compoſed his ſubjects with eaſe, and deſigned every thing with ſpirit, correctneſs, and truth.

He preferred the ſtyle of Bamboccio to all others; and ſtudied the manner of that maſter, in regard to his animals, trees, and rural ſcenery, with ſo great accuracy, that his paintings frequently paſſed for the works of Bamboccio. And it is related by Houbraken and Weyerman, that a picture of this maſter was publicly bought, and allowed by all the connoiſſeurs to be indiſputably of Bamboccio's hand, till, ſome years after, an inſcription was diſcovered in one corner of it, *B. Graet fecit.*

Notwithſtanding the applauſes he conſtantly received for the performances in his firſt manner, yet he quitted it for hiſtory-painting, in which he was ambitious to ſucceed. And to accompliſh himſelf in that ſtyle, he had determined to viſit Rome; but, having married in his own country, that plan of improvement was diſconcerted; although, to compenſate in ſome degree for that loſs, he provided for himſelf the beſt drawings, prints, and deſigns of the great Italian maſters; and all his ſubſequent compoſitions, as well in portrait as hiſtory, were evidences of the refinement of his taſte.

He held an academy, in the manner of the royal academy at Paris, for fifteen years, to which the beſt artiſts of his time reſorted, to ſtudy after the naked, from living models; by which means he conſiderably improved the taſte, as well as the ſkill, of his cotemporaries. As to himſelf, he had a ready manner of painting, with a touch that was free, light, and ſpirited; his colouring was ſtrong and agreeable; and he particularly excelled in painting horſes, goats, and ſheep. There is a great deal of union and harmony in his compoſitions; and he was equally eminent in hiſtory and portrait; being correct in his deſign, and ſhewing in every object, how carefully he had ſtudied after nature.

One of his moſt capital pictures, is the Hiſtory of David and Bathſheba; and his moſt diſtinguiſhed diſciple was John Hendrick Roos.

HENRY GRAAW.

Painted Hiſtory.

DIED 1682, AGED 55.

He was born at Hoorn, in North Holland, in 1627, and received his firſt inſtruction from Peter Grebber; but he afterwards became a diſciple of Jacques Van Campen, with whom he continued for eight years; and gained ſo much credit by being reputed the beſt diſciple in that ſchool, that Prince Maurice of Naſſau engaged him to paint ſeveral cielings in the palace near the Hague.

But he was not content with the knowledge which he had hitherto acquired, and therefore travelled to Rome, where he ſtudied for three years, endeavouring to refine his

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national taſte, by deſigning and copying the works of the great maſters and the antiques. He at length ſucceeded ſo well, by induſtry and an apt genius, that Nicolo Pouſſin, looking over ſome of the ſtudies of Graaw, declared that he never ſaw a Fleming of whom he had higher expectations, nor any one of more promiſing talents. At his return from Italy, he lived alternately at Amſterdam and Utrecht, enriched by his works, and exceedingly admired.

He had a fine invention, his manner of compoſing was grand, and his diſpoſition ſhewed taſte and judgment. His draperies were large, his colouring good, his deſign correct; and he particularly excelled in naked figures, in which his choice was elegant, and the contours graceful. He left not many pictures; but what he finiſhed, will ſerve to eſtabliſh his reputation as an eminent maſter.

PETER GREBBER.

Painted Hiſtory and Portrait.

He was born at Haerlem, about 1590, and was taught the firſt principles of the art by his father Francis Peter Grebber; but he was afterwards a diſciple of Henry Goltzius, and became an artiſt of conſiderable eſteem in his native city, where many of his performances are to be ſeen, and are ſtill very much admired.

It is not certain whether this painter had ever been in Italy; but, by his taſte of deſign, it appears that he muſt have been converſant with excellent models. He had the felicity of being the maſter of ſeveral very diſtinguiſhed artiſts, whoſe reputation reflected the higheſt honour on their inſtructor.

MARIA GREBBER.

Painted Architecture, Perſpective, and Portrait.

She was the daughter and diſciple of Peter Grebber, born at Haerlem. Her genius particularly directed her to the painting of perſpective and architecture; in which branches of her art ſhe arrived at an extraordinary degree of excellence.

GREGHETTO. Vid. CASTIGLIONE.

JOHN GREENHILL.

Painted Portrait.

DIED 1669, AGED 20.

He was an Engliſh artiſt, born at Saliſbury, in 1649, and became a diſciple of Sir Peter Lely; whoſe ſtyle of painting he imitated ſucceſsfully, in crayons, as well as in oil. He was accounted very little inferior to his maſter, and probably would have ſtood in

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competition with him, if Sir Peter would have allowed him free acceſs to his painting room, and permitted him to ſee the method of his uſing his colours, and his manner of penciling. But, by the moſt authentic accounts, Lely grew jealous of the abilities of Greenhill, and conſidered him as a rival; and except one time when he ſtood at his maſter's back, while he was painting the portrait of Mrs. Greenhill, he never was admitted to ſee him paint.

He had a very promiſing genius, and copied the picture which Vandyck painted of Killigrew with a dog, ſo extremely well, that it was miſtaken for the original; and his portraits in crayon were much admired. At firſt he was very induſtrious; but afterwards he gave himſelf up to an irregular and diſſolute courſe of life, and died by an accidental fall, as he returned from the tavern, in the bloom of his years.

JOHN GRIFFIER, called the Old.

Painted Landſcape, Cattle, and Ruins of Italian Buildings.

DIED 1718, AGED 73.

This painter was born at Amſterdam, in 1645, and was a diſciple of Roland Roghman. By his induſtry to learn the art of painting, and having the appearance of a ready genius, he gained the affection of his maſter, and alſo of all thoſe artiſts who were intimate with Roghman; among whom were, Rembrandt, Ruyſdael, Adrian Vandervelde, and Linglebach, who allowed Griffier the liberty of ſeeing their works, and added to that kindneſs their advice and inſtruction. He made ſeveral attempts to be admitted into the ſchool of Rembrandt; but that maſter ſtill objected, that he would not deprive his friend Roghman of any of his pupils.

He very early obſerved, that in landſcape, clearneſs is commendable; and ſaw that Adrian Vandervelde, and Linglebach, gave a freſhneſs and brightneſs to their pictures that made them appear with more truth, and more like nature; and therefore he quitted the dark and duſky manner of his maſter, and ſtudied the works of thoſe two excellent painters ſo thoroughly, that he imitated them with great ſucceſs, and excited ſome degree of envy in Roghman. At laſt he grew deſirous to ſee England; and having viſited his friend John Loten, who at that time was much eſteemed in London for painting landſcapes, Griffier liked the country, the inhabitants, and the encouragements he met with, and from thoſe inducements ſettled in London, and followed his profeſſion with ſufficient advantage.

The ſubjects he generally painted were Italian ruins; views of the Rhine, and the Thames; proſpects of London, and the villas in the environs; and thoſe he executed with a rich look, and neatneſs in the colouring; enlivening his landſcapes with elegant ſmall figures and cattle, with boats, and different kinds of veſſels, well deſigned, and correctly drawn. He had an uncommon command of his pencil, which enabled him to adapt it to the ſtyle of ſeveral diſtinguiſhed maſters. Sometimes he imitated Rembrandt, and at other times Poelemburg, Ruyſdael, and Teniers, juſt as his fancy directed; and in all his imitations

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imitations he ſhewed extraordinary merit and good obſervation: ſo that many of his works have been ſold for the genuine paintings of thoſe maſters in whoſe ſtyle he deſigned them, but particularly thoſe which he copied after Teniers, or painted in imitation of his manner.

He ſeemed to have a very unſettled turn of mind, by which he almoſt ruined his fortune and his family; for he bought a yacht, in which he ſailed to Holland, having embarked on board it all his paintings, his ſubſtance, and his family; but unfortunately he was caſt away near the Texel, loſt every article of his effects, and would have been reduced to beg, if he had not been relieved by the diſcretion of his daughter, who prudently ſewed up ſome guineas in her girdle. And in another voyage he was thrown upon a ſand-bank, where he ſtuck for eight days, till a very high tide providentially cleared him from that dangerous ſituation.

The works of this Griffier were extremely eſteemed in his own country, as well as in England, during his life; and they were ſo peculiarly admired by the Duke of Beaufort, that he purchaſed as many as he could procure; nor would he permit Griffier to paint for others, as far as it was in his power to prevent him.

ROBERT GRIFFIER, called the Young.

Painted Landſcapes and Cattle.

He was the ſon of old Griffier, born in England in 1688, and learned the art of painting from his father; to whom he was eſteemed not inferior, as well in reſpect of his taſte and deſign, as of his colouring and pencil.

When his father returned to London, after his ſhipwreck on the coaſt of Holland, Robert went to ſettle at Amſterdam, where he followed his profeſſion with very great reputation. His ſubjects were often in the ſtyle of thoſe which his father was fond of painting; but he diſtinguiſhed himſelf extremely, by his views of the Rhine, in which he introduced a number of figures, very delicately touched, in the manner of Herman Sachtleven. He was alive in 1713.

GRIMALDI. Vid. BOLOGNESE.

HUBERT GRIMANI, or HUBERT JACOBSZ.

Painted Portrait.

DIED 1629, AGED 30.

This painter was born at Delft, in 1599; and having been taught the rudiments of painting in his own country, he travelled to Venice when he was very young, and ſtudied there after the beſt maſters of that celebrated ſchool. His name was originally Hubert Jacobſz; but having reſided for nine years at Venice, and ſpent that time in ſtudy and practice, he afterwards afforded ſo many proofs of ſingular merit, that he was taken into the

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the family of the Doge Grimani, and aſſumed the name of his patron, which his own poſterity retained ever after.

He was excellent in painting portraits, and made himſelf remarkable in the firſt years of his practice; but by having frequent opportunities of painting the portraits of ſeveral Engliſh noblemen, who were impatient of ſitting a competent time, to admit of finiſhing their pictures, equal to the artiſt's inclination or ability, he habituated himſelf gradually to a more expeditious manner of painting; but it was alſo more ſlight and more negligent. For which reaſon his latter works are in no degree comparable with thoſe of his earlier time.

JACQUES GRIMMER.

Painted Landſcape.

DIED 1546, AGED 36.

He was born at Antwerp, in 1510, and at firſt was inſtructed by Matthew Kock, though he afterwards became the diſciple of Chriſtian Queburg. His genius was totally inclined to paint landſcapes; and to qualify himſelf moſt effectually for that branch of his art, he applied himſelf diligently to ſtudy nature, till he was able to imitate it with ſucceſs. His diſtances and his ſkies were admirably coloured, his trees touched with ſpirit and freedom, and his buildings were well choſen. He had a ready manner of finiſhing, and the whole together had a natural and pleaſing effect.

GUERCINO DA CENTO. Vid. BARBIERI.

GUIDO RENI.

Painted Hiſtory and Portrait.

DIED 1642, AGED 68.

This memorable artiſt was born at Bologna, in 1574, and at an early age became the diſciple of Denis Calvart, a Fleming of great reputation; but afterwards he entered himſelf in the ſchool of the Caracci. He carefully ſtudied the ſtyle of thoſe great maſters, but imitated that of Ludovico, preferably to that of Annibal or Agoſtino, becauſe there appeared more of grandeur and grace in his compoſitions, than in thoſe of the others; and his firſt performances were entirely in the manner of that maſter.

However, being as yet undetermined what ſtyle to fix on for his future works, he went to Rome, where he examined every thing worthy of his attention, and particularly the works of Raphael, with which he ſeemed enraptured. He was alſo ſtruck with the ſurpriſing effect of the paintings of Caravagio, and for ſome time adopted that manner; till he found that it was not generally approved, and required too much labour to ſucceed in it. He then fixed on a manner peculiar to himſelf, which was eaſy, graceful, great,

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and elegant; which ſecured to him the univerſal applauſe of the whole world, and the admiration of poſterity; ſo that he is ranked among the firſt and beſt artiſts of any age ſince the revival of the art.

All the excellencies of painting ſeem united in this ſuperior genius; for whether we conſider the grand ſtyle of his compoſition, the delicacy of his ideas, the diſpoſition of his objects in general, or the beautiful turn of his female forms, his colouring, or his graceful airs of the heads, all are admirable, and fill the mind with a kind of ecſtaſy. All ſubjects, indeed, were not equally adapted to the genius of Guido. The tender, the pathetic, the devout, in which he could manifeſt the ſweetneſs, and the delicacy of his thoughts, were thoſe in which he peculiarly excelled, thoſe which diſtinguiſh him from every other painter, and almoſt give him precedence to all.

In expreſſing the different parts of the body, he had a remarkable particularity; for he uſually deſigned the eyes of his figures large, the noſtrils ſomewhat cloſe, the mouth ſmall, the toes rather too cloſely joined, and without any great variety, though that was not occaſioned by any want of ſkill, but out of choice, and to avoid affectation. The heads of his figures are accounted not inferior to Raphael, either for correctneſs of deſign, or an engaging propriety of expreſſion; and De Piles very juſtly obſerves, that the merit of Guido conſiſted in that moving and perſuaſive beauty, which did not ſo much proceed from a regularity of features, as from a lovely air which he gave to the mouth, with a peculiar modeſty which he had the art to place in the eye.

His draperies are always diſpoſed with large folds, in the grand ſtyle; and with ſingular judgment contrived to fill up the void ſpaces; free from ſtiffneſs or affectation; noble and elegant. Though he did not underſtand the principles of the chiaro-ſcuro, yet he ſometimes practiſed it, through a felicity of genius. His pencil was light, and his touch free, but very delicate; and although he took pains to labour his pictures highly, yet, it is ſaid, he generally gave ſome free and bold ſtrokes to his work, in order to conceal the toil and time he had beſtowed upon it. His colouring is often aſtoniſhingly clear and pure; but ſometimes alſo his pictures, and more eſpecially thoſe of his latter time, have a greyiſh caſt, which changed into a livid colour, and his ſhadows partook of the green. But his works have ever been deſervedly admired through all Europe, and to this day increaſe in their value and eſteem.

Many of his latter performances are not to be placed in competition with thoſe which he painted before he unhappily fell into diſtreſſed circumſtances, by an inſatiable appetite to gaming; for his neceſſities compelled him to work for immediate ſubſiſtence, which gave him the habit of painting in a more ſlight and negligent manner, without any attention to his honour or his fame.

In the church of St. Philip Neri, at Fano, there is a grand altar-piece by Guido, repreſenting Chriſt delivering the Keys of St. Peter. The head of our Saviour is exceedingly fine, that of St. John admirable; and the other Apoſtles are in a grand ſtyle, full of elegance, with a ſtrong expreſſion; and it is well preſerved. In the archiepiſcopal gallery

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gallery at Milan, is a St. John, wonderfully tender in the colouring, and the graces diffuſed through the deſign excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a moſt beautiful picture of the Virgin, the Infant Jeſus, and St. John; in which the heads are exquiſitely graceful, and the draperies in a grand ſtyle. But in the Palazzo Zampieri is preſerved one of the moſt capital paintings of Guido: the ſubject is, the penitence of St. Peter after denying Chriſt, with one of the Apoſtles ſeeming to comfort him. The figures are as large as life, and the whole is of an aſtoniſhing beauty; the painter having ſhewn, in that ſingle performance, the art of painting carried to its higheſt perfection. The heads are nobly deſigned, the colouring clear and precious, and the expreſſion inimitably juſt and natural. There is alſo in the collection of the Earl of Moira, in Dublin, a fine head by Guido, repreſenting Chriſt crowned with Thorns: it has a graceful and affecting expreſſion, and ſhews, in an amiable ſtyle, all the dignity and reſignation of the ſufferer.

GUIDO CAGNACCI.

Painted Hiſtory.

DIED 1680, AGED 80.

He was born, according to the teſtimony of ſome writers, at Caſtel Durante, in the year 1600, but, according to others, at Bologna; where he ſtudied the art of painting in the ſchool of Guido, and for ſeveral years continued under his direction. He took extraordinary pains to obſerve the method of handling and colouring which his maſter practiſed; and he ſtudied to mix his colours in the ſame manner, that, if poſſible, he might appear a diſciple worthy of his director. But he failed of ſucceſs, by endeavouring unſkilfully to add more force than was uſually remarked in the pictures of Guido. However he had great merit in many parts of his profeſſion; and ſpent the greateſt portion of his life at Vienna, where he met with ſufficient encouragement.

There are ſeveral paintings by this maſter at Bologna. The ſubject of one is, an emblematical repreſentation of human life; and although the deſign is but poor, yet the heads are in a good taſte, and it is well coloured. Another is in the Palazzo Zambeccari, repreſenting a Man ſtabbing a Woman; the figures are as large as life, the colouring is freſh, and the whole together extremely good.

GULIELMO. Vid. WILLIAM VAN AELST.

PETER GYZEN.

Painted Landſcape.

He was born at Antwerp, about 1636, and became a diſciple of John Brueghel, whoſe manner he induſtriouſly imitated. His ſubjects were views of villages, on the banks of

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rivers, especially views of the Rhine, in the style of Sachtleven; and he adorned his landscapes with figures, well designed, and neatly penciled. In his larger pictures he was not so happy as in those of a small size, like his master; which occasioned the latter to be abundantly more esteemed, as they were touched with spirit, and without his general dryness. If this painter could but have found out the art of uniting his colours, he might have equalled his master; but the reds, greens, and yellow, predominatein his pictures too much, and destroy the effect and the harmony.

H.

John Van HAANSBERGEN.

Painted Landscape, History, and Portrait.

DIED 1705, AGED 63.

He was born at Utrecht, in 1642, and was a disciple of Cornelius Poelemburg, with whom he at once had the advantage of an excellent instructor, and as excellent an example. When he quitted that school, in order to follow his profession, he was for some time undetermined what style to fix on, or what manner of painting might be attended with the greatest probability of success; but observing that the prodigious demand for the works of Poelemburg excited a number of artists to imitate and copy him, he fixed on that method to acquire reputation and fortune.

He proved one of the best copyers of his master; shewed the same taste of landscape, figures, back-grounds, and ornaments; and imitated his manner so happily in his own compositions, that his work was frequently taken, by good judges, to be the work of Poelemburg. However, his productions were not held in the same esteem; for, although there appeared a strong resemblance in their compositions, yet he was accounted inferior to his master in correctness of drawing, in the delicacy of his figures, and in the neatness of his touch. And, for that reason, he was advised by his friends to undertake portrait-painting, for which he seemed to be extremely well qualified; especially for female forms, as the tint of his colouring was exceedingly well adapted to delicate complexions; and therefore he applied himself entirely to that branch, and his success was answerable to the most sanguine expectations.

The subjects of his first time were the same as those of Poelemburg, naked figures of Nymphs or Deities, with which he enriched the scenes of his landscapes: his designs were taken from true as well as fabulous histories, and he always finished them with neatness and care.

John

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JOHN HACKAERT, or HAKKERT.

Painted Landſcape.

This maſter was born at Amſterdam, about the year 1635, and, through the Netherlands, was highly admired, for the delicate manner of handling obſervable in his landſcapes. The ſcenes he choſe for his ſubjects, were broken grounds, with caverns, grottos, and mountainous views, which he deſigned after nature; and to furniſh himſelf with ſuch objects as had an agreeable wildneſs, he travelled through the moſt romantic ſcenes of Germany and Switzerland, and ſketched every thing that pleaſed his particular taſte, or that could be introduced into his future compoſitions. And by that means his pictures recommended themſelves to all the lovers of painting, by affording a ſpectator a view of what is grand, uncommon, and pleaſing, and at the ſame time, what cannot but be deemed a true and exact repreſentatation of nature.

As he ſpent a great deal of time in roaming about the mountains and vales of Switzerland, it happened that ſome of the peaſants and miners obſerved him ſketching his deſigns; and being ſurpriſed at the novelty of thoſe characters which were ſtruck out by his pencil, they concluded him to be a magician, and therefore ſeized, ſecured, and dragged him with violence before a magiſtrate. But the Judge knowing Hackaert and his profeſſion, and finding upon enquiry the cauſe of his being ſo ignominiouſly treated, he protected him from any farther inſult, and ſhewed him every mark of reſpect and friendſhip.

Hackaert was not very expert at deſigning figures; and therefore, at his return to Holland, he aſſociated with Adrian Vandervelde, who generally painted the figures for him; and by that means the pictures of this maſter acquired a conſiderable additional value.

CORNELIUS VAN HAERLEM. Vid. CORNELIUS CORNELISZ.

THEODORE VAN HAERLEM.

Painted Hiſtory.

DIED 1470, AGED 60.

He was born at Haerlem, about the year 1410; and by ſtudying nature diligently, he rendered himſelf a painter of diſtinction. And that he had a large portion of merit, for the age in which he flouriſhed, there is a very competent proof in a picture of his painting at Utrecht. It is leſs hard and dry than moſt of the works of his cotemporary artiſts, and very highly laboured in the finiſhing. The picture is an altar-piece, with two folding doors, as was cuſtomary at that time; on the inſide appears the repreſentation of Chriſt, and on the doors the figures of St. Peter and St. Paul, as large as life. On the picture there is the following inſcription, written in golden letters; *Theodorus Haerlemenſ. fecit me, Lovanii, anno* 1462.

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JOHN VAN HAGEN.

Painted Landſcapes.

This painter was of the county of Cleve; and moſt of his works conſiſt of views and ſcenes, which he ſketched after nature, in the neighbourhood of Cleve and Nimeguen. His manner was pleaſing, and his colouring natural; but there is one circumſtance which leſſens the value of the works of this maſter exceedingly, and that is the fading of the blues and greens of his pictures, by ſome defect in the colours, and too freely uſing ſphaltum; for by that means they are turned black, and are now very remote from their original tint. The deſigns which he made after nature are very highly eſteemed, and moſt of them are marked between the years 1650 and 1662; as alſo are ſome of his beſt paintings; of which a few were expoſed to ſale in the year 1715, at the Hague, and bought by a perſon well ſkilled in painting, who gave for them a very large ſum.

FRANCIS HALS.

Painted Portraits.

DIED 1666, AGED 82.

He was born at Mechlin, in 1584, and (according to the Chronological Tables) was a diſciple of Charles Van Mander. He had a lively and prompt genius, and applied himſelf diligently to the ſtudy of nature, as well as to explore the true principles of his art, in reſpect of colouring and penciling; till he ſo effectually confirmed his hand and his judgment, that he became an admirable painter of portraits. No artiſt of his time was ſuperior to him, except Vandyck, in that branch of his profeſſion; and but very few painters could be admitted into competition with him.

He painted in a beautiful manner, and gave his portraits a ſtrong reſemblance, a lively expreſſion, and a true character. His colouring was extremely good and natural; and he mixed his tints in a peculiar manner, ſo as to give a ſurpriſing force to his pictures, by the freedom and boldneſs of his pencil; it being profeſſedly his opinion, that a maſter ought to conceal, as much as poſſible, the labour and the exactneſs requiſite in portrait-painting.

Vandyck had conceived ſo high an opinion of the merit of Hals, by having examined ſeveral of his performances, that he went to Haerlem, where that artiſt lived, with no other intention than to pay him a viſit; and introduced himſelf as a gentleman on his travels, who wiſhed to have his portrait painted, and yet had but two hours to ſpare for that purpoſe. Hals, who was hurried away from the tavern, took the firſt canvas that lay in his reach, and ſat down to the work in a very expeditious manner. In a ſhort time he had proceeded ſo far, that he deſired Vandyck to look at what he had done; and that artiſt not only ſeemed to be much pleaſed, but told Hals that ſuch work ſeemed to him ſo very eaſy, he was perſuaded he could do it himſelf.

Immediately

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Immediately he took the palette and pencils, made Franck Hals ſit down, and ſpent a quarter of an hour in painting his portrait; but, the moment Hals caſt his eyes on it, he cried out in aſtoniſhment, that no hand except that of Vandyck could work ſo wonderfully, and he embraced him with a degree of tranſport not to be deſcribed.

Vandyck endeavoured to prevail on him to go as his aſſociate to England, and engaged to enrich him; but Hals declined that honourable propoſal, and told him, that his happineſs conſiſted ſolely in the enjoyment of his friends and his bottle, and while he poſſeſſed thoſe, he was fully content with his condition and his country. Thoſe celebrated artiſts quitted each other with mutual regret; and Vandyck uſed to ſay, that Hals would have been the beſt in his profeſſion, if he had given more tenderneſs to his colours; for, as to his pencil, he knew not one who was ſo perfectly maſter of it.

DIRK HALS.

Painted Converſations and Animals.

DIED 1656, AGED 67.

He was the brother of Franck Hals, born at Mechlin, in 1589, and was a diſciple of Abraham Bloemart, under whoſe direction he principally practiſed the painting of animals; but when he quitted that maſter, he choſe for his general ſubjects, drolls, converſations, feaſts, or merry-makings, which he deſigned with a great deal of low humour and ſpirit; but he was in no degree comparable with his brother, either in correctneſs, colouring, or excellence of handling.

JOHN HANNEMAN.

Painted Portrait and Hiſtory.

DIED 1680, AGED 69.

He was born at the Hague, in 1611, and, according to the teſtimony of ſome writers, was a diſciple of Vandyck; but with much more probability, according to others, he was a diſciple of Hubert Raveſtein. However he formed his taſte, and his manner of penciling, by ſtudying and copying the works of Vandyck, obſerving particularly the airs of the heads, which he very happily imitated; and in the tints of his carnations he had ſomewhat ſo extremely ſoft and delicate, as to give them an appearance little inferior to thoſe of Vandyck. Several of Hanneman's copies after that illuſtrious painter's works ſhewed ſuch exactneſs, and at the ſame time ſuch a freedom of hand, that they are frequently miſtaken for originals.

Although he was uſually employed in portrait-painting, yet he ſometimes deſigned hiſtorical and allegorical ſubjects. Of the latter kind there is a large picture in the hall of the States of Holland, repreſenting Peace, under the figure of a beautiful woman ſeated on a throne, holding a dove on her knees, and crowned with wreaths of laurel by two genii. The compoſition is rich, and it is painted with a great deal of force; the

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carnations approaching very near to the tints of Vandyck. He continued in England for ſixteen years, and, at his return to the Hague, became the favourite painter of the Princeſs Mary of Orange.

PETER HARDIME.

Painted Fruit and Flowers.

DIED 1748, AGED 70.

He was born at Antwerp, in 1678, and inſtructed in the art of painting by his brother Simon Hardime, a flower-painter, who died at London in 1737. Peter imitated the manner of his brother; but he had ſuperior talents, and excelled him to a very great degree; though he withdrew himſelf from his direction when he was only nineteen years old, and at that age ſet up in his profeſſion. He fixed on the Hague for his place of reſidence, and found ſufficient employment among the principal perſons in that city, which increaſed his reputation daily ſo far, that his works were diſtributed through all the Low Countries. In the monaſtery of the Bernardines, near Antwerp, in the year 1718, he painted four large deſigns, repreſenting the four ſeaſons, in which he introduced all the fruits and flowers peculiar to each. That is accounted the moſt capital of his performances; the objects are well grouped, the fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of colouring, and are well finiſhed.

Terweſten employed him to paint the flowers and fruits in his compoſitions, which before had been undertaken by Verbruggen; but at laſt the taſte for thoſe kind of ſubjects and ſtill life declining through all Europe, and his buſineſs not being as conſtant as it had been formerly, he fell into a fixed melancholy, imagining himſelf and his works to be diſeſteemed, and he died through diſcontent and deſpondency.

HARTCAMP. Vid. LODOWICK SMITS.

JOHN VAN HECK.

Painted Landſcapes, Animals, Fruit, Flowers, and Still Life.

He was born at the village of Quaremonde, near Oudenarde, about the year 1625, and went early to Rome, where he induſtriouſly purſued his ſtudies, and reſided for ſeveral years. He produced ſo many public proofs of his merit, in many parts of the art of painting, that the Duke of Bracciano became his patron, and engaged him for a conſiderable time in his ſervice. But his reputation increaſed the demand for his works, and moſt of the Cardinals and Princes at Rome were ſolicitous to procure ſome of his paintings.

He painted flowers and fruit in a good ſtyle, and finiſhed them with neatneſs; but his genius enabled him alſo to paint landſcapes, which he deſigned after the beautiful ſcenes in the neighbourhood of Rome; and he enlivened them by ſmall figures, very correctly and delicately deſigned. He likewiſe painted vaſes of ſilver, agate, porphyry, marble, or bronze,

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bronze, in imitation of the antique; and other objects of ſtill life, in which he ſhewed an agreeable choice, and good compoſition. Though the Italians were fond of the works of Van Heck, and readily purchaſed them, yet he ſpent the latter part of his life at Antwerp, where he lived in the higheſt eſteem.

NICHOLAS VANDER HECK.

Painted Landſcape and Hiſtory.

This painter was born in Holland, about the year 1580, and learned the art of painting from John Naeghel, at the Hague. He diſtinguiſhed himſelf as a good compoſer of hiſtorical ſubjects, but his greateſt excellence was ſeen in his landſcapes. His manner of penciling was ſtrong and firm, his colouring natural and lively; and his knowledge of the chiaro-ſcuro enabled him to give his pictures a bold and ſtriking effect.

Three hiſtorical compoſitions of this maſter are preſerved in the Town-Houſe at Alkmaer. In the firſt is repreſented the beheading of the Bailiff of South Holland, by order of Count William the Good, for an act of oppreſſion exerted againſt a poor peaſant; the ſubject of the ſecond is the puniſhment of an unjuſt Judge, who was flayed alive by order of Cambyſes; and the third is the Judgment of Solomon. Each of thoſe paintings ſhew a good invention and deſign, and they are all extremely well executed.

MARTIN HEMSKERK VANDER HECK.

Painted Buildings and Landſcape.

He was the nephew of Martin Hemſkirk, and the ſon of Nicholas Vander Heck, under whom he was taught the principles of drawing and deſign, and the art of colouring; but, although he had the advantage of ſo able an inſtructor, he had neither the genius nor the execution of that eminent artiſt, and in landſcape appeared to be very much his inferior.

Moſt frequently he choſe for his ſubjects, old caſtles, and other antiquated buildings, in the ſtyle of Roland Roghman; and he was obſerved to be particularly fond of painting the caſtle of Egmont, in its different views.

WILLIAM, and VIGOR, VAN HEEDE.

Painted Hiſtory.

VIGOR died 1708, aged 49.—WILLIAM died 1728, aged 68.

Theſe painters were brothers, ſuppoſed to be born at Furnes, in the years 1659 and 1660; but by their having lived for a long time in Italy, where they perfected themſelves in the knowledge of their profeſſion, they have left very few of their beſt works in their own country. Vigor returned to Furnes before his brother; but William continued longer at Rome, where his cloſe application improved him to ſuch a degree, as to occaſion an

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extraordinary high price to be given for his pictures. His merit obtained him the univerſal approbation of the beſt judges, and procured to him the honour of being ranked by them among the ableſt maſters of his time. And whoever will deliberately view and conſider the works of this artiſt, which are at Rome, Venice, and Naples, will find an evident proof, that the high commendations they received were juſtly due to their merit.

On account of his eſtabliſhed reputation, he was invited by the Emperor to Vienna; and was engaged to work for other Princes of Germany, who expreſſed a ſtrong deſire to detain him at their different Courts. In the church of St. Walburg, at Furnes, there is a capital picture of this maſter, repreſenting the Martyrdom of a Saint. It is deſigned in the manner of Laireſſe, full of ſpirit and genius in the compoſition, with a tone of colouring that is very natural; and through the whole, the chiaro-ſcuro is judiciouſly obſerved. The works of theſe brothers are very rarely to be met with, even at Furnes, where they both lived for a great many years; from whence it is concluded, that they were purchaſed by ſtrangers, who knew how to prize their merit better than their own countrymen.

JOHN DAVID DE HEEM.

Painted Fruit, Flowers, and Still Life.

DIED 1674, AGED 74.

He was born at Utrecht, in 1600, and was taught the art of painting by his father David de Heem, a good painter of fruit and flowers; who guided the taſte of his ſon to the ſame ſubjects, and had the ſatisfaction to ſee himſelf abundantly ſurpaſſed by him.

The ſubjects in which he excelled, were fruit, flowers, vaſes of gold and ſilver richly emboſſed, muſical inſtruments, Turkey carpets, and ſuch like objects of ſtill life. He ſtudied nature minutely, and might juſtly be ſaid rather to have embelliſhed, than to have imitated nature; every thing that he painted being not only truly, but elegantly exact. A peculiar tranſparence of colouring diſtinguiſhes his pictures from thoſe of moſt others, but particularly when he repreſents tranſparent bodies, ſuch as cryſtal, glaſs, or gems; nor can a judicious eye conſider the union, the harmony, or the freſhneſs of his tints, without admiration.

Although ſubjects of the ſtill life kind are not in ſo great requeſt as they formerly have been, yet the genuine works of De Heem are ſo generally admired, that they are bought up at conſiderable prices, and are thought to deſerve a place among the works of the greateſt maſters, even at this day. During his life, his paintings were ſold for incredible ſums, which rendered them ſcarce purchaſeable by any who had not immenſe fortunes; and by that means he was enabled to live in a degree of affluence proportionable to the excellence of his talents and his merit.

The true pictures of this maſter may be determined without much difficulty; for they are executed with aſtoniſhing neatneſs; with a free, broad, and a light touch; they are exquiſitely

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exquiſitely finiſhed, judiciouſly grouped, and admirably coloured; and thoſe inſects which are often interſperſed among his fruits and flowers, afford an agreeable deception to the eye, and appear to be real. It was remarked of him, that his laſt pictures were rather more excellently finiſhed than thoſe of his early time; and perhaps no eminent painter hath been more injuriouſly treated than John de Heem, by having works aſcribed to him, which are abſolutely unworthy of him. His father David, and his ſon Cornelius, both painted the ſame ſubjects, but they were inferior to him in an extraordinary degree; yet their works are frequently paſſed on injudicious purchaſers, as genuine pictures of that great man, though by a true connoiſſeur the difference is very eaſily perceptible.

He painted a garland of fruits and flowers for John Vander Meer, exceedingly delicate, for which the poſſeſſor refuſed two thouſand guilders; and he preſented it to King William III. who in return beſtowed on Vander Meer an employment of conſiderable value, and carried the picture along with him to England.

CORNELIUS DE HEEM.

Painted Fruit and Still Life.

He was born at Utrecht, about the year 1623, the ſon and diſciple of John David de Heem; and being very carefully inſtructed by his father, he became a good painter; delighted in the ſame ſubjects, compoſed, coloured, and penciled in the ſame ſtyle and manner, but never arrived at the excellence of his father, although he had in many reſpects abundance of merit. His principal power conſiſted in painting vaſes, carpets, and ſuch objects of ſtill life; which, from a ſimilarity of colouring, diſpoſition, and touch, are frequently taken for the work of David.

LUCAS DE HEERE.

Painted Portrait and Hiſtory.

DIED 1584, AGED 50.

He was born at Ghent, in 1534, the ſon of John de Heere, the beſt ſtatuary of his time; and Anne Smyters, who had the reputation of being a moſt ſurpriſing paintreſs of landſcapes in miniature. Van Mander gives almoſt an incredible account of one performance of that female artiſt.

That writer ſays, ſhe painted a landſcape, repreſenting a windmill with the ſails bent; the miller appeared as if mounting the ſtairs, loaded with a ſack; upon the terrace where the mill was fixed, was ſeen a cart and horſe, and on the road ſeveral peaſants. The whole was highly finiſhed, and penciled with wonderful delicacy and neatneſs, and was alſo accurately diſtinct; yet the painting was ſo amazingly minute, that the ſurface of it might be covered with one grain of corn.

From ſuch parents, De Heere had a fair proſpect of gaining every neceſſary part of inſtruction; and having, under their direction, learned to deſign and handle the pencil

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with eaſe and freedom, he was placed as a diſciple with Francis Floris. With that maſter he improved ſo expeditiouſly, as to become in ſome reſpects his equal, but in compoſition and invention his ſuperior.

On his quitting the ſchool of Floris, he travelled to France, where he was employed for ſome years by the Queen Mother, in drawing deſigns for tapeſtry; and while he continued at Fontainbleau, he ſtudied after the antique ſtatues preſerved in that palace, though he never made ſo happy a uſe of that ſtudy in his ſubſequent compoſitions, as might have been expected from his genius and talents. At his return to his native city, he painted a great number of portraits with applauſe; and he was remarkable for having ſo retentive a memory, that if he ſaw any perſon but once, he could paint his likeneſs as ſtrong as if he had his model before his eyes.

On the ſhutters of the altar-piece in the church of St. Peter, at Ghent, he painted the Deſcent of the Holy Ghoſt on the Apoſtles, in which the draperies are extremely admired; and, in the church of St. John, he painted an altar-piece repreſenting the Reſurrection.

His manner was ſtiff, reſembling that of his maſter; but in the colouring of the heads of his portraits, there appears a great deal of nature and clearneſs; and he is very commendable for his high finiſhing, as well as for giving a fullneſs to his draperies. This artiſt reſided for ſeveral years in England, where many of his portraits of the Nobility, are ſtill preſerved, and they are very much eſteemed.

DANIEL VAN HEIL.

Painted Landſcape, Froſt, and Houſes on Fire.

He was born at Bruſſels, in 1604, and ſtudied after nature. As a painter of landſcapes he had a great reputation; but he diſcontinued that manner, being more pleaſed with ſubjects which excited pity and terror, ſuch as conflagrations of cities, villages, or palaces; and thoſe he repreſented with abundance of truth, and often with a terrible exactneſs.

The pictures of this maſter are very frequent, and ſome of them are extremely well coloured, and freely and firmly penciled. Among his capital performances are mentioned, the Deſtruction of Troy, the Burning of Sodom, and an excellent winter-piece, which is in the collection of Prince Charles of Lorraine. He had a light touch, a natural tone of colouring, and a very great variety in the ſcences of his landſcapes.

JOHN BAPTIST VAN HEIL.

Painted Hiſtory and Portrait.

He was born at Bruſſels, in 1609, being the brother of Daniel and Leonard van Heil, and principally devoted himſelf to paint ſacred and poetical ſubjects from hiſtory, which were much eſteemed; though ſometimes he painted portraits. His invention was fertile and lively; he had a good manner of penciling; and was accounted much ſuperior to either of his brothers. According to De Bie, all thoſe three artiſts were alive in 1661.

LEONARD

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LEONARD VAN HEIL.

Painted Flowers and Inſects.

He alſo was born at Bruſſels, in 1603; and thoſe objects which he choſe to paint, were imitated from nature, and deſcribed with the utmoſt exactneſs. He generally painted in a ſmall ſize, but in an exquiſite manner, and with a neat and delicate pencil.

THEODORE HELMBREKER.

Painted Hiſtory and Converſations.

DIED 1694, AGED 70.

This painter was born at Haerlem, in 1624, and was a diſciple of Peter Grebber; but, after the death of that maſter, he applied himſelf to the ſtudy of nature, and likewiſe to a careful obſervation of the works of the moſt famous artiſts. Having at laſt obtained as much improvement as he poſſibly could in his own country, he went to Venice, Rome, Naples, and Florence, and ſpent ſeveral years in Italy, where his works procured him univerſal admiration. After ſome years of abſence, he returned to Haerlem; yet he could not be induced, by the moſt importunate ſolicitations of his friends, to continue there for any length of time; but went again to Rome, where he ſpent the principal part of the remainder of his life.

He had an excellent manner of painting; his invention was lively, his compoſition good; his figures were deſigned with taſte and elegance; they had a fine expreſſion, and good relief; his ſubjects were diſpoſed with ſingular judgment; and his colouring was agreeable. His landſcapes have abundance of truth, variety, and nature, producing a very ſtriking effect; and whatever animals or figures he introduced, are finiſhed with a delicate and free pencil, and a ſkilful management of the chiaro-ſcuro: ſo that the harmony, the variety, and the ſpirit of his compoſitions, afford the eye a ſingular degree of pleaſure.

His extenſive genius qualified him not only to compoſe hiſtorical ſacred ſubjects, which he always painted with great ſucceſs; but he had alſo a particular talent for painting converſations, fairs, beggars receiving alms, and the marching of troops; by which compoſitions he procured the approbation of the beſt judges. He ſometimes painted in the ſtyle of Bamboccio, and was accounted not inferior to him; but the tints of his colouring were rather more clear, eſpecially thoſe of his latter time.

As he made Rome his reſidence for ſo many years, the Italians poſſeſs moſt of this maſter's performances; and value them ſo highly, as to retain them in their own country. For which reaſon, his works are very rarely to be met within any other part of Europe. He frequently painted in large; but his moſt applauded pictures are thoſe of the ſmaller ſize.

At Rome, in the Jeſuits church, is a noble landſcape, in which is introduced the Temptation of Chriſt in the Deſert. At Naples, in the refectory of the Jeſuits college,

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are three ſacred ſubjects, admirably executed; Chriſt in the Garden, Chriſt carrying his Croſs, and Chriſt crucified; and at Amſterdam, in the poſſeſſion of Mr. Klock, is an incomparable picture, repreſenting a convent, of which the architecture is entirely in the Italian taſte, excellently deſigned, and highly finiſhed; and before the building appear a great aſſemblage of men, women, and children, who are ſerved with victuals by pilgrims. The whole is admirably handled, with good expreſſion, with a free and neat pencil, and very agreeable colouring.

MATTHEW VAN HELMONT.

Painted Markets and Fairs.

He was born at Bruſſels; but he principally reſided at Antwerp. It is not mentioned under what maſter he learned the art of painting; yet it is ſuppoſed that he travelled through Italy, by the taſte obſervable in all his compoſitions. His uſual ſubjects were markets, fairs, ſhops with fruits and vegetables, or elaboratories of chymiſts, in the Italian ſtyle; and his works were much prized by Lewis XIV. who enriched France with the paintings of many foreign artiſts, among which the works of this maſter held a conſiderable rank.

SEGRES JACQUES VAN HELMONT.

Painted Hiſtory.

DIED 1726, AGED 43.

He was the ſon of Matthew van Helmont, born at Antwerp, in 1683, and from his birth was of a weak and tender conſtitution, which continued during his whole life. His father, who was a painter in great reputation, took unuſual care to inſtruct him; and he had the ſatisfaction to ſee him poſſeſſed of great abilities, at an age when others only begin to learn. He had the misfortune to be deprived of his father, whilſt he himſelf was very young; but, by that portion of knowledge which he had already acquired, and by the ſtrength of his own genius, he was enabled to ſtudy nature, and alſo to improve himſelf by deſigning after noble models. The city of Bruſſels afforded him ſufficient opportunities to exert his talents, and eſtabliſh his reputation; for he was perpetually employed, and painted almoſt without intermiſſion. But, by too cloſe an application for one of ſo tender a frame, he ſhortened his days, and died when he had only arrived at his forty-third year.

His compoſitions were in the grand ſtyle; his colouring is true, his deſign correct; and among the Flemiſh artiſts, he is conſidered as a painter of diſtinction. The great altar-piece in the church of the Carmelites at Bruſſels, which is accounted a capital performance, was of Van Helmont's compoſition; and the ſubject of that painting is Elijah ſacrificing before the Prieſts of Baal. A great number of his works are in the churches, convents, palaces, and public edifices of the Low Countries, of which they are allowed to be the principal ornaments.

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BARTHOLOMEW VANDER HELST.

Painted Portrait and Hiſtory.

DIED 1670, AGED 57.

He was born at Haerlem, in 1613, and proved an excellent colouriſt and deſigner; ſo that, in Holland, he is accounted one of the beſt portrait-painters of his time. He ſometimes employed his pencil on hiſtorical ſubjects; and the landſcapes which he introduced in thoſe compoſitions are always in a good taſte, and deſigned with a great deal of truth and nature. But his chief merit conſiſted in portraits, which he deſigned in an agreeable ſtyle, with a light, free touch, and a mellow pencil; with broad draperies, and beautiful colouring. Many of his countrymen, out of a national partiality, do not heſitate to compare him even with Vandyck; but when the works of both are inſpected by a judicious eye, they cannot certainly be admitted to ſtand in any degree of competition.

Several paintings of this maſter are to be ſeen at Amſterdam, which are exceedingly admired: one, that is his moſt capital performance, is in the Chamber of Juſtice in the Town-Houſe of that city; it repreſents the principal officers of the Trained Bands as large as life. The carnations, the attitudes, the draperies, are finely deſigned and executed; the local colours are good, and the ornaments, with the vaſes of gold and ſilver, are delicately finiſhed, and imitated to great perfection. Sir Godfrey Kneller was profuſe in his commendation of that picture. and alſo in praiſing the abilities of the artiſt; and the judgment of ſo eminent a maſter in the ſame ſtyle, is a ſufficient atteſtation of the merit of Vander Helſt.

MARTIN HEMSKERCK.

Painted Hiſtory.

DIED 1574, AGED 76.

He was born at the village of Hemſkerck, in 1498, and at firſt learned deſign from John Lucas; but afterwards became a diſciple of John Schoreel. His beginnings were unpromiſing and heavy; yet, by the dint of uncommon induſtry and aſſiduity, he overcame every difficulty and diſcouragement, and obtained the character of being a very conſiderable maſter.

After he quitted the ſchool of Schoreel, he imitated the manner of that painter entirely; and finiſhed a picture for the chapel of the artiſts at Haerlem, repreſenting St. Luke painting the portrait of the Virgin, which was ſo exactly in the ſtyle of Schoreel, that it ſeemed impoſſible to determine whether it had not really been executed by that maſter. However, although he had competent employment in his own country, to detain him there, yet he was eagerly deſirous to ſee Rome; and having procured letters of recommendation, he travelled thither, and met with a very favourable and honourable reception. There he applied himſelf to ſtudy the antique, and the works of Michael Angelo Buonaroti, and copied many of the ſuperb ruins in the environs of Rome, intending thoſe deſigns for the ornament of his future compoſitions.

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After an application of three years, he returned to his native country, and changed his manner of deſigning; though, by many able judges, his early manner after Schoreel was preferred to his latter, the muſcular parts not being expreſſed ſo ſharp in his firſt deſigns as they were afterwards. His invention was fruitful, which qualified him to paint all kinds of ſubjects; and his deſign, though dry, was eaſy and learned. His compoſition was good, and he was fond of introducing pieces of architecture in his back-grounds; but he wanted grace in the countenances of his figures, and in the airs of his heads; the muſcles of the body were abundantly too hard and dry, eſpecially in the naked; his figures are generally too long, his draperies heavy; and his works ſufficiently prove, that he had very little or no knowledge of the chiaro-ſcuro.

EGBERT HEMSKERCK, called the Old.

Painted Drolls and Converſations.

It ſeems very extraordinary, that no circumſtance relative to the time in which this great painter flouriſhed, or to the ſchool in which he was taught, ſhould be taken notice of by any of the writers on the ſubject of painting; although, perhaps, through all Europe no painter is more univerſally known, and few had more admirers.

Undoubtedly the taſte of his compoſition, compared with that of the Italian artiſts, is but low; yet it ought to be conſidered, that he took his ſubjects from nature; from perſons of the meaneſt occupations, employed in the meaneſt offices, whoſe figure, dreſs, actions, or manners, could not furniſh the imaginations with any idea of elegance; and that he ſtudied no farther, than to expreſs the variety of humours obſervable in the characters of that booriſh claſs of people with whom he was moſt converſant.

To ſtudy nature in its undiſguiſed appearances, and to trace every paſſion of the human mind, in the lineaments of the face, and in the attitudes of the body, ſeems to have been the utmoſt of his ambition; and for that purpoſe, he frequented all places of public reſort, inns, taverns, gaming-houſes, fairs, feaſts, or merry-makings; and by that means acquired a ſurpriſing power of expreſſing every humorous incident that promoted his own mirth or amuſement, or that might contribute to the mirth or amuſement of others.

He deſigned and drew correctly, his colouring is extremely natural and tranſparent, and his pictures have a ſtrong effect, from his accurate management of the chiaro-ſcuro. His touch is free, firm, and full of ſpirit, and his expreſſion is admirable. Some of his pictures appear rather too dark, particularly in the back-grounds; though perhaps that defect might have been occaſioned by the colours having changed from their original tint, or perhaps from the ſevere treatment of unſkilful cleaners or varniſhers. But his genuine works, when entire, and well preſerved, have a clearneſs and force equal to any of the Flemiſh artiſts. The great reputation of Hemſkerck hath excited ſo great a number of painters either to imitate his manner, or to copy his works, that abundance of pictures are ſold for his real performances, which are a diſhonour to his genius and his pencil.

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The picture of a ſick woman, at preſent in the poſſeſſion of the author of this book, affords a manifeſt proof of the merit and excellence of Hemſkerck. The patient is repreſented as in her bed-chamber, attended by a nurſe-keeper, a boy apparently in great affliction, and a phyſician examining an urinal. The back-ground is clear, the perſpective of the room and its furniture very exact; and the principal figure is unuſually bright, to attract the attention of the ſpectator. On the right hand is the bed, at the ſide of which the woman is placed in an elbow-chair, reſting her hands on the arms of it. Sickneſs and pain appear in the limbs, and the whole body expreſſes feebleneſs and laſſitude. Her form is deſigned in a ſtyle ſuperior to the Flemiſh taſte; it is eaſy, elegant, and graceful, and ſhe turns her eyes with a melancholy anxiety on the doctor, as if waiting for his opinion, and dreading it. The light is very judiciouſly thrown on the principal figures; and as to the ſhape, limbs, and attitude of the woman, they are worthy of any artiſt of the Roman ſchool.

EGBERT HEMSKERCK, called the Young.

Painted Drolls, Enchantments, and Devils.

DIED 1704, AGED 59.

He was born at Haerlem, in 1645, and was a diſciple of Peter Grebber; but he imitated the manner of Brouwer, and alſo of the Elder Hemſkerck. He quitted his own country to ſettle at London, where, for a long time, his compoſitions were exceedingly eſteemed, though now they are much ſunk in their value.

He had abundance of humour, and a very lively and whimſical imagination, which cauſed him to delight in compoſing the moſt wild, fanciful, and uncommon ſubjects; ſuch as the nocturnal intercourſe of witches, devils, and ſpectres, temptations of St. Anthony, and enchantments; and thoſe ſubjects he executed with a free pencil, and a ſpirited touch. His drawing was tolerably correct, and in ſome of his compoſitions extremely good; and his colouring was generally commendable, though ſometimes it appears diſagreeable by its foulneſs.

It was cuſtomary with him to introduce his own portrait among the drolls and converſations which he deſigned; and for that purpoſe he had always a ſmall looking-glaſs placed near his eaſel.

HENRY HERREGOUTS, the Old.

Painted Hiſtory.

He was born at Mechlin, about the year 1666, and learned the principles of his art in his native city; but he formed his ſtyle of painting from ſtudying the works of the beſt maſters, and improving his knowledge by an accurate ſtudy after nature.

In all his compoſitions he ſhewed a fertile invention, and a ready genius; his ſtyle of painting was grand, his deſign full of ſpirit, and his colouring agreeable. His figures

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had expreſſion and character, and his draperies were eaſy and natural; he painted with great freedom of pencil, and his touch was broad and firm. His general ſubjects were deſigned in a large ſize, and in ſome of his compoſitions the figures were abundantly larger than life. Frequently he was engaged to inſert the figures in the landſcapes of other artiſts, and particularly in many of the landſcapes of John Aſſelyn.

Moſt of the churches at Antwerp and Bruges are adorned with the paintings of this maſter; but his moſt capital performance is in the pariſh church of St. Anne at Bruges; of which the ſubject is the Laſt Judgment; and the compoſition, as well as the execution, afford ſufficient evidence of the merit of this maſter.

He had a ſon,

——— HERREGOUTS, the Young,

Who, though a very conſiderable artiſt, was much inferior to his father. However, many of his paintings are in the churches at Bruges, and are greatly eſteemed; one of which is in the church of the Bare-footed Carmelites, and repreſents the Preſentation of Chriſt in the Temple.

WILLIAM DE HEUSCH.

Painted Landſcapes and Animals.

He was born at Utrecht, in 1638, and learned the firſt rudiments of the art in his native city; but he went early to Rome, and placed himſelf as a diſciple with John Both. As he had the advantage of ſuch an inſtructor to direct him in his ſtudies, he ſoon made a very great proficiency, and adhered to the beautiful manner of his maſter; not only in the tints of his colouring, but alſo in the handling, and in the agreeable choice of his ſubjects.

He deſigned entirely after nature, and ſketched the views of the Rhine, and the Tiber, of Freſcati, and Tivoli, from which he compoſed his landſcapes; always repreſenting ſuch ſcenes and ſituations as were uncommonly ſtriking or beautiful; ſo that his pictures were exceedingly admired in Rome, and bought at large prices. He enriched his landſcapes with excellent figures and animals of different kinds, which were elegantly deſigned, and finiſhed with neatneſs; and he generally choſe for his ſubjects, huntings, harveſt-time, or ſhepherds and villagers, employed in different occupations or amuſements.

JACOB DE HEUSCH.

Painted Landſcape and Animals.

DIED 1701, AGED 44.

This painter was nephew to William de Heuſch, and was born at Utrecht, in 1657. He was carefully inſtructed by his uncle, and after he had practiſed for ſome years, approached

approached ſo near to the taſte of deſign, the touch, and the colouring of his maſter, that there was ſcarce any perceptible difference in their works.

When he had for ſome time painted in that ſtyle, he went to Rome by the advice of his uncle; and there attended the academy, to improve himſelf in drawing and deſign, and diſtinguiſhed himſelf above all the artiſts of his time. At his intervals of leiſure, he ſtudied the works of the great maſters, examining their perfections and defects; but in his own judgment preferred Salvator Roſa to them all. He therefore fixed on him for his model, particularly in his ſmall figures; and to impreſs on his mind ſtrong ideas of that maſter's manner of deſign, he viewed every ſcene around Rome, and its neighbouring villages, which could furniſh him with a ſufficient variety.

At laſt he ſurpaſſed his uncle, and his works were bought eagerly by perſonsof the beſt taſte in Rome and Venice; which enabled him to live in a ſplendid condition, while his amiable perſonal qualifications procured him reſpect and eſteem. His landſcapes are true repreſentations of beautiful and elegant nature; the ſites are agreeably choſen; the grounds and trees well coloured, and touched with freedom; and the figures, ſheep, oxen, and other animals, deſigned with abundance of truth, correctneſs, and ſpirit.

ABRAHAM DE HEUSCH.

Painted Plants and Inſects.

He was born at Utrecht, about the year 1650, and learned the art of painting from Chriſtian Striep. His favourite ſubjects were plants, and herbs of different kinds, inſects, ſerpents, and poiſonous reptiles; all which he copied from nature, with very ſingular neatneſs and truth. It was impoſſible to behold ſuch exactneſs of imitation, and ſuch exquiſite finiſhing as he beſtowed on his pictures, without being aſtoniſhed at his patience, as well as the ſkill he ſhewed in the diſpoſition of his objects. Not many of the works of this maſter are to be ſeen, as he ſpent a great deal of time in giving them as much perfection as he could, and as he quitted painting for a commiſſion in the navy.

JOHN VANDER HEYDEN.

Painted Landſcape, Palaces, and Buildings, ancient and modern.

DIED 1712, AGED 75.

This extraordinary artiſt was born at Gorcum, in 1637, and derived his early knowledge of painting from a painter on glaſs, of no great note; but his genius enabled him to improve by ſtudying after nature; and his taſte directed him to the choice of ſuch ſubjects as are very rarely ſeen in ſo great perfection, as they have been repreſented by his pencil. He painted churches, temples, palaces, views of cities, and country-houſes; which he deſigned with all imaginable preciſion after nature, and added new beauties to them, by the landſcapes, the trees, and lovely diſtances, which he introduced with great propriety and judgment.

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His pictures are finiſhed with inexpreſſible neatneſs, and amazing patience; and he had one particularity, which can ſcarcely be found in any other maſter, which was, that he painted his buildings ſo minutely exact, as to admit of counting even the ſtones or bricks employed in their conſtruction. Yet the objects in his pictures form admirable maſſes of light and ſhadow; the chiaro-ſcuro is well underſtood; the perſpective excellent; and the union and harmony are not injured, by the ſurpriſing care and delicacy of the handling.

Several maſters have finiſhed their works as highly as Vander Heyden; but few of them have poſſeſſed the art of uniting mellowneſs with high finiſhing. Nothing appears laboured or ſervile; nothing hard, ſtiff, or dry; but the more minutely and critically we examine his paintings, we cannot avoid being the more aſtoniſhed to obſerve the taſte and conduct viſible through the whole.

Among other conſiderable buildings, he painted the view of the Royal Exchange and Monument at London, of the Town-houſe at Amſterdam; the views of Rome, Cologne, and Delft, and many churches and palaces, which are filled with a multitude of figures, all buſy and in motion, and very judiciouſly diſpoſed: and all thoſe figures being painted by Adrian Vandervelde (till 1672, in which year Adrian died), they add ſtill a greater degree of value to the pictures of this maſter.

It is recorded of Vander Heyden, that his penciling was ſo wonderfully nice, as to enable him to paint the picture of a Bible lying open, only of the ſize of a man's palm, in which the writing was exceedingly ſmall, and yet ſo clear in the character, that every letter was diſtinctly legible.

NICHOLAS HILLIARD.

Painted Portraits in Miniature.

DIED 1619, AGED 72.

He was the ſon of Nicholas Hilliard of Exeter, born in that city in 1547; and for want of a proper inſtructor, he ſtudied the works of Hans Holbein, which to him ſeemed preferable to all others. But although he copied the neatneſs of his model, he was incapable of acquiring the force and nature which that great maſter impreſſed on all his ſmaller performances. He could never arrive at any ſtrength of colouring; his carnations were always pale, and void of any variety of tints; yet his penciling was exceedingly neat, the jewels and ornaments of his portraits were expreſſed with lines incredibly ſlender, and even the hairs of the head and of the beard were almoſt diſtinctly to be counted. He was exact in deſcribing the dreſs of the times, but he rarely attempted more than a head; and yet his works were much admired and highly prized. He painted the portrait of the Queen of Scots, which gained him univerſal applauſe; and Queen Elizabeth honoured him ſo far as to ſit to him for her portrait ſeveral times.

One of his moſt capital limnings was a whole length of that Queen in her robes, ſitting on her throne; and two other pictures are mentioned in very high terms of commendation, the one being the portrait of his father, the other a portrait of himſelf.

LAWRENCE

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Vol. I. p. 148.

T. Chambars sculp.

NICHOLAS HILLIARD.

ætatis suæ 30. 1577

from a limning at Penshurst.

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LAWRENCE DE LA HIRE.

Painted Landſcape and Hiſtory.

DIED 1656, AGED 50.

He was born at Paris, in 1606, and devoted to the profeſſion by his father, who was a painter in ſome degree of credit. He was the only artiſt of his time in France, who did not endeavour to imitate the manner of Vouet; though that which he aſſumed was not at all ſuperior, and he continued a manneriſt. His taſte was but indifferent; and if it was more natural and finiſhed than that of Vouet, yet it was not agreeable.

His landſcapes were undoubtedly the moſt pleaſing part of his works, for he finiſhed them with great care; but his figures, either in hiſtorical ſubjects, or in landſcape, were not to be commended; being not truly natural, either in the airs of the heads, the contours of the limbs and bodies, or in the fingers, which were too long, and too much contorted. The keeping (as it is termed) in his pictures was exceedingly faulty, from an improper and injudicious uſe of the aëriel perſpective; for, inſtead of making his objects apparently die away perſpectively, his diſtances were involved in a confuſed miſtineſs, which was extremely diſagreeable; and his figures, in proportion as they receded from the baſe line, were clouded and indiſtinct. That defect rendered the works of this maſter generally leſs eſtimable, though they are ſtill commended by many of his own countrymen.

PHILIP DE LA HIRE.

Painted Landſcapes and Converſations.

DIED 1719, AGED 42.

He was born at Paris, in 1677; and it is uncertain under what maſter he ſtudied the art of painting, but he choſe to imitate the ſtyle of compoſition, and the manner of Watteau. He painted the ſame kind of ſubjects with great ſucceſs, and ſome of his pictures are accounted to have a good degree of merit.

MINDERHOUT HOBBIMA.

Painted Landſcape.

This eminent painter is ſuppoſed to be born about the year 1611, at Antwerp; but the maſter from whom he received his inſtruction is not known. He ſtudied entirely after nature, ſketching every ſcene that afforded him pleaſure, and his choice was exceedingly pictureſque. His grounds are always agreeably broken, and he was particularly fond of deſcribing ſlopes diverſified with ſhrubs, plants, or trees, which conducted the eye to ſome building, ruin, grove, or piece of water, and frequently to a delicate remote diſtance; every object perſpectively contributing to delude our obſervation to that point.

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The forms of his trees are not unlike Ruyſdael and Dekker; and in all his pictures he ſhews an admirable knowledge of the chiaro-ſcuro. His colouring is extremely good, and his ſkies evidently ſhew that he made nature his principal director, by the ſhape and diſpoſition of his clouds, as alſo by thoſe peculiar tints, by which he expreſſed the riſing and ſetting of the ſun, the morning and evening. His touch is light, free, and firm; and his paintings have a very ſtriking effect, by the happy diſtribution of his light and ſhadow. The figures which he himſelf deſigned are but indifferent, which was a defect imputable to Claude Lorraine and Gaſpar Pouſſin, as well as to Hobbima; but the latter, conſcious of his inability in that reſpect, admitted but few figures into his deſigns, and thoſe he uſually placed ſomewhat removed from the immediate view, at a prudent diſtance from the front line. However, moſt of his pictures were ſupplied with figures by Oſtade, Teniers, and other very famous maſters, which muſt always give them a great additional value.

The works of Hobbima are now exceedingly ſcarce, and induſtriouſly ſought for; and his paintings were ſo highly prized a very few years ago in London, that one of them was ſold for above an hundred pounds; and it is probable, the works of this celebrated artiſt are as eſtimable at this day. Not many of his pictures have appeared in this kingdom, although he has often been diſhonoured, by having many mean performances aſcribed to him. But one of the moſt genuine landſcapes of Hobbima, perfectly well preſerved, is in the poſſeſſion of Thomas Cobbe, Eſq. in Dublin, which has been often examined with ſingular pleaſure; and on the picture is inſcribed, *Minderhout Hobbima*, 1663.

JOHN VAN HOECK, or HOUK.

Painted Hiſtory and Portrait.

DIED 1650, AGED 50.

He was born, according to Deſcamps, about the year 1600; but according to the Chronological Tables, the year of his birth is erroneouſly fixed in 1578. His native city was Antwerp, and his early time of life was cultivated with extraordinary care by his parents, who had him inſtructed in the ſciences and polite literature, before his genius determined him to chooſe painting for his profeſſion. He was then placed under the direction of Rubens, whoſe education had been formed in the ſame manner, and a ſimilarity of diſpoſition eſtabliſhed a reciprocal affection between them.

When he had continued in the ſchool of Rubens, till he diſtinguiſhed himſelf as an able artiſt; to acquire ſtill greater improvement, he viſited Rome, and reſided there for ſome years, ſtudying after the beſt models. His merit ſoon procured him the favour of the prime Nobility and Cardinals; and his works were admired not only in Rome, but in other parts of Italy through which he travelled. At the ſolicitation of the Emperor Ferdinand II. he went to Vienna; where he had an opportunity to exert his talents, by

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painting the portraits of the Imperial family, and alſo by adorning the churches, convents, and cabinets of the Nobility, with a variety of excellent compoſitions. He continued in Germany till the Arch-Duke Leopold took him in his retinue to Flanders, having before honoured him with the title of his principal painter; but he died in his own country, univerſally regretted and eſteemed. The portraits which he painted were remarkable for their reſemblance, and are accounted to be not much inferior to Vandyck. His compoſition was good, his manner of deſigning ingenious; his colouring ſtrong, clear, and natural; and his pencil, though delicate, was yet equal to the grandeſt works in which he was employed.

The portraits of the Arch-Duke Albert and Iſabella, which are in the cabinet of Prince Charles of Lorraine, at Bruſſels, will always be acknowledged as a competent proof of his merit in that ſtyle; and the altar-piece which is preſerved in the church of Notre Dame at Mechlin, repreſenting a Dead Chriſt, with the figures of the Virgin, St. John, and Mary Magdalen, beautifully executed, ſufficiently evidences the ſtrength of his genius for hiſtorical compoſitions.

ROBERT VAN HOECK.

Painted Battles, Encampments, and Skirmiſhings of Armies.

He was born at Antwerp, in 1609, and became an artiſt of very uncommon diſtinction, favoured in the higheſt degree by the King of Spain, and by that Monarch appointed Comptroller of the Fortifications throughout all Flanders.

The pictures which he painted were generally of a ſmall ſize, with abundance of figures; and he particularly excelled in thoſe ſubjects which admitted of introducing the greateſt number of them, ſuch as battles, plundering of villages, marchings of armies, or encampments.

His works are truly eſtimable: his deſign was exceedingly correct, his touch had unuſual neatneſs, and his colouring was delicate. In all his compoſitions he deſigned an inconceivable multitude of figures, in a ſmall compaſs; ſo that it ſeemed difficult even to the eye to obſerve the variety, though every figure, when nicely examined, appeared diſtinct, and correctly deſigned.

GERARD HOET.

Painted Hiſtory and Landſcape.

DIED 1733, AGED 85.

He was born at Bommel, in 1648, and was a diſciple of Warnard van Ryſen, an excellent painter, who had been bred in the ſchool of Poelemburg; but his genius ſoon exerted itſelf in ſuch a manner, that he was enabled to proceed happily in his profeſſion, without being indebted to any inſtructor.

When he commenced artiſt, he was at firſt invited to Cleve, where his paintings procured him very great credit; but he was afterwards prevailed on to viſit France: yet

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in that kingdom he had not the good fortune to meet with encouragement, in any degree proportioned to his merit; and therefore he turned his attention to England, whither he certainly would have directed his courſe, had he not been diſſuaded by Volterman, who at that time was preparing to leave the Court of London. At laſt he ſettled at Utrecht, and in that city and its neighbourhood found a ſufficient number of admirers and friends who conſtantly employed his pencil; and afforded him continual opportunities to diſplay his abilities, in executing ſeveral grand and beautiful deſigns for cielings, ſalons, and ſuperb apartments, and alſo in finiſhing a great number of eaſel pictures for their cabinets.

The reputation of Hoet, for knowledge and ſkill in his profeſſion, was ſo univerſally eſtabliſhed at Utrecht, that he was appointed director of an academy for drawing and painting, which he conducted with great honour to himſelf, and remarkable advantage to his pupils. He had a lively imagination, a very ready invention, and a fine genius for compoſition; as alſo a nice adherence to the coſtume. His manner of painting was clean and neat, and he was thoroughly maſter of the true principles of the chiaro-ſcuro. His figures in general are deſigned with elegance, and drawn with correctneſs; his colouring is lively, natural, and full of harmony, from the judicious oppoſition of his light and ſhadow; his touch is light and firm, and his pictures have a great deal of tranſparence. His ſmall eaſel paintings are exceedingly delicate in the touch, and the finiſhing; and yet his larger works are always penciled with a freedom that is ſuitable to thoſe grander compoſitions.

Many capital pictures of this maſter are in the palace of Slangenberg; and his eminent talents may be ſeen in the grand ſtair-caſe at Voorſt, the ſeat of the Earl of Albemarle. In Holland, and alſo in our kingdoms, ſeveral charming pictures of Hoet are preſerved; ſome of them in the manner of Poelemburg, and others in the ſtyle of Carel du Jardin.

JOHN, or HANS HOLBEIN.

Painted Portrait and Hiſtory.

DIED 1554, AGED 56.

This admirable painter was born at Baſle, in 1498, and inſtructed in the art by his father John Holbein. In the early part of life he purſued his ſtudies with inceſſant aſſiduity; and being poſſeſſed of an elevated genius, his progreſs was exceedingly rapid; ſo that he ſoon became far ſuperior to his inſtructor. He excelled all his cotemporaries in portrait; and in that ſtyle arrived at ſo high a degree of perfection, that Zucchero, who certainly was well qualified to judge of his merit, did not heſitate to compare his portraits with thoſe of Raphael and Titian.

He painted equally well in oil, water-colours, and diſtemper, in large and in miniature; but he had never practiſed the art of painting in miniature, till he reſided in England, and learned it from Lucas Cornelii; though he afterwards carried it to its higheſt perfection. His paintings of that kind have all the force of oil colours, and are finiſhed with the utmoſt delicacy. In general he painted on a green ground, but in his ſmall pictures frequently he painted on a blue.

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T. Chambars sculp.

HANS HOLBEIN.

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The invention of Holbein was ſurpriſingly fruitful, and often poetical; his execution was remarkably quick, and his application indefatigable. His pencil was exceedingly delicate; his colouring had a wonderful degree of force; he finiſhed his pictures with exquiſite neatneſs; and his carnations were life itſelf. His genuine works are always diſtinguiſhable by the true, round, lively imitation of fleſh, viſible in all his portraits, and alſo by the amazing delicacy of his finiſhing.

He viſited London at the requeſt of Eraſmus, who recommended him to Sir Thomas More; and Sir Thomas immediately employed him, ſhewed him every mark of reſpect and real friendſhip, entertained him at his own table, allowed him an apartment in his houſe, and detained him for three years. In which time he painted the portraits of his patron, and all the family of Sir Thomas; as alſo ſeveral portraits of his relations and friends, which were hung up in a grand hall. As ſoon as King Henry VIII. beheld thoſe performances, he was ſo ſtruck with their beauty, their life, and admirable likeneſs, that he took Holbein into his ſervice, and favoured him highly as long as he lived.

It is obſerved by moſt authors, that Holbein always painted with his left hand; though one modern writer objects againſt that tradition, (what he conſiders as a proof) that in a portrait of Holbein painted by himſelf, which was in the Arundelian collection, he is repreſented holding the pencil in the right hand. But, with great deference to the opinion of that ingenious connoiſſeur, that evidence cannot be ſufficient to ſet aſide ſo general a teſtimony of the moſt authentic writers on this ſubject; becauſe, although habit and practice might enable him to handle the pencil familiarly with his left hand, yet, as it is ſo unuſual, it muſt have had but an unſeemly and aukward appearance in a picture; which probably might have been his real inducement for repreſenting himſelf without ſuch a particularity. Beſides, the writer of Holbein's life, at the end of the treatiſe by De Piles, mentions a print by Hollar, ſtill extant, which deſcribes Holbein drawing with his left hand. Nor is it ſo extraordinary or incredible a circumſtance; for other artiſts, mentioned in this volume, are remarked for the very ſame habit; particularly Mozzo of Antwerp, who worked with the left; and Amico Aſpertino, as well as Ludovico Cangiagio, who worked equally well with both hands.

The genius and excellence of this maſter were ſufficiently ſhewn in the hiſtorical ſtyle, by two celebrated compoſitions which he painted in the hall of the Steel-yard Company; and they were univerſally admired for the richneſs of the colouring, as alſo for the ſtrong character in the figures through the whole. Zucchero, on ſeeing thoſe pictures, expreſſed the higheſt eſteem for Holbein, and even copied them in Indian ink.

Abbé du Bos obſerves, that the altar-piece at Baſle, painted by Holbein, may be compared with the beſt productions of Raphael's diſciples for compoſition, and preferred to them with reſpect to colouring; that he ſhews a greater degree of knowledge of the chiaro-ſcuro, and particular incidents of light that are truly marvellous. That obſervation of Du Bos may perhaps be conſidered by ſome judicious readers as a juſt deſcription of the perfections of Holbein; and to others of equal taſte and judgment, it may appear as an

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encomium a little too high ſtretched. Holbein undoubtedly had many excellencies, which procured him, very deſervedly, the admiration of all Europe; but to equal him in portrait with Raphael and Titian, as Zucchero did, or to place him on an equality with the beſt of Raphael's diſciples in compoſition, as Abbé du Bos has done, ſeems to be not altogether juſtifiable; for, notwithſtanding the abundant merit of this maſter in many reſpects, it cannot be denied that the German *goût* predominates through moſt, if not all of his compoſitions.

It is indeed to be lamented, that ſuch a number of pictures are poſitively aſſerted to be of the hand of Holbein, which are a diſhonour to his pencil; but any judicious perſon, who hath obſerved one genuine picture, will not eaſily be impoſed on.

In the Florentine collection are the portraits of Holbein, Luther, Sir Thomas More, and Richard Southwell, all painted by this maſter; and in the cabinet of the King of France, beſide ſeveral portraits, there is an hiſtorical ſubject by Holbein, repreſenting the Sacrifice of Abraham, which is accounted a fine performance.

CORNELIUS HOLSTEIN.

Painted Hiſtory.

He was born at Haerlem, in 1653, the ſon and alſo the diſciple of Peter Holſtein, a painter on glaſs, by whoſe careful inſtruction he became an artiſt of conſiderable eminence.

Among many applauded pictures of this maſter, Houbraken mentions one which he had the opportunity of examining; it repreſented the Triumph of Bacchus; and ſeveral naked figures, particularly of boys, were introduced in the deſign. He deſcribes it as being well compoſed, correctly drawn, and pleaſingly coloured; and although a large ſum had been paid for it, yet even that large ſum ſeemed to be far ſhort of its value. He alſo mentions the cieling of the Treaſury at Amſterdam, as being exceedingly well deſigned and executed.

GILLES HONDEKOETER.

Painted Landſcapes, and Live Fowl.

He was born at Utrecht, in 1583, and imitated the ſtyle of compoſition, and the manner of colouring, of Roland Savery, and David Vinckenbooms. He ſtudied after nature thoſe views which he intended for his landſcapes, and in general made an agreeable choice. The forms and leafing of his trees are more in the taſte of Vinckenbooms than Savery; but they are well handled, and firmly penciled, though ſometimes perhaps they are a little too brown, or too yellow.

He painted different kinds of fowls with ſingular truth and exactneſs, and frequently filled his ſmall landſcapes with no other objects; but thoſe he finiſhed highly, and with great tranſparence of colouring.

GYSBRCHTE

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GYSBRECHT HONDEKOETER.

Painted Fowls.

He was born at Utrecht, in 1613, the ſon of Gilles Hondekoeter, from whom he learned deſign and colouring. The ſubjects he painted were, cocks, hens, ducks, and other domeſtic fowls, which he deſcribed in a lively and ſtrong manner, giving his objects agreeable attitudes, and colouring them exactly after nature. The works of this maſter are very often injudiciouſly aſcribed to his ſon, although the paintings of Gyſbrecht are in every reſpect abundantly inferior to thoſe of Melchior Hondekoeter.

MELCHIER HONDEKOETER.

Painted Fowls.

DIED 1695, AGED 59.

He was the ſon of Gyſbrecht Hondekoeter, born at Utrecht, in 1636, and from his infancy was carefully trained up to the profeſſion by his father. He choſe the ſame ſubjects; but, in his manner of painting them, he ſurpaſſed not only his maſter, but even the beſt of his cotemporaries, in a very high degree. Till he was ſeventeen years of age he practiſed under the direction of Gyſbrecht, and accuſtomed himſelf to paint ſeveral ſorts of birds; but particularly he was pleaſed to repreſent cocks, hens, ducks, chickens, and peacocks, which he deſcribed in an elegant variety of actions and attitudes.

After the death of his father, which happened in 1653, he received ſome inſtructions from his uncle John Baptiſt Weeninx; but his principal and beſt inſtructor was nature, which he ſtudied with intenſe application, and that enabled him to give to every animal he painted ſuch truth, ſuch a degree of force, expreſſion, and life, as ſeemed to equal nature itſelf; nor did any artiſt take more pains to ſtudy every point that might conduce to the perfection of his art. His pencil was wonderfully neat and delicate; his touch light, his colouring exceedingly natural, lively, and remarkably tranſparent; and the feathers of his fowls were expreſſed with ſuch a ſwelling ſoftneſs, as might readily and agreeably deceive the eye of any ſpectator.

It is reported, that he had trained up a cock to ſtand in any attitude he wanted to deſcribe, and that it was his cuſtom to place that creature near his eaſel; ſo that, at the motion of his hand, the bird would fix itſelf in the proper poſture, and would continue in that particular poſition, without the ſmalleſt perceptible alteration, for ſeveral hours at a time.

The landſcapes which he introduces as the back grounds of his pictures, are adapted with peculiar judgment and ſkill, and admirably finiſhed; they harmoniſe with his ſubject, and always increaſe the force and the beauty of his principal objects. His touch was very ſingular in imitating the natural plumage of the fowls he painted; which not only produced a charming effect, but alſo may prove ſerviceable to an intelligent obſerver,

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to aſſiſt him in determining which are the genuine pictures of this maſter, and which are impoſitions. The works of Hondekoeter are juſtly in very great requeſt and eſtimation, and they generally afford a large price, almoſt in proportion to their value.

ABRAHAM HONDIUS.

Painted Landſcapes, Animals, Huntings, and Converſations.

DIED 1691, AGED 53.

This painter, who is well known in our kingdoms, was born at Rotterdam, in 1638, according to the moſt authentic writers, though Deſcamps fixes his birth in 1650, twelve years later. He appears to have been an univerſal maſter, painting, with equal readineſs, landſcapes, animals of all kinds, particularly dogs, huntings of wild animals, boars, deer, wolves, and foxes, as alſo converſations and fowls; but his favourite ſubjects were huntings.

His manner ſeems peculiar to himſelf; it was bold and free; and, except Rubens and Snyders, few maſters have painted animals in a greater ſtyle, or with more ſpirit. There is certainly a great deal of fire in his compoſitions; but his colouring is often extravagant, and his drawing extremely incorrect. In general his penciling was harſh, and he delighted in a fiery tint; yet ſome of his ſmall pictures are very neatly finiſhed. There is a great inequality as to the merit of the works of Hondius, ſome of them being in every reſpect abundantly ſuperior to others; but there is ſcarce any maſter whoſe compoſitions are ſo eaſily diſtinguiſhable as thoſe of Hondius, by certain particularities in his touch, his taſte of deſign, and his colouring.

Several of his pictures of dogs are much eſteemed; and one eſpecially is mentioned, in which he repreſented thirty different ſpecies of thoſe animals, all being well deſigned, and every diſtinct animal being characteriſed with ſome peculiar air, action, expreſſion, or attitude. As he was exceedingly haraſſed and tormented with the gout, the works of his latter time are more negligently executed than thoſe which he finiſhed in his prime; and, therefore, they very much contribute to leſſen the reputation he had acquired by ſome of his more ſtudied and better-finiſhed performances.

His moſt capital picture is the burning of Troy, in which there are a variety of figures, many of them well deſigned, and diſpoſed with judgment. Houbraken alſo mentions a candle-light of this maſter's hand, in which appeared a fine oppoſition of light and ſhadow, and the figures were extremely well deſigned and well coloured.

GERARD HONTHORST.

Painted Hiſtory, Portrait, and Candle-light Pieces.

DIED 1660, AGED 68.

He was born at Utrecht, in 1592, and was placed as a diſciple with Abraham Bloemart: but when he quitted that maſter, he travelled to Rome, and proceeded ſo happily in his ſtudies,

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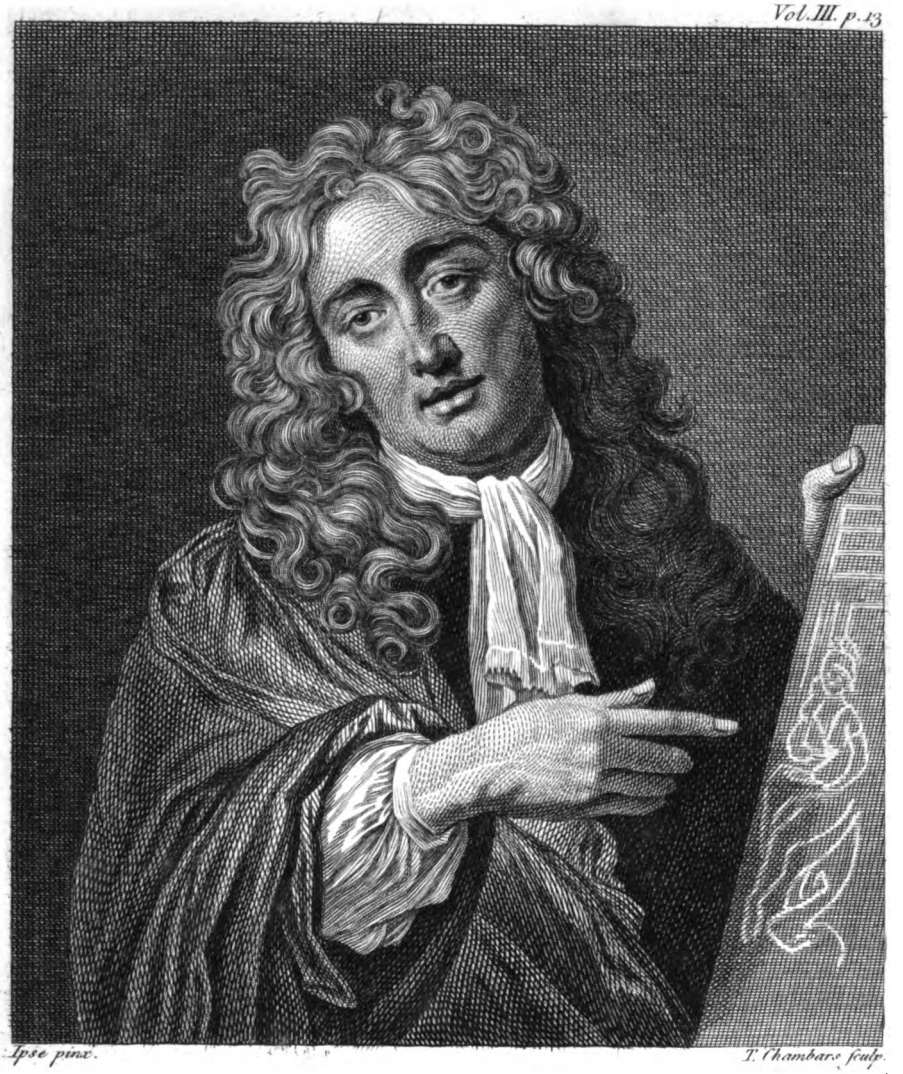

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ABRAHAM HONDIUS.

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GERARD HONTHORST.

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ſtudies as to be accounted one of the beſt artiſts of his time. He continued at Rome for ſeveral years, being employed there by perſons of the firſt rank, and particularly by Prince Juſtiniani, for whom he performed many conſiderable works.

His particular excellence was ſhown in his night-pieces, repreſenting figures by candle-light, which uſually were as large as life. Even Rubens profeſſed himſelf an admirer of his paintings in that ſtyle; and Sandrart highly commends a picture of the Decollation of St. John by torch-light, which he ſaw at Rome, in the church of Madonna della Scala. He alſo mentions another in the Juſtiniani gallery, of which the ſubject is, Chriſt brought bound before Pilate, in a white robe; and in that compoſition, the light proceeding from the flambeau and torches produced ſo uncommon a luſtre, and ſo bold an effect, that no preceding artiſt had performed any thing in that ſtyle that could be compared with it. Sandrart alſo obſerves, that Honthorſt was as much diſtinguiſhed, while he reſided at Rome, for his night-pieces in large, as Elſheimer was for his manner of deſigning the ſame ſubjects in ſmall.

Soon after his returning to his own country he viſited London, and obtained the favour of King Charles I. by ſeveral grand performances and portraits; eſpecially by one allegorical picture, in which he repreſented the portraits of the King and Queen, in the characters of two deities, and the portrait of the Duke of Buckingham in the character of Mercury, introducing the liberal arts to that monarch and his conſort. For that compoſition, which was well drawn and extremely well coloured, the King preſented him with three thouſand florins, a ſervice of plate for twelve perſons, and a beautiful horſe; and he had afterwards the honour to inſtruct the Queen of Bohemia, and the Princeſſes her children, in drawing.

His pencil is free and firm, and his colouring hath a great deal of force, although it often is not pleaſing, by a predominancy of the yellow and brown tints; yet undoubtedly Honthorſt would have been an excellent painter, if he had known how to give more grace, and more correctneſs to his figures.

At his return from London to Holland, he adorned the pleaſure-houſes of the Prince of Orange with many poetical ſubjects, which he executed in freſco as well as in oil; but he principally was employed in painting portraits, which are deſcribed as having good expreſſion, and extraordinary life and force, by their broad maſſes of light being contraſted by ſtrong ſhadows.

WILLIAM HONTHORST.

Painted Hiſtory and Portrait.

DIED 1683, AGED 79.

This painter, who was brother to Gerard Honthorſt, was born at Utrecht in 1604, and learned the art of painting from Abraham Bloemart. The portraits which he painted were very much eſteemed, and in reality thoſe were his moſt commendable performances; for the hiſtorical ſubjects of his hand, which generally were painted in a large ſize, are in no degree equal to thoſe of Gerard, either in reſpect of the compoſition, the handling, or the colour, although they are frequently ſold for the works of that maſter.

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PETER DE HOOGE.

Painted Converſations.

BORN ABOUT THE YEAR 1643.

Neither the native city, nor the maſter of this painter, are aſcertained by any of the writers on this ſubject; but, by his manner of painting, Deſcamps accounts him to have been one of the beſt diſciples of Berchem. However, he ſeemed to admire and imitate the manner of Mieris, Metzu, and Slingeland, although, in the finiſhing of his pictures he did not arrive at the perfection of thoſe great artiſts.

The heads and hands of his figures have ſometimes a degree of force, ſcarce unworthy of being compared to Vandyck; but his touch is more broad and free than either Metzu or Mieris, and he falls far ſhort of their exquiſite neatneſs. His pencil is light and firm; his deſign correct and in a good taſte, as if he had been inſtructed in ſome celebrated ſchool. His uſual ſubjects are converſations, in which the draperies of his figures are taken from the modes of the times; and as to his colouring, it is extremely good, natural, and ſtrong.

DIRK, or THEODORE VAN HOOGESTRAETEN.

Painted Landſcapes and Still Life.

DIED 1640, AGED 44.

He was born at Antwerp, in 1596, and at firſt was bred to the goldſmith's buſineſs and engraving; but having by accident gained the friendſhip of ſome Flemiſh painters, who inſtructed him in the rudiments of the art, he very ſoon became ſuch an extraordinary proficient, that he quitted his original profeſſion, and devoted himſelf entirely to painting.

He acquired a free manner of handling, and deſigned his ſubjects in a good taſte, diſtinguiſhing himſelf above many of thoſe artiſts who had from their infancy been regularly trained to the profeſſion; and as he made it his conſtant practice to ſtudy after nature, the ſcenes of his landſcapes, and all the objects he choſe to paint, were repreſented with great truth and exactneſs.

SAMUEL VAN HOOGESTRAETEN.

Painted Portrait, Hiſtory, Landſcapes, Statues, and Perſpective.

DIED 1678, AGED 51.

He was born at Dort, in 1627, and learned the firſt principles of the art from his father Theodore van Hoogeſtraeten, who took all poſſible care of his education; and when by ſtudy and practice he ſeemed qualified for greater improvement, he was placed as a diſciple with Rembrandt. For ſome time he retained the manner of that maſter, particularly

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cularly in his portraits, and painted with ſucceſs; but he diſuſed it gradually, and adopted another from which he never afterwards departed.

He had a ſpirit ſo emulous, that in whatſoever ſubjects he ſaw others excel, he was ſolicitous to imitate them, and felt an ambition to arrive at an equal degree of eminence in every particular branch; whether it was landſcape, animals, architecture, calms at ſea, ſtorms, fruit, or flowers; and each of thoſe ſubjects he painted agreeably. He was employed by the Emperor at Vienna, to whom he preſented three pictures of his own painting; one, a portrait; another, Chriſt crowned with Thorns; and the third, a piece of ſtill life, highly finiſhed; with which that Monarch ſeemed to be exceedingly pleaſed; and he honoured the artiſt with a chain of gold, and a medal.

From Germany he viſited Rome, with a deſire of improvement; and, after ſome time ſpent in contemplating the curioſities of that city, he went to England, where he received ſo much encouragement and kindneſs, as enabled him, in a few years, to return to his own country extremely enriched, as moſt foreigners do who viſit that land of liberality and munificence, if they have merit in any profeſſion. His portraits were remarkable for good handling, for an agreeable likeneſs, and a good tone of colouring, as well as for retaining their original ſtrength and luſtre for a long time. The hiſtorical pictures of his hand are well deſigned; but the colour of his draperies does not pleaſe the judicious; and it muſt be confeſſed, that there is ſomewhat dry and ſtiff in his manner.

JOHN HOOGZAAT.

Painted Hiſtory.

DIED 1712, AGED 58.

He was born at Amſterdam, in 1654, was placed as a diſciple with Gerard Laireſſe, and accounted one of the beſt of thoſe artiſts who were formed in that ſchool. Laireſſe was always profuſe in his praiſe, and recommended him to the favour of the principal Nobility, who ſoon afforded him opportunities of eſtabliſhing his reputation.

He was equally qualified to paint in large or in ſmall; and in all his works ſhewed a good genius, a great deal of ſpirit, and a maſterly execution. King William III. eſteemed him highly, and employed him to adorn ſeveral apartments in his palace at Loo.

JOHN HOSKINS.

Painted Portrait.

DIED 1664.

He was taught to paint portraits in oil, when he firſt applied himſelf to ſtudy the art of painting, and followed that manner for ſome years; but afterwards he practiſed miniature, and in that way exceeded any of his performances in oil. King Charles, the Queen, and many of the Nobility, ſat to him; and he had the ſatisfaction to form two diſtinguiſhed diſciples, Alexander and Samuel Cooper, the latter of whom proved far ſuperior to his maſter, and extended his reputation through all Europe.

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In the heads painted by Hoſkins there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick-colour. However, Mr. Walpole (who is a very competent judge) mentions one work of Hoſkins which, he ſays, may be accounted perfect; it is a portrait of a man, rather young, in which he thinks the colouring equal to Oliver, and the hair is touched with exquiſite freedom. It is in the poſſeſſion of Mr. Fanſhaw.

CORNELIUS HOUSEMAN, or HUYSMAN.

Painted Landſcapes and Animals.

DIED 1727, AGED 79.

He was born at Antwerp, in 1648; but lived moſtly at Mechlin, and for that reaſon he is diſtinguiſhed by the appellation of Houſeman of Mechlin. He was ſon of an eminent architect; and being deprived of his parents while he was very young, his uncle, who took care of his education, placed him with Gaſpar de Witt, from whom he learned to paint landſcapes; though he was principally indebted to the ſtudy of nature for his taſte of deſign. But, while he was under the direction of that maſter, happening accidentally to ſee ſome of the works of Artois, they affected him to ſuch a degree, that he went directly to Bruſſels in ſearch of that painter, and became his diſciple.

No ſooner had he commenced artiſt, than he attracted the eyes, the attention, and the approbation of the beſt judges; and particularly of the celebrated Vander Meulen, who was at that time on his journey through Flanders. That great artiſt, to ſhew how highly he eſteemed the merit of Houſeman, offered him a conſiderable penſion, and every encouragement, to engage him in the ſervice of the French King. But, as his abilities were well known in Mechlin, and through all the Low Countries, which furniſhed him with ſufficient employment at home, he politely declined all thoſe generous offers, and lived entirely at Mechlin.

For ſome years he retained the manner of his maſter Artois, in all his compoſitions, and with great ſucceſs; but afterwards he formed a manner peculiar to himſelf, that was much ſuperior. Houſeman is conſidered as one of the beſt among the Flemiſh painters of landſcape: his ſtyle is extremely in the taſte of the Italian ſchool; his colouring is bold, and his touch free and excellent; and, in moſt of his pictures, he is fond of introducing a ſtrong, warm maſs of light, breaking on ſome part of his fore-ground, which is uſually much enriched with plants and herbage. He always painted the figures and animals in his own landſcapes, and deſigned them well; and frequently he was employed by other artiſts, to adorn their landſcapes with cattle and figures, Minderhout, Achtſchellings, and Artois, being of the number.

He alſo painted the landſcapes in the back-grounds of hiſtorical pictures, for other artiſts of conſiderable eminence.

In all his compoſitions he produced a fine effect, by the oppoſition of his lights and ſhadows, judiciouſly contrived; and he had a remarkable happineſs in repreſenting the hilly

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hilly grounds, or diſtant mountains. His buildings, trees, and ſkies, are all copied from nature, and they muſt always afford pleaſure, as they have abundance of truth, and excellent penciling.

JAMES HOUSEMAN, or HUYSMAN.

Painted Hiſtory and Portrait.

DIED 1696, AGED 40.

He was born at Antwerp, in 1656, and ſtudied under Backereel, who had been a diſciple of Rubens, and afterwards became a competitor with Vandyck. But Backereel being perſecuted by the Jeſuits, on account of ſome ſatirical verſes which he had written againſt them, and obliged to fly from his country, Houſeman, left deſtitute, went to England, and painted both hiſtory and portrait ſucceſsfully, being accounted to rival Sir Peter Lely in the latter. Several of his works are ſtill to be ſeen, which are as highly finiſhed, and coloured with as much force as any of Sir Peter's.

In his own judgment he preferred the portrait which he painted of Queen Catherine, to all his other performances; but certainly the moſt capital work of this maſter was over the altar of the Queen's chapel, at St. James's; and ſome Cupids, of his painting, have been juſtly and extremely admired.

JOHN RUDOLPH HUBER.

Painted Portrait and Hiſtory.

DIED 1748, AGED 80.

He was born at Baſle, in Switzerland, in 1668, and learned the rudiments of the art from Gaſpar Meyer, an indifferent painter; but in a ſhort time he ſurpaſſed his inſtructor, and placed himſelf as a diſciple with Joſeph Werner, where he changed his early manner; and by ſtudying after ſome good caſts taken from antique ſtatues, he proved a very good deſigner. At the age of nineteen he went to Italy, and ſtopped firſt at Mantua, where he ſtudied the works of Julio Romano, and copied them carefully before he viſited any other cities of Italy. At Verona and Venice he particularly ſtudied Titian, and was ſo indefatigable, that he was conſidered as a pattern to thoſe of his own profeſſion.

While he reſided at Venice, he was exceedingly careſſed by Tempeſta, and painted the figures in the landſcapes of that eminent maſter, as long as he continued in that city. He alſo copied many of the works of Baſſan, Titian, Tintoretto, and Paolo Veroneſe, during three years which he ſpent with Tempeſta; and likewiſe critically obſerved what peculiarity of taſte, colouring, or pencil, conſtituted the excellence of each. From Venice he viſited Rome, where he found new opportunities of improving, by the amazing productions of Raphael, Guido, and the Caracci; and what ſtill added to his

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advantage was, that he obtained the friendſhip of Carlo Maratti. That great maſter appeared pleaſed with Huber's manner of colouring and deſign; he took delight to promote his knowledge, and aſſiſted him freely with his advice and inſtruction on every occaſion. But having obſerved him to be very much inclined to paint portraits in miniature, he took pains to diſſuade him from it; and wiſhed him to reſerve himſelf for works of a nobler character.

After a reſidence of ſix years at Rome, which he ſpent in deſigning the antiques, attending the academy, and purſuing his ſtudies day and night with unwearied diligence, he returned to his native city, where his merit ſoon procured him every mark of diſtinction. His firſt remarkable work was a family-piece for the Marquis of Baden Dourlach, of a very large ſize; by which he gained the greateſt applauſe, and his reputation was ſpread through all Germany. He was alſo employed by the Duke of Wirtemberg, who appointed Huber his principal painter, and gave him ſufficient opportunity to exert his genius in hiſtorical compoſitions for the cielings and walls of his grand apartments; nor was there a Prince in Germany who did not ſeem ſolicitous to poſſeſs ſome of Huber's performances.

It is remarked of him, that he painted three thouſand and ſixty-five portraits, beſides a great number of hiſtorical pictures, all of them finiſhed by his own hand, unaſſiſted by any other artiſt; and, by way of diſtinction, he was commonly called the Tintoret of Switzerland. The colouring of this maſter is bold and ſtrong, his touch light, and he ſhewed great freedom and readineſs of hand in all his beſt works. Yet it ought to be obſerved that, among the paintings of Huber, there are ſeveral of a very inferior degree of merit; which probably might have been occaſioned by the prodigious number of paintings in which he was engaged, and his unwillingneſs to diſoblige by a refuſal; therefore, his character is drawn only from thoſe works which he finiſhed with a proper degree of attention and care. He deſigned correctly, having acquired that habit by his ſtudies at Rome, and his obſervation of nature; and though he lived to the age of fourſcore, yet the vigour of his genius ſubſiſted to the laſt year of his life.

LUCAS HUGENSE. Vid. LUCAS VAN LEYDEN.

JOHN VAN HUGTENBURGH.

Painted Battles, Encampments, and Huntings.

* DIED 1733, AGED 87.

This eminent maſter was born at Haerlem, in 1646; and it is aſſerted by ſome writers, that he received his firſt inſtruction from his father, who was an artiſt in good eſteem. But it

* There appears a conſiderable difference among writers in the dates of the death and age of this maſter; for, according to Deſcamps, he died in 1733, aged 87; according to the Chronological Tables, he died in 1730, aged 84; and, according to Houbraken, he died in 1719, aged 73; but I have preferred the authority of Mr. Deſcamps.

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it is allowed by moſt, that his intimate connexion with John Wyck was what chiefly contributed to give him an early fondneſs for the profeſſion; and that, by the frequent opportunities he had of obſerving the manner of that maſter's working, aided by excellent inſtructions, he made ſo rapid a progreſs, as immediately diſcovered the ſtrength and the fire of his genius.

He had a brother, Jacques Van Hugtenburgh, who lived at Rome, and had been a diſciple of Nicholas Berchem, which determined John to undertake a journey to Italy to viſit him; and when he arrived in that city, he was amply rewarded for his fatigue and expence, by having the moſt admirable models to form his taſte of deſign, and the directions of his brother to guide his judgment; and his improvement was proportionably evident. But the death of his brother compelled him to diſcontinue his ſtudies, and leave Italy; and, returning through France, he ſpent ſome time with Vander Meulen, at Paris, in which artiſt he had the happineſs to find a friend and an inſtructor, who freely communicated to him every ſecret of his art.

At his return to Holland, his works very ſoon raiſed him to the higheſt rank of credit, and recommended him to the particular favour of Prince Eugene, who employed him to paint all thoſe battles and ſieges which he had ſo happily conducted. So that Hugtenburgh had the honour to deſign all the operations of that war (the victories of that great general, and the Duke of Marlborough) with the utmoſt exactneſs, and with univerſal applauſe. He was alſo engaged for ſome time in the ſervice of the Elector Palatine, who teſtified the eſteem he had for this artiſt, by preſenting him with a chain of gold and a medal.

Hugtenburgh had an elegant taſte of compoſition and deſign; he ſtudied nature accurately, and by that means not only gave great correctneſs to his figures and cattle, but the expreſſion, action, motion, and attitude, that beſt ſuited every character, and every object. The countenances of his figures are ſkilfully and properly diverſified, according to the different people which his ſubject required him to repreſent: the features of a Turk, a Sclavonian, or a Coſſack, are diſtinguiſhable in his paintings from thoſe of other kingdoms, as much as their draperies; and one nation, in its habits and air, might at firſt ſight be obſerved to differ as it does in nature, from the air and habits of another. His pencil is very delicate, his colouring remarkably tranſparent, his keeping exceedingly good, and, by the aërial perſpective, his diſtances are as beautifully thrown off as thoſe of Wouwermans. His ſkies are uſually bright and clear, but they are always well adapted, and he managed the chiaro-ſcuro with extraordinary ſkill; ſo that with great juſtice he is accounted one of the beſt battle-painters of the Low Countries.

JACQUES VAN HUGTENBURGH.

Painted Views of Rome, and Animals.

DIED 1669, AGED 30.

He was the elder brother of John, born at Haerlem, in 1639, and learned the principles of painting in his own country, from the celebrated Nicholas Berchem, to whom he was

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a diſciple; but he left Haerlem when he was a very young man, and travelled to Rome, where he followed his profeſſion with great credit; and, if he had not been cut off in the very bloom of life, would probably have been an honour to his country.

PETER VANDER HULST.

Painted Landſcapes, Converſations, Kermes's, Flowers, and Reptiles.

DIED 1708, AGED 56.

He was born at Dort, in 1652; and having been inſtructed by different maſters in his native city, he determined on a journey to Rome; where, not finding his genius adapted to grand compoſitions in the hiſtorical ſtyle, he contented himſelf with ſubjects of a lower kind: and being exceedingly pleaſed with the pictures of Mario da Fiori, he felt an invincible ambition to imitate them, and from that time applied himſelf to paint flowers, inſects, and reptiles. The flowers which he choſe to paint, were of a wilder ſort than thoſe of De Heem or Segers; and among thoſe flowers he generally introduced toads and frogs, and particularly lizards and ſerpents, with inſects of various kinds; all which he painted in perfection. When he had ſpent ſome years in Italy, he attempted to paint portraits; but he ſucceeded not in that ſtyle, as he had conſtantly done in painting other ſubjects.

His colouring is lively and agreeable, his touch very free, and his manner of deſign is entirely in the taſte of the Italian ſchool. His works are not ſo highly finiſhed as thoſe of Mignon or De Heem; but they ſhew a particular genius in the deſign, character, and diſpoſition, rarely ſeen among the Flemiſh painters of thoſe ſubjects, who are always moſt attentive to the neatneſs of their finiſhing.

It is reported, that a great encourager of artiſts propoſed a prize of a diamond, worth three hundred florins, to ſix eminent painters; which prize was to be given to that perſon whoſe work ſhould be adjudged the beſt. The ſix competitors were, Jardin, Potter, Slingeland, Vander Heyden, Weeninx, and Vander Hulſt; and the prize was adjudged to the latter. Suppoſing that account to be a fact, it muſt appear a demonſtrative proof of an extraordinary degree of merit in this maſter.

JUSTUS VAN HUYSUM, the Old.

Painted Landſcapes, Battles, and Flowers.

DIED 1716, AGED 57.

He was born at Amſterdam, in 1659, and was a diſciple of Nicholas Berchem. While he was yet young, he gave early promiſes of his having an apt genius; and it is to be wiſhed that he had always adhered to the ſtyle and colouring of his maſter. But it afterwards appeared, that by an unaccountable levity of temper, and through an ambition

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to excel in ſeveral branches, ſuch as hiſtory, portrait, battles, ſea-pieces, and flowers, he with difficulty made himſelf only regarded for the latter, and without any extraordinary merit in any one of them.

While he employed himſelf in painting landſcapes, they were laborioufly high finiſhed, and there was ſomewhat very pleaſing and pictureſque in his ſcenery; yet there was rather an appearance of ſtiffneſs in his manner, with too great a predominancy of a yellowiſh tint; and his trees and ſhrubs have often too pale or bright a verdure. The ſubjects in which he was allowed to make the beſt appearance, were flowers; in which ſtyle he had the honour to inſtruct his ſon John Van Huyſum, who proved an ornament to his profeſſion, and almoſt above a poſſibility of being equalled by any future artiſt. He left three ſons, who became painters, and were very eminent artiſts, and a fourth, who teaches in Holland the art of drawing and deſign.

JUSTUS VAN HUYSUM, the Young.

Painted Battles.

AGED 22.

He was born at Amſterdam, the brother of the celebrated John Van Huyſum, and died when he had arrived only at his twenty-ſecond year. He painted battles in a large and a ſmall ſize, with exceeding readineſs and freedom, without having recourſe to any models; and he compoſed his ſubjects merely by the power of his own lively imagination, diſpoſing them alſo with judgment and taſte.

JACOB VAN HUYSUM.

Painted Copies of his Brother John's Works.

DIED 1740, AGED 60.

He was born at Amſterdam, in 1680, and died at London, where he had reſided for ſeveral years. His merit chiefly conſiſted in imitating the works of his brother John; which he did with ſo much critical exactneſs, beauty, and delicacy, as frequently to deceive the moſt ſagacious connoiſſeurs; and he uſually had twenty guineas for each copy.

He alſo compoſed ſubjects of his own invention in the ſame ſtyle, which were very much prized; and his paintings increaſed in their value, like thoſe of his brother John.

JOHN VAN HUYSUM.

Painted Flowers, Fruit, and Landſcape.

DIED 1749, AGED 67.

This illuſtrious painter hath ſurpaſſed all who have ever painted in that ſtyle; and his works excite as much ſurpriſe by their finiſhing as they excite admiration by their truth.

He

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He was born at Amſterdam, in 1682, and was a diſciple of Juſtus Van Huyſum, his father. He ſet out in his profeſſion with a moſt commendable principle, not ſo much to paint for the acquiſition of money, as of fame; and therefore he did not aim at expedition, but at delicacy, and if poſſible to arrive at perfection in his art. Having attentively ſtudied the pictures of Mignon, and all other artiſts of diſtinction who had painted in his own ſtyle, he tried which manner would ſooneſt lead him to imitate the lightneſs and ſingular beauties of each flower, fruit, or plant; and then fixed on a manner peculiar to himſelf, which ſeems almoſt inimitable. He ſoon received the moſt deſerved applauſe, from the ableſt judges of painting; even thoſe who furniſhed him with the loveliеſt flowers, confeſſing that there was ſomewhat in his colouring and penciling that rendered every object more beautiful, if poſſible, than even nature itſelf. His pictures are finiſhed with inconceivable truth; for he painted every thing after nature, and was ſo ſingularly exact, as to watch even the hour of the day in which his model appeared in its greateſt perfection.

By the judicious he was accounted to paint with greater freedom than Mignon or Brueghel; with more tenderneſs and nature, than Mario da Fiori, Michael Angelo di Campidoglio, or Segers; with more mellowneſs than De Heem, and greater force of colouring than Baptiſt. His reputation roſe to ſuch a height at laſt, that he fixed immoderate prices on his works; ſo that none but Princes, or thoſe of princely fortunes, could pretend to become purchaſers. Six of his paintings were ſold, at a public ſale in Holland, for prices that were almoſt incredible. One of them, a flower-piece, for fourteen hundred and fifty guilders; a fruit-piece, for a thouſand and five guilders, and the ſmaller pictures for nine hundred.

The vaſt ſums which Van Huyſum received for his works, cauſed him to redouble his endeavours to excel; no perſon was admitted into his room while he was painting, not even his brothers; and his method of mixing the tints, and preſerving the luſtre of his colours, was an impenetrable ſecret, which he never would diſcloſe. Yet his conduct is certainly not to his honour; but rather an argument of a low mind, fearful of being equalled or ſurpaſſed. From the ſame principle he would never take any diſciples, except one lady, named Haverman, and he grew envious and jealous even of her merit.

By ſeveral domeſtic diſquiets his temper became changed; he grew moroſe, fretful, and apt to withdraw himſelf from ſociety. He had many enviers of his fame, which has ever been the ſevere lot of the moſt deſerving in all profeſſions; but he continued to work, and his reputation never diminiſhed. It is univerſally agreed, that he has excelled all who have painted fruit and flowers before him, by the confeſſed ſuperiority of his touch, by the delicacy of his pencil, and by an amazing manner of finiſhing; nor does it appear probable that any future artiſt will ever become his competitor. The care which he took to purify his oils, and prepare his colours, and the various experiments he made to diſcover the moſt luſtrous and durable, is another inſtance of his extraordinary care and capacity.

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From having obſerved ſome of his works that were perfectly finiſhed, ſome only half finiſhed, and others only begun, the principles by which he conducted himſelf may perhaps be diſcoverable. His cloths were prepared with the greateſt care, and primed with white, with all poſſible purity, to prevent his colours from being obſcured, as he laid them on very lightly. He glazed all other colours, except the clear and tranſparent, not omitting even the white ones, till he found the exact tone of the colour; and over that he finiſhed the forms, the lights, the ſhadows, and the reflexions; which are all executed with preciſion and warmth, without dryneſs or negligence. The greateſt truth, united with the greateſt brilliancy, and a velvet ſoftneſs on the ſurface of his objects, are viſible in every part of his compoſitions; and as to his touch, it looks like the pencil of nature.

Whenever he repreſented flowers placed in vaſes, he always painted thoſe vaſes after ſome elegant model, and the bas-relief is as exquiſitely finiſhed as any of the other parts. Through the whole he ſhews a delicate compoſition, a fine harmony, and a moſt happy effect of light and ſhadow. Thoſe pictures which he painted on a clear ground, are preferred to others of his hand, as having greater luſtre; and as they demanded more care and exactneſs in the finiſhing; yet there are ſome on a darkiſh ground, in which appears rather more force and harmony.

It is obſerved of him, that in the grouping of his flowers, he generally deſigned thoſe which were brighteſt in the centre, and gradually decreaſed the force of his colour from the centre to the extremities. The birds neſts and their eggs, the feathers, inſects, and drops of dew, are expreſſed with the utmoſt truth, ſo as even to deceive the ſpectator. And yet, after all this merited and juſt praiſe, it cannot but be confeſſed, that ſometimes his fruits appear like wax or ivory, without that peculiar ſoftneſs and warmth which is conſtantly obſervable in nature.

Beſide his merit as a flower-painter, he alſo painted landſcapes with great applauſe. They are well compoſed; and although he had never ſeen Rome, he adorned his ſcenes with the noble remains of ancient magnificence which are in that city. His pictures in that ſtyle are well coloured, and every tree is diſtinguiſhed by a touch that is proper for the leafing. The grounds are well broken, and diſpoſed with taſte and judgment; the figures are deſigned in the manner of Laireſſe, highly finiſhed, and touched with a great deal of ſpirit; and through the whole compoſition, the ſcene repreſents Italy, in the trees, the clouds, and the ſkies.

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I.

JURIAN JACOBSZ.

Painted Huntings, Animals, Portraits, and Hiſtory.

DIED 1664, AGED 54.

HE was born in Switzerland, in 1610, and became a diſciple of Francis Snyders. At firſt he imitated the ſtyle and manner of his maſter, painting huntings and chaces of wild animals, with a great deal of ſucceſs; but afterwards he devoted himſelf entirely to paint portraits and hiſtory; and in all the hiſtorical ſubjects of this maſter, the animals he introduced, and the manner of his deſigning and penciling, ſhew the ſpirit and taſte of Snyders.

The hiſtory of Venus and Adonis, and ſome other compoſitions of Jacobſz, are exceedingly commended by the Flemiſh writers; and his works were in ſuch eſteem, that he was engaged in ſeveral grand deſigns, by which he probably would have advanced his reputation, as well as his fortune, if he had not unhappily died of the plague, which ſwept away his whole family.

HUBERT JACOBSZ. Vid. GRIMANI.

LANG JAN. Vid. REMER.

ABRAHAM JANSSENS.

Painted Hiſtory.

He was born at Antwerp, in 1569, and had an admirable genius to painting. He was cotemporary with Rubens, and alſo his competitor, and, in many of the fineſt parts of the art, was accounted not inferior to that celebrated maſter. It is reported, that having waſted his time, and his ſubſtance, by a life of diſſipation and pleaſure, and falling into neceſſitous circumſtances, which he imputed more to ill fortune than to his own neglect of his buſineſs, which was the real cauſe, he grew envious at the grandeur in which Rubens appeared, and impatient at his merit and ſucceſs; and, with peeviſh inſolence, challenged him to paint a picture with him only for fame, which he was willing to ſubmit to impartial judges. But Rubens rejected the propoſal, anſwering with modeſty, that he freely ſubmitted to him, and the world would certainly do juſtice to them both.

He was excellent in colouring, and in that reſpect had no ſuperior, except Rubens; his compoſitions have abundance of ſpirit; and as he deſigned all his figures after living models, thoſe figures were moſt commonly correctly drawn, and had a ſtriking appearance

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of truth and nature. His deſign is elegant, his touch free, his draperies in general are well caſt, and his diſpoſition is extremely commendable; the whole together having a ſtrong effect, by a judicious management of the chiaro-ſcuro. Sandrart, who had ſeen ſeveral of his works, aſſures us that he not only gave a fine roundneſs and relief to his figures, but alſo ſuch a warmth and clearneſs to the carnations, that they had all the look of real fleſh; and his colouring was as durable as it was beautiful, retaining its original luſtre for a number of years.

His paintings which adorn the church of the Carmelites at Antwerp, are ſufficient to afford a juſt idea of his merit, and to eſtabliſh his reputation. The ſubject of one, is the Virgin holding the Infant in her arms, attended with other figures; the other is, the repreſentation of Chriſt laid in the Tomb. The compoſition in thoſe pictures is extremely rich and grand; the figures are larger than life, and the deſign and colouring are equally excellent. In the cathedral church at Ghent, is to be ſeen a Deſcent from the Croſs worthy of Rubens, and it is often taken for his work; but his moſt capital performance is the Reſurrection of Lazarus, which is in the cabinet of the Elector Palatine and is juſtly an object of admiration to all who behold it.

VICTOR HONORIUS JANSSENS.

Painted Hiſtory.

DIED 1739, AGED 75.

He was born at Bruſſels, in 1664, and was a diſciple of one Volders, under whoſe direction he continued for ſeven years; in which time he gave many proofs of a genius far ſuperior to thoſe who were inſtructed in the ſame ſchool. By applying himſelf induſtriouſly to ſtudy and practice, he became a good painter; and was received into the ſervice of the Duke of Holſtein, with a penſion of eight hundred florins, in which ſtation he worked for four years. At length he ſolicited his patron to permit him to improve himſelf in Italy, that he might render himſelf more worthy of his favour; and that benevolent Prince not only indulged him, but alſo enabled him to purſue his ſtudies without uneaſineſs, by preſenting him with ſix hundred florins at his ſetting out.

On his arrival at Rome, he attended particularly to the works of Raphael: he deſigned after the antiques, and ſketched the beautiful ſcenes round that city; and in a ſhort time his paintings roſe in eſteem, and the principal Nobility of Rome were deſirous to employ him. He aſſociated with Tempeſta, the celebrated landſcape-painter, for ſeveral years, and painted the figures in the works of that great maſter, as long as they reſided together.

Janſſens compoſed hiſtorical ſubjects, both in a ſmall and a large ſize; but he found the demand for his ſmall pictures ſo conſiderable, that he was induced to paint moſt frequently in that ſize. He choſe Albano for his model; and in the ſtyle he formed, he was not equalled by any of his cotemporaries. His paintings were ſo eagerly bought

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up, that there was no poſſibility of procuring any of them unleſs they were beſpoke a conſiderable time before they were expected. During eleven years he continued at Rome, which barely ſufficed for his finiſhing thoſe pictures for which he was engaged; nor could he have been even then at his liberty, had he not limited himſelf to a number, and determined not to undertake more.

When Janſſens returned to Bruſſels, his performances were as much admired as they had before been in Italy; but having married, and gradually become the father of eleven children, he was compelled to change his manner of painting in ſmall, and to undertake only thoſe of the large kind, as being more lucrative, more expeditious, and alſo more agreeable to his genius and inclination. He adorned moſt of the churches and palaces of his own country with his compoſitions; and his extraordinary readineſs of execution may be manifeſted by that vaſt number of pictures which he finiſhed in Bruſſels, and in the neighbouring cities.

The invention of this artiſt was fruitful; he deſigned correctly, his colouring is natural and pleaſing, his pencil free, and the airs of his heads have beauty and elegance. As to the difference between his large and ſmall paintings, it is obſerved, that in correctneſs and taſte they had an equal degree of merit; but the colouring of the former appears more raw and cold, than the colouring of the latter; and it is agreed, that for ſmall hiſtorical pictures he was preferable to all the painters of his time.

CORNELIUS JANSSEN, called JOHNSON.

Painted Portrait.

DIED 1665.

He was born at Amſterdam (though in the Chronological Tables, and in Sandrart, it is improperly aſſerted that he was born in London); and he reſided in England for ſeveral years, where he was engaged in the ſervice of King James I. and painted ſeveral excellent portraits of that Monarch, as alſo of his children, and of the principal Nobility of his Court.

His ſtyle of colouring is clear, lively, and natural; his touch is light, his pencil truly delicate; his pictures have a peculiar ſoftneſs and ſweetneſs in the carnations, and they are finiſhed with remarkable neatneſs. Janſſen had not the freedom of hand, nor the grace of Vandyck; but in other reſpects he was accounted his equal, and in the finiſhing his pictures ſuperior. His paintings are eaſily diſtinguiſhed by their ſmooth, clear, and delicate tints, and by that character of truth and nature with which they are ſtrongly marked. He generally painted on board; and, for the moſt part, his draperies are black; probably becauſe the oppoſition of that tint made his fleſh colours appear more beautifully bright, eſpecially in his female figures; and the ſame practice of black draperies may be obſerved in many of the portraits of Rubens and Vandyck, which ſeem to add roundneſs, relief, and livelineſs to the figures.

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It is ſaid that Janſſen uſed a quantity of ultramarine in the black colours, as well as in his carnations; which may be one great cauſe of their preſerving their original luſtre even to this day. Frequently he painted in a ſmall ſize in oil, and often copied his own works in that manner. His fame began to be ſomewhat obſcured on the arrival of Vandyck in England; and the civil war breaking out ſome time after, induced him to return to his own country, where his paintings were in the higheſt eſteem.

A very lovely picture of Princeſs Elizabeth, Queen of Bohemia, and ſiſter to King Charles I. in perfect condition, and as clear as when it came from his eaſel, is in the poſſeſſion of the author of this book; and it ſufficiently proves the extraordinary merit of this maſter.

KAREL DU JARDYN, or JARDIN.

Painted Converſations, Landſcapes, Roman Fairs, and Animals.

DIED 1678, AGED 38.

He was born at Amſterdam, in 1640, and was a diſciple of Nicholas Berchem. The ſtrength of his genius appeared very early, and he diſtinguiſhed himſelf above all thoſe who were educated under that eminent maſter. However, he continued only a few years in that ſchool, and travelled to Italy whilſt he was yet a young man.

When he arrived at Rome, he gave himſelf up alternately to ſtudy and diſſipation; and if he ſpent the day in forming his hand, and improving his taſte, the night was waſted in pleaſure and extravagance, among the joyous companions of the Bentvogel ſociety. And yet, amidſt this irregularity of conduct, his proficiency in the art was ſurpriſing, and his paintings roſe into ſuch high repute, that they were exceedingly coveted in Rome, and bought up at great prices; as the Italians preferred the taſte of Jardyn, to the taſte of every other artiſt of his country. With an intention to viſit his native city, he at laſt left Rome; but paſſing through Lyons, and meeting ſome agreeable companions, they prevailed on him to ſtay there for ſome time, and he found as much employment in that city as he could poſſibly undertake or execute.

But the profits which aroſe from his paintings were not proportionable to his profuſion; his manner of living created immoderate expences, and by that means he was ſo encumbered with debts, that, in order to extricate himſelf from the diſtreſſed ſituation in which his extravagance had involved him, he was compelled to have recourſe to a moſt deſperate remedy, and to marry his hoſteſs, who was old and diſagreeable, but very rich. Mortified and aſhamed of that adventure, he returned as expeditiouſly as poſſible to Amſterdam, accompanied by his wife; and there for ſome time followed his profeſſion, with full as much ſucceſs as he had met with in Italy, or at Lyons. Yet he appeared diſcontented; and being invited by an intimate friend, who was going to embark for Leghorn, only to accompany him as far as the Texel, he laid hold of the opportunity, and returned to Rome the ſecond time; and after a year or two ſpent there, in his uſual extravagant manner, he

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ſettled at Venice. In that city his merit was well known before his arrival, which procured him a very honourable reception. He lived there, highly careſſed, and continually employed; and at his death, which happened at Venice, he was ſumptuouſly interred, out of reſpect to his talents, and, although a Proteſtant, permitted to be laid in conſecrated ground.

This painter, in his colouring and touch, reſembled his maſter Berchem; but he added to that manner, a force which diſtinguiſhes the great maſters of Italy. It is obſerved, that moſt of his pictures ſeem to expreſs the warmth of the ſun, and the light of mid-day. His pictures are not much encumbered; a few figures, ſome animals, and a little landſcape for the back-grounds, generally compriſe the whole of his compoſition. However, ſome of his ſubjects are often more extenſive, containing more objects, and a larger deſign. Probably it was to gratify the multitude of perſons who demanded his works, and perhaps alſo from a diſlike to too intenſe application, he choſe not uſually to comprehend too many objects in his deſign.

In all his compoſitions he ſhewed a good genius, and a good taſte, with correctneſs and ſpirit; and his works are as much ſought after, as they are difficult to be met with. He underſtood the true principles of the chiaro-ſcuro extremely well; and in ſome ſcriptural ſubjects, particularly in a picture of the Crucifixion, he has ſhewn abundance of merit, as well in the light and ſhadow, as in the clearneſs of the colouring and the powerful force and effect which it produces.

A very capital painting of Jardyn is at Amſterdam; the ſubject is, a Mountebank ſtanding among a crowd of ſpectators, who are attentively liſtening to his harangue. Through the whole compoſition, the figures are well deſigned; they are grouped with a great deal of judgment, and handled in a very neat and maſterly manner.

WILLIAM VAN INGHEN.

Painted Hiſtory.

He was born at Utrecht, in 1651; and having diſcovered an early fondneſs for the art of painting, he was placed as a diſciple with Anthony Grebber. When he had made a ſufficient progreſs under the direction of that maſter, to enable him to ſtudy after nature, and after elegant models, he determined to improve himſelf at Rome, by deſigning after the antiques; and Fortune was kind enough to furniſh him with a convenient opportunity. For a Biſhop, who was Vicar General of the Netherlands, having a call to Rome, took the young artiſt in his retinue, and, on his arrival at that city, recommended him to the care of Carlo Maratti, who received him as a diſciple.

Although Inghen continued only one year in that famous ſchool, yet, by cloſe ſtudy, and the excellent precepts of Maratti, he was rendered capable of executing ſeveral grand works in the churches at Rome, by the recommendation of his maſter, who was ſo much pleaſed with the abilities of his pupil, that he did him every friendly office in his power. His drawing, which was firm; his deſign, which had a great portion of elegance; and the

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the pleaſing tone of his colouring, very ſoon procured him the favour of the Nobility, and of the moſt eminent eccleſiaſtics, who employed him for many of the convents and palaces; and at his return to Amſterdam, where he followed his profeſſion as long as he lived, his works were much coveted and admired.

LUDOLPH DE JONG.

Painted Portraits, Battles, and Huntings.

DIED 1697, AGED 81.

He was born at Overſchie, between Rotterdam and Delft, in 1616. His father, who was a ſhoemaker, intended him for his own trade; but having, on ſome occaſion, treated Ludolph with extraordinary ſeverity, he ran away from his father; and finding in himſelf a predominant inclination to painting, he became a diſciple of Cornelius Sachtleven. From that maſter he learned the principles of the art; but afterwards he placed himſelf with Anthony Palamedes, a portrait-painter at Delft, who took no pains to inſtruct him as he ought to have done; and therefore he quitted him, and went to Utrecht, to ſtudy under John Bylaert, where he made a good progreſs, and qualified himſelf to appear with credit in his profeſſion.

He viſited France, in hope of meeting encouragement, and had the good fortune to find buſineſs enough to detain him there for ſeven years; but then he retired to Rotterdam, where many of the chiefeſt families engaged him, and he gained reputation and riches. In the apartment of the artillery company at Rotterdam, may be ſeen a capital picture of this maſter's hand; it is very much admired, and affords an evident proof of his abilities in portrait-painting.

He alſo frequently painted battles, and huntings, in a ſmall ſize, which are well penciled and well deſigned.

JACQUES JORDAENS.

Painted Hiſtory, Allegorical Subjects, and Bacchanals.

DIED 1678, AGED 84.

This remarkable artiſt was born at Antwerp, in 1594, and was a diſciple of Adam van Oort, but he was indebted to Rubens for the principal part of his knowledge in the art of painting; and by ſome authors it is aſſerted, that he was admitted into the ſchool of Rubens, and became one of his moſt famous diſciples. He had always a longing deſire to ſee Rome, in order to refine his taſte, and acquire the beſt manner of deſigning; yet he was prevented from carrying that project into execution, by an early marriage with the daughter of his maſter Van Oort; and had then no reſource, but to ſtudy and copy the beſt pictures he could procure of the greateſt Italian maſters, which he did with indefatigable aſſiduity. With an obſervant and judicious eye he examined the works of Caravaggio, Paolo Veroneſe,

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Veroneſe, Giacomo Baſſan, and Titian, particularly the latter, to diſcover the peculiar excellence of each of thoſe maſters; and having a ready genius, he received ſo much improvement by that conduct, that it became evident he only wanted to have ſeen Rome, to make him equal to the beſt among the Flemiſh artiſts.

Sandrart ſays, and from him De Piles and other authors aſſert, that Rubens, jealous of the colouring of Jordaens, and apprehenſive of being rivalled in a point wherein his own excellence conſiſted, employed him for a conſiderable time to paint deſigns for tapeſtries in diſtemper, after his ſketches; by which, it is ſaid, Jordaens weakened his knowledge of the principles of colouring, and enfeebled his tints, which before were ſtrong, and repreſented the truth of nature to a wonderful degree.

But, if it be candidly conſidered, that when Jordaens worked in diſtemper, he was not far advanced in life; and if it be alſo conſidered, that all thoſe paintings on which his fame is founded, or at leaſt the major part of them, muſt have been ſubſequent to the time when Rubens employed him, and yet are admired for their beautiful, ſtrong, and admirable colouring; this ſtory muſt certainly appear not only improbable, but an imputation unworthy of ſo amiable a character as Rubens always poſſeſſed. And it ſhould ſeem, that even thoſe works of Jordaens which he finiſhed at a very advanced age, and are allowed not to be inferior in colouring to Rubens, are ſufficient to falſify and diſprove the aſſertion of De Piles and others.

It muſt be acknowledged, that notwithſtanding the opportunities he had of amending and refining his taſte, by ſtudying the deſigns of the diſtinguiſhed maſters of Italy, his Flemiſh guſto ſtill prevailed; though, could he have been a little more correct, more elegant in his characters, with ſomewhat more of elevation in his ideas, and a better taſte of deſign, he might have been ranked with the moſt eminent in his art. However, not even Rubens, his maſter, was without ſeveral of the ſame imperfections, although for other parts of painting he is ſo juſtly admired. Rubens had a finer imagination, more genius, and much nobler ideas in his characters; but Jordaens had better expreſſion, and more truth. He painted with extraordinary freedom, eaſe, and expedition; there is a brilliancy and harmony in his colouring, and a good underſtanding of the chiaro-ſcuro. His compoſition is rich, his expreſſion natural and ſtrong, but his deſign wanted elegance and taſte. He ſtudied and copied nature; yet he neither ſelected its beauties, nor rejected its defects. He knew how to give his figures a good relief, though he is frequently incorrect in the outlines; but his pencil is always excellent; and for a free and ſpirited touch, no painter can be accounted his ſuperior.

A great number of altar-pieces, painted by Jordaens, are preſerved in the churches through the Netherlands, which maintain the reputation of the artiſt; and in the collection of the Duke of Orleans, is the famous picture of the ſatyr and man blowing cold and hot; as alſo the ſtory of Pan and Syrinx, which, although the figures are as large as life, and the whole admirably executed, was finiſhed in only ſix days.

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GIULIO, or JULIO ROMANO.

Painted Hiſtory, Landſcape, and Animals.

DIED 1546, AGED 54.

This memorable artiſt was born at Rome, in 1492, and was the firſt, as well as the favourite diſciple of his illuſtrious maſter Raphael; during whoſe life he was entirely employed to execute the deſigns of that inimitable painter, and by that means his works appear to have a grace and dignity, which are not diſcernible in thoſe which he himſelf compoſed after the death of Raphael.

When his imagination was permitted to take its free courſe, without correction or reſtraint, his compoſitions are very different from thoſe which he performed under the guidance of a judicious director. And although his latter deſigns may have the appearance of grandeur, as being formed on the antique, and particularly on the baſs-relievos which he had attentively ſtudied; and although, in ſome reſpects, they may have a ſtronger expreſſion, yet they certainly have much leſs of delicacy and of nature. The airs of his heads have but little variety, his attitudes are frequently extravagant, his draperies very indifferently diſpoſed, being neither grand nor elegant, eaſy nor natural, but rather fantaſtical, and ungracefully broken. His colouring was never beautiful or commendable; and in the latter part of his life, it became worſe; for his local colours, (as De Piles obſerves) which were compoſed of brick-colour and black, were not ſupported by any intelligence of the chiaro-ſcuro. He was more famous as a deſigner than as a painter, for the livelineſs of his imagination enabled him to be very expeditious in deſigning; but as painting required more time, patience, attention, and labour, the vivacity of his genius rendered it too great a fatigue. However, there is ſomewhat of ſpirit and grandeur in his compoſitions, which readily diſtinguiſhes him; and though it may not always be pleaſing, will always attract the attention of perſons of taſte, and ſupport that great reputation which he acquired during the life of his maſter Raphael.

As he had a great ſhare of erudition, and was well verſed in the writings of ancient authors, he deſigned hiſtorical and poetical ſubjects with great readineſs; and his literature qualified him extremely well for compoſing thoſe alſo that were allegorical: yet, in his ideas he had abundance of the whimſical and fantaſtical, and figures of a coloſſal ſize ſeemed more adapted to his genius than any others. In general he appeared to be leſs guided by the ſtudy of nature, than by the power of imagination; which gave his compoſitions an appearance of what was ideally grand, but not ſo ſtrictly conſonant with truth. His being ſo very converſant with the antiques, afforded him an opportunity of giving a degree of dignity to his deſigns; but the true eaſe, elegance, and ſimplicity of the antique, in which the excellence of Raphael conſiſted, was not the province of Julio. His tint of colouring undoubtedly had too great a mixture of the black and red, which gave his beſt performances a look of what was hard and dry; which in a great meaſure deſtroyed their effect, and injured the dignity of his deſign.

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The principal works of Julio are at Mantua, in the Ducal palace, of which he was alſo the architect. In one of the moſt ſuperb apartments is repreſented the Battle of the Giants, accounted the moſt capital of his compoſitions; in which the groupes of figures are well connected, and there appears a very grand character in the deſign, but there likewiſe appears a great deal of incorrectneſs. Many of the heads are in a fine taſte, and the expreſſion is ſtrong; but in ſeveral parts there are great extravagancies, and the colouring is too red. The ceilings are enriched with many deſigns of poetical and allegorical figures, ſuch as Cupids and Bacchanals; and through the whole palace are to be ſeen more of the works of Julio, than are to be met with in any other city of Italy, except Rome. There is alſo one of his moſt capital paintings in the church of St. Stephen at Genoa, repreſenting the ſtoning of that Martyr.

JOHN JUVENET, or JOUVENET.

Painted Hiſtory, Portrait, and Allegorical Subjects.

DIED 1717, AGED 73.

He was born at Rouen, in 1644; and his father, who was a painter, bred him up to the ſame profeſſion, and taught him the firſt principles of the art; but his greateſt improvement was confeſſedly derived from the inſtructions he received from Nicolo Pouſſin, and ſtudying the works of that maſter.

He acquired ſo good a knowledge of deſign, as qualified him for being employed in ſeveral grand works, in the royal palaces at Paris and Trianon; in many of the churches and convents; and in the hoſpital of the Invalids, where he painted the twelve Apoſtles, each figure being fourteen feet high. He was eſteemed to have had a ready invention, a fruitful genius, a taſte for grandeur in his compoſitions, correctneſs in his deſign, and an elegant manner in diſtributing his draperies. In France his merit ſeems to be univerſally allowed; yet ſome able judges condemn his taſte of deſign, as being too much loaded; and his colouring, as having too predominant a tint of yellow in the carnations, by which they loſe the look of nature; though others aſſert, that his beſt works are free from thoſe imperfections.

It is obſerved of this artiſt, that being deprived of the uſe of his right hand by a paralytic diſorder, he ever after painted with his left.

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VANDER KABEL. Vid. CABEL.

WILLIAM KALE.

Painted Still Life.

DIED 1693, AGED 63.

HE was born at Amſterdam, in 1630, and was a diſciple of Hendrick Pot, who painted portraits and hiſtory. But, although he continued with that maſter for ſeveral years, and employed his pencil on the ſame ſubjects, yet, when he quitted Pot, he changed his manner totally, and only painted objects of ſtill life, endeavouring to imitate nature with the utmoſt exactneſs. He ſucceeded very happily in his compoſitions of that kind, and at laſt arrived at a great degree of perfection. He finiſhed his pictures with a touch that was remarkably neat; his colouring was true nature, and had an uncommon tranſparence. His uſual ſubjects were vaſes of gold, ſilver, or cryſtal, gems, glaſſes, and agates, which he copied delicately after nature; and gave them an extraordinary luſtre, as well as an agreeable effect, by a proper diſtribution of his lights and ſhadows.

BARENT VAN KALRAAT.

Painted Landſcapes and Cattle.

DIED 1721, AGED 71.

This artiſt was born at Dort, in 1650, and learned deſign from his brother Abraham Van Kalraat; but the art of painting he ſtudied under Albert Kuyp, an admirable painter, with whom he was placed as a diſciple.

At firſt he painted in the ſtyle of his maſter entirely; though afterwards, being either diffident of his own abilities, or at leaſt not flattering himſelf with a hope of ſurpaſſing, or even equalling his maſter, he changed his manner, and ever after painted views of the Rhine, in the ſtyle of Herman Sachtleven. His frequent walks along the borders of that river, inſpired him with a deſire to copy that beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and although he could not be accounted equal to Sachtleven, yet he approached very near to the merit of that painter. Some of his pictures are excellently and highly finiſhed; and his landſcapes are adorned with figures and animals well deſigned, delicately penciled, and pleaſingly coloured.

Sometimes he repreſented, in his pictures, figures going abroad with dogs, to hunt or to hawk, travellers at the doors of inns, and ſuch-like ſubjects, which are always neatly handled, and very tranſparently coloured.

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JACOB VAN KAMPEN.

Painted Hiſtory.

He was born at Haerlem, in 1658, was ſtyled Lord of Rambroeck; and by ſome authors he is called a diſciple of John Van Bronkhorſt. His manner of painting indiſputably very much reſembled that of Bronkhorſt and John Bylaert; ſo that the particular merits which are aſcribed to thoſe maſters, may with equal juſtice and propriety be aſcribed to him. He travelled to Rome, and through the greateſt part of Italy, forming his taſte of deſign and colouring after the works of the moſt eminent artiſts; and received many public marks of approbation for his performances. Thoſe hiſtorical ſubjects which he painted, were compoſed with figures as large as life, well deſigned, and well handled, and they had a tone of colour that appeared lively and natural.

His genius for architecture was excellent; and the plans of ſome of the moſt elegant public buildings and palaces in Holland were of his deſign, as he was eſteemed the beſt architect of the Low Countries.

KAMPHUYSEN. Vid. CAMHUYSEN.

WILLIAM KAY, or KEY.

Painted Portraits and Hiſtory.

DIED 1568, AGED 48.

This painter was born at Breda, in 1520, and became a diſciple of Lambert Lombard at Liege, at the time when Francis Floris ſtudied in that ſchool. As he was remarkably induſtrious in practiſing the rules preſcribed by his maſter, in a few years he was diſtinguiſhed as an exceeding good artiſt. His portraits are accounted very little inferior to thoſe of Antonio More; for his works are carefully finiſhed, and they were prized for the ſweetneſs and delicacy of his penciling, as well as for their clear and natural colour. His compoſitions in the hiſtorical ſtyle, ſhew ſkill and judgment; and although it cannot be affirmed that he had as much fire as Francis Floris, yet are his paintings well eſteemed, and often afford conſiderable prices.

His reputation was ſo eſtabliſhed at Antwerp, that the Duke of Alva ſat to him for his portrait; but whilſt he worked on the picture, the Judge-criminal and other officers waited on the Duke to receive his determinate orders, in regard to the Counts Egmont and Hoorn. The Duke, with a terrible auſterity of countenance, ordered their immediate execution; and Kay, who underſtood the language in which they converſed, and alſo loved, the nobility of his country, was ſo violently affected by the piercing look and peremptory command of Alva, that he went home, fell ſick, and died, through the terror impreſſed upon his mind by the tranſaction. Some authors, (and Sandrart in particular) to render that incident more ſurpriſing, or perhaps with ſtrict adherence to truth, aſſert,

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that he died on the ſame day thoſe noblemen were executed; others affirm, that he died a few days before; and others atteſt, that he was ſtruck with ſuch terror only by looking at the enraged and fiery viſage of the Duke, that he died immediately.

One of this maſter's moſt capital performances is the portrait of Cardinal Granville in his robes, which is very highly commended; and another was, a large deſign, in which he had introduced the portraits of the principal magiſtrates of the city of Antwerp, at full length, and as large as life. It was placed in the town-hall: but it happened to be deſtroyed, when that building was burnt down in 1576.

JOSEPH VANDEN KERCKHOVE.

Painted Hiſtory.

DIED 1724, AGED 55.

He was born at Bruges, in 1669, and was a diſciple of Eraſmus Quellinus the elder, in whoſe ſchool he ſhewed himſelf ſtudious and diligent; and his proficiency was proportionable to his induſtry. When he began to practiſe in his profeſſion, he went early to France, where he found encouragement; and in a few years returned to his own country with a good reputation, and always painted in the ſtyle of his maſter.

His colouring is warm, and his deſign correct; his compoſition is generally in the grand taſte, and he introduced nothing but what ſeemed neceſſary to embelliſh his ſubject. He had thoroughly ſtudied the principles of perſpective; and, by his being expert in that branch of his art, the back-grounds of his pictures are enriched with architecture in a good taſte.

On the ceiling of the town-hall at Oſtend he painted a very fine deſign, repreſenting the Council of the Gods, in which there is an ingenious and learned diſpoſition of the figures, and alſo a maſterly execution.

JOHN VAN KESSEL.

Painted Flowers, Portraits, Birds, Inſects, and Reptiles.

DIED 1708, AGED 82.

He was born at Antwerp, in 1626, and became exceedingly famous for painting thoſe particular objects which he delighted to repreſent; and not only excelled in fruits and flowers, but was likewiſe eminent for painting portraits. In his manner he reſembled Velvet Brueghel, and very near equalled him in his birds, plants, and flowers. He ſtudied entirely after nature, and faithfully imitated all the true beauties which nature preſented to his obſervation; he deſigned with exceeding correctneſs, had a complete knowledge of colour, and finiſhed his pictures with taſte, elegance, and extreme neatneſs.

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The prodigious high prices for which he ſold his works, occaſioned the rich alone to be the purchaſers; and the King of Spain admired the performances of Van Keſſel to ſuch a degree, that he purchaſed as many of them as he could poſſibly procure, till at laſt he prevailed on that artiſt to viſit his Court, where he was appointed painter to the Queen, and was retained in her ſervice as long as ſhe lived.

He painted portraits admirably, with a light, free touch, and a tone of colour that very much reſembled Vandyck; nor are his works in that ſtyle conſidered, in Spain, as inferior to that great maſter, either in reſpect to the reſemblance, the look, full of life, the gracefulneſs of the attitudes, or the relief of his figures.

It was conſtantly the cuſtom of Van Keſſel to make ſketches after nature, and ſtudies, at the different ſeaſons of the year, when his objects were in the moſt complete bloom and beauty; ſome of thoſe objects he only deſigned; of ſome, he coloured the deſigns, and others he modelled; ſo that the materials were ready for any work he intended to undertake; and, as he poſſeſſed a large collection of them, he could always have recourſe to thoſe ſtudies, when he could not poſſibly have nature to imitate.

FERDINAND VAN KESSEL.

Painted Fruits, Flowers, Plants, and Animals.

He was the ſon of John Van Keſſel, born at Breda in 1660, and with great care inſtructed in the profeſſion of painting by his father, whoſe ſtyle and manner he ever afterwards followed. Some of his works happening to be obſerved by John Sobieſki, King of Poland, he received ſo great a degree of pleaſure in viewing them, that he invited Van Keſſel to his court, and ordered a particular cabinet to be built at his palace, which was to be entirely ornamented with the works of that maſter.

The firſt ſubjects he deſigned were the four elements, which he painted on copper. Air, he repreſented by a boy ſupported on the wings of an eagle, ſurrounded by a multitude of birds of all kinds. Earth, was deſcribed by a boy on the back of a lion; and the ground was diverſified with a variety of plants, fruits, and flowers. Fire, was repreſented by a boy ſurveying fire-arms, helmets, and corſelets, richly gilded and engraved; with groups of drums, enſigns, and other implements of war: and Water, by a boy ſupported on a couch at the edge of the ſea; the adjoining ſhore being ſtrewed with corals, ſhells, and petrifactions, with a number of fiſhes of various kinds, excellently imitated after nature, and well grouped. Thoſe ſubjects he was enabled to paint readily, and with ſingular exactneſs, as he poſſeſſed the deſigns, ſtudies, ſketches, and models, on which his father had ſpent ſo much labour and ſkill; and by thoſe he was qualified to paint every object with beauty and truth. But, after abundance of pains and care had been exerted in finiſhing thoſe delicate paintings in Poland, they were totally conſumed by a fire, which deſtroyed the greateſt part of the building. He was employed by the ſame Monarch to paint thoſe ſubjects a ſecond time, for which he was gratified to the utmoſt

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utmoſt of his expectations; and received many rich preſents from the hand of Sobieſki, together with a patent which enobled him and all his deſcendants.

He was not, howevever, equal to his father in merit; yet he approached much nearer to the excellence of that eminent artiſt, in penciling and colouring, than any other painter of his time. He deſigned landſcapes in an agreeable ſtyle, and every plant, fruit, flower, or animal, which he introduced was well coloured and well finiſhed. As he was not very capable of deſigning figures in his landſcapes, they were uſually inſerted by Eykens, Maas, Van Opſtal and Biſet; and in return he painted, in their compoſitions, all thoſe objects in which he particularly excelled.

At Duſſeldorp, in the collection of the Elector Palatine, there are four pictures of this maſter's hand, repreſenting the four parts of the world, in which the plants, animals, trees, and flowers, peculiar to each climate, are delicately painted.

N. Van KESSEL.

Painted Converſations.

This artiſt was the nephew of Ferdinand Van Keſſel, born at Antwerp, in 1684; and probably he would not have been inferior to the moſt diſtinguiſhed painters of his own name or nation, if he had not given himſelf up to an intemperate and diſſolute courſe of life. If a judgment might be formed of his genius and power, by ſome of his performances which he painted in the ſtyle of Teniers, it appeared not unlikely that he would have equalled even that favourite painter, if his application had been proportioned to his abilities.

He deſigned after nature with great readineſs, and gave humour, life, and a ſtrong character to every figure; ſo that he never wanted purchaſers, but received whatever he demanded for his productions; and he was ſo eagerly ſolicited for his pictures, that he could not allow himſelf time to execute a ſufficient number. His ſubjects were boors, their converſations, feaſts and merry-makings, juſt as he had obſerved the prevalent manners, cuſtoms, and amuſements among the peaſants of his own country. His works produced large ſums of money; and if he had been leſs profuſe and more aſſiduous, he might have had as great a ſhare of riches and reputation as any of his profeſſion; for he deſigned his figures with admirable freedom and readineſs in the taſte of Le Fage; and, through all his compoſitions, there appears every where great ſpirit and a ſurpriſing character of nature.

Though he inherited an immenſe fortune, by the death of his uncle Ferdinand, his extravagance diveſted him of it in a ſhort time, and he was reduced to miſery. In the latter part of his life he quitted the manner of Teniers, and painted portraits, but with no ſucceſs, for they rather rendered him contemptible; ſo that he is only memorable for his firſt works, which have real merit in the deſign, and for the colouring are juſtly commendable.

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CORNELIUS KETEL.

Painted Portrait, Hiſtory, and Architecture.

DIED 1602, AGED 54.

He was born at Gouda, in 1548, and received his firſt inſtruction from his uncle, who was a tolerable painter; yet he took more care to form the mind of his nephew by the knowledge of polite literature, than to form his hand to the pencil. Afterwards Cornelius was placed as a diſciple with Anthony Blockland at Delft; with whom he continued long enough to qualify him for appearing with credit in his profeſſion, though he ſtudied under his direction only one year.

When he quitted Blockland, he travelled to Paris, and was employed in painting ſome compoſitions at the palace of Fontainbleau, aſſociated with Jerom Frank, Francis de Mayer, and Denis d'Utrecht, his countrymen, who were ſurpriſed to ſee the proficiency of Ketel. But thoſe works being diſcontinued, and the troubles in Holland ſtill ſubſiſting, he was induced to viſit England; and there found conſiderable advantage by painting portraits, though his genius principally directed him to hiſtorical ſubjects. Many of the firſt Nobility ſat to him; and, by their recommendation, he had the honour to paint the portrait of Queen Elizabeth. Several of his pictures were at full length, well drawn, and with a good expreſſion.

In the year 1581 he retired to Amſterdam, where he painted a large picture of the principal officers and their attendants, among which he introduced his own. The diſpoſition of the figures, as alſo the reſemblance of the perſons, were remarkably good; and the different ſtuffs of the habits were admirably imitated, and much admired. Sandrart ſays, he viſited Venice and Rome, when he had ſpent ſome years at Amſterdam, and that he died in the latter city (where he was highly eſteemed) while he was employed in painting the portrait of the King of Denmark.

Although the reputation he had acquired by his portraits and hiſtorical deſigns might have contented this artiſt, yet he conceived a ſcheme to diſtinguiſh himſelf by a method of working different from all others; and undertook (through a whimſical kind of vanity) to paint with the ends of his fingers, inſtead of bruſhes. He tried the experiment on his own portrait, and ſucceeded ſo well, that he afterwards painted ſeveral others in the ſame manner, which (whatever real merit they might have) were applauded at that time, for their force and ſtrong expreſſion, as well as for the clearneſs and beauty of their colouring. It is alſo reported, that he worked with the fingers of his left hand, as readily as with thoſe of his right. Two ſubjects of thoſe pictures which he painted only with the points of his fingers, were Democritus and Heraclitus: the former was his own portrait, and was purchaſed by the Duke de Nemours at a large price; the latter was a portrait of Sig. Moroſini, a Venetian, who had naturally a ſolemn and triſtful countenance. When he was aſked why he attempted to paint without pencils, he anſwered, it was only to

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T. Chambars sculp.

CORNELIUS KETEL.

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to ſhew that genius can never want tools to work with; but he had a greater number of admirers than of imitators in that way.

Moſt of his pictures were ſtrongly coloured, with a full pencil; and his figures were, for the moſt part, as large as life, if not larger. However, though he had much merit in ſeveral parts of his art, yet it muſt be allowed that he wanted extremely a more elegant taſte of deſign. A good whole-length portrait of Sir Chriſtopher Hatton, by this maſter, is in the poſſeſſion of the Earl of Litchfield, at Ditchley.

JANSSEN, or JANSON VAN KEULEN.

Painted Portrait.

DIED 1665.

This painter was born in London, of Dutch parents; and before Vandyck went to England, he was employed by King Charles I. who held his paintings in great eſteem; and the favour of that Monarch procured him the opportunity of painting the portraits of the principal Nobility.

It was obſerved, that although Vandyck was ſuperior to him by very many degrees, and was alſo particularly engaged in painting the ſame ſubjects, yet he and Van Keulen lived together in the moſt ſincere amity. Houbraken writes, that Vandyck having one day viſited Van Keulen, obſerved him to look dejected and melancholy; and enquiring the cauſe of his uneaſineſs, that painter candidly told him he had been exceedingly mortified by a lady, whoſe portrait he was painting, and whoſe capricious humour rendered her incapable of being pleaſed. But Vandyck ſmiling, deſired him not to be affected by ſuch treatment, which was generally the reſult both of vanity and folly, nor to fret himſelf at the teazing ignorance of his employers; for he himſelf had often experienced the ſame mortifying behaviour from ladies who ſat to him, and reaped one great advantage by it, which was, that it taught him the art of patience, though it did not improve him in the art of painting.

CORNELIUS KICK.

Painted Portraits, Flowers, and Still Life.

DIED 1675, AGED 40.

He was born at Amſterdam, in 1635; and, according to Houbraken, learned deſign and colouring from his father, who was a portrait-painter of good reputation, though Weyerman ſays his father was a ſtatuary. He became very eminent for painting portraits, as the likeneſs was remarkably ſtrong, and as he finiſhed them very highly; but when he obſerved how great a demand there was at that time for ſubjects of ſtill-life, particularly fruits and flowers, and ſaw the works of De Heem in prodigious requeſt, he directed his whole ſtudy to that ſtyle of painting, and ſucceeded ſo well, that he deſiſted from portraits,

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portraits, and devoted his pencil ever after to the painting of fruit and flowers; which pictures roſe into high eſteem, and ſold for conſiderable prices. As he accuſtomed himſelf always to paint after nature, he was ſo curious that he filled particular beds in his garden with the choiceſt flowers that could poſſibly be procured; and planted fruit-trees of the moſt valuable kinds, that he might have the moſt beautiful models in his own power.

His manner of painting was light and delicate, his touch tender, and his colouring brilliant, ſhewing all the freſhneſs of nature; and thoſe flowers which were his favourite ſubjects, and painted with the greateſt excellence, were tulips and hyacinths.

ALEXANDER KIERINGS, or KIERINCX.

Painted Landſcape.

DIED 1646, AGED 56.

He is ſuppoſed to have been born at Utrecht, in 1590, and is very deſervedly accounted a landſcape-painter of great eminence. He finiſhed his pictures in a manner that was peculiarly neat; yet he was never capable of deſigning figures with any tolerable degree of elegance. For which reaſon, he procured Poelemburgh to inſert the figures in moſt of his pictures, which added not only to their beauty, but to their value.

His views, and every particular object, were copied from nature, and he finiſhed them with amazing patience; even the bark, and the fibres of the trees, being diſtinctly marked; and he had ſo peculiar a manner of touching the leaves, that every ſpecies might be readily diſtinguiſhed.

DAVID KLOCKER of EHRENSTRAHL, or KLOCKNER.

Painted Portrait and Hiſtory.

DIED 1698, AGED 69.

He was born at Hamburgh, in 1629, and learned the art of painting from George Jacob, a Dutch maſter, well eſteemed for painting animals and huntings. His firſt attempts were in portraits; but being invited to the Court of Sweden, he found the King deſirous to have ſome grand hiſtorical ſubjects painted in his palace; and, in order to qualify himſelf for ſuch an undertaking, he went to ſtudy at Venice, and acquired there a bold and ſtrong tint of colouring; but from thence he travelled to Rome, and ſtudied there for five years, to improve himſelf in deſign and elegance of taſte.

At his return to Sweden, he was received with great reſpect; had an honourable appointment; was immediately employed at the palace; and his works were beheld with a degree of applauſe, equal to his warmeſt wiſhes. He painted the portraits of the Royal Family, as alſo the greateſt part of the Nobility of that kingdom; and finiſhed many hiſtorical and poetical ſubjects: but very few of the paintings of this maſter are to ſeen out

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out of that country. He had great freedom of hand, and great propriety in his characters. In his compoſitions he was fond of introducing a number of figures, and his deſigns were adorned with agreeable landſcapes, as likewiſe with elegant pieces of architecture, which he had copied from the veſtiges of the antique buildings about Rome; and he adapted them to his own ſubjects, with extraordinary judgment. His colouring was excellent, eſpecially in the naked, and his drawing was very correct.

Sir Godfrey KNELLER.

Painted Hiſtory and Portrait.

DIED 1726, AGED 78.

This artiſt, whoſe fame is well eſtabliſhed in theſe kingdoms, was born at Lubeck, in the duchy of Holſtein, in 1648, and received his firſt inſtruction in the ſchool of Rembrandt; but he afterwards became a diſciple of Ferdinand Bol, under whoſe direction he continued for a conſiderable time.

When he had gained as much knowledge in his profeſſion, as that ſchool could afford him, he travelled to Rome, in order to ſtudy the antiques, and the works of the celebrated artiſts; and fixed his particular attention on the Caracci and Titian. Their paintings he diligently copied, endeavouring to derive from the former, correctneſs of deſign, and from the latter, the harmony of colouring; but eſpecially to gain from the Caracci the art and habit of diſpoſing the heads of his figures, with a natural and becoming elegance. He was extremely aſſiduous, and had the happineſs of being directed in his purſuit of improvement, by the precepts and advice of Carlo Maratti; who was not only the beſt painter of his time, but the ableſt inſtructor of others. He likewiſe viſited Venice, and diſtinguiſhed himſelf ſo effectually in that city, by ſeveral portraits of the noble families, as alſo by ſome hiſtorical pictures, that his reputation became conſiderable in Italy.

Thus qualified to appear with advantage in his profeſſion, he left Rome and Venice; and after ſome time ſpent at Hamburgh, with extraordinary ſucceſs, he went to London, where he knew the polite arts readily find protectors and patrons. It was a circumſtance of good fortune to Kneller, that he gained the favour of the Duke of Monmouth, by whom his merit was made known to the Court; and he had not only the honour of painting the portrait of King Charles II. ſeveral times, but that Monarch condeſcended to ſit for his picture, at the houſe of Sir Godfrey in Covent-Garden.

The death of Sir Peter Lely left him without a competitor in England; and from that period his fortune and his fame were thoroughly eſtabliſhed. No painter could have more inceſſant employment, no painter could be diſtinguiſhed by more public marks of honour. He was ſtate-painter to Charles II. James II. William III. Queen Anne, and George I. equally reſpected and eſteemed by them all. By the Emperor Leopold he was dignified with the title of Knight of the Holy Roman Empire; the patent which conferred

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that honour, being accompanied with a chain of gold, and a medal, on which the head of his benefactor was impreſſed. His own portrait was requeſted by the Grand Duke of Tuſcany, which is ſtill to be ſeen, placed among thoſe illuſtrious artiſts which adorn the famous Florentine gallery; and he had the peculiar happineſs of having his works immortalized by the beſt poets of his time, eſpecially by Addiſon, who alſo immortalized himſelf by the verſes he wrote to Kneller.

He poſſeſſed a great deal of the freedom and nature obſervable in the works of Vandyck; his colouring is lively, true, and full of harmony; he drew extremely correct, and was very exact in his outline; he diſpoſed his figures with great judgment; and his attitudes have eaſe and dignity. The airs of his heads are generally graceful, and the hair diſpoſed with a natural and becoming flow; but particularly the female portraits have a pleaſing ſimplicity, a modeſty mixed with elegance, that renders them engaging and amiable. However, it muſt be confeſſed, that there appears too great a ſameneſs in his airs, too great a ſimilarity in the countenances, and no great fire of imagination in his compoſitions. It is remarked of Kneller, that of all his performances, he ſeemed to be moſt vain of the portrait of the converted Chineſe, at Windſor.

N. KNIPBERGEN, or KNIBERG.

Painted Landſcape.

He was a Dutch maſter of eminent rank for painting landſcapes, who entirely imitated the ſtyle and manner of Paul Bril. He ſtudied after nature, but principally ſketched the ſcenes which he intended for his future ſubjects, among the mountainous parts of Germany and Switzerland.

He had an uncommon freedom of hand, and a fine pencil; and it ſeemed aſtoniſhing to conſider the expeditious manner in which he painted the trees, ſkies, mountains, caſcades, and every figure that he introduced in his compoſitions; and at the ſame time to obſerve, that notwithſtanding his quickneſs in working, every object appeared well finiſhed, and touched with ſpirit. He wanted elegance in the choice of his ſubjects, and alſo in the forms and attitudes of his figures; his diſtances are frequently not well thrown off, and ſometimes his back-grounds appear too encumbered; but the leafing of his trees is looſe, free, and competently bright, though in general ſomewhat too green; as are alſo very often his grounds and his hills. The clouds in his pictures are remarkably light and floating, and his fore-grounds are well broken, and agreeably diverſified.

NICHOLAS KNUPFER.

Painted Battles and Converſations.

DIED 1660, AGED 57.

He was born at Leipſick, in 1603, and at firſt was inſtructed by Emanuel Nyſens, a painter of no great note in that city, with whom he ſpent two years; but being treated

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improperly and unkindly by that artiſt, he quitted him, and went to Utrecht, to procure inſtruction from Abraham Bloemart. That maſter ſoon obſerved the genius and capacity of his pupil with ſingular ſatisfaction; and having accommodated him in his own houſe, took ſo much pains to acquaint him with the beſt principles of his art, that Knupfer advanced ſucceſsfully in the knowledge of colouring and deſign, and became a conſiderable artiſt.

The King of Denmark employed him to paint three pictures of battles, repreſenting the victories of ſome of his heroic anceſtors; which ſubjects he executed to the entire ſatisfaction of the King, and he gained the approbation alſo of the ableſt judges at that Court. The figures in all his ſubjects were but of a ſmall ſize, but they were correct, and deſigned with a great deal of nature and truth.

Weyermans deſcribes a picture which he ſaw at the Hague, painted by Knupfer, that was equally admired for the deſign and expreſſion. The ſubject is a ſhepherdeſs wearing a garland of flowers, and conducted by a ſhepherd; and that writer obſerves, that there is an expreſſion of reſpect in the countenance of the ſhepherd, which is as ſtriking and affecting, as the modeſty and decency that are viſible in hers.

MATTHIAS or MATTHEW KOCK.

Painted Landſcape.

DIED 1554, AGED 54.

He was born at Antwerp, about the year 1500, and eſteemed a very excellent painter of landſcapes, being one of thoſe memorable artiſts who contributed to the refinement of the Flemiſh taſte, by introducing that of Italy. He ſtudied and imitated nature; he ſhewed an agreeable variety in his compoſitions; and painted with equal merit in oil and in diſtemper.

WENCESLAUS KOEBERGER.

Painted Hiſtory.

DIED 1604, AGED 70.

He was born at Antwerp, in 1534, and was a diſciple of Martin de Vos; who exerted the utmoſt of his ſkill for the improvement of his pupil, as ſoon as he had an opportunity of obſerving the promptneſs of his genius. He continued under the direction of that maſter for ſeveral years, and made a proportionable progreſs; but happening to fall in love with a daughter of De Vos, and finding it impoſſible to obtain a ſuitable return, though he had taken every obliging method to obtain it, he determined on a journey to Rome, to cure himſelf of his unprofitable paſſion, and by that means ſhook it off effectually.

He ſtudied at Rome for ſome time, and afterwards removed to Naples; where an intimate friendſhip commenced between him and a Flemiſh painter called Franco, whoſe

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daughter was eſteemed one of the moſt beautiful woman at Naples. Koeberger felt the ſame fondneſs for her, as he had formerly experienced for the other; but in this affair he ſucceeded, being equally beloved by the father and the daughter. In Italy he purſued his ſtudies with unwearied application; and the merit of his paintings ſecured to him a general eſteem, and conſtant employment. His reputation extended to his own country, whither he was earneſtly ſolicited to return; but he was too much pleaſed with his ſituation, to be induced by any perſuaſions to quit Naples at that time; though, in ſome years after, he ſettled at Bruſſels. On his arrival at Antwerp, Duke Albert appointed him his principal painter, and regarded him highly, not only for his merit in painting, but for his extenſive knowledge in medals.

In the church of Notre Dame, at Antwerp, there is a compoſition by Koeberger, repreſenting the martyrdom of St. Sebaſtian, which was originally painted for the confraternity of that ſaint. It is always beheld with ſurpriſe and pleaſure by every lover of the art, and every intelligent connoiſſeur. The colouring in that work is extremely fine, the deſign excellent, the diſpoſition judicious, the taſte elegant, and the appearance of the whole together is admirable. In a ſhort time after that picture was fixed in its place, ſome envious perſons, who were mortified at the applauſes which the public liberally beſtowed on the artiſt, cut out two of the heads to deface the work, and eſcaped undiſcovered; ſo that the poſſeſſors were conſtrained to ſend it to Naples, where Koeberger then reſided, in order to have the damage repaired; yet, notwithſtanding his ability and induſtry, the inſerted heads were not ſo happily executed, as they had been in the firſt performance.

He afforded many proofs of his being as eminent an architect, as he was a painter; and, on account of his allowed ſkill in that art, he was appointed by the Arch-Duke ſuperintendant of the buildings and decorations at the caſtle of Trevure, near Bruſſels.

ISAAC KOENE.

Painted Landſcape and Water-Mills.

The birth and age of this maſter are not recorded; nor is there any other account of him from the different writers on this ſubject, than that he was a diſciple of Jacob Ruyſdal, and painted landſcapes in the manner of his maſter. As he was not capable of deſigning figures, he aſſociated with Barent Gaal, who always painted them for him; and the profit of their joint labours was always equally divided between them.

JOANNA KOERTEN BLOCK.

Painted Birds and Flowers in Water-Colours.

DIED 1715, AGED 65.

This paintreſs, who was the wife of Adrian Block, was born at Amſterdam, in 1630, and from her youth ſhewed a ſtrong inclination to drawing, painting, and embroidery, and

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and arrived at an aſtoniſhing excellence in all. But ſhe principally employed herſelf in cutting on paper the repreſentation of landſcapes, birds, fruits, and flowers, which ſhe executed with incredible exactneſs and delicacy, ſo as to amaze every beholder. The lines with which ſhe expreſſed her objects, were as exquiſitely nice as the lines of engraving; and yet ſhe performed it with ſciſſars only. Nor was ſhe confined to any ſubjects, for all kinds were to her equally eaſy and familiar. Sea-pieces, animals, architecture, and ſtill life, were perhaps her favourite ſubjects; but ſhe alſo cut portraits on paper, with as ſtriking a reſemblance as if they had been painted in oil, by the hand of the ableſt artiſts.

She was accounted ſo great a prodigy in her way, that ſhe was viſited by the Nobility of the firſt rank of all nations, who travelled through Amſterdam; and was particularly honoured by the Czar Peter I. who condeſcended to pay her a viſit in her own houſe. The Elector Palatine offered her for three ſmall pictures of her cutting, a thouſand florins; yet ſhe refuſed even ſo large a price for them. At the requeſt of the Empreſs of Germany, ſhe deſigned a trophy with the arms of the Empire, ornamented with laurel crowns, garlands of flowers, and other enrichments ſuitable to the ſubject; which ſhe executed with ſuch correctneſs of drawing and deſign, ſuch wonderful tenderneſs and beauty, as is not to be deſcribed, and ſcarcely to be credited. For that exquiſite performance, ſhe received a preſent from the Empreſs of four thouſand florins. She alſo cut the portrait of the Emperor, which is hung up in the Imperial cabinet at Vienna, and eſteemed not the leaſt curioſity in that collection of rarities.

ROELOF KOETS.

Painted Portrait.

DIED 1725, AGED 70.

He was born at Zwoll, in 1655, the ſon of a painter, who taught him the firſt principles of deſign; but afterwards he was placed as a diſciple with Gerard Terburg, where his progreſs was ſo rapid, that he ſoon ſurpaſſed all his companions. His maſter gave him ſo many marks of his approbation and eſteem, was ſo profuſe in his praiſe, and ſo ſtrongly expreſſed the preference which he thought the abilities of Koets merited, that it excited the envy and jealouſy of all the other diſciples, who determined to puniſh Koets, for the imagined inſults of their maſter: ſo that Terburg found it neceſſary to adviſe him to leave his ſchool, and directed him only to ſtudy nature for the future; which direction he punctually obſerved.

At his firſt ſetting out in his profeſſion, he had the good fortune to ſucceed in painting the portrait of the Count Dalwigh, which laid the foundation of his future advancement; for, through the recommendation of that nobleman, he was made known to Henry Caſimir, Stadtholder of Frizeland, who received him into his favour, and conceived an uncommon friendſhip for him; and as ſoon as that Prince had ſat to him for his own portrait, his example was followed by all the Nobility of his Court.

His reputation, as an accompliſhed artiſt, was ſo thoroughly afterwards eſtabliſhed, that he had the honour to paint the portraits of King William III. the Duke of Portland and

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and his family, and moſt of the Engliſh and German Nobility who attended that Monarch at Loo. An extraordinary circumſtance relative to this maſter is atteſted as a fact; that he painted five thouſand portraits with his own hand, and all of them were well finiſhed, without any aſſiſtance from other artiſts; on which account he is mentioned as one of the moſt laborious painters of his time.

He had great freedom and readineſs of hand, an agreeable choice of attitudes, and a good manner of deſigning. He was always ſtrictly attentive to nature, in all his performances; nor did he want the ſkill to improve or to embelliſh nature on proper occaſions, whenever he imagined it might conduce to the perfection of his work.

DAVID DE KONINCK, or KONING.

Painted Animals, Birds, Fruit, and Flowers.

DIED 1687.

This artiſt was born at Antwerp, and at firſt inſtructed by Nicaſius; though ſome authors ſay, he was afterwards a diſciple of Peter Bol; but, according to thoſe writers who appear to be moſt authentic, he was the diſciple of John Fytt. He continued with that maſter for ſeveral years, and painted ſo exactly in his ſtyle, that at laſt he excited his jealouſy; for Fytt obſerved, with ſome degree of mortification, that the works of his diſciple were taken for his own, and brought equal prices at the public ſales.

De Koninck therefore quitted his maſter, and, in purſuit of improvement, travelled through France and Germany, to Italy, where he arrived in 1668, being much employed wherever he went; and he was received at Rome in a manner worthy of his merit. He lived for a few years in that city, always very aſſiduous, and likewiſe very retired. His works reſemble thoſe of Fytt, and his ſubjects are the ſame; his touch is free and firm; his colouring ſtrong, and like nature; and he particularly excelled in birds. He was conſtantly a competitor with Fytt; but, by the beſt connoiſſeurs, he was generally not allowed to have the preference; for in his pictures there appeared ſomewhat that was leſs free, and leſs maſterly, as alſo apparently more laboured than thoſe of his maſter, when their paintings were compared with each other; though otherwiſe, he was always juſtly eſteemed a great artiſt.

A capital picture of De Koninck is preſerved in the cabinet of Prince Charles at Bruſſels; repreſenting dead and live fowls, together with ſome objects of ſtill life.

PHILIP DE KONINGH.

Painted Portrait and Hiſtory.

DIED 1689, AGED 70.

He was born at Amſterdam, in 1619; was bred up to the profeſſion of painting in the ſchool of Rembrandt; and added an honour to that academy, by the merit of his performances. For many years he ſupported the reputation which in the early part of his life he had deſervedly

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deſervedly acquired, and was eſteemed an excellent painter of portraits. His compoſitions were remarkable for the great character of nature which appeared in them all, for the choice and variety of his attitudes, and alſo for the extraordinary reſemblance of thoſe perſons who ſat to him for their portraits.

The picture of himſelf, which he painted at the requeſt of the Grand Duke of Tuſcany, and which is placed in the Florentine gallery, is a ſufficient evidence of the merit of this maſter. His colouring is clear, and his paintings have a lively and ſtriking effect, although they are not loaded with heavy ſhadows, approaching to blackneſs; and in that reſpect he was accounted ſuperior to his maſter Rembrandt, whoſe back figures are frequently impaired by the darkneſs of the colouring.

Solomon KONINGH.

Painted Hiſtory and Portrait.

He was born at Amſterdam, in 1609, and learned the art of drawing from David Kolyn; but he ſtudied painting under Francis Vernando, and Nicholas Moojart, being ſucceſſively the diſciple of each of thoſe maſters; and after ſome years practice, with the aſſiſtance of ſtudying after nature, he rendered himſelf conſiderable. Moſt uſually he painted portraits, though his genius prompted him to paint hiſtory, with figures as large as life; and he alſo painted hiſtorical ſubjects in ſmall, with an equal degree of merit.

The pictures of this maſter, which are mentioned by the writers on this ſubject, are, David and Bathſheba, which was purchaſed by the Portugueſe Ambaſſador, and ſent to the King of Portugal; Tarquin and Lucrece; Judas in deſpair, throwing down the ſilver for which he had betrayed his Lord; and Solomon's Idolatry.

Leonard Vander KOOGEN.

Painted Converſations.

DIED 1681, AGED 71.

This artiſt was born at Haerlem, in 1610, and was a diſciple of Jaques Jordaens, at Antwerp. His cotemporary in that ſchool was Cornelius Bega; and that created ſuch a friendly intimacy between them, as induced them to ſtudy together after nature, and to become emulous to excel each other, which proved very advantageous to both.

Koogen deſigned well; his touch, his penciling, and his manner of colouring, reſembled Bega; but he painted in a very different ſize, ſome of his pictures having the figures full as large as life. As he poſſeſſed an affluent fortune, and was not obliged to follow the profeſſion for a maintenance, he only painted for his own pleaſure and amuſement; for which reaſon the number of his works cannot be ſuppoſed to be very great, though they are much coveted, and extremely admired.

Peter

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PETER KOUC, or KOECK.

Painted Portraits, Hiſtory, and Converſations.

DIED 1553, AGED 53.

He was born at Aelſt, in 1500, and became a diſciple of Bernard van Orlay, of Bruſſels, who inſtructed him in the principles of colouring and deſign; but he accompliſhed himſelf at Rome, by ſtudying the antiques, and ſketching not only the views about that city, but of other parts of Italy through which he travelled. By that method of conducting his obſervations on the moſt beautiful productions of art and nature, he acquired the habit of deſigning with correctneſs, of giving a good expreſſion, as well as great eaſe to the attitudes of his figures, and eſtabliſhed himſelf in an excellent taſte and manner.

In a few years after his return to his own country, he happened to be engaged by ſome merchants to paint the deſigns for a tapeſtry manufacture, which they had agreed to undertake at Conſtantinople, and was prevailed on to travel to Turkey. But, although the project failed of ſucceſs, yet it afforded Kouc an opportunity of deſigning the moſt pleaſing proſpects in the neighbourhood of that city; as alſo the proceſſions, aſſemblies, ſports, feaſts, and converſations of the Turks, which he repreſented in an agreeable ſtyle. He copied his figures from nature, and their dreſſes were adapted to the mode of the time, to their ſtations and characters. The countenances of his female figures were very engaging; and his back-grounds in particular are managed with abundance of ſkill. Seven of thoſe Turkiſh deſigns were afterwards engraved, and in one of them he introduced his own portrait in the habit of a Turk.

When he came back to Holland, he ſettled at Antwerp, and painted a great number of portraits, altar-pieces, and cabinet-pictures; and was appointed principal painter to the Emperor Charles V. He publiſhed ſeveral volumes on the ſubjects of architecture, geometry, and perſpective; and with a critical exactneſs tranſlated the works of Sebaſtian Serli, out of the Italian into his native language.

CHRISTIAN VAN KOUWENBURGH, or KAUWENBURGH.

Painted Hiſtory.

DIED 1667, AGED 63.

This painter was born at Delft, in 1604, and was the diſciple of John Van Nes; but the taſte which he manifeſted in his paintings was acquired in Italy, where he ſo far improved himſelf, by ſtudying after the beſt models, that in a great meaſure he ſhook off his original Flemiſh *goût*. His ſubjects were for the moſt part hiſtorical, with figures as large as life; and he particularly excelled in deſigning the naked. His colouring was exceedingly natural, his deſign correct, and his compoſition was in a beautiful and grand ſtyle.

Many fine pictures of this maſter's hand are in the palace of the Prince of Orange at Ryſwick, and the Houſe in the Wood.

FRANCIS

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FRANCIS KRAUSE.

Painted Hiſtory.

DIED 1754, AGED 48.

He was born at Augſbourg, in 1706, where he lived in the loweſt poverty; but his appetite to the art of painting enabled him to ſurmount all difficulties that injurious fortune had thrown in his way. A gentleman who was on his travels to Italy took him along with him; and, on his journey, having diſcovered the genius of his attendant, on his arrival at Venice, he placed him as a diſciple with Piazetta. Under the direction of that famous artiſt, Krauſe ſtudied with indefatigable application night and day, and his improvement was proportionably ſurpriſing; ſo that, in ſome time, even Piazetta was deceived by his work, and miſtook the paintings of his diſciple for his own, as others alſo had been deceived before by the ſimilitude.

Having, in a few years, ſufficiently perfected himſelf in his profeſſion, he quitted Venice, and, went to Paris; and, in order to make the public acquainted with his talents, he preſented to the Academy a picture, repreſenting the death of Adonis. That compoſition might perhaps have ſucceeded to his wiſh, had not his own indiſcreet vanity too ſtrongly appeared; for he overvalued his own works, ſo as to believe them faultleſs, and depreciated the works of others, without reſpect or juſtice; by which conduct he diſguſted that judicious body of artiſts, who rejected his application. Meeting, therefore, with ſuch a repulſe as he very juſtly deſerved, he went to other cities of France, where he found ſufficient employment, particularly for the churches and convents; and his moſt capital performance is in the refectory of the Carthuſians at Dijon, of which the ſubject is Mary Magdalen anointing the feet of Chriſt in the houſe of the Phariſee. But, after all his labours, finding himſelf in low circumſtances, he undertook to paint portraits in crayon, and performed it with extraordinary ſucceſs; yet, either through bad economy, or profuſion, he never was thoroughly extricated from his difficulties.

Notwithſtanding the vanity and ſelf-approbation of this painter, he poſſeſſed great talents. His manner of deſigning was good, and he was ſingularly excellent in the extremities of his figures; his genius was not abundant, but his colouring had force and brilliancy; his penciling had a great deal of freedom; and his touch was firm, though not always equally ſo; for ſometimes it appeared dry, yet at other times it was full of ſpirit. In ſome of his pictures he has run into too great a degree of blackneſs, by endeavouring to make his lights more lively and ſtriking; and his colouring appears much changed from its original tint, either by an injudicious and improper mixture of the colours, or by not uſing thoſe that were of the moſt durable kind. So that poſterity will ſcarce be able to judge of his merit; ſince, even already, there is ſo evident an alteration, by the fading of the lighter colours, and by the increaſing blackneſs of the darker.

When his paintings were new from the pencil, they had an uncommon and ſurpriſing luſtre; but all that brightneſs and beauty is ſucceeded by paleneſs in one part, and addi-

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tional darkneſs in another. Yet he cannot but be always accounted a good artiſt, who was capable of imitating ſo great a maſter as Piazetta, and of imitating him to ſuch a degree of exactneſs as to deceive the moſt ſagacious judges.

JOHN VAN KUICK.

Painted Hiſtory and Portrait.

DIED 1572, AGED 42.

He was born at Dort, in 1530, and for ſome years lived in general eſteem, being accounted a very fine painter on glaſs, as well as in oil colours; and his compoſition was allowed to have ſomething in it that was judicious and maſterly. But having indiſcreetly given ſome ſlight offence to the Jeſuits at Dort, they perſecuted him with a moſt unremitting ſeverity, accuſed him of hereſy, and prevailed ſo far as to have him impriſoned. He was kept in irons for a long time, although John Van Boudewinze, the Chief Juſtice, took all poſſible pains to procure his enlargement; and Kuick, out of gratitude, painted a picture for that Magiſtrate, repreſenting the Judgment of Solomon, in which he deſigned the portrait of his benefactor, for the head of the principal figure, as a particular compliment.

That picture having been finiſhed during the confinement of the painter, it gave new offence to that unforgiving tribe, the Jeſuits, who daily contrived means to increaſe the miſeries of his impriſonment, and never ceaſed their perſecution of him till they extorted a final ſentence from the judge, condemning him to death. That ſentence the Jeſuits and Monks took care to have immediately executed; and they cauſed him to be burned alive, to the inexpreſſible concern of all Proteſtants, who dreaded the tyranny and perſecuting ſpirit of the church of Rome, and to the univerſal regret of all the lovers of the art of painting.

JOHN KUPETZKI, or KUPIESKI.

Painted Hiſtory and Portrait.

DIED 1740, AGED 73.

This painter was a Bohemian, born in 1667, at Porſina, on the frontiers of Hungary; of an obſcure family, incapable of affording him an education ſuitable to his genius and talents. His father was eager to have him fixed to a trade, and for that reaſon he withdrew himſelf privately, to avoid a ſituation that ſeemed diſagreeable to him, and directly contrary to his inclination, though he was under a neceſſity of begging as he travelled, and ſuffered extreme hardſhip. Entirely undetermined whither to direct his courſe, he ſtopped accidentally at the caſtle of Count Czobor, in queſt of ſome aſſiſtance, and there ſaw a painter at work, whoſe name was Claus, and whoſe reputation in that country was conſiderable.

Kupetzki,

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Kupetzki ſurveyed the work with remarkable attention for ſome time; and then, taking up a piece of charcoal, he imitated on the wall ſome of the ornaments with ſuch ſpirit, that the Count and the painter were ſurpriſed, when they ſaw that effort of ſtrong uninſtructed genius; for Kupetzki, being aſked what maſter had taught him, anſwered, that his love for the art had been his only director. Such a ſudden exertion of genius had a very happy effect for the deſtitute traveller, on the mind of Czobor; for that nobleman generouſly took him under his protection, maintained him in the caſtle, provided every neceſſary for him, and engaged Claus to inſtruct him in the art of painting.

He ſoon became capable of aſſiſting his maſter in ſeveral great works; employing his leiſure hours in copying ſome paintings of Carlo Loti, which were in the collection of the Count; and, by ſtudying the ſtyle and manner of that maſter, he ſo far admired him, that he endeavoured induſtriouſly to imitate him. In that way he ſpent three years with Claus in Bohemia, and alſo at Vienna; and then quitting him, he went to Venice and Rome for farther improvement. In thoſe cities, he for ſome time diligently copied the works of the beſt artiſts; till at laſt his reputation ſo increaſed, that he was employed by the Nobility of Rome, was enriched and honoured, and particularly patroniſed by Prince Staniſlaus Sobieſki. The merit of his works may reaſonably be conjectured, by the purchaſe made by the Margrave of Brandenburg Bareith, who, for nine of his pictures, gave Kupetzki ſixteen thouſand German florins.

He was exceedingly deſirous to arrive at perfection in his art, and omitted no labour or induſtry to procure improvement in every branch of it. Having, therefore, obſerved that the Roman ſchool was principally famous for deſign, and inferior to others in regard to colouring, he went to Bologna, to ſtudy and copy the works of Guido, to acquire his delicate manner of penciling; from thence he viſited Florence and Parma, to ſtudy Correggio; and at laſt went a ſecond time to Venice, to ſtudy Titian, whoſe colouring is ſo univerſally allowed to be ſuperior to all. From ſo commendable an attention to thoſe eminent maſters, his own ſtyle was elegantly formed; and the portraits of his hand were preferred to the beſt of his cotemporaries. His colouring was admirable, his pencil broad, and his touch full of ſpirit.

The Emperor Charles III. would willingly have retained him in his ſervice as principal painter, which ſtation he had held under the Emperor Joſeph; but he perferred his liberty to all the advantages of ſo honourable an employment. He painted the portraits of the Imperial family ſeveral times, and the prime Nobility of that Court; and had alſo the honour of painting the Czar Peter, and moſt of the Princes of Germany.

In reſpect of his colouring, in which his greateſt excellence conſiſted, he was compared to Rembrandt; but, in regard to the hands, he was equalled with Vandyck. One writer, indeed, alledges, that his portraits were too lean, and the fingers too ſhort; but Mr. Fueſsli, a Swiſs painter, and a good judge, juſtifies Kupetzki from that imputation; and affirms, that though he might ſometimes be guilty of thoſe faults, yet they were faults not generally obſerved in the works of this painter. But Fueſsli confeſſes that, in the latter part of his life, he was apt to ſpend too much time on his pictures; and would

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often have ſpoiled them by too much retouching, if they had not been taken out of his hands. The colouring of his heads engaged his principal attention, and he ſeemed rather negligent of the draperies; yet no maſter could poſſibly have a more extenſive knowledge of the chiaro-ſcuro than Kupetzki.

JACOB GERRITZE KUYP, or CUŸP.

Painted Landſcapes, Battles, and Cattle.

He was born at Dort, and learned the art of painting from Abraham Bloemart, by whoſe inſtruction he became an extraordinary good painter of landſcape. His principal ſubjects were the different views, which he ſketched after nature, in the environs of Dort; always being attentive to introduce pieces of water, or rivers, with cattle on the banks, and particularly cows and ſheep. Yet frequently he painted battles, as alſo the marchings or encampments of armies.

He had a good pencil, a broad and free touch, a tone of colouring that was ſweet and agreeable, an outline generally correct, with great tranſparence in his water, and good keeping. His memory is held in juſt eſteem at Dort, for being the founder of the painting academy of St. Luke, in that city; which he eſtabliſhed in concurrence with three other artiſts of diſtinction, Iſaac Van Haſſelt, Cornelius Tegelberg, and Jacques Grief, in the year 1642.

ALBERT KUYP, or CUŸP.

Painted Cattle, Landſcape, and Moon-lights.

He was born at Dort, in 1606, the ſon of Jacob Gerritze Kuyp, and alſo his diſciple; though in his manner he differed extremely from his father, being abundantly neater in every part of his works; nor was his penciling ſo rough and bold as any other painter of the ſame name. The father principally adhered to one or two ſpecies of animals; but to Albert, oxen, ſheep, cows, horſes, fruit, landſcape, ſmooth water, or ſhips and boats, were all equally familiar, either to deſign or to execute. He excelled in every article that he attempted to repreſent, and painted every object in the ſame free and natural manner; always lovely and true in his colouring, always clear and tranſparent.

He was accuſtomed to obſerve nicely even the particular times of the day, to expreſs the various diffuſions of light on his objects, with all the truth of nature; and in his pictures, the morning, attended with its miſts and vapours, the clearer light of noon, and the ſaffron-coloured tints of the evening, may readily be diſtinguiſhed. He likewiſe excelled in moon-light pieces; ſome of them being ſo admirably expreſſed, that the glittering reflection of the lunar beams on the ſurface of the water, appeared more like real nature, than like any imitation of it.

The moſt capital performance of this maſter is the repreſentation of the cattle-market at Dort, and the ſquare where the troops and ſoldiers exerciſe. In that picture he has painted

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painted the moſt beautiful horſes that appeared on the parade, ſo like, that every one of them might be as diſtinctly known in the painting, as in their evolutions. His ſtudies were entirely after nature, and moſt of the views which compoſe the ſubjects of his landſcapes are in or about the city of Dort. He left a great number of drawings and deſigns, heightened with water-colours, which are preſerved as curioſities by the connoiſſeurs.

L.

PETER VAN LAER. Vid. BAMBOCCIO.

ROELAND VAN LAER, or LAAR.

Painted Converſations, Cattle, and Landſcapes.

DIED 1640, AGED 30.

HE was the elder brother of Bamboccio, born at Laeren, near Narden, in 1610, and painted in the ſame ſtyle and manner as his brother; being not much inferior to him, either in colouring, pencil, or deſign. He travelled to Italy along with Peter, and they reſided together at Rome for ſeveral years; Roeland painting the ſame ſubjects, and following his profeſſion with very great ſucceſs.

He left Rome to viſit Genoa, perhaps with a view to avoid all competition with his brother; and it is highly probable that he would have made a conſiderable figure, if he had not been cut off in the prime of his years in that city.

GERARD LAIRESSE.

Painted Hiſtory and Portrait.

DIED 1711, AGED * 71.

This maſter was born at Liege, in 1640, and received the principal knowledge of the art of painting from his father, Reinier de Laireſſe, though he is alſo accounted a diſciple of Bartolet. His manner of handling was indeed very like the manner of that maſter, and his pictures were in as good eſteem; the only perceptible difference ſeems to be, that the pencil of Laireſſe was more rough than that of Bartolet, and his colouring not

* The authors of the Abrégé de la Vie des Peintres, by ſome overſight, ſay, that Laireſſe died at the age of ſixty years, although they fix his birth in 1640, and his death in 1711, which evidently makes him 71.

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not ſo melting and delicate. By his intimacy and converſation with Bartolet, he acquired that taſte of the antique which is obſervable in all his works, though he was afterwards more fully inſtructed by others. But he formed his ſtyle and taſte of deſign, by the prints and drawings of Pietro Teſta, Nicolo Pouſſin, and the ſtudies of Bartolet, which the latter ſketched from the veſtiges of the ſuperb ancient buildings at Rome, and alſo after the antique ſtatues.

When he began to follow his profeſſion for a livelihood, he ſettled at Utrecht; yet he was there in very diſtreſſed circumſtances, and ſo neceſſitous as to be obliged to paint induſtriouſly, to procure even a poor maintenance. But at laſt, through the perſuaſion of ſome friend, he ſent one of his pictures to a picture-merchant at Amſterdam, whoſe name was Vylenburg, who ſhewed it to Grebber and John Van Pee; and thoſe artiſts commended it ſo highly, that Vylenburg, having enquired where he could ſee the author of that picture, went immediately to Utrecht, and prevailed on Laireſſe to go with him to Amſterdam; which happened to prove the means of raiſing him from want and obſcurity, to affluence and reputation.

His method of working was very ſingular; for, when his employer placed an eaſel, with a palette and pencils before him, expecting to ſee him begin to deſign, Laireſſe ſat down before the canvas, and, appearing contemplative for a few minutes, he pulled out a violin, which he uſually carried about him, and began to play; then, ſuddenly laying aſide the inſtrument, he ſketched a deſign of the Nativity, and immediately reſumed the violin; till having unbended his mind for a while with the muſic, he purſued his work, painting and playing alternately, and in two hours completed the heads of Mary, Joſeph, and the Infant Chriſt, as alſo the Ox; and all ſo firmly executed, and well finiſhed, as to aſtoniſh thoſe who were ſpectators of the tranſaction. In his painting he was wonderfully quick and expeditious, having had ſuch a readineſs of pencil, as directly correſponded with the livelineſs of his imagination, and the ſprightlineſs of his ideas; and that extraordinary power of hand is ſufficiently evidenced, by the great number of compoſitions which he finiſhed. Of his quickneſs he gave one inconteſtable proof, by having laid a large wager, that he would finiſh in one day, on a pretty wide canvas, a picture of Apollo and the nine Muſes; which wager he won, although he alſo painted the portrait of a perſon who ſtood admiring his work, for the head of the Apollo.

He was very ſtudious to fix the attention of the ſpectators on the principal figures in his ſubject; though other very great maſters have injudiciouſly neglected that juſt obſervation. But all his paintings are by no means equal, either in compoſition, correctneſs, or invention. Perhaps that inequality of merit might have been partly occaſioned by the languor of his ſpirits at particular times, and partly by the multiplicity of his undertakings: but, in every one of his pictures, there are great appearances of a maſterly genius; for his expreſſion is generally lively, his colouring good, true, and glowing; and a light, firm touch, gives a beauty and value to every thing he painted. In his draperies may be obſerved the taſte of the beſt maſters of Italy; they are light,

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broad, ſimple, and in very natural folds; but the draperies of his women were of ſilks, that admitted of different reflections of light, and ſometimes gave them a look of richneſs, as in his picture of Stratonice. His figures uſually were well turned, though ſometimes rather too ſhort; and notwithſtanding that ſome of them wanted grace, yet he deſigned many that were truly graceful.

He had the unhappineſs to loſe his ſight ſeveral years before he died; but even then he was conſtantly attended by the artiſts and lovers of painting, to receive inſtruction from him, of which he was remarkably communicative; and the treatiſes on deſign and colouring, which paſs under the name of Laireſſe, were not wrote by him, but collected from his obſervations, after he was blind, and publiſhed after his death, by the ſociety of artiſts.

Whenever the back-grounds of his pictures required architecture, he deſigned it in a grand ſtyle, as if the ruins of Athens or Rome had been his models.

The picture which is accounted his moſt capital performance, is the Hiſtory of Heliodorus, which is at Amſterdam; and the pictures of Young Moſes trampling on the crown of Pharaoh, of Polyxena, Germanicus, and Anthony and Cleopatra, are very highly celebrated.

ERNEST LAIRESSE.

Painted Animals.

He was brother to Gerard Laireſſe, and derived his knowledge of the art of painting from his father, Renier de Laireſſe. He made very conſiderable advances in his profeſſion, even while he was a young man, and excelled in painting all ſorts of animals. He ſhewed ſo good a genius, that the Prince of Liege ſent him to Rome to improve himſelf, and from thoſe excellent models, which he had an opportunity of ſtudying there, he made as great a proficiency as could be expected.

That Prince retained him in his ſervice when he returned from Italy; and he continued at that Court, in much favour and eſteem, as long as he lived.

He had a brother, JOHN LAIRESSE, who painted all kinds of animals in the ſame taſte as Erneſt, and with very good ſucceſs; he had likewiſe another brother, JAMES LAIRESSE, who excelled in painting flowers.

NICHOLAS LANCRET.

Painted Converſations.

DIED 1743, AGED 53.

He was born at Paris, in 1690, and, according to the moſt authentic writers, was a diſciple of Watteau; but, according to the Chronological Tables, he was the diſciple of Gillot; yet probably he might have been inſtructed by both. Under the direction of Watteau he made an extraordinary progreſs; and ſo well imitated the ſtyle and manner of

of his maſter, that ſome of his works are frequently taken for the genuine paintings of Watteau. And although it cannot be truly ſaid that he arrived at the excellence of his maſter, either in the ſpirit and delicacy of deſign, or the beauty of his colouring and handling, yet his paintings are lively and agreeable.

He was indefatigable in his profeſſion, and finiſhed a great number of pictures; in all which may be obſerved a great deal of truth and nature, good compoſition and execution, groupes of figures, well diſpoſed and agreeably turned, and the whole handled with a light pencil.

LANG JAN. Vid. REYN.

JOHN LANFRANC, CAVALIÉRE.

Painted Hiſtory.

DIED 1647, AGED 66.

This maſter was born at Parma, in 1581; at firſt was the diſciple of Agoſtino Caracci, but afterwards of Annibal, to whoſe taſte of deſign and colouring he adhered entirely. He obtained, under that eminent artiſt, ſo great a degree of knowledge in his profeſſion, and ſuch a power in penciling, that he was employed by Annibal to execute ſome of his deſigns in the Farneſian palace at Rome; which he finiſhed in ſo maſterly a manner, that he made the difference imperceptible between his work and the work of his maſter, even to this day.

His genius directed him to grand compoſitions; for he had a peculiar facility in deſigning them, and he painted in freſco as well as in oil. His imagination was lively, and his hand ready to execute the ideas which occurred to his mind; but that remarkable eaſe with which he invented, and that readineſs in expreſſing his conceptions, cauſed him to be leſs attentive to the ſtudying every part of his deſign, and leſs careful to obſerve the requiſite correctneſs. While he was under the guidance of Annibal, he was much more correct; but, after the death of that celebrated artiſt, he abandoned himſelf more to the impetuoſity of his genius, and with much leſs regard to regularity and the beauty of proportion. The Cupola of Parma (which was painted by Correggio) Lanfranc ſtudied ſo particularly, that it enlarged his ideas, and gave him ſuch a fondneſs for the admirable effect produced by foreſhortened figures, when they are happily executed, and alſo ſuch a taſte for the grandeur of compoſition, that, in the Cupola of St. Andrea della Valle at Rome, he deſigned figures of above twenty feet in height, which have a noble effect. As he was thoroughly acquainted with the principles of perſpective, thoſe large figures appear but of a natural and juſt proportion from the point of obſervation below; and to a judicious eye they ſeem much more commendable than ſome of his ſmaller deſigns. The ſubject of that painting, is the repreſentation of the Saints in Glory; and it is eſteemed his moſt capital performance. He did indeed covet to imitate the grace of Correggio,

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Correggio, but never could arrive at that excellence; his greateſt power being manifeſted in his compoſition and fore-ſhortening; for he was deficient in correctneſs and expreſſion, and his colouring, though ſometimes admirable, was frequently too dark.

His figures are well grouped, and his draperies have an uncommon elegance; but although his taſte of deſign, in imitation of his maſter Annibal, is always grand, yet could he not preſerve the ſame correctneſs; nor is his colouring, or the tint of his carnations, any way comparable to thoſe of Annibal; his ſhadows particularly being too black in general, and frequently more ſimilar to the tints of Caravaggio. Although he was not well ſkilled in the management of the chiaro-ſcuro, being unacquainted with its true principles, yet he ſometimes practiſed it, rather from the felicity of his genius than from any knowledge of the art. However he had abundant merit in his profeſſion, and his beſt works will always ſupport their great and deſerved reputation.

By order of Pope Urban VIII. he painted in the church of St. Peter at Rome, the repreſentation of that Saint walking on the water; which afforded the Pope ſo much ſatisfaction, that he conferred on him the honour of knighthood. One of the excellent compoſitions of Lanfranc, is in the church of St. Anne, at Naples. It repreſents the Virgin and Child, with St. Domenic, and St. Januarius. The compoſition is truly fine, the colouring admirable, and the effect beautiful and brilliant. The head of the Virgin is in a grand ſtyle, and with a character full of majeſty and dignity; and in the ſame city, in the Palazzo della Torre, there is a picture by this maſter, which is eſteemed equal to any of his productions. The ſubject is St. Francis dying, attended by Angels, who are aſſiſting and comforting him in his laſt moments, and the figures are as large as life. Some of the heads of the Angels are in the taſte and ſtyle of Domenichino, the colouring is ſtrong, the manner of deſign grand, and the head of the Saint is particularly ſweet and amiable.

HENRY LANKRINCK.

Painted Landſcape.

DIED 1692, AGED 64.

He was born in 1628, learned the art of painting in the academy at Antwerp, and became a painter of conſiderable note. He ſtudied principally after Titian and Salvator Roſa; and met with an encouragement in England equal to his merit. His landſcapes ſhew a good invention, good colouring and harmony, if they are of his beſt manner; and they are extremely free and beautiful in the ſkies. His views are uſually of a rough rude country, with broken grounds and uncommon ſcenery, having ſome ſtrong lights judiciouſly placed, and great warmth; and as to the figures which he introduced, they were properly diſpoſed and deſigned in imitation of Titian.

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ANDREA LANZANO.

Painted Hiſtory.

DIED 1712.

He was a Milaneſe, and the diſciple of Ludovico Scaramuccia; but having ſpent ſome years under that maſter, he went to Rome, and placed himſelf in the ſchool of Carlo Maratti. By the inſtructions of that famous artiſt he became a painter of diſtinguiſhed note; and was much eſteemed for the goodneſs of his compoſition and deſign, for the beauty of his colouring, and for the grace and dignity of his figures.

NICHOLAS DE LARGILLIERE.

Painted Portraits, Hiſtory, Animals, and Landſcape.

DIED 1746, AGED 90.

He was born at Paris, in 1656, and at firſt intended for a commercial buſineſs; but his father having taken the young man along with him on a trading voyage to England, and finding the bent of his genius to be ſolely to the art of painting, indulged the inclination of his ſon, and placed him as a diſciple with Francis Gobeau, a painter of ſome conſiderable note. Although he was taught in that ſchool to paint fruits, flowers, fiſh, landſcapes, and animals, or ſubjects taken from low life, in the manner of Bamboccio and Jan Miel, yet Largilliere had more elevated ideas, and applied himſelf to ſtudy the works of the great maſters in the hiſtorical ſtyle, as being more ſuitable to his turn of mind, and more likely to gain him that diſtinction, of which he ſeemed ambitious. He ſpent ſix years in conſtant application to his ſtudies; endeavouring to obſerve and imitate nature, in every part that might conduce to improve him in the profeſſion he had undertaken.

When he thought himſelf ſufficiently qualified to commence painter, he went to London, where he gained the friendſhip and countenance of Sir Peter Lely, who expreſſed much eſteem for his works; and at laſt he was ſo far honoured, as to be made known to King Charles II. for whom he painted ſeveral pictures. At his return to Paris, Vander Meulen and Le Brun having ſeen ſome of his performances, encouraged him to continue in his own country, and procured him friends by their recommendation; ſo that his reputation was generally ſpread through Paris, and Lewis XIV. ſat to him for his portrait, as alſo did James II. and his Queen.

He was accounted to have had a good genius, to compoſe well, to be correct in his deſign, and to diſtribute his draperies judiciouſly; his principal excellence, however, conſiſted in his colouring, and particularly in portraits, of which the heads and hands were remarkably well executed, with a light and ſpirited pencil. His tint of colour was clear and freſh, and, by his manner of laying on his colours, without breaking or torturing them, they have

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have long retained their original freſhneſs and beauty. It is obſerved by ſome French writers, that he was admitted into the academy as an hiſtorical painter, that circumſtance ſeeming to imply a higher compliment to the abilities of Largilliere; yet, though ſeveral of his deſigns in hiſtory may juſtly deſerve commendation, his reputation is certainly more eſtabliſhed as a painter in portraits, than as a painter of hiſtory. But the French rarely omit even the ſmalleſt opportunity, either to load their own artiſts with exaggerated commendation, or to depreciate the artiſts among the Engliſh.

The moſt capital work of this maſter, is a grand compoſition repreſenting the Crucifixion of Chriſt; in which the compaſſion expreſſed in the countenances of the ſpectators, the grief of the Virgin, and the ſorrow of St. John, ſhew a good underſtanding of the ſubject. He was appointed director of the academy, as a public acknowledgment of his merit; in which ſtation he preſerved that eſteem which his talents had ſo juſtly procured for him.

MARCELLUS LAROON.

Painted Converſations, Hiſtory and Portrait.

DIED 1705, AGED 52.

He was born at the Hague, in 1653, and inſtructed in the art of painting by his father, till he went with him to England; but, on his arrival at London, he was at firſt placed with La Zoon a portrait painter, and afterwards with Fleſhiere; yet his real improvement was derived from his own aſſiduity. When he began to work for himſelf, as he had diligently ſtudied nature, he copied it cloſely, ſo that his manner was entirely his own. He drew correctly, and painted drapery in a taſte that was far ſuperior to any of his cotemporaries; and on that account was employed by Sir Godfrey Kneller, to paint the draperies of his portraits. But the greateſt merit of this painter conſiſted in his being able to imitate the ſtyle, the touch, and the colouring of thoſe maſters who were eſteemed the moſt eminent; and his imitations are very exact.

A picture of that kind (which the Italians call Paſtici) is mentioned in the collection at Houghton, the ſeat of Lord Orford, which, it is ſaid, might eaſily paſs for the work of Baſſan, though it was really painted by this artiſt. He painted converſations, and moſt kind of ſubjects, in a large as well as in a ſmall ſize.

PETER LASTMAN.

Painted Hiſtory.

He was born at Haerlem, in 1581, and became a diſciple of Cornelius Cornelifz, of Haerlem; but when he had ſpent ſome years under the direction of that maſter, he travelled to Italy, and improved himſelf both in his taſte of deſign, and his handling. His manner of compoſing was with a number of figures, which he grouped with a great deal of propriety, and very often diſpoſed them judiciouſly. His naked figures are uſually well

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deſigned, his draperies flowing and full, and his colouring ſtrong; but all his ſtudies from the antique, or the great maſters, could not diveſt him of his national taſte, nor furniſh his mind with a competent degree of grace or elegance.

One of the moſt capital paintings of Laſtman, is the hiſtory of St. Paul at Lyſtra, in which the characters are very well diſtinguiſhed, and particularly the prieſts, who have an air of ſolemnity and dignity. He was exact in obſerving the coſtume, not only in the draperies of his figures, but even in the vaſes and inſtruments uſed by the antients of thoſe times in their ſacrifices. He had the honour of being the maſter of Rembrandt, and ſome other conſiderable painters.

JACOB LAVECQUE.

Painted Portrait.

DIED 1674, AGED 50.

He was born at Dort, in 1624, and learned the art of painting in the ſchool of Rembrandt; yet he did not adhere to the manner of that great maſter, but rather choſe to imitate De Baan. While he ſtudied under Rembrandt, he painted one picture, which, in the penciling and colouring, ſo ſtrongly reſembled the work of that great artiſt, that it might be readily miſtaken for his. That picture Lavecque always kept by him, as a proof of his ability in his profeſſion, and yet endeavoured to imitate an artiſt that was greatly inferior to Rembrandt.

FILIPPO LAURA, or LAURI.

Painted Landſcape and Hiſtory.

DIED 1694, AGED 71.

This admired artiſt was born at Rome, in 1623, the ſon of Balthaſar Laura, a good painter, who had been the diſciple of Paul Bril. From his father, Filippo learned the rudiments of the art, but afterwards he ſtudied under Angelo Caroſello, who was his brother-in-law; and proved in a ſhort time ſo great a proficient, that he far ſurpaſſed his inſtructor in deſign, colouring, and elegance of taſte. He attended aſſiduouſly to nature; he examined thoſe paintings that were excellently performed by others, and made ſo happy a uſe of his obſervations, that he changed his firſt manner entirely, and formed another, more ſweet, more pleaſing, and much more delicate, as well in the ſcenery as in the colouring.

He applied himſelf to painting hiſtorical ſubjects in a ſmall ſize, enriching the back-grounds with lively landſcapes, that afforded the eye and the judgment equal entertainment. But although he moſtly delighted to paint in ſmall, he finiſhed ſeveral very grand compoſitions for the altar-pieces of churches, which were highly approved; yet were his works in ſmall exceedingly more admired, than thoſe of a larger proportion.

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It cannot perhaps be truly affirmed that he was one of the firſt rank of painters at Rome, but his paintings have abundance of merit and elegance. He deſigned well, and had conſiderable grace in his compoſitions. The ſtyle of his landſcapes is always pleaſing; and though his landſcapes have not all an equal degree of merit, ſome of them being a little too ſtrong, and ſome too faint, yet they have in general a lively freſhneſs, which will always allure the eye, and pleaſe the judicious.

He had a rich invention, and an accurate judgment; his uſual ſubjects were hiſtories, or fables taken from the Metamorphoſis of Ovid, or bacchanals, or landſcapes with delicate figures, all painted in a ſmall ſize; and his works are now extremely valued for correctneſs of outline, for the delicacy of his touch, and for that ſpirit which enlivened all his compoſitions. They are in univerſal eſteem, and eagerly bought up, at large prices, in every part of Europe.

JOHN ANTHONY VANDER LEEPE.

Painted Landſcapes, Sea-pieces, Storms, and Calms.

DIED 1720, AGED 56.

He was born at Bruges, in 1664, of a diſtinguiſhed and wealthy family. His firſt ideas of painting were formed, only by obſerving the embroideries of a young lady; and he accuſtomed himſelf to imitate in water-colours what ſhe worked with her needle. Afterwards he added to his knowledge and taſte, by copying prints and good deſigns of other maſters in water-colours; till, by the aſſiſtance of a ſtrong natural genius, and ſedulous application, he acquired an expertneſs in painting, not only with the colours he uſed originally, but alſo with oil.

His fancy led him to paint landſcapes, which he always ſketched after nature; and likewiſe to repreſent views of the ſea, in ſtorms, and in calms: thoſe ſubjects he was ſo deſirous to deſcribe agreeable to truth, that he conſtantly took his obſervations on the ſea-ſhore; and deſigned the proſpects, the diverſified appearances of the water, and every object that engaged his attention, with the utmoſt preciſion on the ſpot, adapting afterwards his ſkies with extraordinary ſkill, ſo as to render them ſuitable to his ſubject. From ſome of thoſe ſketches he finiſhed a very large ſea-piece, that had a ſurpriſing grand effect; and he alſo painted a landſcape, with figures repreſenting the Flight into Egypt; in which the trees, the foliage, and the plants were beautifully coloured, and touched in the ſtyle of a maſter. That picture is in the church of St. Anne, at Bruges.

The utmoſt ambition of Vander Leepe was to viſit Italy; but he was prevented by the tender remonſtrances of his parents, and alſo by his having married early, and holding ſome honourable and lucrative employments, which demanded his perſonal attendance; and he continued to paint, merely from the pleaſure he derived from the practice of his art, and not from any motive of being enriched by his labours.

It ſeems very extraordinary, that a perſon who had never been regularly trained to the profeſſion, who had no inſtructor, and who had been indebted even to an embroidereſs for his

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his firſt knowledge ſhould arrive at ſuch eminence, as to induce every connoiſſeur who ſaw his works, to conclude that he had ſtudied in Italy. His landſcapes are very much in the taſte of Genoels, and frequently in the ſtyle of Pouſſin. He painted with extraordinary readineſs and eaſe, having a light free touch, and a good tone of colouring, though ſometimes his colouring appears rather too grey; but his ſea-pieces are more highly valued than his land-proſpects. The figures in his pictures are generally painted by Mark Van Duvenede, and Nicholas Kerckhove, two good maſters, who adapted the figures to the ſubjects with great ſkill and propriety.

GABRIEL VANDER LEEUW, or DE LEONE.

Painted Oxen, Sheep, and other Animals.

DIED 1688, AGED 45.

He was born at Dort, in 1643, and learned the art of painting from his father, Sebaſtian Vander Leeuw, who was an exceeding good painter of animals, having been bred in the ſchool of Jacob Gerritze Kuyp. But the genius of Gabriel being ſtrong and lively, it ſoon enabled him to ſurpaſs his father, and appear with credit in his profeſſion.

However, he ſeemed conſcious that he ſtood in need of farther improvement, and therefore, to obtain a better taſte, he reſolved to travel to Italy, and in his progreſs viſited France, Turin, Naples, and Rome. He ſpent fourteen years abroad, four at Paris and Lyons, and ten in Italy, and particularly attached himſelf to the ſtyle of Caſtiglione, and Philip Roos, called Roſa da Tivoli; but he ſtudied the latter with more ſatisfaction than he did the other, and at laſt imitated his model happily in the freedom of his touch, and the readineſs or rather the rapidity of his hand. Houbraken aſſerts, that he had ſeen a picture of this maſter, in the manner of Roſa da Tivoli, repreſenting a drove of oxen, ſheep, cows, and other cattle, which was painted with extraordinary ſpirit, and with great boldneſs and freedom of pencil.

He ſtudied his ſcenes and every object after nature, and ſpent whole days in the fields, to obſerve the forms, actions, and attitudes of thoſe different animals which he intended for his ſubjects, ſketching them with great exactneſs; by which conduct, he not only acquired the habit of deſigning correctly, but he furniſhed himſelf with a variety of objects proper to be inſerted in any of his future compoſitions.

When he returned to Holland, his works were extremely acceptable to the public, and immediately bought up; but, as he painted expeditiouſly, and finiſhed his pictures ſurpriſingly faſt, their number proportionably diminiſhed their price, and he felt a ſevere mortification, on obſerving that the demand for his works decreaſed daily. That diſcouragement made him reſolve to return to Rome or Naples, where he had formerly experienced the greateſt ſucceſs; but he was prevented from putting that project into execution by his death, which happened at Dort.

This artiſt had a very fine genius: his invention was lively and ready, and his hand as expeditious as his thought. His pencil was free, broad, and firm, and his colouring ſhewed

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ſhewed the ſtyle of the Roman ſchool; but that tone of colour was not agreeable to the Flemiſh taſte, which ſeems to prefer the high finiſhing in pictures, and invincible patience in neat handling, to almoſt every other perfection in the art of painting.

PETER VANDER LEEUW.

Painted Oxen, Cows, Sheep, and other Animals.

He was born at Dort, in 1644, the younger brother of Gabriel Vander Leeuw, and inſtructed in the art by his father Sebaſtian. He painted the ſame kind of ſubjects as his brother, and with abundance of merit; but his manner of penciling and colouring was quite different from Gabriel's, and better adapted to the taſte of his countrymen; for he finiſhed his pictures neatly, and took all poſſible pains to render them tranſparent, giving them alſo an agreeable and natural tone of colour.

Of all the Flemiſh artiſts he principally admired Adrian Vander Velde; he made him his model; and was ſo ambitious to imitate him, that whenever he ſat down to paint any deſign of his own, he always placed a picture of Adrian's before him, that he might ſtrike out ſome reſemblance of that maſter, either in reſpect of his compoſition, his colouring, or deſign; by which means his paintings have always ſomewhat that reminds one of Adrian.

Yet, notwithſtanding his acknowledged merit in his profeſſion, he had an odd, whimſical, and diſagreeable humour, which often gave offence to thoſe who were beſt inclined to become his friends and benefactors. That peeviſh and perverſe temper effectually prevented all perſons of taſte from viſiting him, excited a general diſlike, and compelled him to diſpoſe of his works at a low rate, far below their intrinſic value.

STEFANO MARIA LEGNANO, called LEGNANINO.

Painted Hiſtory.

DIED 1715, AGED 55.

This maſter was born near Bologna, in 1660, and received his early inſtruction from his father Ambrogio; but he was afterwards a diſciple in the celebrated ſchool of Carlo Cignani, at Bologna, where he learned deſign and colouring. Having made a great progreſs under that excellent maſter, he went to Rome, and placed himſelf as a diſciple with Carlo Maratti, with whom he continued for three years. During that time he applied himſelf diligetnly to copy the works of the beſt artiſts, and formed a peculiar ſtyle, extremely pleaſing; in which he blended the different manners of the Roman, the Milaneſe, and the Bolognian painters.

His ſubjects were hiſtories, taken from the ſacred, and alſo from the fabulous writers; which he executed with ſucceſs, compoſing them with elegance and true taſte. Some of his beſt works are at Milan; in which a judicious obſerver may behold a beautiful imagination,

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imagination, a fine turn of thought and invention, a charming diffuſion of light, an excellent management of the chiaro-ſcuro, a bold relief, and the whole touched with a free and ſweet pencil.

GIOVANNI ANTONIO LEISMAN.

Painted Hiſtory, Landſcapes, and Sea-ports.

DIED 1698, AGED 94.

He was a German, born in 1604, who became a painter by the force of his own natural genius, without any inſtructor, and merely by ſtudying the beſt paintings to be ſeen in his own country. After ſome years ſpent in cloſe application, he travelled to Venice, and purſued his ſtudies there ſo very aſſiduouſly after the works of Titian, Tintoret, and Paolo Veroneſe, that he roſe into high eſteem. The principal Nobility in that city kept him conſtantly employed, and his paintings were admired for their ſpirited and lively touch, alſo for the delicate colouring in his ſea-ports, landſcapes, architecture, and hiſtorical compoſitions; all which ſubjects he painted with great truth, nature, and elegance.

Two of his pictures are particularly mentioned by Balthaſar Pozzo, as being indiſputably excellent. One is a landſcape with dreary mountains, and thick ſolemn woods, out of which appears a gang of robbers preparing to aſſault ſome unfortunate travellers. The other is a ſea-port, enriched with lovely views of magnificent buildings, antiques, and other beautiful and elegant incidents. Both of them are finiſhed with wonderful delicacy, with a free pencil and a light touch, and have a very pleaſing effect.

SIR PETER LELY, or PETER VANDER FAES.

Painted Portrait and Landſcape.

DIED 1680, AGED 63.

He was born at Soeſt, in Weſtphalia, in 1617, but was placed as a diſciple with Peter Grebber, at Haerlem, with whom he continued for two years; and, at the age of twenty-five, was accounted ſo excellent a painter of portraits, that he became ſtate painter to King Charles II. By ſtudying the works of the moſt admired maſters of Italy, of which he purchaſed a capital collection, and by making them his models, he formed for himſelf a manner that was exceedingly agreeable. His pencil was light and delicate; his colouring lovely; the airs of his heads, and his figures, amiable and graceful; his attitudes were eaſy, natural, and well choſen, with an inexhauſted variety. His draperies have ſuch an agreeable negligence, with broad folds, that his works in that reſpect, as well as in other particularities, are eaſily diſtinguiſhable from all other artiſts; and they have proved incomparable models for ſucceeding artiſts to imitate. However, he had a very peculiar expreſſion in the eyes of his female figures; a tender languiſhment, a look of blended

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A Bannerman Sculp.

S.ᵗ PETER LELY.

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blended ſweetneſs and drowſineſs, unattempted before his time by any maſter, which he certainly conceived to be graceful. But although, in ſome particular forms, it might happen to have a deſirable and fine effect, yet, as his expreſſion is the ſame in all, he is accounted a manneriſt. The hands of his portraits are remarkably fine, and elegantly turned; and he frequently painted landſcapes, for the back-grounds of his pictures, in a ſtyle peculiar to himſelf, more ſuitable to his ſubjects than perhaps any other maſter could poſſibly have painted. He likewiſe excelled in crayon-painting; nor are his portraits in that way, which were finiſhed entirely with his own hand, held in leſs eſtimation than thoſe which he finiſhed in oil; and by ſome connoiſſeurs they are accounted preferable to the others.

His works are ſo univerſally known in theſe kingdoms that they need no deſcription; but they are alſo univerſally admired in all parts of Europe, where they are known. His only diſciples were Greenhill and Buckſhorn; and he appeared ſo jealous of having a rival in either of them, that he would not permit them to ſee in what manner he mixed or laid on his colours, nor how he marked and diſtributed them with his pencil; though each of them copied the works of their maſter to very great perfection.

BALTHASAR VAN LEMENS.

Painted Hiſtory.

DIED 1704, AGED 67.

He was born at Antwerp, in 1637, and went to London, after the Reſtoration, to follow his profeſſion; but he was not ſo fortunate as to find encouragement, or ſufficient employment. He therefore was conſtrained to procure a livelihood, by making ſketches for other painters. He compoſed ſmall hiſtorical ſubjects with tolerable ſucceſs; they were pleaſing and well coloured; and he had a free pencil, with a ready invention; ſometimes ſhewing a degree of elegance in his figures.

ARTO LEONE, called CORIARIO.

Painted Hiſtory.

DIED 1564, AGED 66.

He was born in the year 1498, and was a diſciple of Cornelius Engelbrecht. The ſtyle in which he deſigned was grand, and his figures were uſually as large as life, and often even larger. His ſubjects were hiſtorical, taken from the ſacred writings, or from fabulous authors, and ſometimes from the Epic poets; in which he was particularly fond of introducing ſuperb architecture, or pieces of bas-relief, which he deſigned and executed with great freedom of hand, and elegance of taſte.

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N. VANDER LEUR.

Painted Hiſtory and Portrait.

This artiſt was born at Breda, in 1667, according to Deſcamps, but according to the Chronological Tables, in 1657; and went to Rome when he was a youth, not yet arrived at his twentieth year. Soon after his arrival in that city, he had the happpineſs to obtain the patronage of a Cardinal, who procured him acceſs to the richeſt collections of paintings, and by that means afforded him an opportunity of ſeeing and ſtudying the moſt capital performances of the great maſters. He devoted his whole time to his improvement, and was as diligent in his ſtudies after nature, as he was in copying from the nobleſt models; till at laſt he was accounted the beſt copyiſt at Rome. He deſigned well, and in every reſpect made himſelf an able artiſt before he quitted Italy; and on his return to his own country, he received conſiderable applauſe for ſeveral of his compoſitions.

But although he might be allowed to deſign and colour well, and although he underſtood perſpective and architecture, and might juſtly be eſteemed a good painter of hiſtory, yet his imagination was cold, and his invention ſlow and difficult; ſo that it was rather a labour than a pleaſure to him to undertake a compoſition. However, he excelled in portraits, and might have been without a competitor in that branch, if he had confined himſelf entirely to it. His beſt performance is in the church of the Recollets at Breda, and it is ſufficient to eſtabliſh his reputation.

LUCAS VAN LEYDEN, or HUGENSE.

Painted Hiſtory and Portrait.

DIED 1533, AGED 39.

This ancient artiſt was born at Leyden, in 1494, and inſtructed in the principles of the art by his father, Hugues Jacobs, a painter of ſome note. From his infancy he was exceedingly ſtudious, not omitting his application even in the night, as well as in the day; and, by ſuch inceſſant induſtry, he was qualified to produce ſuch works at the age of nine and twelve years, as excited the admiration and aſtoniſhment of all the artiſts of that time. He painted not only in oil, but in diſtemper, and on glaſs; and was full as eminent for engraving as for painting. After he had been taught the rudiments of the art by his father, he was a diſciple of Cornelius Engelbrecht; in whoſe ſchool he ſo far perfected himſelf, as to be able to follow his profeſſion independent on any other.

His genius exerted itſelf ſo early, that, before he was fifteen years of age, he painted the hiſtory of St. Hubert, which procured him the greateſt imaginable applauſe and honour. His tone of colouring is good, his attitudes (making a reaſonable allowance for the ſtiff German taſte) are well enough; his figures have a conſiderable expreſſion in their

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their faces, and his pictures are very highly finiſhed. He endeavoured to proportion the ſtrength of his colouring to the different degrees of diſtance in which his objects were placed; for in that early time the true principles of perſpective were but little known, and the practice of it was much leſs obſerved; as may be evident from the works of Albert Durer himſelf, who did not obſerve the rules of it with any tolerable exactneſs, although he wrote a treatiſe expreſsly on that ſubject. But, as Lucas had no inſtructor to direct him in the knowledge of that branch, he was conſequently incorrect, with regard to the proportional height of his figures to their diſtances, and the receding of his other objects, ſo as to appear a manneriſt. His draperies are abundantly too ſtiff; they generally are broken into too many folds; and in his heads there appears too great a ſimilarity, as well as a want of elegance and grace.

Writers mention a very famous print of this maſter's engraving, the ſubject of which is a Bag-piper; and it has been ſold for an hundred ducatoons, or about twenty pounds ſterling. In the Town-hall at Leyden, the moſt capital picture of Lucas is preſerved with great care, the magiſtrates having refuſed very large ſums which have been offered for it. The picture repreſents the Laſt Judgment, and it contains a prodigious number of figures. The compoſition is good, the female figures are delicately painted, and the carnations have a great deal of truth; though at the ſame time it cannot but be regretted, that he had not a proper taſte to ſtudy beautiful nature more effectually.

N. LEYSSENS.

Painted Hiſtory.

DIED 1720, AGED 59.

He was born at Antwerp, in the year 1661, and went early to Rome, where he employed himſelf ſtudiouſly in obſerving thoſe admirable works of nature and art, which occur to an artiſt in that celebrated city and its environs. But although his works were diſtinguiſhed by uncommon marks of eſteem and commendation, while he reſided in Italy, yet he quitted all his proſpects of fame and wealth from a tender impulſe of filial piety.

His father was poor, and very aged; and he left Rome from no other motive than to ſupport his father, and to render the life of his parent comfortable by his own care and acquiſitions. And Providence viſibly ſeemed to reward the goodneſs of his heart; for he had more employment than all the painters at Antwerp, and even more of unſolicited work than thoſe artiſts had who exerted all their intereſt, ſkill, and induſtry, to procure buſineſs. Except it was to attend the duties of his religion, he never abſented himſelf from his feeble parent; he ſought for no other companion or intimate; and on every occaſion always treated him with the moſt tender and duteous reſpect that it was poſſible to expreſs.

He had a good taſte of deſigning hiſtorical ſubjects; particularly, he deſigned nymphs, boys, ſtatues, and buſtos, with extraordinary correctneſs, and very agreeable colouring.

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On that account he was much employed by Hardime, Boſſchaert, and Verbruggen, who were flower-painters, to adorn their pictures with figures adapted to their ſubjects. His merit in his profeſſion, and his conduct in domeſtic life, were rewarded with univerſal eſteem; and he left behind him the character of being a good painter, and what is ſtill a more honourable encomium, the character of poſſeſſing a good heart, and exemplary virtue.

LIBERALE VERONESE.

Painted Hiſtory.

DIED 1536, AGED 85.

He was born at Verona, in 1451, and was a diſciple of Vincenzo di Stefano; but he imitated the ſtyle and manner of Giacomo Bellini, of Venice. He finiſhed his pictures with exceeding neatneſs and patience, almoſt beyond example, ſo as to give them the appearance of miniatures; and in moſt of his compoſitions he deſigned a multitude of figures. Vaſari mentions one, repreſenting the Adoration of the Magi, conſiſting of an infinite number of ſmall figures, horſes, dogs, camels, and other animals; in which the heads were carefully and highly finiſhed; the whole looked like miniature, rather than oil painting, and at that time it was wonderfully applauded.

His principal works are in Verona, where he painted many altar-pieces for the churches, and a large number of eaſel-pictures for the Nobility. A very high commendation is given to a picture of this maſter, repreſenting the Marriage of St. Catherine, in which the compoſition is good; there appears a great deal of grace in the heads, and a natural delicate expreſſion.

PIETRO LIBERI, called CAVALIÉRE LIBERI.

Painted Hiſtory.

DIED 1677, AGED 77.

This maſter was born at Padua, in 1600, and travelled through the principal cities of Italy, to ſtudy the works of the moſt eminent painters. He had a very enlarged genius, which enabled him to diſcern the eſſential beauties, and alſo the particular excellencies of every maſter, on whoſe works he employed his obſervations. While he reſided at Rome, his attention was wholly engroſſed by the grand ſtyle and compoſitions of Raphael; in Parma, he was devoted to Correggio and Mazzuoli; and at Venice, to Titian and Tintoretto. From thoſe different manners, from the beautiful variety perceptible in the works of thoſe different artiſts, he formed a ſtyle of his own, that was full of ſpirit, extremely judicious, and conſiſting of a pleaſing mixture of them all; though it muſt be at the ſame time allowed, that his tone of colouring partook rather too much of the red in ſome of his compoſitions.

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In the Palazzo Zambeccari at Bologna, there is an excellent hiſtorical picture, ſuppoſed to be the repreſentation of Job; which is much admired, and ſhews a mixture of the ſtyles of Caravaggio and Calabreſe. In the cathedral church of Vicenza, is alſo an ingenious compoſition of the drowning of Pharaoh, which is deſigned in a grand ſtyle, and finely painted; and in the church of St. Maria Maggiore, at Bergamo, one of the moſt capital performances of Liberi is preſerved, of which the ſubject is Moſes ſtriking the Rock; it is much better coloured than thoſe which he uſually finiſhed for the churches, having leſs of the red tint, and abundance of force, though it is ſomewhat incorrect in the deſign.

Giovanni Antonio LICINIO. Vid. Pordenone.

Giulio LICINIO. Vid. Pordenone.

Jan, or John LIEVENS.

Painted Hiſtory and Portrait.

He was born in 1607 at Leyden; and his father, having obſerved that he had a natural propenſity to painting, and diſcovered ſymptoms of genius while he was yet in his infancy, placed him under the direction of Joris Van Schooten. Afterwards he became the diſciple of Peter Laſtman, with whom he continued for two years; and at the age of twelve he copied two figures of Democritus and Heraclitus, after the paintings of Cornelius Van Haerlem, which might readily be miſtaken for the originals. Principally he employed himſelf in ſtudying after nature, and in a ſhort time diſtinguiſhed himſelf greatly, particularly by a portrait of his mother, which he painted at a very early period of his life, and it is deſcribed as a wonderful performance.

Although he was allowed to excel in portrait, yet he frequently painted hiſtory, with abundance of ſucceſs; among the number of which compoſitions, the Continence of Scipio is celebrated in very high terms. Another performance of Lievens, applauded by the poets as well as the artiſts of his time, was the repreſentation of a Student in his Library, the figures being as large as life. That picture was purchaſed by the Prince of Orange, by whom it was preſented to King Charles I. who expreſſed his ſurpriſe at the excellence of the work, eſpecially when it was known that the artiſt was then not above twenty years of age. It proved a means of procuring him a favourable reception at the Court of London, where he had the honour to paint the portraits of the King, the Queen, the Prince of Wales, and a great number of perſons of the firſt rank among the Nobility.

After a continuance for three years in England, he returned to Antwerp; and was there inceſſantly engaged, either for grand compoſitions to adorn the churches, or for ſmaller paintings of a ſize fit for the cabinets of the lovers of the art. It is obſerved, that in the houſe where the council meet at Amſterdam, a picture of Lievens is placed between

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between one by Govert Flink, and another by Ferdinand Bol; and yet, notwithſtanding the merit of thoſe maſters, that of Lievens appears in no degree inferior to either of them. By the praiſe beſtowed on two of his pictures they ſhould ſeem to be exceedingly capital, if we may rely on the cotemporary writers: the one is the hiſtory of Abraham offering up Iſaac; the other is the repreſentation of David and Bathſheba. Each of them is a ſufficient proof of his genius for compoſition, of the ſweetneſs of his colouring, and the excellence of his pencil.

PIRRO LIGORIO.

Painted Hiſtory.

DIED 1573, AGED 80.

He was born at Rome, in 1493, where he became a diſciple of Julio Romano; but he was much more eminent as a deſigner than as a painter. His deſigns of antique buildings, temples, monuments, and trophies, gained him an eſtabliſhed reputation; and he left ſeveral volumes of them, which are at preſent in the poſſeſſion of the King of Sardinia, and are accounted an invaluable curioſity. He was appointed principal architect to Pope Pius IV.

JACOPO LIGOZZI.

Painted Hiſtory and Battles.

DIED 1627, AGED 84.

This maſter was born in 1543, and learned deſign from a Veroneſe painter of good eſteem, named Giovanni Ermanno. He painted in freſco as well as in oil; in the former, he painted the Triumph of Paulus Emilius, and alſo battles, which he executed in a grand ſtyle, and with abundance of ſpirit; and in oil, he finiſhed a number of excellent compoſitions at Florence, being for many years employed by the Grand Duke; and ſeveral of the churches and convents of that city are adorned with his performances.

JOHN LINGLEBACH.

Painted Battles, Fairs, Sea-ports, and Sea-fights.

DIED 1687, AGED 62.

He was born at Frankfort on the Maine, in 1625, and learned the art of painting in Holland; but he afterwards went to Rome, where he ſtudiouſly applied himſelf to obſerve every thing that was curious in art or nature, as far as he thought it merited his attention; and he continued at Rome till he was twenty-five years of age.

His uſual ſubjects are fairs, mountebanks, ſea proſpects, naval engagements, and landſcapes, which he compoſed and executed exceedingly well. His landſcapes are

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enriched with antiquities, ruins, animals, and elegant figures; his ſea-fights are full of expreſſion, exciting pity and terror; and all his objects are well deſigned. His ſkies are generally light, and thinly clouded, and his management of the aërial perſpective is extremely judicious; his keeping is uſually good, his diſtances of a clear bluiſh tint; and the whole together is maſterly, producing an agreeable effect.

In painting figures, or animals, he had uncommon readineſs; and, on that account, he was employed by ſeveral eminent artiſts, to adorn their landſcapes with thoſe objects; and whatever he inſerted in the works of other maſters, was always excellently adapted to the ſcene and the ſubject. His pencil is free, his touch clean and light, and his compoſitions are in general eſteem. It may be obſerved, that he was particularly fond of introducing into moſt of his compoſitions, pieces of architecture, the remains of elegant buildings, or the gates of the ſea-port towns of Italy; embelliſhed with ſtatues, placed ſometimes on the pediments and cornices, and ſometimes in niches. He alſo excelled in repreſenting Italian fairs and markets, inſerting in thoſe ſubjects abundance of figures, well grouped and deſigned, in attitudes ſuitable to their different characters and occupations; and although he often repeated the ſame ſubjects, yet the livelineſs of his imagination, and the readineſs of his invention, always enabled him to give them a remarkable variety, either by fountains, columns, aqueducts, arches, or trophies, which he had ſketched after nature.

JAN, or JOHN LINSEN.

Painted Hiſtory.

He was a Flemiſh maſter of conſiderable reputation, who learned the art of painting in his own country, but completed his ſtudies in Italy. His principal performance, is a picture deſcribing the action in which he was taken captive by the Rovers of Salee; the figures in that painting are well deſigned, the colouring is pleaſing, and it is touched with ſpirit. The public had conceived great hopes of this artiſt; but he was cut off unhappily in the vigour of life, by an intimate companion with whom he was gaming, and who happened to be ſo exaſperated at loſing, that he murdered his friend Linſen on the ſpot.

PETER VAN LINT.

Painted Hiſtory and Portrait.

He was born at Antwerp, in 1609, and while he was yet a youth travelled to Rome, where he ſtudied in the academy, and alſo after nature, till he rendered himſelf diſtinguiſhed as a maſter of conſiderable abilities in hiſtory and in portrait-painting. The hiſtorical ſubjects which he compoſed, were taken both from ſacred and profane writers; and he painted in diſtemper, as well as in oil, in a large or ſmall ſize, with equal merit. For ſeven years he was retained in the ſervice of the Cardinal Biſhop of Oſtia,

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Oſtia, and during that time was engaged to work for no other perſon. Some very grand compoſitions of this maſter are at Oſtia, and others in the church of Madonna del Popolo, at Rome.

After ten years reſidence in Italy, he returned to his native city, where he ſucceeded to the utmoſt of his wiſhes; and his works afforded the King of Denmark ſo much ſatisfaction, that he furniſhed him with employment for ſeveral years, and bought up as many pictures of his painting as could poſſibly be procured.

His manner of compoſition was in the grand ſtyle, his deſign being correct, and his colouring extremely good. Very few of his works are to be met with; but one of his moſt capital performances is to be ſeen in the church of the Carmelites at Antwerp.

HENDRICK VAN LINT, called STUDIO.

Painted Landſcapes, with Views about Rome.

This maſter is ſuppoſed to have been a deſcendant of Peter Van Lint, and with great probability his ſon. He lived moſtly at Rome, and ſpent all his leiſure hours in ſtudying after nature the beautiful ſcenes about that city; the rocks, rivers, villas, caſcades, and landſcapes; which employment uſually engaged him during the ſummer, and part of the autumnal months. His paintings gradually roſe into eſteem, more particularly by their being true imitations of nature; and, on account of his attention to his improvement, and his remarkable application, he was named Studio by the Bentvogel ſociety of artiſts at Rome, by which appellation he is even at this day diſtinguiſhed.

In one of his ſummer excurſions he went to Ronciglione, accompanied with another painter, to ſketch ſome of the charming views about that village. But being obſerved by a few ignorant peaſants, the painters were ſuſpected to have ſome evil intention; and by the markings on their paper, which were totally unintelligible to the illiterate ſpectators, the two artiſts were deemed to be no other than magicians.

A report of that kind being eagerly ſpread about the country, a multitude of people aſſembled round them in a ſhort time; and a romantic building, which ſtood near the extremity of the rock, happening to fall juſt at that inſtant, the peaſants unanimouſly agreed, that it could only have been thrown down by their magical powers; for which reaſon they were ſeized inſtantly, ſecured by guards brought thither for that purpoſe, and hurried away before the chief magiſtrate. But that officer having diſcovered the real truth, by minutely examining into the affair, diſcharged the two painters, and took care to have them protected from inſults; though the country people perſiſted in giving them the moſt opprobrious language, continually calling them ſorcerers, as long as they continued in ſight.

Two pictures of this maſter are in the collection of the Earl of Moira: the one is a perſpective view of the Campo Vaccino; and the other, a view of the ancient Amphitheatre of Titus, called the Colliſeum.

JOHN

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JOHN STEPHEN LIOTARD, called the TURK.

Painted Portraits.

This extraordinary artiſt was born at Geneva, in 1702, and by his father was deſigned to be brought up to mercantile buſineſs; but, by the perſuaſion of his friends, who obſerved the genius of the young man, he was permitted to give himſelf up to the art of painting; and he applied himſelf with ſo great diligence to make himſelf entire maſter of deſign and colouring, that he became an artiſt of the higheſt diſtinction. He particularly practiſed to paint in miniature, with crayons, or in enamel; and in both arrived at a ſuperior degree of excellence. He underſtood the principles of perſpective thoroughly, and copied the works of the moſt famous artiſts in enamel and miniature, with ſuch preciſion and exactneſs of tint, as well as reſemblance, that the moſt ſkilful could not know the originals from the copies; and the experiment was proved by one of the fineſt performances of Petitot, which was copied by Liotard.

He viſited France and Rome; and in the latter city ſome Engliſh gentlemen, who were competent judges of the art, having ſeen ſeveral of his pictures, were ſo ſtruck with the beauty of them, that they invited him to London; a city not more juſtly famed for its wealth and commerce, than for munificence and liberality in rewarding every ſpecies of merit; and Liotard ſufficiently experienced the truth of this obſervation, while he reſided in England.

Thoſe Engliſh gentlemen who favoured him at Rome, intended to travel to Conſtantinople, and thither Liotard accompanied them; but it muſt ſeem very ſingular, that on his arrival in the Turkiſh dominions, he aſſumed the Levantine dreſs, and never changed it after his return to Europe, which occaſioned his being called the Turk Painter. In his way from Conſtantinople, he viſited the Court of Vienna, where he received every public mark of regard and approbation; and having painted the portraits of the Emperor Francis I. and the Empreſs, he ſo effectually obtained the eſteem of thoſe auguſt perſons, that the Emperor ordered him to paint that portrait, which is now placed in the Florentine gallery, among the portraits of the moſt illuſtrious artiſts. In London he had the honour to paint the portaits of the Princeſs of Wales, and her family; and at the Hague, thoſe of the Stadtholder and his ſiſter.

He worked in enamel to a ſupriſing perfection, and in a ſize never attempted by any other; one of his pictures being above ſeventeen inches by thirteen. His colouring in crayon, enamel, and miniature, is equally excellent; with an aſtoniſhing force and beauty of tint, with a ſtriking reſemblance of his models, a remarkable roundneſs and relief, and an exact imitation of life and nature, in all the ſubjects he painted.

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FILIPPO LIPPI, called the Old.

Painted Hiſtory.

*DIED 1488, AGED 67.

He was born at Florence, about the year 1421; and at the age of ſixteen, being in a convent of Carmelites, he had an opportunity of ſeeing Maſaccio at work, in painting the chapel of that convent, which inſpired him with an eager deſire to learn the art. He therefore became a diſciple of that maſter, and ſtudied deſign with inexpreſſible aſſiduity, making ſo rapid a progreſs, that he not only pleaſed, but ſurpriſed Maſaccio.

The praiſes given him by his friends, as well as his inſtructor, wrought ſo ſtrongly on his mind, that he forſook the convent, threw off the habit, and devoted himſelf entirely to the profeſſion of painting. He endeavoured to obtain as much inſtruction as poſſible from Maſaccio, and very happily imitated his manner: yet, the courſe of his ſtudies was for ſome time interrupted by an accident which detained him in Barbary for a year and a half; for, while he was amuſing himſelf in the company of ſome of his friends, on board a Felucca in the Mediterranean, a Corſair, who was cruiſing near the ſhore, took them all priſoners, and carried them into captivity. But Lippi having one day drawn the portrait of his maſter, with a piece of charcoal, on a wall, the maſter was ſo affected with the novelty of the performance, and the exactneſs of the reſemblance, that, after obliging him to paint the portraits of a few other perſons, he generouſly reſtored him to his liberty.

At

* The dates relative to the birth and age of Lippi are unaccountably erroneous. The Chronological Tables of Mr Harms aſſert, that he was born in 1381, and died in 1438, at the age of 57; and at the ſame time affirm, that he was the diſciple of Maſaccio, who, according to the ſame tables, was not born till 1417, and died in 1443. By which computation it appears utterly improbable that Lippi, who muſt have been 36 years old when Maſaccio was born, could have been a diſciple of that maſter; becauſe, ſuppoſing Maſaccio only 20 years old when capable of painting at the convent, which was the firſt opportunity that Lippi had of ſeeing him at work, Lippi muſt then have been 56 years of age, and conſequently within one year of his death, which is too abſurd to gain belief. Beſides, it is generally agreed that Lippi followed his profeſſion for near 30 years.

De Piles alſo muſt appear guilty of an error, in fixing the death of Lippi in 1488, and yet accounting him in that year to be only 57; for he muſt, by that computation, ſuppoſe him to be born in 1431; and as he allows him to be 16 years old in the convent when he ſaw Maſaccio painting, that will fix the year when Lippi learned the art of painting, to 1447; which appears to be four years after the death of Maſaccio, who, by the beſt accounts, died in 1443; and therefore that ſeems impoſſible. De Piles alſo miſtakes when he ſays Lippi was bred up in the convent from the age of eighteen, having been a Monk at ſixteen; for he certainly ſhould mean (what Sandrart teſtifies) that he was in the convent from the age of eight, till he became a Monk at ſixteen.

But to ſolve all theſe perplexities, if we ſuppoſe (what probably is the fact) that Lippi was born in 1421, only four years later than Maſaccio, and then adding the ſixteen years of Lippi before he ſaw Maſaccio painting, it will coincide with the year 1437, at which time the latter was twenty years old; and as he did not die till 1443, there remained ſix years for Lippi to ſtudy the art of painting under him; but Lippi, who is allowed to have died in 1488, muſt have been 67 at his death, and not 57 according to De Piles.

I offer this only as a conjecture, and perhaps ſome more ingenious perſon may be able to reconcile theſe difficulties in a more judicious manner.

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At his return to Europe, he went to his native city Florence, and for a conſiderable time was employed by the Grand Duke. The merit of his works recommended him, not only to the particular eſteem of that Prince, and the Nobility, but alſo to the eccleſiaſtics, who engaged him for ſeveral noble compoſitions, for their churches and convents. It is obſerved of Lippi, that he was the firſt of the Florentine painters who attempted to deſign figures as large as the life; the firſt who remarkably diverſified the draperies, or who gave his figures the air of the antiques.

He was a man of very looſe morals, and deluded a nun to elope with him from the convent of Prato, where ſhe ſat to him as a model for a picture of the Virgin; and although all his friends ſeverely reproached him for ſuch miſconduct, yet he afterwards engaged himſelf in another criminal intrigue, for which he was poiſoned by the parents of the lady whom he intended to abuſe. But other writers ſay, that he died of poiſon at Spoleto, from the reſentment of a perſon in that city, with whoſe wife he held a criminal converſation, while he was employed in painting the altar-piece of the cathedral at Spoleto; the deſign of which picture was exceedingly grand, though it was left unfiniſhed by the unfortunate death of the artiſt.

His colouring was extremely agreeable, and his manner (like that of his maſter Maſaccio) was grand and elegant; his draperies were broad and looſe, and his figures had a competent degree of grace, with a good expreſſion.

FILIPPO LIPPI, called the Young.

Painted Hiſtory.

DIED 1505, AGED 45.

He was the ſon of Filippo Lippi, born at Florence, in 1460, and the diſciple of Sandro Boticelli. He had a lively genius, and a good invention; and ſeveral of his compoſitions ſhewed a great deal of elegance, with a very pleaſing tone of colouring. But his particular excellence conſiſted in painting the ornaments of architecture, eſpecially the friezes, in the true taſte of the antique, with a fine underſtanding of the chiaroſcuro.

LORENZO LIPPI.

Painted Hiſtory and Portrait.

DIED 1664, AGED 58.

He was born in 1606, and learned the principles of painting from Matteo Roſelli. He had an exquiſite genius to muſic and poetry, as well as to painting; and in the latter his proficiency was ſo remarkably great, that ſome of his compoſitions in the hiſtorical ſtyle were taken for thoſe of Roſelli. However, at laſt he grew diſſatisfied with the

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manner of that maſter, and preferably choſe the manner of Santi di Titi, who was excellent both in deſign and invention; and appeared to have more of ſimple nature and truth in his compoſitions, than any other artiſt of that time.

At Florence he painted many grand deſigns, for the chapels and convents, by which he enlarged his reputation; and at the Court of Inſpruck, he painted a great number of portraits of the firſt Nobility, which were deſervedly admired. Yet, although he was fond of imitating ſimple nature, without any embelliſhments from invention, his works are held in the higheſt eſteem for the graceful airs of the heads, for the correctneſs of his outline, and for the elegant diſpoſition of the figures.

JOHN VANDER LIS, or LYS.

Painted Hiſtory, Landſcapes, and Converſations.

DIED 1629, AGED 59.

He was born at Oldenburgh, in 1570, but went to Haerlem to place himſelf as a diſciple under Henry Goltzius; and as he was endowed with great natural talents, he ſoon diſtinguiſhed himſelf in that ſchool, and imitated the manner of his maſter with great ſucceſs, ſo as to make it no eaſy matter to determine which was the work of the diſciple or the maſter. He adhered to the ſtyle of Goltzius in the early part of his life, till he went to Italy; and having viſited Venice and Rome, he ſtudied the works of Titian, Tintoretto, Paolo Veroneſe, and Domenico Fetti, ſo effectually, that he improved his taſte and judgment, and altered his manner entirely. He ſoon received marks of public approbation; and his compoſitions became univerſally admired for their good expreſſion, for their lively and natural colouring, and the ſweetneſs and delicacy of his pencil; although it muſt be acknowledged that he could never totally diveſt himſelf of the ideas and taſte peculiar to the Flemings.

His ſubjects uſually were hiſtories taken from the ſacred writings, or the repreſentation of rural ſports, marriages, balls, and villagers dancing, dreſſed in Venetian habits; all which ſubjects he painted in a ſmall as well as a large ſize, with a number of figures, well deſigned, and touched with a great deal of delicacy. He was likewiſe accounted to paint naked figures admirably, with natural and elegant attitudes, and a very agreeable turn of the limbs.

A capital picture of this maſter is, Adam and Eve lamenting the Death of Abel; it is extremely admired, not only for the expreſſion, but alſo for the beauty of the landſcape: and in the church of St. Nicholas, at Venice, is a celebrated painting of John Lis, repreſenting St. Jerom in the Deſert, with a pen in his hand, and his head turned to look at an angel, who is ſuppoſed to be ſounding the laſt trumpet. The colouring of this picture is rather too red, but it is deſigned in a fine ſtyle, elegant, and grand, and charmingly penciled. Houbraken alſo mentions a picture of the

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the Prodigal Son, to which the only objection that can poſſibly be made, is, that the habits are too modern.

The paintings of this maſter are very rarely to be purchaſed.

JOHN VANDER LIS, of BREDA.

Painted Hiſtory.

He was born at Breda, about the year 1601, and became a diſciple of Cornelius Poelemburg, whoſe manner he imitated with extraordinary exactneſs in the tints of his colouring, his neatneſs of pencil, and the choice of his ſubjects. There are ſome paintings of this maſter's hand, which, though they appear to have ſomewhat leſs freedom and lightneſs of touch, are nearly equal to thoſe of Poelemburg, and are frequently taken to be his.

At Rotterdam, in the poſſeſſion of Mr. Biſſchop, there is a delicate picture repreſenting Diana in the Bath, attended by her nymphs; and his moſt capital performance in England is ſaid to be in the poſſeſſion of the Viſcount Middleton. The portrait of Vander Lis, painted by himſelf, is in the poſſeſſion of Horace Walpole, Eſq. which is deſcribed by that ingenious gentleman, as being worked up equal to the ſmoothneſs of enamel.

NICHOLAS LOIR.

Painted Hiſtory and Landſcape.

DIED 1679, AGED 55.

He was born at Paris, in 1624, and, according to ſeveral writers, was a diſciple of Le Sueur; though, according to the Chronological Tables, he is ſaid to have been the diſciple of Le Brun.

He wanted neither genius to invent, nor fire to execute, and yet he had nothing above a moderate artiſt. Nothing can be obſerved in his compoſitions that looks like ſublimity of thought, nor any particular character that had much elevation. He compoſed indeed with readineſs, he had a good taſte of deſign, his pictures were neatly handled, and he diſpoſed his figures agreeably; but he ſo far wanted attention, that he ſcarce had produced any one thought, but he executed it as expeditiouſly as it entered into his mind, without allowing himſelf time to digeſt it. And that method he purſued, not only by means of a habit which he had acquired, but alſo by a retentive memory, which could readily recall the images of thoſe objects which he had ſeen in Italy, where he had for ſome time reſided. Every part of his ſubjects was equally well painted, figures, landſcape, architecture, and ornaments; and he particularly excelled in deſigning women and boys. He was employed by Lewis XIV. at Verſailles, and the Tuilleries, and died Profeſſor of the Academy.

GIOVANNI

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GIOVANNI PAOLO LOMAZZO.

Painted Hiſtory, Landſcape, and Portrait.

This maſter was born at Milan, in *1558, and learned deſign from Giovanni Battiſta della Cerva. He roſe to great eminence in his profeſſion, for compoſing hiſtorical ſubjects, and was accounted full as excellent for landſcape and portrait painting; but he rendered himſelf ſtill more eminent, by his ingenious treatiſes on the arts of painting and architecture; by which he has happily contributed to refine the taſte of future artiſts, to improve the knowledge of the profeſſors of thoſe arts, and to promote, in a very high degree, the honour of the art itſelf.

LAMBERT LOMBARD, or SUAVIUS.

Painted Hiſtory, Architecture, and Perſpective.

DIED 1560, AGED 60.

He was born at Liege, in the year 1500; and having obtained ſome inſtructions as to the rudiments of the art, in his own country, he travelled to Rome, and (as ſome writers affirm) became the diſciple of Andrea del Sarto. To the utmoſt of his ability, he ſtudied every thing that could conduce to his improvement, not only in painting, but in perſpective and architecture; and to thoſe branches of knowledge he added a diligent ſtudy of the antique.

When he returned to Liege, he introduced a ſtyle of painting among his countrymen, very different from that to which they had before been accuſtomed; he taught them a better taſte of deſign, by ſubſtituting the antique inſtead of the Gothic; and enabled them to diſtinguiſh the ſimplicity and elegance of the one, when compared with the dry, unnatural ſtiffneſs of the other. But although he deſigned well, and was tolerably correct, and had his mind filled with the images of thoſe beautiful objects which he had ſtudied in Italy, yet could he never thoroughly ſhake off his national *goût*; and his own works partook a great deal of that ſame dry ſtiffneſs, of which he diſapproved in the performances of others.

However, he is ranked among the beſt painters of his time, by all the writers on this ſubject; and a Laſt Supper of his painting is exceedingly commended, as being very deſervedly eſtimable for the deſign, and alſo for having an admirable effect.

Sandrart cenſures Van Mander for repreſenting Lambert Lombard, and Lambert Suavius, as two different perſons; and he affirms that the deſcriptions applied to each, can only agree with one and the ſame artiſt.

ALESSANDRO

* The writer of the Chronological Tables fixes the birth of Lomazzo in 1538, contrary to moſt authors on the ſubject.

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ALESSANDRO LONI.

Painted Hiſtory.

DIED 1702, AGED 47.

He was born at Florence, in 1655, and was a diſciple of Carlo Dolce, whoſe ſtyle he imitated in the neatneſs and the high finiſhing of his works. He was employed, and exceedingly favoured, by the Grand Duke of Tuſcany, who retained him in his ſervice for ſeveral years; and among the celebrated paintings of the Florentine collection, there is a picture of this maſter's hand, which, although of a very ſmall ſize, contains near an hundred figures, all well diſpoſed, judiciouſly grouped, and moſt delicately penciled and coloured.

THEODORE VAN LOON.

Painted Hiſtory and Portrait.

This artiſt was born at Bruſſels, in 1630, according to the teſtimony of ſome writers; and according to others, he was born at Louvain. He ſtudied in Italy for ſome years, and many of the hiſtorical pictures of his painting are ſtill preſerved in the churches and palaces at Rome and Venice. He happened to be intimately connected with Carlo Maratti, and was peculiarly fond of his manner; they drew after the works of Raphael with an amicable competition, from whence each of them acquired thoſe beauties which appear in their compoſitions.

All the works of Van Loon are much in the ſtyle and manner of Maratti; the ſame taſte of deſign, the ſame dignity in portraits, the ſame elevation of thought in compoſition is obſervable in both; and through the whole, the ſchool of Italy is particularly diſtinguiſhed. His colouring is generally good, though not equal to the ſweetneſs of Carlo's; for ſometimes it was too black, and the ſhadows were frequently too hard and heavy.

Two very capital pictures by this maſter are in a church at Mechlin; the ſubject of one is, the Wiſe Men offering gold, frankincenſe, and myrrh; and that of the other is, the Salutation of the Virgin.

LORRAINE. Vid. CLAUDE.

AMBROGIO LORENZETTI.

Painted Landſcape and Hiſtory.

DIED 1350, AGED 83.

This ancient maſter was born at Siena, in 1267, and was a diſciple of Giotto. He principally painted in freſco, and gained a very high reputation for the ſkilful management of his colours, and for the grandeur of his taſte in compoſition; in which there appeared ſomewhat

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ſomewhat noble and elegant, united with eaſe and freedom. Vaſari mentions him as the firſt who attempted to deſcribe in landſcapes, ſtorms of wind, tempeſts, and rain; and yet he repreſented them with the greateſt ſucceſs. His imagination was lively, his manner of diſpoſing the figures in his compoſition was with judgment and propriety, and his invention was ready. For the moſt part he painted in a large ſize; but ſometimes he painted in ſmall, like that hiſtory of St. Nicholas which he painted in a chapel at Florence. By that work he acquired infinite applauſe, not only for the beauty of the performance, but alſo for the ſhortneſs of the time that he employed in the finiſhing of it.

He had a fine taſte for polite literature; and was equally eſteemed for his learning, and his abilities in painting. It is reported that he finiſhed thirteen hundred pictures before his death.

JOHN LOTEN.

Painted Landſcape.

DIED 1681.

This painter was born in Switzerland, but lived for many years in England, and died in London: by ſome writers, however, he is accounted a native of Holland. He was a landſcape-painter of conſiderable rank; and as he always ſtudied after nature, he often had great ſucceſs in the romantic beauty, as well as in the variety of the ſcenes which he painted.

His taſte induced him to deſcribe rocks that were craggy, ſolemn, and dreary; cataracts and torrents daſhing and foaming with the impetuoſity of their fall; and land-ſtorms attended with rain, in which he peculiarly excelled. Sometimes he repreſented lawns diverſified with groves, in which he rarely omitted the oak tree, that is ſo much the the ornament of the woods and the foreſts of England; and thoſe ſubjects alſo he painted with truth, nature, and force. But the effect of his compoſitions had been much greater, if he had been leſs cold in his colouring; for a judicious eye cannot but be offended at that blackiſh tint which predominates through all the works of this artiſt.

His touch is free and ſpirited, and the maſſes of light and ſhadow in his pictures are well underſtood. Moſt commonly he painted in a large ſize; frequently introducing thoſe ſcenes which pleaſed his imagination while he lived in Switzerland, and he always executed them extremely well.

CARLO LOTI, or LOTH, CAVALIÉRE.

Painted Hiſtory and Portrait.

DIED 1698, AGED 87.

He was born at Munich, in 1611, the ſon of John Ulrick Loth, a painter who had ſtudied under an Italian maſter, and imitated Carlo Venetiano. That artiſt devoted his ſon

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ſon to his own profeſſion, and taught him the firſt principles of deſign; but afterwards placed him under the direction of Cavaliére Pietro Liberi, a very celebrated maſter at Venice. In that ſchool Carlo continued for ſome years; yet he did not entirely adopt the manner of Liberi, but attained to a ſtyle that was more bold, with a more natural and delicate expreſſion of the naked; and, in a ſhort ſpace of time, diſtinguiſhed himſelf by a noble invention, by the correctneſs of his deſign, and by a degree of grace diffuſed through his compoſitions.

The principal perſons in Venice employed him for hiſtorical ſubjects; and the Emperor Leopold I. ſolicited him to viſit Vienna, where he was received with uncommon marks of favour, ſuitable to his extraordinary merit. He painted the portrait of the Emperor in an admirable ſtyle, which procured him the honour of performing ſeveral others for all the Imperial family, and the Nobility of the higheſt rank. He was likewiſe employed, during his reſidence at Vienna, to paint hiſtorical ſubjects for the palaces and cabinets of the moſt illuſtrious perſons; ſome of thoſe ſubjects being taken not only from the ſacred writings, but alſo from fabulous or poetic hiſtory.

In the church of the leſſer hoſpital at Venice, there is a picture of Carlo Loti's, repreſenting a dead Chriſt. It is a beautiful performance, well deſigned, in a broad manner, and the heads are excellent; but the colouring is a little too red. In another church is to be ſeen a St. Joſeph, which is finely compoſed and well grouped, all the parts of it being exceedingly delicate; and the colouring is ſtrong and agreeable. Alſo in the church of St. Chryſoſtom, there is a noble painting, repreſenting the death of St. Joſeph, which, although perhaps a little too dark, is nevertheleſs well coloured; the compoſition and deſign are extremely good, and the heads and expreſſion remarkably fine.

LORENZO LOTTO.

Painted Hiſtory and Portrait.

DIED 1544, AGED 36.

He was born at Bergamo, in 1508; the companion and intimate friend of Giacomo Palma; and he ſomewhat reſembled that maſter in his ſtyle. At firſt he ſtudied and imitated the manner of Giovanni Bellini; but having afterwards ſeen the works of Giorgione, he was ſo filled with admiration, that he immediately adopted that ſtyle, and devoted himſelf to imitate that great painter as long as he lived.

He not only excelled in hiſtory, but likewiſe in portraits; of which ſeveral are preſerved in Venice, that are much admired. Two of them are mentioned by Vaſari; the one, a portrait of Andrea Adoni, the other of Marco Loredano, which he introduced in a fine compoſition of a Nativity, illumined by a glory proceeding from the child; and Loredano was repreſented as a whole figure, adoring the infant Saviour.

A capital painting of Lotto is in the Carmelites church at Venice. It repreſents St. Nicholas in the pontifical habit, elevated in the air, ſupported in the clouds by three

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angels, and attended by other ſaints. Below is a very beautiful landſcape, with a number of figures, and different kinds of animals, as alſo the deſcription of St. George combating with the Dragon.

THEODORE LUBIENETZKI.

Painted Hiſtory and Portrait.

DIED 1716, AGED 63.

He was born at Cracow, in 1653, of a noble family in Poland, and learned the art of painting more as an accompliſhment, than from any view of making an advantage of the profeſſion. He was taught deſign by Jurian Stur of Hamburgh, and at the ſame time his brother Chriſtopher was inſtructed by the ſame maſter. When he had gained ſome knowledge of the art under Jurian, he went to Amſterdam, to place himſelf under the direction of Gerard Laireſſe; and ſoon imitated that artiſt ſo happily, that the ideas, the colouring, and the pencil of the maſter, were evidently ſeen in the compoſitions of the diſciple.

After ſome years continuance in the Low Countries, he viſited ſeveral parts of Italy, and was invited to Florence by the Grand Duke; where he was employed for a conſiderable time by that Prince, and received many extraordinary marks of honour and eſteem at that Court, as he afterwards did at the Court of Brandenburgh; till at laſt he returned to his native country, where he lived in high reputation, and his works were univerſally admired.

CHRISTOPHER LUBIENETZKI.

Painted Hiſtory and Portrait.

He was a younger brother of Theodore, born at Stettin, in 1659, but inſtructed at firſt by Jurian Stur; yet he went along with his brother to Amſterdam, and there choſe Adrian Bakker for his maſter. He continued at Amſterdam to follow his profeſſion, and roſe into very great credit; the hiſtorical pictures of his hand being extremely commended for good invention and compoſition, for correctneſs of deſign, and in general for an agreeable tone of colouring. It is remarked that his portraits would have been ſufficient to eſtabliſh his reputation and fortune, even if he had not been ſo deſervedly diſtinguiſhed as a painter of hiſtory.

JAN LUIKEN.

Painted Hiſtory.

DIED 1712, AGED 63.

He was born in 1649, and learned deſign and colouring under Martin Zaagmoolen. He painted hiſtorical ſubjects with ſucceſs, and introduced a great number of figures in all his compoſitions, to which he gave more expreſſion than grace; but his paintings are rarely

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rarely to be met with in theſe kingdoms, though, where they are ſeen, they are in good eſteem.

As he had a ready invention, he was much ſolicited to deſign hiſtorical ſubjects for engravers, and he compoſed moſt of the ſcriptural ſtories which are publiſhed in the Jewiſh and Moſaical antiquities. Some of his own engravings are to be ſeen in ſeveral other books, and his application to that buſineſs cauſed him to diſcontinue his painting.

HENRY LUTTERELL.

Painted Portraits with Crayons.

He was the diſciple of Edmond Aſhfield, but arrived at ſuch a degree of excellence in painting with crayons, that he very far ſurpaſſed his maſter; and even almoſt equalled Holbein in that manner of painting, according to the opinion of good judges of the art. He found out a method, before unknown, of drawing portraits with crayons on copper, and touched every part of his ſubject with ſo much ſoftneſs, as well as ſpirit, that in many of his pictures might be ſeen a freedom of touch, like fine penciling in oil.

A great part of his life was ſpent in Dublin, where his paintings were exceedingly admired, though he was not encouraged in any degree equal to his merit; but he went afterwards London, where he had the good fortune to be raiſed to affluent circumſtances, to which his merit in his profeſſion had entitled him long before.

BENEDETTO LUTI, called CAVALIÉRE LUTI.

Painted Hiſtory.

DIED 1724, AGED 58.

This eminent painter was born at Florence, in 1666, of parents who were but in low circumſtances; yet, directed by his natural genius to painting, he amuſed himſelf with drawing and deſigning, and became ſo expert without any inſtructor, that his performances appeared ſurpriſing to ſeveral of the artiſts of his native city. Some of his deſigns having accidentally fallen under the obſervation of that celebrated painter Antonio Domenico Gabbiani, he ſoon diſcerned the ſtrength of the genius and talents of Luti, and aſked him if he was deſirous to become a painter? The young man anſwering, that it was the utmoſt of his ambition, Gabbiani took him as his diſciple; and alſo recommended him to a Nobleman, who readily became his patron, and maintained him while he purſued his ſtudies.

By the care and inſtructions of Gabbiani, and by his own inexpreſſible application, the young artiſt made a very great progreſs; devoting all his hours to ſtudy, and diſcourſing with his maſter on ſuch points as might beſt promote his knowledge of the true principles of his art. He was likewiſe induſtrious to accuſtom his eye and his judgment readily to diſtinguiſh what was moſt commendable in the taſte and ſtyle of every

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different maſter. So diſcreet a method of conducting his ſtudies, was attended with proportionable improvement; and as ſoon as he was qualified to commence artiſt, that the public had an opportunity of examining his productions, he received the higheſt applauſe from the judicious, for the elegance of his deſign, for the fine taſte and ſkill that appeared in all his compoſitions, and for the management of the chiaro-ſcuro.

The two firſt pictures which he offered to the public inſpection, and which laid the foundation of his future ſucceſs, were a Bacchanal and an Endymion, as large as life; and by the encouragement given him for thoſe firſt productions, he laboured the more aſſiduouſly to arrive at perfection, till he formed to himſelf a grand ſtyle and manner, capable of giving equal entertainment to the eye and the underſtanding.

When he was in his twenty-fifth year he went to Rome, where he critically ſtudied the works of the moſt famous among the ancients and moderns; and afterwards painted, in a large ſize, the death of Abel. That picture was exhibited to public view on the feſtival of St. Bartholomew; it was univerſally commended by the moſt able connoiſſeurs at Rome, and it effectually eſtabliſhed his reputation. By order of the Pope he was appointed to paint the picture of the Prophet Iſaiah, in the church of St. John Lateran; and at Rome he alſo finiſhed a grand deſign, repreſenting Mary Magdalen anointing the feet of Chriſt, in the houſe of Simon the Pharaſee; which, in the opinion of unprejudiced judges, had correctneſs in the deſign, harmony and beauty in the colouring, variety in the attitudes and airs of the heads, and an expreſſion of the paſſions that was elegant and juſt.

His works were exceedingly coveted, and purchaſed at high prices by perſons of taſte through all parts of Europe; and as a particular mark of diſtinction, on account of his merit, the Elector of Mentz conferred on him the order of knighthood, and, along with this diploma, ſent him a croſs enriched with diamonds.

In painting with crayons he had an uncommon degree of excellence, and in that kind of colouring he executed ſeveral deſigns with a force and delicacy equal to his paintings in oil. In that manner he alſo painted landſcapes, with moſt agreeable and lovely views, in which he ſhewed ſuch exquiſite taſte, and ſuch a freedom of touch, that it ſeemed as if he had devoted his whole practice only to that particular kind of painting.

It is remarked of him, that he never appeared ſatisfied with his works; yet, though he often retouched his pictures, there is nothing that looks like labour; he always changed for the better, he improved what he altered, and his laſt thoughts were always the beſt. His manner is tender and delicate; his deſigns are well conſidered, and have an excellent taſte, with a great deal of union and harmony in the colouring; but, as he made it his peculiar ſtudy to excel in colouring, he was not always as correct as could be wiſhed.

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M.

DIRK MAAS.

Painted Landſcapes and Battles.

HE was born at Haerlem, in 1656, and at firſt was a diſciple of Hendrick Mommers, who commonly painted Italian markets, and particularly excelled in the ſtill life which he introduced, ſuch as herbs, roots, fruit, and plants. But, after ſome time ſpent in practiſing under that maſter, he diſliked that manner, and thoſe kind of ſubjects; and therefore placed himſelf as a diſciple with Nicholas Berchem, the beſt artiſt of his time, with whoſe ſtyle he was particularly delighted.

It was thought he might have made a conſiderable figure in the manner of Berchem, if his attention to it had not been withdrawn, by his ſeeing ſome of the works of Hugtenburg, which inſpired him with a deſire to imitate him; and from that time he gave himſelf up entirely to paint battles, chaces, and ſuch proceſſions as were attended with cavalcades of horſe. He ſtudied thoſe animals after nature; and with exceeding care obſerved all their motions, actions, and different attitudes, till he deſigned them with great readineſs, and with ſuch a character of truth, that he gained the reputation of being a good painter, in that particular ſtyle.

ARNOLD VAN MAAS.

Painted Converſations.

He was born at Gouda, about the year 1620, and became a diſciple of David Teniers, from whom he acquired the art of imitating ſimple nature. The meetings, dances, weddings, and converſations of villagers and boors, are his general ſubjects, which he executed with ſpirit and humour. But, having an earneſt deſire to improve his taſte, he travelled to Italy, and ſtudied there profitably for ſome years; though he reaped no great advantage from his labours or abilities; for, before he could enjoy the fruits of his ſtudy, application, and ſingular merit, he died on his journey, returning to his own country. However, a great number of his drawings and deſigns are ſtill preſerved in the collections of the curious.

NICHOLAS MAAS.

Painted Portrait.

DIED 1693, AGED 61.

He was born at Dort, in 1632, and inſtructed in the ſchool of Rembrandt; yet he ſoon quitted the manner, when he quitted the academy of that eminent maſter; for he found the

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the ladies of his time were too delicate to approve of the dark ſtyle of Rembrandt's colouring in their portraits, although it had abundance of force. He had a ready pencil, and a very ſpirited touch, which proved to be very advantageous to him in portrait-painting, to which he confined his genius and his hand; and in that way he was ſo very ſucceſsful, that it was doubted whether any other painter in that ſtyle was ever more fortunate in hitting a likeneſs. He was continually employed, and his work was ſo earneſtly ſolicited, that it was accounted a favour to procure a portrait painted by him.

It is recorded of this maſter, that happening one day to pay a viſit to Jordaens, in order to take a view of his paintings; and being exceedingly ſtruck with the beauty of them, Jordaens addreſſing Maas, aſked him what were the ſubjects he painted? Maas, in a little confuſion, anſwered, that he was a painter of portraits. To which the other replied, I pity you moſt ſincerely, brother artiſt, for being a martyr to that ſtyle of painting; where, let your merit be ever ſo great, you are condemned to ſuffer the whim, the folly, the impertinence, as well as the ignorance, of ſuch a number of both ſexes.

MAAT. Vid. BLANCKHOFF.

JOHN DE MABUSE, or MABEUGE.

Painted Portrait and Hiſtory.

DIED 1562, AGED 63.

He was born at Maubeuge, a village in Hainault, in 1499, though in the Chronological Tables his birth is ſuppoſed to have been in 1492. It is not mentioned by any author, from what maſter he derived his knowledge of the art of painting; but, in his youth, he was laborious in his practice, and his principal ſtudies were after nature, by which he acquired a great deal of truth in his compoſitions. To improve himſelf in his profeſſion, he travelled to Italy, and became an artiſt of great repute in his time; and it is mentioned to his honour, that at his return to his own country, he was the firſt who ſhewed the Flemiſh maſters how to treat hiſtorical and allegorical ſubjects in their compoſitions, and alſo the art of repreſenting the naked in their figures, which before his time had never been practiſed.

He had a good pencil, and finiſhed his pictures highly, with great care; yet, notwithſtanding his ſtudies in Italy, and the correctneſs of his deſign, he never could arrive at the elegance of the Roman ſchool. His manner was dry, ſtiff, and laboured; but he was exceedingly induſtrious to give a poliſhed ſmoothneſs to his colouring.

By King Henry VIII. of England he was employed to paint the portraits of ſome of his children, which gained him great reputation, as he finiſhed them delicately, and gave them ſpirit and livelineſs; and he painted ſeveral others for the Nobility who attended the Court at London.

Many

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A. Bannerman, Sculp.

JOHN MABUSE.

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Many excellent works of Mabuſe are at Middleburg; but one of the moſt capital is the altar-piece of the great church, repreſenting the Deſcent from the Croſs. That picture had been ſo highly commended, that it raiſed the curioſity of Albert Durer; and he took a journey to Middleburg, merely to be an eye-witneſs of the merit of that performance. He viewed it with ſingular attention, and expreſſed the pleaſure it afforded him, by the praiſe he beſtowed upon it. But the picture which is accounted to excel all his other productions, is the Virgin with the infant Jeſus, which he finiſhed while he was retained in the ſervice of the Marquis of Veren; and in that ſubject he contrived to pay an extraordinary compliment to his patron, by making the heads of his lady and ſon the models for the heads of his figures.

He is cenſured by all writers for his immoderate love of drinking; and it is confidently ſaid, that having received, by order of the Marquis, a piece of brocade for a dreſs, to appear in before the Emperor Charles V. he ſold it at a tavern, and painted a paper ſuit ſo exceedingly like it, that the Emperor could not be convinced of the deception, till he felt the paper, and examined every part of it with his own hands.

MICHAEL MADDERSTEG.

Painted Sea Pieces.

DIED 1709, AGED 50.

He was born at Amſterdam, in 1659, and was a diſciple of Ludolph Backhuyſen, whoſe manner he imitated with extraordinary ſucceſs, and proved one of the beſt artiſts of that ſchool, according to the teſtimony of Houbraken. He ſpent a great part of his life at the Court of Berlin; and moſt of his works are in that city, or in other parts of Germany where he happened to be engaged.

GODFREY MAES.

Painted Hiſtory.

He was born at Antwerp, in 1660, and inſtructed in the art of painting by his father. But, as ſoon as he was capable of farther improvement, he copied and ſtudied the moſt capital paintings in the churches and cabinets of Antwerp, to which he was permitted to have free acceſs; and he likewiſe ſtudied after nature with equal aſſiduity and care. He made ſeveral grand deſigns for tapeſtries at Bruſſels, which were filled with figures correctly drawn, well coloured, and with a good expreſſion; which gained him ſo much credit, that he was conſidered even as a competitor with Rubens.

The works of this maſter were highly eſteemed; and he was not only conſtantly employed for the churches, and for the palaces of the Nobility, but he was alſo engaged to work for ſeveral foreign Princes; and on account of his uncommon talents, was appointed Director of the Academy at Antwerp, in 1682. In the pariſh church of

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St. George, he painted the hiſtory of the martyrdom of that Saint, for the great altar-piece, which is accounted a noble compoſition, and ſufficient to perpetuate his name among the ableſt artiſts. For painting hiſtorical ſubjects, he was as eminent as any of his cotemporaries; he dreſſed the heads of his figures elegantly, and was alſo a nice obſerver of the coſtume. His back-grounds were enriched with architecture, landſcapes, and the veſtiges of ancient magnificence; his draperies are ſimple, well caſt, and in broad folds; his touch was extremely free and firm, and his colouring was very good.

GIOVANNI BATTISTA MAGANZA, called GIOVANNI.

Painted Hiſtory.

DIED 1617, AGED 40.

He was born at Vincenza, in 1577, and was the ſon and diſciple of Aleſſandro Maganza, who had been bred in the ſchool of Titian. By the precepts, the care, and the example of his father, he proved a remarkable good colouriſt, and alſo a very correct deſigner; by which accompliſhments, he was well qualified to be a maſterly aſſiſtant to Aleſſandro, and, in conjunction with him, painted ſeveral grand altar-pieces at Vincenza, Padua, and other cities of Italy. At the former, two of his paintings are particularly noticed, which, though commendable for the compoſition and deſign, yet, at this day, through the injuries of time, they appear but weak in the colouring.

MAITRE ROUX. Vid. ROSSO.

VINCENTIO MALO.

Painted Hiſtory and Converſations.

AGED 45.

He was at firſt a diſciple of David Teniers, but afterwards he received conſiderable improvement from the inſtruction of Rubens. Under the guidance of thoſe eminent artiſts, he acquired a tint of colouring that was exceedingly beautiful, which recommended his works to all the lovers of the art; and at Genoa, Florence, Rome, and other parts of Italy, his performances roſe into ſo high a degree of eſteem, that ſcarce any cabinet of the curious was without ſomewhat of his hand.

MALTESE.

Painted Still Life.

No particulars relative to the birth, the country, or the inſtructor of this maſter, are mentioned by Sandrart, or any of the biographers; but the ſubjects which he painted, were fruit, jewels, ſhells, or muſical inſtruments, placed upon tables covered with rich carpets,

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carpets, or tapeſtry; and as he underſtood the chiaro-ſcuro thoroughly, he gives every object a roundneſs and relief that is wonderfully ſtrong, by a judicious diſtribution of the maſſes of light and ſhadow.

His touch is bold and free, and his tone of colouring natural; but many of his compoſitions appear crowded and encumbered; nor has he always the moſt agreeable choice and diſpoſition. As to his penciling, the manner of it was very particular; for, in the carpets which he painted, he left the touchings as rough almoſt as the real carpets; but his work had generally a very ſtriking effect, and was excellent in its kind.

CORNELIUS DE MAN, or DE MAAN.

Painted Hiſtory, Converſations, and Portrait.

DIED 1706, AGED 85.

He was born at Delft, in 1621; and having learned the principles of the art in his own country, he determined to improve himſelf in his profeſſion by travelling to Italy. In his progreſs he paſſed through Paris, directing his courſe to Florence; and in that city he was detained for two years, being importuned to work there, for a nobleman of the firſt rank. But, as ſoon as he arrived at Rome, he diligently ſought out the moſt celebrated paintings, and ſtudied them without intermiſſion, being ſolicitous to obtain a good taſte of deſign. To perfect himſelf in colouring, he went afterwards to Venice, to ſtudy the works of Titian; and he there procured ſo good a reputation, that he found ſufficient inducements to continue in that city for ſome years.

After an abſence of nine years from Delft, he returned, with many accompliſhments, to follow his profeſſion; and gave ſuch inconteſtable proofs of his merit, that he received all poſſible encouragement and approbation. In the great hall of the Phyſicians and Surgeons at Delft, he painted one picture, which is accounted equal almoſt to any maſter of the firſt rank. The ſubject of it is, a repreſentation of the portraits of thoſe Doctors and Surgeons who were the moſt eminent of that time, diſpoſed in the hiſtorical ſtyle. It is much in the manner of Titian, and is at this day eſteemed an admirable model for all painters of portrait.

SILVESTER MANAIGO.

Painted Hiſtory.

This maſter was excellent in compoſition and deſign, having ſtudied with abundance of attention not only the antique, but nature alſo, with a very intelligent obſervation. His figures were generally very correct and well grouped, and many of his characters have a juſt and ſtrong expreſſion, with conſiderable grace.

The extenſive genius of this painter may readily be eſtimated by one hiſtorical compoſition, of which the ſubject is Joſeph ſold by his brethren. In that deſign the characters are marked with a great deal of judgment: the dejection of Joſeph is apparent

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at the firſt view; but the expreſſion of the figure ſtanding behind Joſeph, by which the artiſt certainly intended either Reuben or Judah, is true nature, and worthy of the greateſt painter. There is a print after that painting, and the original is in the poſſeſſion of Giuſeppe Pedrini, at Venice.

In the church of St. Felix, in the ſame city, is to be ſeen a capital deſign of Manaigo, repreſenting the buyers and ſellers in the Temple, driven away by our Saviour, and it is extremely admired: alſo in the church of St. Euſtachius is the picture of St. Matthew, which is painted in a very grand ſtyle, though the colouring is rather too grey.

RUTILIO MANETTI.

Painted Hiſtory.

DIED 1639, AGED 68.

He was born at Siena, in 1571, and educated in the celebrated ſchool of Franceſco Vanni, in that city. For ſeveral years he exerted himſelf to imitate the manner of his maſter; and at laſt ſucceeded ſo happily, as to reſemble him ſtrongly in his colouring and graceful ideas; but his manner of penciling was different.

He painted excellently in freſco, as well as in oil; and his works were ſo highly eſteemed in Florence and Piſa, that few of their chapels were without ſome of his performances. He was allowed to have a fine invention, an elegant diſpoſition of his figures, and a great deal of grace, improved by a pleaſing tone of colour.

BARTOLOMEO MANFREDI.

Painted Hiſtory, and Soldiers playing at Cards.

He was born at Mantua, in 1574, and at firſt was a diſciple of Pomerancio; but afterwards being exceſſively delighted with the ſtyle of Caravaggio, he became a diſciple of that maſter; and, by the practice of a few years, imitated his manner with ſuch exactneſs, that ſome of the paintings of Manfredi were taken for the work of Caravaggio.

His moſt frequent ſubjects were corps de garde, ſoldiers, or peaſants, gaming with gards and dice, or fortune-tellers; uſually painting his figures as large as life, no lower than the middle, in imitation of the taſte and manner of deſigning obſervable in Caravaggio.

He had a free, firm pencil; his colouring had a great deal of force; and his extenſive ſkill in the principles of the chiaro-ſcuro enabled him to give his pictures a ſtriking effect, by broad maſſes of light and ſhadow; though ſometimes his colouring appears rather too black in particular parts. The beſt judges of painting in his time had formed the higheſt expectations of his becoming an admirable artiſt; but Manfredi ſhortened his days, by a diſſolute and irregular life; and as he died young, his paintings are exceedingly ſcarce, and rarely to be ſeen or purchaſed. The moſt capital picture of this maſter, is the hiſtory of Hercules delivering Tityus from the Vulture.

GIOVANNI

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GIOVANNI MANNOZZI, called GIOVANNI DA SAN GIOVANNI.

Painted Hiſtory.

DIED 1636, AGED 46.

He was born in the year 1590, and inſtructed in deſign and colouring by Matteo Roſelli, with whom he ſtudied for ſeveral years, and diſtinguiſhed himſelf as an excellent artiſt. His extraordinary merit recommended him to the favour of Cardinal Bentivoglio at Rome, by whom he was employed to paint a picture of Night, as a contraſt to the Aurora of Guido, which was in that palace. Such an undertaking, though accounted ſuitable to his genius and abilities, by thoſe who were the moſt competent judges, and who beſt knew the great talents of Mannozzi, yet procured him abundance of envy among the painters of an inferior claſs. As ſoon therefore as he had made a conſiderable progreſs in his work, and received great applauſe for it, he found the whole painting almoſt defaced and deſtroyed, when he returned one morning to finiſh it.

The Cardinal expreſſed a proper indignation, when he ſaw the effect of ſuch a miſchievous malice, and took every method to diſcover the criminals; yet all proved ineffectual, and the unhappy artiſt was undeſervedly made a ſubject of ridicule. But, at laſt, the Cardinal being with great difficulty prevailed on to permit him to begin a new picture, Mannozzi determined to diſcover the perſon who had been guilty of the paſt injurious treatment; and for that purpoſe, having communicated his intention to a zealous friend, one Furini, they both agreed to conceal themſelves at night on the ſcaffold, being perſuaded that the ſame perſon would infallibly make a ſecond attempt, the former having ſo luckily ſucceeded, and being ſtill undetected.

About midnight, when all was ſilent, he obſerved two perſons approach, one of whom had a lantern in his hand: Mannozzi therefore ſuffered them both to aſcend on the ladder, near to the top of the ſcaffold, and then, aſſiſted by his friend Furini, he threw them off; by which they were ſo dreadfully bruiſed, that they were rendered incapable of ſtirring from the ſpot till day-light, when they were diſcovered to be two French painters, who worked in the ſame palace.

From that time Mannozzi proceeded in his work at quiet; and obtained the higheſt encomiums, for the taſte, the judgment, and the beautiful diſpoſition which appeared in that performance. He had great freedom of hand; he was very correct both in his deſign and outline; and was remarkable for having an agreeable, as well as a new manner of compoſing and thinking.

ANDREA MANTEGNA, called CAVALIÉRE.

Painted Hiſtory and Portrait.

DIED 1517, AGED 66.

He was born at a village near Mantua, in 1451, and (according to Vaſari) of very mean parentage, having, in the early part of his life, had no better occupation than to

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attend cattle; though his genius, and uncommon talents, raiſed him to a high degree of reputation and honour. He was placed as a diſciple with Giacomo Squarcione, who very ſoon diſcerned the promiſing abilities of his pupil, adopted him as a ſon, and took all poſſible care of his inſtruction. Nor was he any way diſappointed in his expectations; for, at the age of only ſeventeen, Andrea painted a picture for the grand altar of St. Sophia at Padua, which gained him inexpreſſible commendation, as it had not the leaſt appearance of a juvenile compoſition or execution, but looked like the performance of an experienced maſter. He ſtudied the antiques with a kind of enthuſiaſm, and preferred the knowledge he derived from them to every other branch of knowledge in the art; but, by that means, he neglected to add the truth and tenderneſs of nature, to the taſte he had formed from the antique; contenting himſelf with mixing a few portraits among the figures in his compoſition.

However, ſome of his paintings have real merit, in particular parts; though his manner is rather dry, and his pencil ſtiff. His draperies uſually want elegance, by being broken into too many ſmall folds, which might perhaps be in a great meaſure occaſioned by the manner practiſed by the painters of that time; but, for correctneſs of deſign, his pictures may be compared with the beſt maſters. The keeping is excellent; and the ſkill he had in perſpective, which branch was either not well underſtood, or much neglected by his cotemporaries, gave his works an additional recommendation, by giving them an appearance of truth, as well as an air of novelty; his perſpective being true and ornamental.

He ſhewed a particular excellence in the fore-ſhortening of thoſe figures which were placed in a poſition to require it. In this reſpect good painters are often faulty and falſe, and, even when they are true, are apt to be ungraceful; but more perfect truth in figures of that kind cannot be produced, and there is alſo a great degree of grace added to them all.

His moſt capital work is the Triumph of Julius Cæſar, conſiſting of ſeveral pictures, which were in the Royal collection at Hampton-Court. That work he performed for the Marquis of Mantua, who, out of regard to his merit in that compoſition, conferred on him the honour of knighthood, and made him conſiderable preſents. This maſter is accounted, by the Italians, the inventor of the art of engraving.

MANTUANO. Vid. MARCELLO VENUSTI.

TOMASO MANZUOLI, called TOMASO DA SAN FRIANO.

Painted Hiſtory, Landſcape, and Portrait.

DIED 1570, AGED 39.

He was born in 1531, and placed as a diſciple under the care of Jacopo di Sandro. He ſhewed ſuch a promptneſs of genius, and ſuch diſtinguiſhed abilities, even while he was yet a very young man, that he was employed as an aſſiſtant, to execute ſome of the moſt conſiderable works in Florence, undertaken by Michael Angelo Buonaroti, and other great maſters; and was allowed by the beſt judges to be an eminent artiſt.

His

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His ſubjects were ſometimes taken from fabulous hiſtory, and ſometimes they were the product of his own imagination; but whatever ſubjects he deſigned were eſteemed for the extraordinary freedom of his hand, and for a beautiful tone of colouring, particularly in his portraits, which he frequently enriched with landſcapes, deſigned in a very lovely taſte.

GIOVANNI MARACCI.

Painted Hiſtory.

DIED 1704, AGED 67.

He was born at Lucca, in 1637, and learned the principles of deſign from Pietro Paolini; but at the age of fourteen he went to Rome, and entered himſelf in the academy of Pietro da Cortona. By the inſtructive precepts and admirable example of that excellent maſter, the proficiency of his pupil appeared ſurpriſing; and Maracci, having profitably experienced the advantage he derived from ſo able a director, continued with him for eleven years.

At his return to Lucca, after ſo long an abſence, he found immediate employment, and his works were uncommonly applauded; for the judicious commended him highly, as well for the excellency of his taſte of deſign, which was entirely of the Roman ſchool, as for the goodneſs of his invention and expreſſion, for the elegant diſpoſition of his figures, for the graceful airs of the heads, and for a tint of colour that was exceedingly agreeable.

CARLO MARATTI, called CAVALIÉRE.

Painted Hiſtory and Portrait.

DIED 1713, AGED 88.

This eminent painter was born at Camerino, in the Marquiſate of Ancona, in 1625, and was the diſciple of Andrea Sacchi; with whom he purſued his ſtudies for a great many years, and was ſo fondly attached to that great maſter, that nothing but the death of Andrea could ſeparate them. The moſt admired ſtatues of the ancients, and the moſt celebrated paintings of the beſt of his predeceſſors, were the objects of his perpetual attention and imitation; till he had made himſelf maſter of the moſt beautiful forms, and the moſt graceful attitudes and airs of heads. Thoſe he ſketched with the utmoſt facility, and by thoſe he gave ſuch dignity, beauty, and elegance to his own compoſitions, as ſurpaſſed the works of all his cotemporaries.

Maratti's manner of deſigning was grand, and his manner of thinking and compoſing was truly noble, as well as judicious; his ordonnances were rich and magnificent, and his expreſſion lively and affecting. His colouring generally has an uncommon clearneſs and brilliancy, and his carnations are tender and delicate, eſpecially in his early and middle time of painting; but many of his pictures appear, at this day, rather with too great a tint

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of the red, which takes off conſiderably from the luſtre of his colouring. His touch is lively and exquiſite, and his draperies have a noble variety, being managed with great art and judgment.

In the attire and ornaments of the heads of his figures, and in the diſtribution of the hair, there is ſomewhat that looks great, and at the ſame time natural, eaſy, and becoming; and although, in ſome of his compoſitions, an accidental incorrectneſs may be found in ſome of the extremities, yet, in general, they are correct, and elegantly turned; and the whole together has a grace that can ſcarce be ſufficiently admired.

As his firſt performances were principally Madonna's, the cotemporary artiſts, who began very early to obſerve and envy his merit, gave him the nick-name of Carluccio delle Madonnine; as if his genius in compoſition was limited to that one ſubject, and could riſe no higher. But he ſoon gave ſuch manifeſt proofs of an extenſive and enlarged genius, as convinced the world of the ſuperiority of his talents. He received the honour of knighthood as a public teſtimony of his merit, and he has been more reſpected and admired than any of the modern painters. While he was alive his works were ſold at prodigious prices, and they ſtill retain their value in every part of Europe; they are in the greateſt eſteem with the preſent age, and they are likely to be equally eſteemed by poſterity. The laſt work of Carlo is in the Carthuſians convent at Naples; the ſubject is the Baptiſm of Chriſt, and it is finely deſigned; yet one cannot help obſerving the decay of that maſterly hand in the execution.

A very capital picture of Carlo Maratti is in the cathedral church of Siena; the ſubject of it is the Viſitation of the Virgin, and the principal figure (as well as that of St. Anne) is extremely beautiful; the draperies are elegantly caſt, in broad folds; the colouring is good, and abundance of grace appears in the airs and attitudes; yet there are defects in the feet and head of another of the figures in the compoſition, though, upon the whole, it is an excellent performance. In the ſame church alſo there is a Flight into Egypt, by this maſter, in which the head of the Virgin is in a fine taſte, and of a noble character; but the head of Joſeph cannot be commended. Alſo in the Palazzo Arnaldi, at Florence, is preſerved a very pleaſing picture, repreſenting Venus on a Couch. The figure is lovely, and the attitude graceful, though the colouring is a little too red. A curtain of ſilk gauze is drawn before this picture, to preſerve it from duſt, or other injuries.

N. MARCEL.

Painted Fruit and Flowers.

DIED 1683, AGED 55.

He was born at Frankfort, in 1628, and became the diſciple of George Flegel or Vlughels, whoſe manner he imitated, and always adhered to it; but he proved far ſuperior to his maſter in the ſubjects he painted, ſuch as vaſes filled with different kinds of fruit and flowers, and alſo curious ſhells; all which ſubjects he copied exactly from nature, and finiſhed them highly, with a light touch, and very natural colouring.

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MARGARITONE.

Painted Hiſtory and Portrait.

DIED 1275, AGED 77.

This very ancient maſter was born at Arezzo, in 1198, and painted in the taſte and manner of thoſe Greek artiſts who contributed to the revival of the art of painting in Italy. He worked in freſco and diſtemper, painted in a ſmall as well as a large ſize, and was eminent alſo in his time as a ſculptor and an architect. The art of gilding with leaf gold upon Armenian bole, was firſt invented by Margaritone; and at Piſa he painted the Legendary Hiſtory of St. Francis, with a number of ſmall figures on a gold ground. Many of the works of this maſter were at St. Peter's, and the church of St. John Lateran, at Rome; many were likewiſe in his native city, and others at Florence and Piſa, by which he gained the reputation of being the beſt painter of his time.

When Pope Gregory X. died at Arezzo, Margaritone was appointed to erect his monument, and to adorn the chapel where he was interred; by which means a lucky opportunity was afforded him, to diſplay his great abilities; for he not only made the marble ſtatue of the Pope, which was placed on his tomb, but he alſo decorated the chapel with the portrait of Gregory, and with ſeveral other ornamental paintings.

ONORIO MARINARI.

Painted Portrait and Hiſtory.

DIED 1715, AGED 88.

He was born in 1627, and was the diſciple of Carlo Dolce, by whoſe inſtruction, and his own concurring aſſiduity in ſtudying the works of the great maſters, he acquired a good taſte, and great correctneſs of deſign. His utmoſt ambition was to imitate the ſtyle of his maſter, and he devoted himſelf ſo entirely to purſue that point, that his endeavours were attended with a ſucceſs equal to his wiſhes. There appeared ſo great a ſimilitude in the colouring and high finiſhing of thoſe two eminent artiſts, that it proved no eaſy matter, even at the time they painted, to diſtinguiſh their hands; though in the choice of his ſubjects, in diſpoſing them with greater elegance, and alſo in giving them more harmony and expreſſion, Marinari was thought ſuperior to Carlo.

In portrait painting his ſtyle was excellent, the reſemblance aſtoniſhing, his colouring was life itſelf; and he ſhewed an equal degree of merit in hiſtorical compoſitions. Two charming pictures painted by Mariani are mentioned, as having been ſent to England; the one is, the Judgment of Paris; the other, Diana with her Nymphs bathing.

After the death of Carlo Dolce, he finiſhed ſeveral pictures, which were left imperfect by that maſter; and executed them with ſuch exact ſimilarity of touch and colour, as made the difference of hands imperceptible. He poſſeſſed a fruitful and fine invention, and

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and was univerſally eſteemed for the beauty of his colouring, for the happy diſtribution of his lights, for the noble airs of his heads, for the decency and grace of his naked figures, and for the correctneſs of his deſign.

MARIO DA FIORI. Vid. NUZZI.

MARMOCCHINI. Vid. GIOVANNA CORTESI.

MARTIRELLI.

Painted Landſcape.

DIED 1720, AGED 50.

He was born at Naples, in 1670, and learned the art of painting from Giacomo del Po; but not finding his genius inclinable to hiſtorical compoſition and deſign, and therefore, deſpairing to arrive at perfection in that ſtyle, he determined to practice a different branch, and ſtudied only landſcape, in which he became an excellent maſter.

In that ſtyle, he found room to exert all the powers of his imagination and invention; and acquired an extraordinary readineſs of hand. His colouring was natural, his ſites full of pleaſing variety; his figures were elegant, and always introduced with propriety and great judgment; the incidents of his light have generally a lovely effect, and his perſpective is true.

GIOVANNI STEFANO MARUCELLI.

Painted Hiſtory.

DIED 1706, AGED 60.

He was born in 1646, and was a diſciple of Andrea Boſcoli, by whom he was taught deſign, colouring, and perſpective. In a ſhort time, he diſtinguiſhed himſelf in that ſchool, and gradually became ſo eminent, that he was invited to Piſa to paint a grand altar-piece; which he executed in ſuch a taſte, as eſtabliſhed his reputation through all Italy. Another very admired picture of this maſter, was the hiſtory of Abraham entertaining the three Angels; that performance being deſigned in a grand ſtyle, the expreſſion good, and the taſte of the compoſition very elegant. This maſter excelled alſo in architecture, and was the inventor of many curious and uſeful machines.

TOMASO MASACCIO, called DA SAN GIOVANNI.

Painted Hiſtory.

*DIED 1443, AGED 26.

He was born at St. Juan de Valdarno, in 1417, and was the diſciple of Maſſolino da Panicale; but he proved as much ſuperior to his maſter, as his maſter was ſuperior to all his

* Moſt authors agree that Maſaccio died in 1443; but Sandrart fixes his death in 1446.

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his cotemporaries; and is accounted the principal artiſt of the ſecond or middle age of modern painting, from its revival under Cimabue.

His genius was very extenſive, his invention ready, and his manner of deſign had unuſual truth and elegance. He conſidered painting as the art of repreſenting nature with truth, by the aid of deſign and colouring; and therefore he made nature his moſt conſtant ſtudy, till he excelled in a perfect imitation of it. He is accounted the firſt who, from judicious obſervations, removed the difficulties that impeded the ſtudy and the knowledge of the art, by ſetting the artiſts an example in his own works, of that beauty which ariſes from a proper and agreeable choice of attitudes and motions, and likewiſe from ſuch a ſpirit, boldneſs, and relief, as appears truly juſt and natural. He was the firſt among the painters who ſtudied to give the draperies of his figures more dignity, by omitting the multitude of ſmall folds, ſo cuſtomarily practiſed by the preceding artiſts, and by deſigning them with greater breadth and fulneſs. He was alſo the firſt who endeavoured to adapt the colour of his draperies to the tint of his carnations, ſo as to make the one harmonize with the other. And it is obſerved of this maſter, that his colouring was exceedingly agreeable, his draperies were looſe and broad, and the actions of his figures much more graceful than any of his predeceſſors.

He was uncommonly ſkilled in perſpective, and performed ſeveral deſigns in that way, which were the admiration of every beholder; particularly a painting in the church of St. Nicholas at Florence, repreſenting the Annunciation; in which ſubject, the perſpective introduced in the compoſition affords a curious deception to the eye, every object receding with abundance of truth and artifice, and it is exceedingly commended by Vaſari. His works procured him univerſal approbation; and it ſeemed aſtoniſhing to conſider what genius, what judgment, what talents, and what execution he ſhewed at ſo early a time of life, being only twenty-ſix when he died, at a time when there was the higheſt expectation of his arriving at perfection as he advanced in years. But the very ſame merit which promoted his fame, excited envy; and he died, to the regret of every lover of the art, not without ſtrong ſuſpicions of his being poiſoned.

The moſt capital work of Maſaccio, is the repreſentation of Chriſt curing the Demoniacs.

ANNIBAL MASSARI.

Painted Hiſtory.

DIED 1633, AGED 64.

He was born at Bologna, in 1569; and having for ſome time ſtudied in the ſchool of Paſſerotti, he placed himſelf in the academy of Ludovico Caracci, to perfect himſelf in the true principles of the art, and completed his ſtudies at Rome. At his return to Bologna, he adorned the cloiſter of St. Michael in Boſco, and many of the chapels and palaces of that city, with his performances; and obtained an eſtabliſhed reputation, being accounted, through all Italy, an excellent maſter.

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His works did great honour to the academy where he was inſtructed, particularly the copies which he painted after ſome of the fineſt compoſitions of Ludovico; and which have ſuch an uncommon ſpirit, freedom, and exactneſs, as to make ſeveral of them paſs, at this day, for undoubted originals of that illuſtrious artiſt.

OTHO MASSÆUS, or MARCELLIS.

Painted Reptiles, Inſects, and Plants.

DIED 1673, AGED 60.

He was born at Amſterdam, in 1613, and became a diſtinguiſhed painter of thoſe ſubjects with which his imagination was moſt delighted, and to which the turn of his genius particularly inclined him. Being deſirous to acquire all poſſible improvement in his profeſſion, he travelled through moſt parts of Italy, and ſpent a conſiderable time at Rome and Naples; devoting many hours of every day to ſearch after ſuch objects as were ſuitable to his taſte, in the environs of thoſe cities; ſuch as vipers, adders, ſnakes, and thoſe peculiar plants under which they ſheltered themſelves, or on which they were ſuppoſed to feed. He painted alſo butterflies and inſects of all kinds that appeared either curious or beautiful, when they engaged his attention; and thoſe he copied after nature, with great correctneſs, with a tender and delicate pencil, and with a truly natural tint of colour, that had great force and an agreeable effect. For ſeveral years he was retained in the ſervice of the Grand Duke of Tuſcany; and in France he was employed by the Queen-mother, who allowed him a piſtole for every four hours in each day that he painted.

Houbraken relates that he had a ſmall ſpot of ground at a little diſtance from the city of Amſterdam, well encloſed, where he preſerved all his poiſonous reptiles, and fed them every day with his own hand: by which management he made them ſo familiar, that they would at any time readily come abroad into the open air, whenever he wanted to paint them; and lie quietly in any poſition, juſt as he thought proper to place them, and as long as he had occaſion to obſerve them.

No painter could repreſent thoſe ſubjects with more truth and nature than he did, nor finiſh them to a higher degree of perfection. They are highly eſteemed in every part of Europe; they frequently bring large prices, and are admitted into the beſt collections.

MASSOLINO DA PANICALE.

Painted Hiſtory.

DIED 1450, AGED 37.

He was born at Florence, in 1413, and at firſt was a diſciple of Lorenzo Ghiberti; but at the age of eighteen he learned the art of colouring from Gherardo dello Starnina, at Florence, and afterwards went to Rome to finiſh his ſtudies. There he improved himſelf conſiderably, and ſoon met with ſufficient encouragement; but the air of Rome not

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not agreeing with his conſtitution, compelled him to return to Florence. In that city he undertook a grand deſign, compriſing the hiſtory of St. Peter; and in the different parts of the compoſition he introduced every memorable incident in the life of that Saint. When the work was finiſhed, it procured him great honour, as it not only pleaſed by the novelty of the deſign, but by the goodneſs of the keeping through the whole. It was painted in the manner of Giotto; the figures had a great deal of grace, and every part of the work was allowed to have great grandeur of taſte, union of harmony in the colouring, with very good relief; and it was much lamented, that by the death of the artiſt ſome part of it was left unfiniſhed.

Maſſolino had an extraordinary genius, a good invention, and an expeditious manner of working. He ſhewed himſelf much ſuperior to any of his cotemporary artiſts in the dignity of his characters, and likewiſe in the diſpoſition of his draperies; in that ſweetneſs of countenance which he gave to his female figures; in the agreeable turn of the limbs, and the life which he diffuſed through the eyes; in his knowing how to manage his lights and ſhadows ſo properly as to give his objects a commendable relief; and in the ſingular ſkill which he had in the art of perſpective.

PAOLO DA MATTEI, called PAOLUCCIO.

Painted Hiſtory.

DIED 1728, AGED 67.

He was born at Naples, in 1661, and for ſome time ſtudied at Rome; but he was afterwards a diſciple of Luca Giordano. From that maſter he acquired a moſt expeditious hand and a free pencil; and he reſembled him alſo in that wonderful expertneſs of imitating Raphael, Guido, Titian, Correggio, Caracci, and other famous painters, in ſo exact a manner, as to deceive even ſome who are well ſkilled in the art.

As to his original works, ſeveral of them are much eſteemed, being well compoſed, and correctly deſigned; but there is a remarkable inequality in his performances, ſeveral of them being abundantly better than others. The uſual fault of Mattei was, that his lights and ſhadows were not well adapted to produce a ſtriking effect; thoſe parts which demanded a ſtrength of ſhadow, being perhaps a ſmall degree deeper in the tint, than the lighter parts which they were intended to oppoſe; by which means the beauty of the colouring is in a great meaſure deſtroyed, and the whole appears weak. However, in many reſpects, he was a conſiderable maſter; and thoſe works of his which are in the churches at Rome and Naples, are extremely commended, and will always afford a ſufficient proof of the grandeur of his taſte, and the freedom of his pencil.

In the church dedicated to Xavier at Naples, there is a fine compoſition by Paolo da Mattei, of which ſome parts are deſervedly admired. The figure repreſenting the Deity (if we overlook the abſurd impiety of deſcribing the Inviſible Being in the form of an old man) is ingeniouſly diſpoſed, and in a becoming attitude; but the head of the Saint is very indifferent, and ſo alſo are the boys which are on the ground. Moſt of the cielings of

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the church are likewiſe by this maſter; and although they are exceedingly well compoſed, and have a geeat deal of harmony, yet, for want of broad maſſes of light and ſhadow, they have but a feeble effect.

QUINTIN MATSYS.

Painted Hiſtory and Portrait.

DIED 1529, AGED 69.

He was born at Antwerp, in 1460, and for ſeveral years followed the trade of a blackſmith or farrier, at leaſt till he was in his twentieth year. Authors vary in their accounts of the cauſe of his quitting his firſt occupation, and attaching himſelf to the art of painting. Some affirm, that the firſt unfolding of his genius was occaſioned by the ſight of a print, which accidentally was ſhewn to him by a friend, who came to pay him a viſit while he was in a declining ſtate of health, from the labour of his former employment; and that, by his copying the print with ſome degree of ſucceſs, he was animated with a deſire to learn the art of painting.

Others ſay, he fell in love with a young woman of great beauty, the daughter of a painter; and they alledge that love alone wrought the miracle, as he could have no proſpect of obtaining her except by a diſtinguiſhed merit in the profeſſion of painting. For which reaſon he applied himſelf, with inceſſant labour, to ſtudy and practiſe the art, till he became ſo eminent as to be entitled to demand her in marriage; and he ſucceeded.

Whatever truth may be in either of theſe accounts, it is certain that he appeared to have an uncommon genius; his manner was ſingular, not reſembling the manner of any other maſter; and his pictures were ſtrongly coloured, and carefully finiſhed; but yet they have ſomewhat dry and hard. By many competent judges it was believed, when they obſerved the ſtrength of expreſſion in ſome of his compoſitions, that if he had ſtudied in Italy to acquire ſome knowledge of the antiques, and the great maſters of the Roman ſchool, he would have proved one of the moſt eminent painters of the Low Countries. But he only imitated ordinary life, and ſeemed more inclined, or at leaſt more qualified, to imitate the defects than the beauties of nature. Some hiſtorical compoſitions of this maſter deſerve commendation; particularly a Deſcent from the Croſs, which is in the Cathedral at Antwerp; and it is juſtly admired for the ſpirit, ſkill, and delicacy of the whole. But the moſt remarkable and beſt known picture of Matſys, is that of the two Miſers in the gallery at Windſor.

JOHN MATSYS.

Painted Portrait and Hiſtory.

He was born at Antwerp, the ſon of Quintin Matſys, and alſo his diſciple. He painted in the ſame ſtyle and manner, but not with a reputation equal to his father; though many

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many of his pictures are ſold to unſkilful purchaſers, for the paintings of Quintin. His moſt frequent ſubject was the repreſentation of Miſers counting their gold, or Bankers examining and weighing it.

MATURINO.

Painted Hiſtory.

DIED 1527, AGED 37.

He was born at Florence, in 1490, and had the good fortune to be the diſciple of Raphael, who carefully inſtructed him in all the beſt principles of the art, and afterwards employed him in executing ſeveral of his grand deſigns.

He ſtudied the antique ſtatues and bas-relieves ſo effectually, that from them he imbibed the taſte for elegant and graceful nature; he proved a maſter of the firſt rank, and aſſociated with Polidoro da Caravaggio, who had been his fellow diſciple in the ſame illuſtrious ſchool. Thoſe two artiſts lived together, inſeparable in their affection and in their labours; their taſte of compoſition, and their choice of ſubjects, being ſimilar; and even their ideas, as well as their handling, had ſo great a reſemblance, that it ſeemed impoſſible to determine the pencil of the one or the other artiſt, in any of their united performances. No painters could better deſign the ancient habits, vaſes, characters, arms, or ſacrifices, than Maturino and Polidoro; and although they borrowed the hints from the moſt celebrated antique Grecian ſtatuaries, yet even the imitation of the true antique taſte appeared entirely original in their compoſitions; a peculiar air of antiquity was obſervable in them all, and they were uſually painted only in two colours, reſembling bas-relief carved on marble.

As the knowledge and advantage of the chiaro-ſcuro began about that time to be diſcovered, Maturino took exceeding pains to obtain a competent power of uſing it in his own works; he had the happineſs to find himſelf very ſucceſsful in his endeavours, and would probably have brought that part of the art to a much higher degree of perfection, if he had lived longer. But the troubles which involved Rome at that time in the deepeſt diſtreſs, compelled Maturino to fly from it; tore him away from his beloved companion Polidoro, though Vaſari ſays, their ſouls were ſo united by a ſincere friendſhip, that they were determined to live and die together; and he was carried off by the plague, when he had only arrived at the age of thirty-ſeven.

MAYO. Vid. VERMEYEN.

DAMIANO MAZZA.

Painted Hiſtory.

He was born at Padua, and in that city was taught the rudiments of painting; but he travelled to Venice, and placed himſelf as a diſciple with Titian, whoſe manner he carefully ſtudied, and imitated it with very great ſucceſs.

Having

Having in a few years ſufficiently improved himſelf under that incomparable maſter, he returned to Padua, and was employed to paint the hiſtory of the Rape of Ganymede; which ſubject he deſigned in ſo elegant a taſte, and with ſo charming a tint of colouring, that it might deſervedly be taken for the compoſition and hand of Titian. However, the art of painting was too ſoon deprived of one of its greateſt ornaments, by the death of Damiano Mazza, who happened to be cut off in the flower of his age, at a time when there was a general expectation of his being equal to any of the greateſt maſters of Italy.

PAOLO MAZZOCHI. Vid. UCCELLO.

PIER FRANCISCO MAZZUCCHELI, Cavaliére, called MORAZONE.

Painted Hiſtory.

DIED 1626, AGED 55.

This painter, who was born at Rome, in 1571, was ſo extremely poor in that city, as to be unable to procure a particular maſter to inſtruct him in the art of painting, to which his natural genius ſtrongly prompted him; but at ſeveral times he reſorted to different ſchools, where he gained ſome knowledge of deſign. He then took pains to improve himſelf, by ſtudying after the antiques, which were open to his obſervation, and after the grand paintings in the churches, to which he could always have eaſy acceſs; till, by purſuing that courſe for ſome years, he formed his taſte and perfected his hand, ſo as to appear an expert and ingenious artiſt, working equally well in freſco and in oil.

He might have roſe to the higheſt excellence in his profeſſion, if his mind had been more engaged about his art, and leſs about intrigue; but when his reputation was almoſt advanced to the higheſt pitch, he was unhappily ſtopped in his progreſs by an indiſcreet amour, which had nearly coſt him his life, and compelled him to fly precipitately from Rome to Venice. However, while he reſided in that city, he added conſiderably to his knowledge in the art of painting, and united the beauty of the Venetian colouring with the Roman taſte of deſign.

Several grand altar-pieces at Milan are of his hand, and extremely admired; and his merit recommended him to the particular eſteem of Charles Emanuel Duke of Savoy, who invited him to his Court, took him into his ſervice for ſome years, beſtowed on him many princely gratuities, and afterwards conferred on him the order of knighthood.

In the Chartreuſe at Pavia, in one of the chapels, is a noble altar-piece by Morazone, which is compoſed in an exceeding grand ſtyle, and is charmingly coloured.

FRANCESCO MAZZUOLI. Vid. PARMIGIANO.

JERONIMO MAZZUOLI, called PARMIGIANINO.

Painted Hiſtory and Portrait.

He was born at Parma, and was the couſin and diſciple of Franceſco Mazzuoli, called Parmigiano, whoſe ſtyle and manner he imitated moſt happily, and performed a great number

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Sr. John Medina.

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number of elegant deſigns in the churches of Parma, Pavia, Mantua, and the neighbouring cities. He was accounted a very excellent painter, although he could not give his figures that lovely air and grace which peculiarly diſtinguiſhed the works of his maſter; but he ſufficiently evidenced the greatneſs of his abilities, by finiſhing ſome of the works of Parmigiano, which had been left imperfect by the death of that celebrated artiſt.

In the Refectory of the Convent belonging to the Monks of St. John the Evangeliſt in Parma, he painted a curious piece of perſpective in freſco, and a Laſt Supper in oil colours, both exceedingly well deſigned and executed; and in the chapel of the Franciſcans he painted a very noble deſign, repreſenting the Converſion of St. Paul, which was eſteemed an incomparable performance.

PIETRO MEDICI.

Painted Hiſtory.

DIED 1648, AGED 62.

He was born of an illuſtrious family at Florence, in 1586, and learned deſign and colouring from that great artiſt Cigoli; by whoſe inſtruction he acquired a ſtrong and pleaſing manner of colouring, a correctneſs of outline, and an expreſſion that was truly natural.

GIOVANNI BATTISTA MEDINA, Chevalier.

Painted Hiſtory and Portrait.

DIED 1711, AGED 51.

He was born at Bruſſels, in 1660, the ſon of a Spaniſh officer; and having learned the principles of deſign under the direction of Du Chatel, under whom he made a good progreſs, he applied himſelf to ſtudy the works of Rubens; and made that eminent maſter his particular model, preferably to all other painters. He was indefatigable in his ſtudies, through an ardent deſire of imitating the beautiful tints of Rubens, eſpecially in his carnations; to acquire his judicious manner of adapting his draperies of his figures to the difference of nations and times; and to habituate himſelf to that grandeur of thought, and that variety of attitudes, diſcernible in the works of that famous artiſt.

By that method of conducting his ſtudies, his future works procured him great reputation through all Flanders; and recommended him to perſons of the beſt taſte in England, where his performances were conſidered as being not far inferior to thoſe of Rubens. They produced ſuch prices as did honour to the artiſt, and were eſteemed not only for the invention, but for the harmony that ſubſiſted through the whole. He alſo excelled in portrait; painting thoſe ſubjects with remarkable freedom of touch, and ſtrong reſemblance of the perſons. Moſt of the Princes of Germany held him in extraordinary eſteem, and diſtinguiſhed his merit by ſeveral marks of honour: but in the year 1686 he went to

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England, where his abilities were already well known, and amply encouraged during his reſidence in London; that truly benevolent people being more remarkable for their liberality to all kinds of merit, than any other nation in Europe.

By the favour of the Earl of Leven, who procured for him a ſubſcription of five hundred pounds, he was at laſt induced to viſit Scotland, where he painted the portraits of the principal Nobility; and he might have enriched himſelf, by the variety of hiſtorical pictures and portraits which he finiſhed at the different Courts where he was employed, if the largeneſs of his family, and perhaps ſome want of neceſſary economy, had not prevented it. By order of the Grand Duke of Tuſcany, the portrait of Medina, painted by himſelf, was placed in the gallery at Florence, among the moſt memorable artiſts; and as a public acknowledgement of his merit in his profeſſion, he was knighted by the Duke of Queenſbury, Lord High Commiſſioner, being the laſt knight made in Scotland before the union of the two kingdoms.

JOHN VANDER MEEREN, or MEER, called the Old.

Painted Landſcapes, Battles, and Views of the Sea.

DIED 1690, AGED 63.

This painter was born in 1627; but the maſter under whom he learned the art of painting is not mentioned. His genius directed him to chooſe for his ſubjects ſea-pieces, and views of the ſea and its ſhores, which he painted with great truth, as he had accuſtomed himſelf to ſketch every ſcene after nature. The ſituations of his landſcapes are agreeably choſen; frequently they are ſolemn, and generally pleaſing. The forms of his trees are eaſy and natural, his diſtances well obſerved, and the whole ſcenery has a ſtriking effect, by a happy oppoſition of his lights and ſhadows.

He perfectly underſtood the conſtruction of ſhips, and had competent ſkill to repreſent their natural appearance in all their different poſitions; ſo that his compoſitions, in that ſtyle of painting, were in good eſteem. The figures which he inſerted in his landſcapes were well deſigned; and although they might be ſaid to want elegance, yet were they placed with judgment, and well adapted to their ſituations. This maſter alſo very often painted battles, in ſuch a ſtyle as met with approbation; as they ſhewed good compoſition, were touched with ſpirit, and had a great deal of tranſparence in the colouring. But the fault imputable to Vander Meer, is, that in ſome of his pictures the back-grounds are a little too blue, and ſome of his landſcapes have a tint that appears rather too yellowiſh.

JOHN VANDER MEEREN, or MEER, called DE JONGHE.

Painted Landſcape.

DIED 1688.

It is ſuppoſed, that this artiſt was the ſon of the old John Vander Meer, and learned the firſt rudiments of the art from his father, who was a landſcape-painter, and highly

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eſteemed; but, being in his youth deprived of his inſtructor, before he had made any great progreſs, he became a diſciple of Nicholas Berchem, and was accounted the beſt of thoſe who were educated in the ſchool of that admired maſter. He applied himſelf with all poſſible aſſiduity to imitate the delicate ſtyle of Berchem; but he took alſo care to ſtudy nature with an equal degree of attention. In the manner of his maſter he painted landſcapes and cattle; and his uſual ſubjects are cottages, with peaſants at their rural occupations and diverſions, or tending flocks of ſheep and goats; which are excellently deſigned, drawn with correctneſs, and delicately finiſhed.

His ſkies, trees, and figures, are in a good taſte; and his grounds are diverſified and broken, with abundance of judgment and ſkill; but it is obſerved of him, that he very rarely introduced cows, horſes, or any other ſpecies of animals, except goats and ſheep; the latter of which are ſo highly finiſhed, that one would imagine the wool might be felt, by the ſoftneſs of its appearance. His touch is ſcarce perceptible, and yet the colours are admirably united.

The genuine works of this Vander Meer bear a very high price, and are eſteemed even in Italy, where they are admitted into the beſt collections; but the ſcarcity of them has occaſioned many moderate copies after his works to be paſſed on the undiſcerning for real originals.

JOHN VANDER MEER.

Painted Hiſtory and Portrait.

He was born at Schoonhoven, in 1650, and was taught deſign and colouring at Utrecht; but he went to Rome very early, accompanied by Lievin Verſchuur.

As his friends were in affluent circumſtances, and ſupplied his occaſional demands in a very liberal manner, he had nothing to withdraw his attention from his ſtudies, which he proſecuted with the utmoſt induſtry. Nor was he more diſtinguiſhed for his diligence than for the benevolence of his mind; for, inſtead of profuſion in expences which might adminiſter to his private pleaſures, he appropriated all the money he could ſpare, to aſſiſt thoſe artiſts whoſe neceſſitous circumſtances diſqualified them for purſuing their ſtudies in a proper manner; and by that unuſual beneficence to all, he at the ſame time gained the admiration of ſtrangers, and the grateful affection of his own countrymen.

For ſome time he ſtudied under Droſt and Carlo Loti, at Rome; he painted hiſtorical ſubjects with figures as large as life, as well as portraits; and had a ſtrong, firm, and bold ſtyle of painting. As he poſſeſſed an ample fortune, he ſeemed the leſs attentive to the profits that might ariſe from his profeſſion, and was apparently much more anxious to acquire a laſting reputation.

LIVIO MEHUS, or MEUS.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1691, AGED 61.

He was born at Oudenarde, in 1630; but his family being forced to fly from that country, on account of the wars, he was carried along with his parents to Milan, when they

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retired to that city. His genius to painting made him very deſirous to go to Rome; but he was obſtructed by ſeveral croſs accidents, and more particularly by the poverty of his family, and friends, who were unable to provide for his maintenance. However, at laſt he had the good fortune to obtain admittance, as a diſciple, in the ſchool of Pietro da Cortona, at Florence; under whom he practiſed deſign and colouring for ſome years, and made a commendable proficiency.

When he had gained ſuch a degree of ſkill in the art, as might qualify him for farther improvement by travel, he went to Rome, in the company of Stefano della Bella; and by obſerving the variety of curious works which are to be ſeen in that city, and in others through which he had travelled, he formed a ſtyle of his own, that was correct and firm, with a peculiarity of penciling which was free and agreeable. He adorned many of the chapels at Florence, with hiſtorical compoſitions, which are in the higheſt eſteem; and the Grand Duke, having employed him in ſeveral conſiderable works, appeared ſo highly ſatisfied with his performances, that he ordered the portrait of Livio, painted by himſelf, to be placed in his gallery, among the portraits of the celebrated artiſts.

Some very capital paintings of Mehus, are mentioned in high terms by writers on this ſubject. The picture of Bacchus and Ariadne, which he painted in concurrence with Ciro Ferri, his fellow diſciple under Cortona, is accounted admirable. The hiſtory alſo of Hagar and Iſhmael, the Engagement of Achilles with the Trojans, the Triumph of Ignorance, and others of his hand, are eſteemed to be excellent performances.

But there is at this time, in the chamber of Flemiſh artiſts, in the Ducal Palace at Florence, a grand compoſition of Mehus, (the figures being as large as life) which repreſents the Sacrifice of Abraham. Some of the connoiſſeurs ſay, it was painted in imitation of Lanfranc; but it ſeems to be rather in the taſte of Salvator Roſa, the compoſition having the character of that maſter's ſpirit and force, being alſo deſigned in an elevated ſtyle, and with a great deal of fire. The expreſſion through the whole is good; but the expreſſion in the figure of Iſaac is excellent. His pencil is broad and free, the colouring ſtrong, and every part of it ſhews the execution of a great maſter; though it is to be wiſhed that the contours had been more diſtinct and more eaſily perceptible.

GIOVANNI PAOLO MELCHIORI.

Painted Hiſtory.

He was born at Rome, in 1664, and became a diſciple of Carlo Maratti. He proved an honour to that renowned ſchool, as he had a lively and fertile invention; as he poſſeſſed all the grandeur and ſweetneſs of his maſter's ſtyle; and as he added to thoſe accompliſhments, a ſingular correctneſs of deſign, and an expreſſion that was full of propriety and ſpirit.

GERARD

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GERARD MELDER.

Painted Portraits, and Landſcapes in Miniature.

DIED 1740, AGED 47.

He was born at Amſterdam, in 1693, and had ſo early a tendency to the art of painting, that he devoted even the playful time of life to practiſe after ſome prints and books of deſigns, which contained proper models for a young artiſt. And it may appear ſurpriſing, that ſome of his firſt productions which were offered to the public, were exceedingly commended, and eagerly purchaſed.

He painted many pictures in oil with great ſucceſs; but, by the advice of his friends, he afterwards applied himſelf to miniature, as a kind of painting which would probably procure him more employment, and fewer competitors. And having accidentally met with ſome miniature paintings of Roſalba, he not only improved his taſte and his hand by copying them, but thoſe copies were ſold full as dear as the originals. He alſo copied the works of Rothenamer and Vander Werf, with equal ſucceſs; and deſigned hiſtorical and allegorical ſubjects in ſo good a taſte, and with ſuch ſpirit and delicacy, that his works were generally coveted, and purchaſed at large prices.

The landſcapes of Melder were compoſed in a very agreeable ſtyle, and the figures elegantly deſigned, as well as pleaſingly introduced. Purchaſers were never wanting for any of his compoſitions, not only among his own countrymen, but alſo among ſeveral of the Engliſh Nobility, and the Princes of Germany; and for the King of Poland, in particular, he painted a conſiderable number of pictures, which are not the leaſt eſteemed ornaments of the cabinet of that Prince.

He is accounted one of the beſt artiſts in the miniature ſtyle of painting; he deſigned well, his compoſition is agreeable, and his colouring is beautiful and true. He painted in enamel as well as in water-colours; but he diſcontinued that kind of work, out of an apprehenſion that it might be prejudicial to his ſight.

SIMONE MEMMI, of Siena.

Painted Hiſtory, Portrait, and Moſaic.

DIED 1345, AGED 60.

He was born at Siena, in 1285, and was taught the art of painting by Giotto; whoſe manner he afterwards imitated, and was employed by his maſter, to aſſiſt him in the Moſaic paintings, which he undertook for the church of St. Peter, at Rome. He roſe into high favour with the Pope, who retained him in his ſervice while he reſided at Avignon; and at that Court he had the opportunity of painting Petrarch's beloved Laura, which induced that poet to celebrate Memmi in ſuch a manner, as to render his name and his merit univerſally known. At his return to Siena, he was honoured and careſſed

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by all orders of people, and employed to paint a picture for the cathedral of that city, of which the ſubject was the Virgin and Child, attended by Angels. The air and attitude of the Virgin was lovely, and the compoſition and ornaments were in a grand ſtyle.

He finiſhed many excellent portraits of the Pope, the Cardinals, and the moſt illuſtrious perſons of that age, among which were the portraits of Petrarch and Laura; and as he ſpent a great part of his life at Florence, a great number of the hiſtorical works of Memmi are in the churches of that city. The greateſt excellence of this maſter conſiſted in his freſco-painting; and Vaſari teſtifies, that although he was not a good deſigner (his principal attention being engaged in ſtudying and imitating nature, and painting portraits after the life), yet the airs of his heads were very good, and his colouring agreeable. However, he was ranked among the beſt artiſts of his time, as may be evident from the inſcription on his tomb, which aſſerts that he was ſuperior to any artiſt of any preceding age. The words are, *Simoni Memmio, picturum omnium, omnis ætatis celeberrimo. Vixit ann.* 60. *Menſibus duobus, diebus tribus.*

MARIA SIBYLLA MERIAN.

Painted Inſects, Reptiles, and Flowers.

DIED 1717, AGED 70.

She was born at Frankfort, in 1647, the daughter of Matthias Merian, a noted engraver and geographer. As ſhe ſhewed a very early fondneſs for painting, ſhe was inſtructed by Abraham Mignon, from whom ſhe learned great neatneſs of handling, and delicacy of colour. Her genius particularly led her to paint reptiles, flowers, and inſects, which ſhe deſigned after nature, and ſtudied every object with a moſt curious and inquiſitive obſervation; ſo that her works roſe every day more and more into reputation.

Frequently ſhe painted her ſubjects in water-colours on vellum; and finiſhed an aſtoniſhing number of deſigns, as ſhe was equally indefatigable in her work, and in her inquiries into the curioſities of nature. She drew the flies, and caterpillars, in all the variety of changes and forms in which they ſucceſſively appear, from their quieſcent ſtate till they become butterflies; and alſo drew frogs, toads, ſerpents, ants, and ſpiders, after nature, with extraordinary exactneſs and truth. She even undertook a voyage to Surinam, to paint thoſe inſects and reptiles which were peculiar to that climate; and, at her return to her own country, publiſhed two volumes of engravings after her deſigns, which are well known to the curious. And her daughter Dorothea Henrietta Graff, who painted in the ſame ſtyle, and had accompanied her mother to Surinam, publiſhed a third volume collected from the deſigns of Sibylla, which complete work has been always admired by the learned, as well as by the profeſſors of painting.

MESSINA. Vid. ANTONELLO.

ANGOSTINO

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AGOSTINO METELLI.

Painted Architecture and Perſpective.

DIED 1660, AGED 51.

He was born at Bologna, in 1609, and was a diſciple of Gabriello D'Occhiali. The excellence of this maſter conſiſted in painting perſpective and architecture; and he aſſociated with Michael Angelo Colonna, who, in conjunction with Metelli, executed ſeveral very magnificent works, which contributed highly to the honour of both artiſts. The frizes, foliages, and other ornaments of architecture, were performed by this maſter in a grand ſtyle of deſign, and painted in a free and fine manner.

Metelli and Colonna were jointly employed at Buon-Retiro, and other palaces in Spain, by Philip IV. for ſeveral years; and they received remarkable inſtances of the favour of that Monarch, who ſeemed to be ſo exceedingly delighted with their painting, that he frequently went on the ſcaffold to ſee thoſe artiſts at work.

GABRIEL METZU.

Painted Portrait and Converſations.

DIED 1658, AGED 43.

He was born at Leyden, in 1615; and although his eminence in his profeſſion is inconteſtable, yet the maſter under whom he ſtudied the art of painting is not mentioned. The maſters which he choſe for his models were, Gerard Douw, and Mieris: thoſe he endeavoured to imitate, as well in their ſtyle of compoſition as in their colouring; yet there is a remarkable difference in the touch and penciling, which readily diſtinguiſhes the works of thoſe painters from the works of Metzu. However, he had generally ſuch exactneſs in drawing, ſuch nature, truth, and delicacy, in his deſign and pencil, ſuch a pleaſing tone of colouring, and ſo good an expreſſion, that his paintings are in univerſal eſteem through all Europe.

In his colouring, he was accounted to approach near to Vandyck, and to reſemble him in his manner of deſigning the hands and feet of his figures; the countenances of them had uſually a great deal of grace, a very diſtinguiſhing character and ſtrong expreſſion; and his pictures have abundance of harmony. His ſubjects were uſually taken from low life; but they were all deſigned after nature, and ſurpriſingly well repreſented; ſuch as women ſelling fiſh, fowls, or hares; ſick perſons attended by the doctor; chymiſts in their laboratories; dead game, painters rooms, ſhops, and drawing ſchools hung with prints and pictures; all which ſubjects he compoſed well, and finiſhed them with extreme neatneſs, as he likewiſe did his portraits.

He ſpent a great deal of time on his pictures, which has occaſioned their ſcarcity and dearneſs at this time; and beſides, it is confidently ſaid, the Dutch prevent their

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being carried out of their own country as much as poſſible. So that thoſe paintings of Metzu which are ſometimes ſeen in the collections of our kingdoms, are either obtained by chance, or purchaſed at large prices. Though it ought alſo to be remembered, that the value ſet upon the works of this maſter, throughout Holland and Flanders, hath induced ſeveral painters to endeavour at imitating and copying his works, which having gradually circulated abroad, and being a little mellowed by time, are now called originals.

Commonly he painted in a ſmall ſize; but, according to Houbraken, the largeſt picture of this artiſt is in Holland, in the poſſeſſion of Mr. De Wolf. The ſubject is a number of gentlemen and ladies in a mercer's ſhop, and it is deſcribed as being excellent in the diſpoſition, and correct in the deſign; the naked ſo ſoft, fleſhy, and melting, and the colouring ſo clear, that it is truly admirable. The ſilks and ſtuffs are curiouſly and neatly diſtinct, and their different texture and folds repreſented with ſuch truth and eaſe, that it really affords an entertainment to examine it. The attitudes of the figures are well choſen, and every thing appears ſo natural, that nothing ſeems wanting to its perfection. Another picture of Metzu is alſo deſcribed, repreſenting a Lady waſhing her hands in a baſon of ſilver, held by her woman: this is an excellent performance, and thought to be painted in his beſt time. But a picture ſtill more capital, is a Lady tuning her Lute: the face is beautifully formed, and painted with the utmoſt delicacy, the fleſh and life being imitated with uncommon force and ſpirit; and if the hands had been a little more correct, the whole would not have been unworthy of Vandyck.

By confining himſelf to a ſedentary life, with very little intermiſſion, he was ſeverely afflicted with the ſtone; and having conſented to undergo the operation of cutting, he was of too feeble a conſtitution to ſurvive it.

ANTHONY FRANCIS VANDER MEULEN.

Painted Battles, Landſcapes, Sieges, and Encampments.

DIED 1690, AGED 56.

This painter was born at Bruſſels, in 1634, and was a diſciple of Peter Snayers, a battle-painter of conſiderable note; by whoſe inſtructions his improvement was ſo very rapid, that ſeveral of his performances, while he ſtudied in that ſchool, might paſs for good pictures.

While he followed his profeſſion at Bruſſels, ſome of his compoſitions happened to be carried to Paris, and were ſhewn to Mr. Colbert. That great miniſter ſoon diſcerned the abilities of Vander Meulen, and by his generous offers induced him to leave his native city, and ſettle at Paris; where he was employed by Lewis XIV. and had an appointment of two thouſand livres penſion, beſide being paid for his work. He attended that enterpriſing Monarch in moſt of his expeditions in the field, and deſigned on the ſpot the ſieges, attacks, encampments, and marches of the King's armies, alſo the views of thoſe cities

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cities and towns memorable by any degree of ſucceſs; and from thoſe ſketches he compoſed the paintings which were intended to perpetuate the remembrance of thoſe military exploits.

In his imitation of nature he was exact and faithful; his colouring is excellent; and in his landſcape, the ſkies and diſtances are clear, and exceedingly natural; and although his figures are dreſſed in the mode of the times, yet they are ſo well deſigned, and grouped with ſo much judgment, that his pictures have always a very ſtriking effect. His deſign is generally correct, his touch free, and full of ſpirit; and in the diſtribution of his lights and ſhadows, there appears ſo good an underſtanding, that the eye of the ſpectator is conſtantly pleaſed and entertained. It cannot indeed be truly affirmed, that the works of Vander Meulen have the ſpirit and fire of Bourgognone and Parocel; but they ſeem to have more ſweetneſs; nor could any painter excel him in deſcribing the various motions, actions, and attitudes of horſes, as he carefully ſtudied every object after nature, and knew how to expreſs them with truth and elegance.

The principal works of this maſter are at Verſailles and Marli; but many of his eaſel pictures are diſperſed through England, France, and Flanders.

PHILIP MEUSNIER.

Painted Architecture.

DIED 1734, AGED 79.

He was born in 1655, and was a diſciple of James Rouſſeau. He proved an eminent painter of architecture, having ſpent ſeveral years at Rome, to complete his knowledge of the art; and by carefully examining the magnificent buildings about that city, as well ancient as modern, and likewiſe by deſigning after the works of thoſe maſters who excelled in that particular branch which he choſe to cultivate, he acquired a conſiderable elegance of taſte.

His ſtyle of compoſition is of the Roman ſchool; his colouring is good, and he had a great felicity in managing his ſhadows and his lights, ſo as to produce an extraordinary effect; he had alſo a remarkable freedom of hand, and abundance of ſpirit in his touch.

FELIX MEYER.

Painted Landſcapes and Animals.

DIED 1713, AGED 60.

He was born at Winterthur, in 1653, and received his earlieſt inſtructions from a painter at Nuremburg; but he was afterwards a diſciple of Ermels, a good landſcape-painter, whoſe manner he entirely followed. He did indeed ſtudy colouring after nature; but he owed his beſt accompliſhments to Ermels. In ſearch of ſtill greater improvement he travelled to Italy; but the climate not agreeing with his conſtitution, he retired to

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Switzerland, where there are abundant materials to aid the imagination, and improve the taſte of an artiſt, by the infinite variety of proſpects of plains, mountains, craggy rocks and precipices, rivers, and falls of water, ſufficient to furniſh the fancy of a painter with ſubjects for future compoſitions. As he was indefatigable in ſurveying all the beauty, the wildneſs, and magnificence of nature in thoſe romantic ſcenes, he made a multitude of noble deſigns, which procured him very high reputation, and ſupplied his own demands in an ample manner.

He acquired an extraordinary freedom of hand, and a ſingular readineſs of execution, that equalled the vivacity of his imagination; of which he gave a remarkable proof at the Abbey of St. Florian in Auſtria, where he happened to ſtop in his travels.

The Abbot, being deſirous to have two grand apartments painted in freſco, and having conſulted another artiſt about it, who ſeemed very dilatory, applied to Meyer for his advice, in what manner he would have it executed. Meyer for a few minutes viewed and conſidered the place, and then taking a long ſtick, to which he faſtened a piece of charcoal, he immediately began to deſign, ſaying, Here I would have a tree; which he marked out as quick as poſſible; at the remote diſtance, I would repreſent a foreſt;—thus; here a fall of water, tumbling from great rocks—and ſo on. As faſt as he ſpoke, he deſigned; and deprived the Abbot of the power of expreſſing his approbation, ſo much was he loſt in aſtoniſhment, to ſee a deſign with ſuch elegance and taſte, executed even without any time allowed for reflection. At the Abbot's requeſt, Meyer undertook to finiſh the deſign: the other painter was diſmiſſed, and the whole work was completed in one ſummer.

That adventure ſpread his reputation through all Germany; and he was from thence-forward continually employed by the firſt Princes and Nobility in Europe. But, in the latter part of his life, by endeavouring to fix on a manner ſtill more expeditious, and more pleaſing, than that of his former time, his works had neither the ſame eaſe, freedom, nor look of nature, though they might produce a more conſiderable immediate profit. But, as to his firſt performances, they deſerve to be ranked with thoſe of the beſt painters of landſcape.

As he was not expert at painting figures, thoſe which he inſerted in his own pictures being very indifferent; ſuch of his landſcapes as were ſupplied with figures by Roos, or Rugendas, are accounted moſt eſtimable.

ALBERT MEYERING.

Painted Landſcapes, and Views of Villas.

DIED 1714, AGED 69.

He was born at Amſterdam, in 1645, and learned the art of painting from his father Frederick Meyering, an artiſt of ſome abilities; but, when he had acquired a good degree of knowledge in his profeſſion, he went to Paris, where he continued for a few years, finding

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finding little encouragement, and labouring very hard for a ſubſiſtence; and from thence travelled to Rome, which he perceived to be the only place where he could hope for real improvement.

On his arrival at that city, though he was in a neceſſitous ſituation, he notwithſtanding purſued his ſtudies induſtriouſly; and having met with his friend John Glauber at Rome, they aſſociated together, and viſited moſt of the cities and towns of Italy, making obſervations in every place, on ſuch parts of nature as might be of moſt uſe to them in their ſeveral performances. After an abſence of ten years, he returned to Holland extremely improved, and was immediately employed in ſeveral conſiderable works. In Italy he had acquired a free pencil, and a ready manner of painting; which happened to be particularly uſeful to him, as his deſigns were uſually of a large ſize, in halls, ſalons, and grand apartments; though he often painted eaſel pictures, which were excellently handled.

His compoſitions had a very ſtriking effect; his ſubjects were well diſpoſed, and in ſome of his pictures he deſigned an abundance of figures. In general, the grandeur of his taſte in the trees and buildings, the richneſs of many of his ornaments, and a peculiar tranſparence of the water, gave the eye of every beholder a ſingular ſatisfaction.

JOHN MEYSSENS.

Painted Portrait and Hiſtory.

He was born at Bruſſels, in 1612, and at firſt was taught the principles of painting by Anthony van Opſtal; but afterwards he became a diſciple of Nicholas vander Horſt. When he commenced painter, he undertook both hiſtory and portrait; but the latter ſeems to have been his principal employment; and by having ſucceſsfully painted the portraits of Count Henry of Naſſau, the Counteſs of Stirum, the Count de Bentheim, and other noble perſonages, his reputation for that ſtyle of painting was effectually eſtabliſhed through the Low Countries.

His remarkable excellence conſiſted in his producing a very ſtriking reſemblance, in his finiſhing his pictures with a great deal of care, and giving them a lively and good expreſſion.

MICARINO. Vid. BECCAFIUMI.

JAN MIEL, called GIOVANNI DELLA VITE.

Painted Hiſtory, Huntings, and Converſations.

DIED 1664, AGED 65.

This eminent artiſt was born in Flanders, in 1599, and at firſt was a diſciple of Gerard Segers, in whoſe ſchool he made a diſtinguiſhed figure; but he quitted that artiſt, and went to Italy, to improve himſelf in the taſte of deſign, and to obtain a more extenſive knowledge of the ſeveral branches of his art.

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At Rome he particularly ſtudied and copied the works of the Caracci, and Correggio; and was admitted into the academy of Andrea Sacchi, where he gave ſuch evident proofs of extraordinary merit and genius, that he was invited by Andrea to aſſiſt him in a grand deſign, which he had already begun. But Miel, through ſome diſguſt, rejected thoſe elevated ſubjects which at firſt had engaged his attention; refuſed the friendly propoſal of Sacchi; and choſe to imitate the ſtyle of Bamboccio, as having more of that nature which pleaſed his own imagination.

His general ſubjects were huntings, carnavals, gypſies, beggars, paſtoral ſcenes, and converſations; of thoſe he compoſed his eaſel pictures, which are the fineſt of his performances. But he alſo painted hiſtory in a large ſize, in freſco and in oil; which, though they ſeem to want elevation of deſign, and a greater degree of grace in the heads, yet appear ſuperior to what might be expected from a painter of ſuch low ſubjects as he generally was fond of repreſenting.

His pictures of huntings are particularly admired; the figures and animals of every ſpecies being deſigned with uncommon ſpirit, nature, and truth. The tranſparence of his colouring, and the clear tints of his ſkies, enliven his compoſitions; nor are his paintings in any degree inferior to thoſe of Bamboccio, either in their force or luſtre. His large works are not ſo much to be commended for the goodneſs of the deſign, as for the expreſſion and colouring; but it is in his ſmall pieces that the pencil of Miel appears in its greateſt delicacy and beauty.

The ſingular merit of this maſter recommended him to the favour of Charles Emanuel Duke of Savoy, who invited him to his court; where he appointed Miel his principal painter, and afterwards honoured him with the order of St. Mauritius, and made him a preſent of a croſs ſet with diamonds of a great value, as a particular mark of his eſteem.

Many capital pictures of this maſter, in his beſt ſtyle, are ſaid to be in the Imperial collection at Vienna; and at *Turin, in a grand ſalon of the Venerie, are ſeveral of his nobleſt performances. They repreſent the chace of various animals in different views; ſome purſued, others killed, and the huntſman returning from the ſport. In thoſe compoſitions there are a great number of figures; and although they are dreſſed in the mode of the times, yet the ſubject is treated in a grand ſtyle, and the colouring is lively and ſtrong, though ſomewhat darkened by time.

FRANCIS MIERIS, the Old.

Painted Portraits, Converſations, and Still Life.

DIED 1681, AGED 46.

This admirable painter was born at †Leyden, in 1635, and was at firſt placed under the direction of Abraham Toorne Vliet, one of the beſt deſigners of the Low Countries; with

* Mr. Cochin, who is a very judicious writer, by miſtake, calls this maſter *Daniel* Miel, inſtead of *Jan* Miel, which was really his name.

† Mr. Deſcamps muſt certainly be miſtaken, in ſaying that Mieris was born at Delft; as Houbraken, De Piles, and all the beſt authors, aſſert that he was born at Leyden.

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with whom having made a remarkable progreſs, while he continued in that ſchool, he entered himſelf as a diſciple with Gerard Douw. In a ſhort time he far ſurpaſſed all his companions, and was by his maſter called the Prince of his Diſciples. But, as he ſeemed ſtill eager to improve himſelf in penciling, he went for a few months to ſtudy with Adrian Vanden Tempel; till he found his expectations not anſwered, and then he returned to Gerard Douw, whoſe taſte and genius correſponded more nearly with his own; and he continued with him, till he wanted no farther improvement, except to ſtudy after nature.

He had an unuſual ſweetneſs of colouring, a neat and wonderfully delicate touch, and the ſame tranſparence that characterizes the paintings of Douw. But he is allowed to be ſuperior to that maſter, in many reſpects; being more delicate and extenſive in his deſign, and more correct in his drawing. His colouring is more clear, his touch more animated, and his pictures have more freſhneſs and force. His manner of painting ſilks, velvets, ſtuffs, or carpets, was ſo ſingular, that the different kinds and fabrick of any of them might eaſily be diſtinguiſhed. His pictures are rarely to be ſeen, and as rarely to be ſold; and when they are, the purchaſe is extremely high, their intrinſic value being ſo inconteſtably great.

Beſide portraits, his general ſubjects were converſations, perſons performing on muſical inſtruments, patients attended by the apothecary or doctor, chymiſts at work, mercers' ſhops, and ſuch like; and the uſual valuation he ſet on his pictures, was eſtimated at the rate of a ducat an hour.

Houbraken mentions an incident in the life of this artiſt, which, as it tends much to his honour, by ſhewing the grateful ſpirit of Mieris, as well as his generoſity, may not be unacceptable to the reader. Mieris had conceived a real friendſhip for Jan Steen, and delighted in his company, though he was by no means fond of drinking as freely as Jan coveted to do every evening at the tavern. He often paſſed whole nights with his friend in a moſt joyous manner, and frequently returned very late to his lodging.

One evening, when it happened to be extremely dark, and almoſt midnight, as Mieris returned home from the tavern, he unluckily fell into the common ſewer, which had been opened in order to cleanſe it, and the workmen had left it unguarded. There he muſt have periſhed inevitably, if a cobbler and his wife, who worked in a neighbouring ſtall, had not heard his cries, and inſtantly ran to his relief. They took all poſſible care of him for that night, aſſiſting him in every point obligingly, and procured him the beſt refreſhment in their power.

The next morning Mieris, having thanked his preſervers, took his leave of them; but particularly remarked the houſe, that he might know it another time. The poor people were totally ignorant of the perſon who had been relieved by them; but Mieris had too grateful a ſpirit to forget his benefactors; and having painted a picture in his beſt manner, he brought it to the cobbler and his wife, telling them it was a preſent from the perſon whoſe life they had contributed to ſave; and deſired them to carry it to his friend Cornelius Plaats, who would give them the full worth of it. The woman, unacquainted with the real value of the preſent, concluded ſhe might receive a moderate gratuity for the

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picture; but her aſtoniſhment was inexpreſſible, when ſhe experienced the liberality of the giver, by receiving for it ſo large a ſum as eight hundred florins.

The fineſt portrait of this maſter's hand, is that which he painted for the wife of Cornelius Plaats, which is ſtill preſerved in the family, although very great ſums have been offered for it. In the poſſeſſion of the ſame gentleman was another picture of Mieris, repreſenting a lady fainting, and a phyſician applying the remedies to relieve her. For that performance he was paid (at his uſual rate of a ducat an hour) ſo much money as amounted to fifteen hundred florins, when the picture was finiſhed. The Grand Duke of Tuſcany wiſhed to purchaſe it, and offered three thouſand florins for it, but the offer was not accepted. However, that Prince procured ſeveral of his pictures, and they are, at this day, an ornament to the Florentine collection. One of the moſt curious of them, is a girl holding a candle in her hand; and it is accounted ineſtimable.

JOHN MIERIS.

Painted Portraits and Converſations.

DIED 1690, AGED 30.

He was the eldeſt ſon of Francis Mieris, born at Leyden, in 1660, and learned the art of painting from his father. He was ſtimulated to exert the utmoſt efforts of his genius, to arrive at eminence in his profeſſion, by having the example of his father perpetually before him, and the abilities of his younger brother to excite his induſtry; as that young artiſt had already begun to diſtinguiſh himſelf. Yet, John Mieris neither imitated the manner of the one nor the other; for he could not hope to poſſeſs the patient perſeverance which his father ſhewed, in finiſhing his pictures as highly as he did; and as his brother William painted in ſmall, he determined to paint in a large ſize, to avoid competition.

Francis appeared very deſirous to place his ſon John with ſome very eminent hiſtorical painter, and particularly with Gerard Laireſſe, whoſe works he held in the higheſt eſteem. But as he knew him to be a man of a diſſolute life and corrupt morals, he was unwilling to riſk the virtue of his ſon, who might perhaps be deluded into vice, by the power of a bad example; and therefore he undertook that employment himſelf, affording him all the aids in his power, and laid before him thoſe models from which he had formed his own ſucceſsful manner.

The young artiſt unhappily was ſeverely afflicted with the gravel and ſtone, and, by thoſe complaints, was much hindered in the progreſs of his ſtudies. But, after the death of his father, he travelled to Germany, and from thence to Florence, where the fame of his father's merit procured him a moſt honourable reception from the Grand Duke, who, when he ſaw ſome of his paintings, endeavoured to retain him in his ſervice; but Mieris politely declined it, and proceeded to Rome, where his great abilities were well known before his arrival, and his works were exceedingly coveted.

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In that city his malady increaſed; yet, at the intervals of eaſe, he continued to work with his uſual application, till the violence of his diſtemper ended his days, when he was only thirty years old; and he was allowed to have been as eminent for painting in a large ſize, as his father had been for his works in ſmall.

WILLIAM MIERIS, called the Young MIERIS.

Painted Hiſtory, Converſations, and Landſcapes.

DIED 1747, AGED 85.

He was the ſon and diſciple of Francis Mieris, born at Leyden, in 1662; and, during the life of his father, made a remarkable progreſs; but by being deprived of his director, when he was only arrived at the age of nineteen, he had recourſe to nature, as the moſt inſtructive guide; and by ſtudying with diligence and judgment to imitate her, he approached near to the merit of his father.

At firſt he took his ſubjects from private life, in the manner of Francis, ſuch as tradeſmen in their ſhops, or a peaſant ſelling vegetables and fruit, and ſometimes a woman looking out at a window; all which he copied minutely after nature, nor did he paint a ſingle object without his model. One of his firſt attempts was a picture repreſenting a woman feeding her child, and another ſtanding by, encouraging it to eat; the father ſits by the fire, attentive to the actions of other children, and the chamber is neatly furniſhed. The whole is finiſhed with the moſt exquiſite art and delicacy, and that ſingle picture eſtabliſhed his reputation.

As Mieris had obſerved the compoſitions of Gerard Laireſſe and other great hiſtorical painters with ſingular delight, he attempted to deſign ſubjects in that ſtyle; and began with the ſtory of Rinaldo ſleeping on the lap of Armada, ſurrounded with the Loves and Graces, the fore-ground being enriched with plants and flowers. That work proved a new addition to the fame of this celebrated maſter, being ſold for a very great price; and it was ſo highly admired, that he was prevailed on to repeat the ſame ſubject for three other perſons of diſtinction, though in every picture he took care to make ſome ſmall alteration.

This maſter alſo painted landſcapes and animals, with equal truth and neatneſs; and modelled in clay and wax in ſo ſharp and accurate a manner, that he might juſtly be ranked among the moſt eminent ſculptors. In the delicate finiſhing of his works, he imitated his father, as he likewiſe did in the luſtre, harmony, and truth of his paintings, which makes them to be almoſt as highly prized; but they are not equal in reſpect of deſign or of the ſtriking effect, nor is his touch ſo very exquiſite as that of the father. The works of the old Mieris are better compoſed, the figures are better grouped, and they have leſs confuſion; yet the younger Mieris is acknowledged to be an artiſt of extraordinary merit, although inferior to him, who has ſcarcely his equal.

FRANCIS

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FRANCIS MIERIS, called the Young FRANCIS.

Painted Converſations, Portrait, and Still Life.

He was the ſon of William, and the grandſon of the celebrated Francis Mieris; and was born at Leyden, in 1689. He learned the art of painting from his father, whoſe manner and ſtyle he always imitated; he choſe the ſame ſubjects, and endeavoured to reſemble him in his colouring and pencil. But, with all his induſtry, he proved far inferior to him; and moſt of thoſe pictures which at the public ſales are ſaid to be of the young Mieris, and many alſo in private collections, aſcribed to the elder Francis or William, are perhaps originally painted by this maſter, who was far inferior to both, or are only his copies after the works of thoſe excellent painters, as he ſpent abundance of his time in copying their performances.

NICHOLAS MIGNARD, called of AVIGNON.

Painted Hiſtory and Portrait.

DIED 1668, AGED 60.

He was born at Troyes, in 1608, and inſtructed in deſign and colouring by the beſt painter in that city, to whom Mignard proved himſelf to be much ſuperior in a ſhort time; and therefore, to acquire a greater degree of knowledge, and an improved taſte, he ſtudied after thoſe antiques which were at Fontainbleau, and alſo after the paintings of Primaticcio and Roſſo, which were preſerved in that palace. But he finiſhed his ſtudies at Rome, where he reſided for two years; being very much aided in his obſervations and practice by the concurrent advice of Freſnoy and his brother Peter Mignard.

He painted a great number of portraits; but his genius inclined him more ſtrongly to hiſtorical compoſitions, and particularly to poetic ſubjects. He had a good invention, but no great fire of imagination; though he compenſated in ſome degree for that defect, by the correctneſs and neatneſs of his pictures. His colouring was agreeable, his carnations were lively, his ideas ſometimes elevated, and abundance of union and harmony appeared in his works.

For ſeveral years he reſided at Avignon, but was induced to leave that city, being invited to the Court of France; and at the time of his death he was Rector of the Royal Academy at Paris. A great number of the works of this maſter are in the palace of the Thuilleries.

PETER MIGNARD, called The ROMAN.

Painted Portrait and Hiſtory.

DIED 1695, AGED 85.

He was the younger brother of Nicholas Mignard, born at Troyes, in 1610, and placed as a diſciple in the ſchool of Vouet; but having an opportunity of ſeeing ſome capital

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capital paintings of the Italian maſters, he quitted the ſchool of Vouet, and went to Rome, to ſtudy after Raphael, Michael Angelo Buonorati, and Annibal Caracci; and endeavoured to transfuſe into his own compoſitions whatever appeared to him excellent in each of thoſe artiſts, as far as his genius and talents would permit. He ſtudied with his brother at Rome; and by having ſpent in that city twenty-two years, and alſo by his manner of deſigning ſo much in the taſte of the Italian ſchool, he was diſtinguiſhed by the name of The ROMAN.

He was generally allowed to have a finer genius than Nicholas, and in ſeveral reſpects to excel him, and had the honour to paint the portraits of Urban VIII. and Alexander VII. beſide many of the Nobility at Rome; and being invited to Paris by Lewis XIV. he returned through Tuſcany, Modena, and Parma, and was ſo far diſtinguiſhed by the Princes of thoſe ſeveral cities, that he painted the portraits of themſelves and their illuſtrious families. In France his patron Lewis ſat to him ten times for his portrait, and had ſuch a reſpect for the talents and accompliſhments of Mignard, that he ennobled him, and, after the death of Le Brun, appointed him principal painter and director of the manufactories.

The colouring of this maſter was in general good; he was rich in his ordonnances; and thoſe paintings which are at St. Cloud, may be ſufficient to ſhew the extenſiveneſs of his abilities, as alſo to recommend him as a painter of conſiderable eminence.

ABRAHAM MIGNON, or MINJON.

Painted Flowers, Inſects, Fruit, and Still Life.

DIED 1679, AGED 40.

This delicate painter was born at Frankfort, in 1639; and his father having been deprived of the greateſt part of his ſubſtance by a ſeries of loſſes in trade, left his ſon in very neceſſitous circumſtances, when he was only ſeven years of age. From that melancholy ſituation he was reſcued, by the friendſhip of James Murel, a flower-painter in that city, who took Mignon into his own houſe, and inſtructed him in the art, till he was ſeventeen years old. Murel had often obſerved an uncommon genius in Mignon, and therefore he took him along with him to Holland, where he placed him as a diſciple with David De Heem; and while he was under the direction of that maſter, he laboured with inceſſant application to imitate the manner of De Heem, and ever afterwards adhered to it; only adding daily to his improvement, by ſtudying nature, with a moſt exact and curious obſervation.

When we conſider the paintings of Mignon, we are at a loſs whether moſt to admire the freſhneſs and beauty of his colouring, the truth in every part, the bloom on his objects, or the perfect reſemblance of nature viſible in all his performances. He always ſhews a beautiful choice in thoſe flowers and fruits from which his ſubjects are compoſed, and he groupes them with uncommon elegance. His touch is exquiſitely neat, though apparently eaſy and unlaboured; and he was fond of introducing inſects among the fruits

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and flowers, wonderfully finiſhed, ſo that even the drops of dew appear as round and as translucent as nature itſelf.

He had one degree of happineſs ſuperior to many artiſts of great merit, which was, the being highly paid for his works in his life-time; and he certainly would have been accounted the beſt in his profeſſion, even to this day, if John Van Huyſum had not appeared. But that maſter not only excels Mignon, but ſurpaſſes all others in that ſtyle of painting ſo far, ſo eminently, in the ſweet diſtribution of his lights, and in giving ſuch life and brightneſs to every object, that he alone ſeems to be above all competition.

Weyerman, who had ſeen many admired pictures of Mignon, mentions one of a moſt capital kind. The ſubject of it is, a cat which had thrown down a pot of flowers, and they lie ſcattered on a marble table. This picture is, in every reſpect, ſo wonderfully natural, that the ſpectator can ſcarce perſuade himſelf that the water which is ſpilled from the veſſel is not really running down from the marble. This picture is diſtinguiſhed by the title of Mignon's Cat.

GIOSEFFO MARIA MILANI.

Painted Hiſtory, Perſpective, and Architecture.

This maſter was born in 1678, and learned deſign from Camillo Gabrielli, who had been a diſciple of Pietro da Cortona, and became a conſiderable painter. When he quitted the ſchool of Camillo, he applied himſelf diligently to ſtudy perſpective, and made deſigns after the moſt magnificent buildings, ancient and modern, that merited his attention in Piſa and other cities of Italy. Thoſe he applied occaſionally in his own compoſitions, and gained great reputation by the truth and grandeur of the architecture which he introduced in his paintings.

His figures were deſigned in an elegant ſtyle; but he ſeemed to borrow too many hints from the works of Pietro da Cortona, ſo as to be accounted a plagiary in that reſpect. His colouring was in a good taſte; his diſpoſition was eſteemed judicious, his perſpective remarkably fine, and he had a great deal of union and harmony.

At Piſa, in the church of St. Matthew, there is a cieling painted by this maſter; the compoſition is noble, and has a very great effect; the diſpoſition of the ſeveral groupes is extremely good, and the architecture is excellent. But many of the figures are taken from Cortona; and the glory which is repreſented in the deſign, appears rather too yellow. However, although particular parts may juſtly be cenſurable, the whole together is ſtriking and beautiful.

FRANCESCO MILÉ, or MILLEE, called FRANCISQUE.

Painted Landſcapes and Hiſtory.

DIED 1680, AGED 36.

He was born at Antwerp, in 1644, and was, at a very early age, placed under the direction of Laurentius Franck, with whom he ſtudied induſtriouſly; and ſhewed ſo apt

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a genius, that in a few years he became equal to his maſter. At that time he eſtabliſhed a firm friendſhip with Genoels; they ſtudied together after nature, and increaſed each other's ardour to excel in the art, by a friendly and generous emulation, by an unreſerved communication of their ideas, ſentiments, and obſervations, which in the end rendered them both very eminent.

Milé was remarkable for having a moſt tenacious memory; ſo that whatever ſcene, building, ruin, or river, he obſerved in nature, or whatever deſigns of any other maſter engaged his attention, they became ever after ſo ſtrongly impreſſed on his memory, that he never forgot it. But what ſtill was more extraordinary, he could readily recollect the ſhape and form of any particular cloud, or thoſe tints in the ſkies, and evaneſcent beauties, which pleaſed his eye and imagination, ſo as to repreſent them at any diſtance of time, with all the truth and force of nature.

He travelled through England, Holland, and France; and in each country, left ſufficient evidence of his excellence in the art. His landſcapes ſhew that he made Pouſſin his model, moſt of them being deſigned in the ſtyle of that maſter; and he adorned them with figures elegantly deſigned, and diſpoſed judiciouſly. His favourite ſtudy was heroic landſcape, like Nicolo Pouſſin; and whatever hiſtorical ſubject he repreſented, he took pains to adapt the ſcenes of his landſcapes to it, with great ſkill and propriety. His pencil is light, his tone of colour agreeable in many of his pictures, and his manner is exceedingly pleaſing; but his pictures generally have no great effect, as they have not a proper body of light, or at leaſt the light is ſo managed, that they uſually appear too brown, and too much of one colour.

His beſt works, however, have an abundance of merit in many reſpects, as well in the taſte and correctneſs of deſign, in the freedom of pencil, and the pleaſing tints of colouring, as in the figures and the keeping. It was a loſs to the art, and to the world, that he was poiſoned by ſome of his own profeſſion, who envied his merit; and in whatever ſhape the poiſon was adminiſtered to him, it for ſome time deprived him of his reaſon, and ſoon after of his life. A very agreeable landſcape of Milé, and perhaps one of his beſt ſtyle, is in the collection of the Earl of Moira.

MINDERHOUT.

Painted Sea-Ports and Landſcapes.

He was born at Antwerp, about the year 1637, but followed his profeſſion at Bruges; and was admitted into the ſociety of painters in that city, in 1662. His ſubjects were ſea-ports and harbours, with a great number of veſſels and figures, eſpecially the proſpect of different ports in the Netherlands; but very often he painted the particular views of Antwerp and Bruges. He ſeemed to have taken a ſingular delight in ſtudying the conſtruction of all kinds of ſhipping, as the drawing and deſign of all the veſſels he painted appear to be copied from nature with great preciſion.

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Being very induſtrious, he painted a great number of pictures, which in general had a good effect, though not always an equal proportion of merit; for, ſome of them cannot be too highly prized; whilſt others are ſo ſlight, as to be very little more than ſketches unfiniſhed; and the figures, as well as the ſkies, are but very indifferent.

MICHAEL JANSEN MIREVELT.

Painted Portrait and Hiſtory.

DIED 1641, AGED 73.

He was born at Delft, in 1568, and was a diſciple of Anthony Blochland. For ſome time he employed his time in painting hiſtorical ſubjects; but, finding a continual demand, and a very profitable return for portraits, he gradually diſcontinued the former, and adhered to the latter.

He ſtudied and imitated nature happily, gave a ſtrong reſemblance to his portraits, finiſhed them highly, and deſigned them in a good taſte. His pencil is free, his touch has abundance of neatneſs, and the merit of his performances had ſo effectually ſpread his reputation, that he was invited to the court of London by King Charles I; though, as the plague raged at that time through all parts of London and its environs, he was prevented from accepting an offer which was ſo much to his honour, as well as his intereſt. He lived entirely at Delft, and never quitted that city, except at particular times, when he went to the Hague, to paint the portraits of ſome of the Princes of Naſſau, by whom he was exceedingly eſteemed.

It may readily be conjectured, that the works of Mirevelt muſt have been extremely admired, when the extraordinary number of his paintings are conſidered; which, according to Houbraken, amounted to * five thouſand; for the ſmalleſt of which he never was paid leſs than a hundred and fifty guilders, about fifteen pounds ſterling; and for thoſe of a larger ſize, half or whole lengths, his price was proportionably enlarged.

PETER MIREVELT.

Painted Portrait.

DIED 1632, AGED 36.

He was the ſon of Michael Mirevelt, born at Delft, in 1696. In his manner of deſign, in his ſtyle of colouring, and in the delicacy of his pencil, he exactly reſembled his father;

* Sandrart, and after him Deſcamps, and the authors of the Abrégé, &c. affirm, that Mirevelt painted above ten thouſand portraits, an incredible number for one hand to finiſh; but Houbraken, with much greater probability, limits the number to five thouſand. Sandrart alſo ſays, he lived to be 90 years of age, though all other writers agree that he died at 73.

The author of the Abrégé de la Vie des Peintres, vol. 3, p. 102, fixes the birth of Mirevelt in 1588, and then ſays, he died in 1641, at the age of 73; which muſt be an overſight. For, according to thoſe dates, he could have been only 53 in the year 1641; and ſuppoſing him to die at 73, he muſt have died in 1661, contrary to the teſtimony of all writers.

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father; and by the beſt judges of that time, he was accounted to be in no degree inferior to him.

JACOB MOELART.

Painted Hiſtory and Portrait.

DIED 1727, AGED 78.

He was born at Dort, in 1649, and learned the art of painting from Nicholas Maas, with whom he continued for ſeveral years. Neither labour, nor great ſtudy, were wanting in this maſter, to acquire a competent knowledge in his profeſſion; he obſerved nature with a great deal of care; and at length was eſteemed a good painter, both of hiſtory and portrait.

Houbraken mentions two hiſtorical compoſitions of Moelart; the one, Pharaoh and his hoſt drowned in the Red Sea; and the other, Moſes ſtriking the Rock; both of them having ſeveral particulars that deſerve commendation.

PIETRO FRANCESCO MOLA.

Painted Landſcape and Hiſtory.

* DIED 1665, AGED 56.

He was born at Lugano, a city belonging to the Switzers, in 1609; and having travelled to Rome, he was at firſt inſtructed by Giuſeppe D'Arpino, and afterwards became the moſt diſtinguiſhed diſciple of Albano. But, having obſerved with admiration the grand effect produced by the colouring in the works of Guercino, he went to Venice, and applied himſelf with great ardour and accuracy to ſtudy the paintings of Titian, Tintoretto, Baſſan, and Paolo Veroneſe. He formed for himſelf a peculiar ſtyle, that was elegant, bold, and beautiful, which ſpread his reputation through all Italy; and he found immediate employment, every work he finiſhed contributing to his honour and applauſe. In Rome ſeveral churches and chapels were enriched with hiſtorical pictures, deſigned by him from the ſacred writings; and for the Pope, Alexander II. he painted the hiſtory of Joſeph and his brethren, for which he received the greateſt encomiums, beſide a noble recompence from his employer.

Although Mola painted hiſtory, in freſco and in oil, with ſuch great ſucceſs; yet, his genius principally inclined him to landſcape, in which he was uncommonly excellent. His ſcenes are generally ſolemn, his trees deſigned in a grand ſtyle, and his diſtances conducted with judgment, and with a look of true nature. His deſign is very correct;

* In the Muſeum Florentinum, the death of Mola is fixed in 1666, at the age of 45, by which computation he is ſuppoſed to be born in 1621; but it appears from other writers, that he certainly was born in 1609, and died at 56 years of age in 1665. Likewiſe the author of the Abrégé de la Vie des Peintres, vol. 1, p. 313, ſays, that Mola was born at Coldra, in the diſtrict of Como, in 1621, though moſt authors agree, that he was born at Lugano, in 1609.

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and the figures with which he has adorned his landſcapes, are in a fine taſte, and have a good expreſſion; though ſometimes he ſeems to make the dark parts of his pictures a little too black. His imagination was lively, his invention ready and fertile; and in his deſign, as well as his penciling, he always ſhews an abundance of ſpirit and freedom.

Two very noble pictures by Mola are in the church of Santa Maria della Vittoria, at Milan: one is the repreſentation of St. John in the Deſert, in which the figure is deſigned with as much nature and truth as is poſſible, and finely coloured; the other repreſents St. Paul the Hermit, in which the figure is truly fine, the landſcape has a charming effect, and the trees are painted in a grand taſte, with large ſpreading branches, in the ſtyle of Salvator Roſa.

Giovanni Battista MOLA.

Painted Hiſtory and Landſcape.

This artiſt, who was brother to Francis Mola, was born in 1620, and learned the art of painting in the ſame ſchool, both of them having been diſciples of Albano. He proved a very good painter in the hiſtorical ſtyle, as well as in landſcape; but was far inferior to his brother, in ſtyle, dignity, taſte, and colouring. Giovanni Battiſta, in his manner, had more reſemblance to the ſtyle of his maſter Albano, than to that of the illuſtrious Franceſco; yet his figures are rather hard and dry, and want the mellowneſs of Albano. However, there are four of his pictures in the Palazzo Salviati, at Rome, which are univerſally taken for the hand of Albano.

Peter MOLYN, called Cavaliére Tempesta, and alſo Pietro Mulier.

Painted Huntings, Landſcapes, Sea-Views, and Storms.

DIED 1701, AGED 64.

He was born at Haerlem, in 1637, (though in the Chronological Tables his birth is fixed in 1640) and at firſt imitated the manner of Francis Snyders; ſo that, while he continued in his own country, he painted huntings of different animals, as large as life, with ſingular force and ſucceſs. But afterwards he changed his ſtyle, and followed the impulſe of his natural genius, which inclined him to paint tempeſts, ſtorms at ſea, and ſhipwrecks, with ſuch circumſtances as are apt to excite pity and terror; and thoſe ſubjects he executed in a free, natural, and ſpirited manner, ſo as to procure himſelf the diſtinction of being called Peter Tempeſta.

He travelled through Holland, to obſerve the works of the beſt Flemiſh artiſts; and then went to Rome, in order to change his religion from Calviniſm to Popery, as well as to obtain improvement in his profeſſion of painting. In that city, his merit recommended him to the favour of many of the Nobility; and ſecured to him the friendſhip of the Count Bracciano, who became his patron and protector. Thoſe of the firſt rank employed him inceſſantly; for whom he painted his uſual ſubjects of animals and landſcapes, with the

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utmoſt applauſe. At laſt he grew rich, was exceedingly careſſed, and received from his patron the title of Cavaliére, as alſo a chain of gold.

Having ſpent ſeveral years at Rome, he determined to viſit Genoa, where the reputation he had already acquired, obtained for him a moſt honourable reception, and as much work as he could poſſibly execute. There he might have lived in an affluent ſituation, ſuperior even to his hope, if he had not unhappily grown not only diſſolute, but unpardonably vicious. He fell deeply in love with a Genoeſe lady, and left no art untried to debauch her; but finding all his attempts ineffectual, he propoſed to marry her; although it was ſufficiently known in Genoa, that he had been married at Rome for a conſiderable time before, and that his wife was then alive, reſiding in that city.

When that objection was urged by the lady and her friends, he was exceedingly mortified; and reſolved to have his wife aſſaſſinated, to remove that obſtruction. A perſon proper for the villainous purpoſe was ſoon engaged; and, to conceal the tranſaction as much as poſſible from public notice, he wrote an affectionate letter to his wife by that meſſenger, requeſting her to accompany the bearer to Genoa. As ſhe had a real affection for her huſband, and wiſhed to be with him, ſhe readily obeyed his commands, and was murdered on her journey.

Yet, notwithſtanding the ſecrecy of that ſcene of cruelty, the affair became ſuſpected, and Tempeſta was directly ſeized, impriſoned, and, after full conviction, was ſentenced to be hanged. But, by the intereſt and application of the Nobility, who regarded him highly for his extraordinary talents, the ſeverity of the ſentence was ſuſpended, and he was retained in priſon for a great length of time; nor would he probably have ever been releaſed, had it not been effected by a very critical accident: for, when Lewis XIV. bombarded Genoa, all the priſons were ſet open, and Tempeſta laid hold of that opportunity to eſcape to Placentia, after a confinement of ſixteen years. From this affair he was nick-named Pietro Mulier, or de Mulieribus, by which he was ever after known throughout all Italy.

It was obſerved, that the pictures which he painted in priſon, where he very diligently followed his profeſſion, were accounted more excellent, in regard to their taſte, compoſition, and colouring, than any of his preceding performances.

A capital picture of this maſter is in the poſſeſſion of Count Algarotti; the ſubject is, Noah leaving the ark after the flood. The animals, of which there are a great number, are well deſigned, as likewiſe are the figures; and the expreſſion is exceedingly good. It is difficult to meet with any of the genuine works of Tempeſta, moſt of them being preſerved, and highly valued in Italy; and when they are to be purchaſed, they generally afford a large price.

JOOS, or JODOCUS MOMPERT.

Painted Landſcape.

He was born in 1580; but authors are ſilent in regard to the place of Mompert's nativity: nor do any of them mention the maſter by whom he was inſtructed in the art

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of painting; but his works are ſufficiently known in many parts of Europe. He ſtudied after nature, and became a conſiderable painter of landſcape; his pictures ſhew a great freedom of pencil, and his grounds are frequently well broken; but there is a certain ſtiffneſs in his compoſitions, which cannot be pleaſing to a judicious eye, though in ſeveral other reſpects he is juſtly commendable; and ſuch of his works as are carefully finiſhed, have many admirers.

Though ſome of the paintings of Mompert are well handled, and penciled with tranſparence and neatneſs; yet in general his pictures are not laboured, or highly finiſhed, but are intended to produce a good effect, at a competent diſtance from the eye of the ſpectator. His landſcapes ſhew an immenſe tract of country, and the imagination is often agreeably amuſed with the extenſiveneſs of the proſpect, which is always well conducted. However, the freedom of his touch ſeems, to moſt obſervers, to have too much the appearance of negligence; and therefore the works of Mompert are not in an equal degree of eſteem with the works of many of the Flemiſh painters, who not only expreſs the diſtances in their compoſitions agreeably, and like nature, but at the ſame time render them ſtill more beautiful, by their careful and exquiſite high finiſhing. The pictures of this maſter are very unequal; for ſometimes he appears worthy of being admired, and ſometimes he ſeems inferior to himſelf, and worthy of contempt. The figures in his landſcapes were frequently inſerted by Brueghel, as alſo by Teniers, who often retouched thoſe landſcapes, and by that means added to their value conſiderably.

MONNICKS, or MONNIX.

Painted Views of Rome, Markets, and Converſations.

DIED 1686, AGED 80.

According to the teſtimony of ſome writers, this painter was born at the Hague; but others affirm, that he was born at Bois-le-duc, in 1606, and learned the principles of his art in his own country; but having made a tolerable progreſs in deſign and colouring, he travelled through Italy, to ſtudy the works of the moſt eminent artiſts, and at laſt ſettled himſelf at Rome. There he refined his taſte of compoſition and deſign, and gradually diveſted himſelf of the greateſt part of his Flemiſh ideas and ſtyle. He particularly attended to perſpective, and acquired a great degree of elegance in that branch; but he likewiſe ſtudied inceſſantly after nature, till he diſtinguiſhed himſelf in that city as an artiſt of very great merit.

The Pope, having accidentally ſeen ſome of the works of Monnicks, was ſo exceedingly pleaſed with them, that he took him into his ſervice with an honourable appointment, and retained him as his painter for thirteen years. At Rome, and through all Italy, his pictures were univerſally eſteemed, not only for their being well executed, but becauſe they repreſented the principal palaces, ſquares, churches, monuments of antiquity, and grand edifices of modern architecture, which he copied exactly from nature, and, in the areas before them, introduced figures employed in different occupations and amuſements.

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His ſubjects were always views of the more noted parts of Rome, the Campo Vaccino, the ſtreets where the pillars of Antoninus and Trajan are erected, and the adjacent buildings, the public fountains, the Coloſſeum, and other noble fabrics; together with the repreſentation of herb or fruit markets, ſports, carnavals, or proceſſions. In the choice of the ſcenes of his pictures he ſhewed an elegant taſte; the perſpective part is firmly and truly executed; his penciling is free, and in many parts delicate; and his colouring is tranſparent, ſhewing alſo a good knowledge of the chiaro-ſcuro. His figures are well deſigned, and well grouped; and yet, in their air and countenances, appear ſome remains of the Flemiſh ideas, not ſufficiently refined.

His paintings are ſomewhat ſcarce in theſe kingdoms, as moſt of his works were done in Italy; though, in the latter part of his life, he followed his profeſſion in his own country, to which he returned when he was pretty far advanced in years; but many of his latter paintings are not equal in merit to thoſe which he performed in the early or middle time of his life.

A good picture of this maſter's hand is in the poſſeſſion of Thomas Cobbe, Eſq. in Dublin.

FRANCESCO MONSIGNORI.

Painted Hiſtory and Portrait.

DIED 1519, AGED 64.

He was born at Verona, in 1455, and placed under the direction of Andrea Mantegna of Mantua, to learn deſign; and by his excellent precepts Franceſco acquired a good taſte for hiſtorical compoſition, and alſo an excellent manner of painting portraits. His extraordinary talents procured him the eſteem and patronage of the Marquis of Mantua, who allowed him a large penſion, and employed him for ſeveral years.

The Marquis was not only a lover of the art, but he had alſo a nice and critical judgment, which enabled him to examine the beauties and defects of a compoſition with taſte and delicacy. He was accuſtomed to amuſe and delight himſelf often in obſerving Monſignori at work, while he was employed in his ſervice; and one day taking particular notice of a picture, repreſenting the death of St. Sebaſtian, the Marquis acknowledged that every part of the deſign was elegant, but objected, that the expreſſion of the figure was not natural, as neither in the look, the limbs, nor the attitude, appeared the agony that might be expected from a perſon in ſuch a ſituation, bound with cords, and pierced with arrows. The painter aſſerted the truth of his deſign, and endeavoured to juſtify his favourite figure, by affirming that he had taken every part of the figure from nature, having engaged a well-ſhaped porter for his model, who was tied in the very poſture deſcribed in the painting.

The Marquis deſired to ſee the porter in the proper poſition the next day, that it might be determined which of them judged beſt, according to truth and nature. As ſoon, therefore,

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therefore, as the Marquis was informed that the whole apparatus was ready, he ruſhed ſuddenly into the room, having in his hand a croſs-bow, fixed for execution; and with a countenance diſtorted with fury, he ſaid aloud to the porter, "Traitor! prepare for death!—you ſhall die inſtantly!"—As he approached, the porter, terrified almoſt to death, ſtruggled, and ſtrained every muſcle, joint, and limb, to diſengage himſelf, and in every line of his face expreſſed the agony of his mind, and the terror he felt for the death he was to ſuffer.—"Now, (ſaid the Marquis mildly to the painter) compare your two models; what he was yeſterday, while unterrified; and what he is now, under the dread of execution; and do you determine which has the moſt of truth and nature, which expreſſion is moſt ſuitable to the ſituation of Sebaſtian." The painter profited by the experiment, confeſſed the juſtneſs of the obſervation, altered his deſign, and improved it ſo much, that it was allowed to be the moſt capital of all his performances.

The works of Monſignori are exceedingly admired for the elegance of deſign, the goodneſs of expreſſion, and the extraordinary force which he gave to his figures, whether they were portraits or hiſtorical.

DEODATE DEL MONT, CHEVALIER.

Painted Hiſtory and Portrait.

DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a noble family, and educated in a manner ſuitable to his rank; having from his infancy been inſtructed in every branch of polite literature, in aſtronomy, geometry, natural philoſophy, and different languages. As his genius ſtrongly inclined him to painting, he became the diſciple of Rubens; he lived with him for ſome time in the cloſeſt connexion of friendſhip, and travelled along with him to Italy; till, by the advantage he derived from ſo accompliſhed a companion and director, and alſo by his own ſtudious application, he proved an extraordinary artiſt.

Rubens gave him a moſt honourable teſtimonial under his own hand, expreſſing how high an opinion he had of the abilities of his pupil, which introduced him to the favour of Duke Albert and the Infanta Iſabella, and they readily received him into their ſervice, appointing him their principal painter and architect. His ſtyle of compoſition was elevated and grand, his deſign was correct, and in his colour and pencil he reſembled his maſter.

In the church of Notre Dame, at Antwerp, is a Transfiguration, excellently deſigned and coloured; and in the church of the Jeſuits, in the ſame city, a repreſentation of Chriſt bearing his Croſs: both are by the hand of Del Mont, and are accounted capital performances.

IL MONTAGNA. Vid. VAN PLATTEN.

PIETRO

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PIETRO MONTANINI, called PETRUCCIO PERUGINO.

Painted Landſcape.

DIED 1689, AGED 70.

He was born at Perugia, in 1619, and at firſt was inſtructed by his uncle Pietro Barſotti; but he was afterwards placed as a diſciple with Ciro Ferri. Yet he did not long adhere to the manner of either of thoſe maſters, chooſing preferably to ſtudy under Salvator Roſa; and he imitated the ſtyle of that celebrated painter, with exceeding great ſucceſs.

The taſte of his landſcapes was generally admired; the rocks, ſituations, torrents, and abrupt precipices, were deſigned with ſpirit, and in a grand ſtyle; his figures recommended themſelves to the eye by a very uncommon correctneſs, propriety, and elegance; and the whole of his compoſition appeared to be greatly in the manner of Salvator.

ANDREA MONTICELLI.

Painted Fruit, Flowers, and Still Life.

DIED 1716, AGED 76.

He was born at Bologna, in 1640, and was a diſciple of Agoſtino Metelli. Of thoſe ſubjects which ſuited his fancy and genius, he was eſteemed a good painter; working with equal expertneſs in oil and in diſtemper. He painted fruit, vaſes, carpets, flowers, landſcapes, perſpective, and ſcenery; and executed that variety of ſubjects with a free pencil, and very natural colouring.

MICHAEL ANGELO MONTICELLI.

Painted Landſcapes and Battles.

He was born at Bologna, in the year 1678, and learned the principles of his art from Domenico Maria Viani, a Bologneſe painter, of good reputation. The favourite ſubjects of this maſter were battles and landſcapes, which he finiſhed with great mellowneſs of colour, and a light free touch, uſually filling his deſigns with a number of figures, well deſigned, and excellently diſpoſed.

GIOVANNI MARIA MORANDI.

Painted Hiſtory and Portrait.

*DIED 1715, AGED 90.

This maſter was born at Florence, in 1625, and had for his firſt inſtructor in the art of painting, Sigiſmund Coccapani; but he quitted that painter, to enter himſelf as a diſciple

* The author of the Muſeum Florentinum ſays, he died in 1717, at 95 years of age; but there is a ſmall error in his computation: for being born in 1625, and ſuppoſing him to have died in 1717, he could only have been 92, and not 95. Other writers fix his birth in 1625, and his death in 1715, at the age of 90, which appears moſt probable.

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in the academy of Antonio Biliverti. As ſoon as he found himſelf qualified to purſue his ſtudies with advantage at Rome, he travelled thither; and after he had curſorily ſurveyed the marvellous works of art repoſited in that city, he deliberately fixed on thoſe from which he could hope for the greateſt improvement; and endeavoured, by judiciouſly ſtudying their particular excellencies, to impreſs the idea of their perfections ſo firmly on his memory, as to keep them perpetually preſent to his imagination.

By that advantageous method of ſtudying, aided by diligent practice, he diſtinguiſhed himſelf to ſuch a degree, that he was invited to the Court of Vienna by the Emperor Leopold I. where he painted the portrait of that Monarch, ſo like, ſo lively, and with ſuch a natural relief, that all the Imperial family ſat to him; and his reputation was ſo univerſally eſtabliſhed, that moſt of the Princes of Germany ſolicited to be painted by his hand.

He poſſeſſed the moſt excellent parts of his art in a very high degree; correctneſs of deſign; elegance, and nature in his figures, whether hiſtorical or portraits; a fine taſte in his compoſition; and a beautiful tone of colour.

MORAZZONE. Vid. MAZUCHIELLI.

ANTONIO MORE, Chevalier.

Painted Portrait and Hiſtory.

DIED 1575, AGED 56.

This eminent artiſt was born at Utrecht, in 1519, where he became a diſciple of John Schoorel; and having made a conſiderable progreſs under that maſter, he went to ſtudy for ſome time at Rome, to improve himſelf in deſign, and afterwards viſited Venice, to diſcover the true principles of colouring which rendered that ſchool ſo deſervedly famous. He imitated nature cloſely, and often very happily; his manner is ſtrong, true, and firm, and his portraits have character and life. He ſeemed to ſtudy Holbein, but he never arrived at that delicacy of finiſhing which is obſervable in the works of that great maſter, though he finiſhed his pictures with abundance of care and neatneſs. He deſigned with accuracy, and his colouring had all the truth of nature itſelf; yet in ſtrength and force it was not equal to the colouring of Titian; nor had his paintings that ſpirit which appears in the works of ſome other artiſts, there being ſomewhat hard and dry in his manner.

However, he excelled in ſome hiſtorical compoſitions, though they were not deſigned in the grand guſto; and one of them (in the poſſeſſion of the Prince of Condé), of which the ſubject is the Reſurrection, was exhibited as a ſhow at the fair at St. Germains, before it became the property of that Prince.

He was particularly eſteemed by the Emperor Charles V. and was by his order ſent to the Court of Portugal, to paint the portraits of the King; the Queen, who was ſiſter to the Emperor; and their daughter, who afterwards was Queen of Spain. In that kingdom he received the greateſt honours and rewards. For the three portraits he was paid ſix hundred

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S^R. ANTONIO MORE.

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hundred ducats, beſides many valuable preſents; and the Portugueſe Nobility preſented him, in the name of that Order, with a chain of gold valued at a thouſand ducats. Moſt of the Princes of Europe employed him, and at every Court his paintings were beheld with univerſal applauſe; but at none more than in England and Spain. At the former, he was highly honoured by Queen Mary I. who preſented him with a chain of gold, and allowed him a penſion of an hundred pounds a year.

When he retired from London, he went to the Court of Spain, where he was exceedingly careſſed by the King; and that condeſcending Monarch having one day, in a familiar and jocular humour, given More a tap on the arm, the painter (who it ſeems was better ſkilled in the art of painting than the art of politeneſs), with full as much indiſcretion as ill manners, ſtruck the King with his maulſtick. That folly was likely to be attended with fatal conſequences to More; but he withdrew from that country, with all poſſible expedition, and with a determined reſolution never to return.

While he was in Spain, he copied ſome portraits of illuſtrious women, which had been originally painted by Titian; and they were accounted to approach near to the beauty of the originals. He learned correctneſs of deſign in Italy, where he had ſtudied in his youth; and his colouring was admirable. The portrait of More, painted by himſelf, is in the celebrated gallery of painters at Florence; it is charmingly coloured, and full of life and nature; yet it is not without ſomewhat of that ſtiffneſs, of which he could never diveſt himſelf entirely.

His laſt work was the Circumciſion, intended for the cathedral church at Antwerp; but by the death of the artiſt it was left unfiniſhed.

N. MORELL.

Painted Fruit and Flowers.

This painter is ſuppoſed to have been born at Antwerp, about the year 1664, and to have been a diſciple of Verendaal, an excellent painter of fruit and flowers; from whom he learned the art of imitating nature beautifully, and he always painted in the manner of his maſter. When he had ſufficiently eſtabliſhed his reputation at Antwerp, he removed to Bruſſels, where the Court at that time reſided; and he ſoon became known to thoſe of the higheſt rank, ſo as to have employment from every quarter. He lived to a very advanced age; yet the preciſe year of his death is not mentioned; and after he quitted Antwerp, he ſpent the remainder of his life at Bruſſels, extremely reſpected and eſteemed.

This maſter compoſed his ſubjects well, and in his pictures appeared a great deal of harmony: his manner is broad, and ſhews the freedom of his hand, and facility of execution; his touch is full of ſpirit, his colouring true nature, and ſuitable to the ſubject he repreſents. In ſome reſpects he was rather ſuperior to his maſter, particularly in the foliage of his plants, and in ſome of his flowers; and his works are of ſuch a kind, as to be likely always to give pleaſure.

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Two very capital flower-pieces of this maſter are painted on the folding doors of the cabinet, where the ancient and valuable tapeſtries, belonging to the church of the Abbey of St. Peter, at Ghent, are preſerved. They are compoſed in a great ſtyle, and exceedingly well executed.

PAUL MOREELZE.

Painted Portrait and Hiſtory.

DIED 1638, AGED 67.

He was born at Utrecht, in 1571, and was a diſciple of Michael Mirevelt, under whom he made a very happy progreſs in the art of painting. His genius inclined him to portrait-painting, in the manner of his inſtructor; but, as he was alſo deſirous of being qualified to paint hiſtory, he went to Rome, as ſoon as he left the ſchool of Mirevelt, and there improved himſelf conſiderably in his ſtyle and taſte, by ſtudying deſign, and ſketching the compoſitions of eminent artiſts. Yet, he afterwards found ſo much employment in the portrait ſtyle, that very little leiſure was allowed him, either to ſtudy or to practiſe hiſtory.

However, by obſerving the magnificent buildings at Rome, and other cities of Italy, as alſo by applying himſelf to the ſtudy of perſpective, he became a good painter of architecture; and the gate of St. Catherine at Utrecht was erected from one of the deſigns of Moreelze.

KAREL DE MOOR, Chevalier.

Painted Portrait, Hiſtory, and Converſations.

DIED 1738, AGED 82.

He was born at Leyden, in 1656, and at firſt was a diſciple of Gerard Douw, with whom he continued for a conſiderable time; but he placed himſelf afterwards with Abraham Vanden Tempel. The death of that maſter diſconcerted Moor, and compelled him to return to Leyden from Amſterdam, where he ſtudied a while with Francis Mieris, and at laſt went to Dort, to practiſe with Godfrey Schalcken. At the time when he went to the latter maſter, he was ſuperior to him as a deſigner; but he coveted to learn Schalcken's manner of handling. As ſoon as Moor began to follow his profeſſion, the public in a ſhort time did juſtice to his extraordinary merit; and he took the moſt effectual method to eſtabliſh his reputation, by working with a much ſtronger deſire to acquire fame, than to increaſe his fortune.

He painted portraits in a beautiful ſtyle, in ſome of them imitating the taſte, the dignity, the force, and the delicacy of Vandyck; and in others, he ſhewed the ſtriking effect and ſpirit of Rembrandt. In his female figures, the carnations were tender and ſoft; and in his hiſtorical compoſitions, the airs of his heads had variety and grace. His draperies

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draperies are well choſen, elegantly diſpoſed in very natural folds, and appear light, flowing, and unconſtrained. His pictures are always neatly and highly finiſhed; he deſigned them excellently, and grouped the figures of his ſubjects with great ſkill. His works were univerſally admired, and ſome of the moſt illuſtrious Princes of Europe ſeemed ſolicitous to employ his pencil. The Grand Duke of Tuſcany deſired to have the portrait of De Moor, painted by himſelf, to be placed in the Florentine gallery; and, on the receipt of it, that Prince ſent him, in return, a chain of gold, and a large medal of the ſame metal.

The Imperial Ambaſſador Count Sinzendorf, by order of his maſter, engaged him to paint the portraits of Prince Eugene, and the Duke of Marlborough, on horſeback; and in that performance, the dignity and expreſſion of the figures, and alſo the attitudes of the horſes, appeared ſo maſterly, that it was beheld with admiration, and occaſioned many commendatory poems, in elegant Latin verſe, to be publiſhed to the honour of the artiſt; and the Emperor, on ſeeing that picture, created De Moor a Knight of the Holy Roman Empire. He likewiſe had the honour to paint the portrait of Peter the Great, Czar of Muſcovy, and an extraordinary number of other portraits, for which he received very large prices.

The picture of Pyramus and Thiſbe, by this maſter, is accounted exceedingly capital; and alſo, the hiſtory of Brutus condemning his ſons (which ſubject he choſe for the grand hall where the council aſſemble at Leyden) is eſteemed admirable, as well for the ſtrong, natural, and true expreſſion in every figure, as for the beauty of the deſign, the colouring, and the finiſhing.

Although he moſt frequently was employed to paint in a large ſize, yet he often painted ſmall eaſel pictures, with ſubjects of hiſtory, or converſations; and thoſe are exceedingly valued, having all the merit of neat penciling, and ſweet colouring, added to an elegant taſte of deſign.

JOHN MOORTEL.

Painted Fruit and Flowers.

DIED 1719, AGED 69.

He was born at Leyden, in 1650, and painted thoſe particular ſubjects in which he delighted, in a very exquiſite manner. Every kind of fruit and flower he ſtudied carefully after nature, and they appeared from his pencil ſo freſh, ſo round, ſo blooming, and ſo relieved, that every object ſeemed to be real nature. Yet, notwithſtanding his abundant merit, in the delicacy of his touch, and the clearneſs of his colouring, he did not arrive at ſuch a degree of excellence, as to equal Mignon in fruit, nor John Van Huyſum in flowers.

LE MORETTO. Vid. BONVINCINO.

IL MORO. Vid. FRANCESCO TURBIDO.

GIOVANNI

GIOVANNI BATTISTA MORONI, called MORONE.

Painted Hiſtory and Portrait.

DIED 1578, AGED 50.

He was born in 1528, and inſtructed by Aleſſandro Buonvicino, who took unuſual care to form his taſte of deſign and colouring, by directing him to copy the works of the moſt celebrated painters; in which practice he ſpent ſeveral years, with great induſtry. When he had ſufficiently eſtabliſhed himſelf in the knowledge of his art, he compoſed hiſtorical ſubjects with good ſucceſs; but he afterwards applied himſelf entirely to the painting of portraits, as in that ſtyle of painting he had no trouble, but to imitate nature as it offered itſelf to the eye, and in a much leſs degree engaged the imagination and invention, than hiſtory. In that branch of painting, however, he arrived at ſuch perfection, that even Titian allowed the portraits of Moroni to be the neareſt in merit to thoſe of his own hand.

FRANCESCO MORONI.

Painted Hiſtory.

DIED 1529, AGED 55.

This painter was born at Verona, in 1474, and was the ſon of Domenico Moroni, a Veroneſe painter, very famous in his time for working equally well in freſco and in oil. Franceſco inherited the taſte of deſign, and the ſcience of his father; but he proved far ſuperior to him in the grace of his figures, and in the union and harmony of his colouring.

He ſpent the greateſt part of his life at Rome, and died in that city, where many of his beſt performances are ſtill preſerved, in the churches and convents, of which they are accounted a principal ornament.

MORTO DA FELTRO.

Painted Groteſque.

DIED 1513, AGED 45.

He was born at Florence, in 1468, and in that city learned the firſt principles of the art of painting; but he went to Rome when he was very young, and applied himſelf with ſingular diligence to ſearch out every thing that was curious among the antiquities which were ſcattered through every part of that city, and the adjacent villages.

His particular genius directed him to paint in the *groteſque ſtyle; and for that purpoſe he explored all the antique works of that kind, in the veſtiges of baths, monuments,

* The term *groteſque*, which is now ſo familiar among all the lovers of the art of painting, was introduced by the Italians, and by them appropriated to that peculiar manner of compoſition and invention obſerved in the antique ornamental paintings, which were diſcovered in the ſubterraneous chambers at Rome, Puteoli, Cuma, or Bajæ; which had

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ments, temples, grottoes, ſepulchres; and ſo effectually ſtudied the elegance of taſte in the different ornaments, that he became exceedingly eminent in that manner of deſigning, being alſo the firſt of the modern artiſts who painted in that ſtyle. Nor can there be a more ſufficient teſtimony of his abilities, than to ſay, that he was employed by Giorgione to paint the ornaments of his moſt grand compoſitions.

MOSES, called LITTLE MOSES.

Painted Landſcape and Hiſtory.

DIED 1650.

This maſter is, by ſome authors, ſuppoſed to have been a diſciple of Poelemburg; but he always painted in the ſtyle and manner of that famous artiſt, as well in regard to deſign, as in his colouring and pencil. His ſubjects were landſcapes; in which he introduced hiſtorical figures, repreſenting incidents, or memorable ſtories, from the Roman, Greek, or fabulous writers. His touch was extremely delicate, his colouring very agreeable, and his pictures are frequently taken for the work of Poelemburg.

JOHN MOSTAERT.

Painted Hiſtory and Portrait.

DIED 1555, AGED 56.

He was born at Haerlem, in 1499, of an honourable family, and was inſtructed in the art of painting by Jacques de Haerlem. His perſonal accompliſhments, and the politeneſs of his addreſs, added to his diſtinguiſhed merit in his profeſſion, procured the eſteem of thoſe who were in the higheſt ſtations; and particularly recommended him to the favour of Margaret, ſiſter to Philip I. King of Spain, in whoſe ſervice he was retained for eighteen years. He painted many portraits of the Nobility, which were much applauded; and alſo painted landſcapes in a very neat manner, with a number of ſmall figures which were well deſigned; all his works having a great deal of ſpirit and judgment.

A Nativity, by this maſter, is preſerved in the church of the Jacobins at Haerlem, which is highly commended; and in the ſame city is a Banquet of the Gods, in the poſſeſſion of a perſon of rank, which is deſcribed as a grand compoſition, full of good expreſſion, and, on the whole, extremely beautiful.

FREDERICK

had been decorated in the times of the ancient Romans. And, as the Italians apply the word *grotta* to expreſs every kind of cavern, cave, or grot, all the more modern paintings, which were in imitation of the antique deſigns, diſcovered in thoſe chambers, which for ages had been concealed under rubbiſh and ruins, were called by them *grotteſche*, and from thence *grotteſque*, or *groteſque*; implying a ſtyle of painting in which the imagination, fancy, and invention, are principally exerted, without any ſtrict adherence to nature or truth.

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FREDERICK MOUCHERON, called the Old.

Painted Landſcape.

DIED 1686, AGED 53.

He was born at Embden, in 1633, and was a diſciple of John Aſſelyn, called Krabatje; who, obſerving the genius of his pupil, took the utmoſt care to make him underſtand the beſt principles of deſign and colouring. When he was twenty-two years old, he went to Paris to follow his profeſſion; and there he had the good fortune to recommend himſelf to the beſt judges of the art, by the beauty of his landſcapes.

Every ſcene, and every object, he painted after nature, whenever he obſerved what ſuited his taſte, or pleaſed his imagination; but his choice, in ſome of them, was far preferable to his choice in others. He was careful to ſketch the trees, plants, buildings, and ſometimes the entire proſpects of romantic dwellings, almoſt buried in groves, or ſurrounded with pictureſque plantations; and, by that means, he was enabled to give a great air of truth to his compoſitions.

His fore-grounds are generally clear, and well finiſhed; but his diſtances frequently have the repreſentation of miſtineſs or vapour. His trees are looſely and tenderly handled; and wherever he introduces water, the reflections of bodies in it are tranſparent. His ſituations are natural and pleaſing, the buildings are uſually well adapted to the ſcenes, and his diſtances have a good keeping. His touch is free and light, and his colouring is good, except that, in ſome of his landſcapes, he is often too yellow, or too green; and either by time, or uſing ſome undurable colours, many of his pictures have acquired too dark a tint, which leſſens their effect and their value. But, upon the whole, his compoſitions are well deſigned, agreeably coloured, extremely pleaſing, and highly finiſhed.

From Paris he went to ſettle at Amſterdam, and, during his continuance in that city, the figures in his landſcapes were painted by Adrian Vander Velde; as, during his reſidence in France, they were inſerted by Theodore Helmbreker; and the figures and animals painted by thoſe eminent maſters, give the landſcapes of Moucheron an additional value.

Yet it ought to be obſerved, that occaſionally he employed other painters beſides Vander Velde and Helmbreker, to ſupply his landſcapes with figures; but the difference is eaſily perceptible, by even the leaſt experienced connoiſſeur.

ISAAC MOUCHERON, called the Young.

Painted Landſcape.

DIED 1744, AGED 74.

He was the ſon and diſciple of Frederick Moucheron, born at Amſterdam, in 1670, but he was deprived of his father when he was only ſixteen years of age; though, even at that time, he was qualified to enter into the profeſſion with credit, as an artiſt; and he completed himſelf, by accurately ſtudying and copying nature in all his ſubjects.

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At the age of twenty-four he travelled to Rome, where he took care not to mis-ſpend the ſmalleſt portion of his time; but made deſigns after every beautiful ſcene around that city, and particularly ſketched every lovely ſpot about Tivoli, ſo remarkable for the pleaſing variety of its views, and the elegant wildneſſes of nature. By that method of ſtudy and practice, he deſigned his ſubjects with extraordinary readineſs, eaſe, and expedition; and having nature conſtantly as his guide, he was enabled to exhibit truth in all his compoſitions.

Having at laſt made a multitude of choice deſigns, he returned to Amſterdam, and thoſe deſigns he executed in grand halls, ſalons, and the apartments of noble edifices; always having his landſcapes enriched with figures and animals, though frequently thoſe figures were painted by other eminent artiſts. In his ſtyle, taſte, and execution, he very far ſurpaſſed his father; and beſides, he was a perfect maſter of architecture and perſpective.

The leaves of his trees are touched with great eaſe and ſpirit, and their branches are elegantly interwoven. His pictures generally are filled, in an ample manner, with objects of every kind, and the eye is furniſhed with an agreeable variety of buildings, hills, rivers, and plants, all exactly copied from nature. His colouring appears extremely natural, and, along with its freſhneſs, hath abundance of harmony and union. Verkolie and De Wit moſt frequently inſerted the figures in his landſcapes; but, for ſome of them, he employed other maſters. His paintings are exceedingly prized in Holland, and very much eſteemed in all parts of Europe.

HERNANDEZ EL MUDO.

Painted Hiſtory and Portrait.

This ſingular artiſt, from his infancy, was deaf and dumb; and having afforded ſufficient tokens of an earneſt deſire to learn the art of painting, he was placed as a diſciple with Titian, and arrived at a very high degree of perfection in colouring and deſign. He ſucceſsfully imitated the manner of his maſter, and gained a conſiderable reputation; ſo that for ſeveral years he was employed by Philip II. King of Spain, to work at the Eſcurial, and his performances in that palace procured him a noble recompence, and diſtinguiſhed honour. His principal work is the repreſentation of the four Evangeliſts, which he painted in freſco.

EMANUEL MURANT.

Painted Landſcape.

* DIED 1700, AGED 78.

He was born at Amſterdam, in 1622, and had the happineſs to be a diſciple of Philip Wouwermans, from whom he acquired that warmth and brilliancy of colouring, and

* In the Chronological Tables it is aſſerted, that he died in 1670, at the age of only 48, contrary to the teſtimony of other writers, who ſay he died in the year 1700, aged 78.

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that exquiſite pencil, which have rendered him deſervedly eminent. His ſubjects were views in Holland, villages, towns, cities, ruins of houſes, and decayed caſtles; all of them exactly ſketched after nature, and ſo aſtoniſhingly neat in the finiſhing, that every minute part of a building was perfectly diſcernible, and even every particular ſtone, or brick, might be counted by the aſſiſtance of a convex glaſs.

His patience and application can ſcarce be imagined, being in that reſpect equal to the celebrated Vander Heyden. But his inexpreſſible neatneſs in finiſhing every object, demanded ſo much time, that it was impoſſible for him to paint many pictures; and on that account they are exceedingly ſcarce, and ſold for ſuch prices, as muſt place them out of the reach of any purchaſers, except thoſe who poſſeſs large fortunes.

BARTHOLOMEW-STEPHEN MURILLO.

Painted Hiſtory, Portrait, Landſcape, and Beggar-boys.

DIED 1685, AGED 72.

He was born at Pilas, near Seville, in 1613; and as he ſhewed a very early inclination to painting, he was inſtructed by his uncle John del Caſtillo, an artiſt of ſome note, whoſe ſubjects were fairs and markets; in which ſtyle Murillo painted ſeveral pictures, while he continued with that maſter. But his principal knowledge in the art was derived from Velaſquez, who directed his ſtudies, and frequently retouched his deſigns.

Many writers aſſert, that he ſtudied at Rome, and improved himſelf exceſſively in that city; and yet Velaſco, a Spaniſh author, affirms that he never was in Italy; but arrived at the excellence he poſſeſſed, by copying the works of Titian, Rubens, and Vandyck, which were at Madrid, and the Eſcurial; and alſo by ſtudying after the antique ſtatues, which are in the Royal collections. However, he became an excellent painter, and was employed by the King of Spain to paint ſeveral hiſtorical pictures, which raiſed his reputation through every province of his own country. Thoſe paintings being afterwards ſent to Rome, as a preſent to the Pope, the Italians were ſo much pleaſed with his performances, that they called him a ſecond Paul Veroneſe. In Spain he deſigned and finiſhed ſeveral grand altar-pieces, for the churches and convents at Madrid, Seville, Cordova, Cadiz, and Granada; and ſome of his compoſitions are in the churches of Flanders. But notwithſtanding his genius, taſte, and abilities, qualified him to execute ſubjects of hiſtory with general applauſe, yet his favourite ſubjects were beggar-boys, as large as life, in different actions and amuſements; which he uſually deſigned after nature, and gave them a ſtrong and good expreſſion. His original pictures of thoſe ſubjects have true merit, and are much eſteemed, many of them being admitted into the moſt capital collections of the Engliſh Nobility; but of thoſe there are abundance of copies, which, to the diſhonour of the artiſt, are ſold as originals to injudicious purchaſers.

Murillo was alſo excellent for painting portraits and landſcapes; he had an exquiſite pencil; his colouring is mellow, and produces a ſurpriſing effect, by the clearneſs of his tints,

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MURRAY.

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tints, ſkilfully oppoſed by proper ſhadows; his carnations are excellent, and there is a ſtriking character of truth and nature in all his paintings. In every part relative to colouring he ſeems perfect, but not quite correct; and if his choice had been better, and his taſte and knowledge of the antique had been more extenſive, his works might have been ranked with thoſe of the moſt eminent profeſſors of the art. Yet his pictures are juſtly in great eſteem through all Europe, and bring very large prices.

Some of the fineſt paintings of Murillo are in the convent of St. Francis at Seville. The ſubject of one of them is, Moſes ſtriking the Rock; and another is, Chriſt miraculouſly feeding the five thouſand; in which there a great number of figures, wel diſpoſed, and beautifully coloured. But the picture which Murillo preferred to all his other works, is that of St. Thomas diſtributing alms to the poor, the aged, and the infirm.

THOMAS MURRAY.

Painted Portrait.

DIED 1724, AGED 58.

He was born in Scotland, about the year 1666; but went to London, to place himſelf as a diſciple with Riley, ſtate painter to King Charles II. and ſucceſſor to Sir Peter Lely. He ſtudied nature carefully, and in his colouring and ſtyle imitated his maſter.

He painted portraits with great ſucceſs and credit; and had the honour of being employed by the Royal Family, as alſo by many of the Nobility who attended the Court at London. From thoſe he received particular marks of reſpect and eſteem, and by their protection and favour was enabled to acquire a conſiderable fortune.

The portrait of Murray, painted by himſelf, is honoured with a place in the gallery of painters at Florence.

MICHAEL VAN MUSSCHER.

Painted Portraits and Converſations.

DIED 1705, AGED 60.

He was born at Rotterdam, in 1645; and having ſhewn early tokens of a ſtrong genius to the art of painting, he was inſtructed by Martin Zaagmoolen, an indifferent painter; but in a ſhort time he quitted that ſchool, and became a diſciple of Abraham Vanden Tempel, an artiſt of much ſuperior abilities and merit, where he ſtudied with remarkable application, and afterwards ſucceſſively reſorted to the ſchools of Oſtade and Metzu. Yet he derived more real advantage from the force of his own genius and aſſiduity, than from all the inſtructions he received from different maſters.

For he went through the various ſchools of Holland with too much rapidity, and too unſettled a turn of mind, which perhaps hindered him from profiting as much as he

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ought to have done, had he deliberately attended to the inſtructions he might have received from any ſingle artiſt. However, from every maſter he acquired ſomething; from one, an exceeding good manner of colouring; from another, neatneſs of pencil; and from others, the beauty of high finiſhing; ſo that ſome of his pictures are worthy of being placed in competition with Metzu, or Jan Steen. In Amſterdam, where he ſpent the greateſt part of his life, there are a great number of excellent portraits of his hand; but the moſt capital of all his performances in that ſtyle, is his own family-piece, repreſenting himſelf, his wife, and his children, which was ſold for above a thouſand florins.

As every maſter under whom he ſtudied, painted ſubjects of converſations in the manner of Bamboccio, taken from characters in low life, Muſſcher alſo painted ſeveral compoſitions of that kind, which ſufficiently evidenced the greatneſs of his abilities; and his work was ſo eagerly coveted, that he found it impoſſible to finiſh the pictures which were beſpoke. In general, he was not very correct, nor was the diſpoſition of his figures extraordinary; yet in ſome degree he compenſated for thoſe defects, by the brightneſs and beauty of his colouring, by the truth in his imitations of nature, and by the ſurpriſing reſemblance in his portraits; but he was accounted to have the art of flattering his models, which perhaps might have been one great cauſe of his conſtant employment in painting portraits.

GIROLAMO MUTIANO.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1590, AGED 62.

He was born at Aquafredda, in the territory of Breſcia, in 1528, where he was taught the principles of deſign and colouring by Girolamo Romanino; but having afterwards travelled to Rome, to improve himſelf in the knowledge and taſte of deſign, he ſtudied the works of Michael Angelo Buonaroti and Titian, he worked for ſome time with Taddeo Zucchero, and became a very diſtinguiſhed maſter.

His manner of deſign is great; his colouring extremely good, in freſco as well as in oil; and the heads of his figures have an elegant and fine expreſſion. He ſtudied nature with care and judgment; he frequently painted landſcapes and portraits in a noble ſtyle; and very often adorned his hiſtorical ſubjects with landſcapes, which are always excellently underſtood, and as happily introduced. It was obſerved, as a remarkable ſingularity in Mutiano, that the touchings of his trees were ſomewhat in the Flemiſh manner, a circumſtance rarely known or practiſed in the Roman ſchool.

At Rheims there is a celebrated picture of Mutiano's compoſition, in a grand ſtyle, and the figures are as large as life. It is painted in diſtemper, on canvaſs; the ſubject is, Chriſt waſhing the feet of his diſciples; it is worthy of any maſter, and is univerſally admired, as well for the deſign, as for the correctneſs and handling. In the church of St. Peter, at Rome, are four pictures, repreſenting St. Anthony, St. Paul, the Hermit,

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St. Baſil, and St. Jerom; and in the church of San Martino dei Monti, is a picture of St. Albert, in which Mutiano introduced a charming landſcape.

This maſter is likewiſe memorable for being the firſt projector of the academy of painting at Rome, which was founded by the Pope, Gregory XIII. through the ſolicitation of Mutiano.

HERMAN VANDER MYN.

Painted Hiſtory, Portrait, Fruit, and Flowers.

DIED 1741, AGED 57.

This painter was born at Amſterdam, in 1684, and was a diſciple of Erneſt Stuven, a good painter of fruit and flowers; but when he had for ſome time ſtudied under that maſter, and at laſt ſurpaſſed him, he would not confine his talents to thoſe low ſubjects, but grew ambitious of appearing in a much higher character, as a painter of hiſtory and portrait. In each of thoſe branches he practiſed for ſome years, with great application; and then he aſtoniſhed all the artiſts and connoiſſeurs at the Hague, with a picture of Danaë, of his own painting, which was deſigned in a fine taſte, was extremely well coloured, and had great elegance of expreſſion. But, as he fixed a moſt immoderate price on that performance, it remained unſold for two or three years, although it had been exceedingly admired.

He alſo painted the hiſtory of Amnon and Tamar in a very noble ſtyle, as well for compoſition as expreſſion; and other ſubjects, of ſacred and profane hiſtory, with equal beauty and delicacy. Yet, his vanity and avarice concurred to make him expect ſuch exorbitant ſums for each picture, that few, among even perſons of fortune, could think of becoming purchaſers; and by that ill-judged conduct, of over-rating his works, even the Duke of Orleans was diſcouraged from buying, although he ſhewed himſelf a real admirer. The moſt capital performance of Vander Myn, is the Denial of St. Peter, but unluckily it was much injured by an accident.

In purſuit of encouragement, he went to London, to which city all foreigners who have any merit are induced to reſort, ſuch numbers of them having amply experienced the national liberality; and he there painted the portraits of ſeveral Engliſh Noblemen. Particularly he painted a picture at whole length of the Duke and Ducheſs of Chandos, for which he demanded, and was paid, five hundred guineas. It was accounted a truly fine compoſition; and the deſign repreſented a painter's chamber, in which the Ducheſs appeared as ſitting before an eaſel, employed in painting the portrait of the Duke; the whole being intended as a compliment to her known taſte in drawing and painting.

His vanity was exceſſive; he was extremely covetous; and yet, when he found himſelf in affluence, he was profuſe and prodigal; and although he got more money than any artiſt of his time, he died poor and wretched. He proved a good painter of hiſtory, and his fruits and flowers were in much eſteem; but his greateſt excellence conſiſted in

painting

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painting portraits, which were agreeably coloured, and had great force, without his appearing a manneriſt, as he always adapted his tints exactly to the different complexions of his models. His draperies are natural, and well diſpoſed in the folds; in thoſe he was frequently aſſiſted by other artiſts, but he always retouched them with great care. As to the hiſtorical pictures of this maſter, they have abundance of merit; but, in reſpect of colouring, they are inferior to his portraits, the carnations being rather too red, and ſometimes too grey. His deſign is not very correct, but yet it ſufficiently ſhews that he had ſtudied and copied nature, though he did not ſtudy it effectually.

He lived in London very ſplendidly, ſupported by his vaſt buſineſs and acquiſitions; but by an indiſcreet conduct, and a very imprudent marriage, he ſacrificed his fortune and reputation, and died in that city, reduced to contempt, and to the utmoſt neceſſity.

ARNOLD MYTENS.

Painted Portrait.

DIED 1602, AGED 61.

He was born at Bruſſels, in 1541, where he learned the rudiments of his art; but he travelled to Italy for improvement, and viſited Rome, Venice, and Naples, applying himſelf with ſo much diligence, that he was engaged for ſeveral grand works in each of thoſe cities, and lived in high eſteem.

His ſtyle was entirely in the taſte of the Roman ſchool, with figures uſually as large as life, and ſometimes of a larger proportion. At Naples he painted an altar-piece, repreſenting the four Evangeliſts; and another, of the Virgin cruſhing the head of the Serpent; which were of wonderful beauty, and exceedingly admired (even by the Italians), for the deſign as well as the colouring. And at Abruzzo he finiſhed a grand compoſition, repreſenting the Crowning of Chriſt with Thorns, by the light of flambeaux, the lights being judiciouſly and very happily diſtributed, the tone alſo of his colouring being warm and full of force.

DANIEL MYTENS.

Painted Portrait and Hiſtory.

DIED 1688, AGED 52.

He was born at the Hague, in 1636, and went to Rome when he was very young, where he ſtudied under William Dodoens or Doudyns, and likewiſe under Vander Schuur. As ſoon as he quitted thoſe maſters, he employed himſelf in deſigning after the antiques, in copying the moſt celebrated paintings of the beſt artiſts, and adding conſiderably to his improvement by the inſtructions of Carlo Maratti and Carlo Loti, with whom he fortunately eſtabliſhed an intimacy.

Had the morals of this painter been as good as his genius, he certainly would have made a great figure in his profeſſion; but his attention was too much engroſſed by the

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Ant.t van Dyck, pinx.t A. Bannerman, sculp.

DANIEL MYTENS.

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love of pleaſure, luxury, exceſs, and extravagance. He had a lively imagination, his compoſition was good, his colouring very agreeable, and he deſigned with great eaſe and readineſs. But it ought to be obſerved, that all thoſe eminent qualities appeared only in ſuch of his works as were painted while he reſided in Rome, and within the compaſs of ſome few years after his return to the Hague; for afterwards, by negligence, diſſipation, and intemperance, his works became much leſs eſtimable in his latter time.

He ſketched a very noble deſign for a ceiling of the Painters Hall at the Hague, which gained him extraordinary credit. The work was begun, but unfortunately he left it for ſome years unfiniſhed; and it would have contributed much more to his reputation if he had never attempted to finiſh it, as he rather injured than improved it.

..... MYTENS.

Painted Portrait.

This artiſt was principal painter to King Charles I. before the arrival of Vandyck in England; but afterwards he exerted himſelf to imitate Vandyck, and proved ſo ſucceſsful that ſeveral of the pictures of Mytens have been taken for the work of that more famous maſter. Some portraits of the Princes of Brunſwick, at full length, by this artiſt, are at Hampton Court; and a portrait of Hudſon the dwarf, holding a dog in a ſtring, is at St. James's; the landſcape part being freely touched, and warmly coloured.

When Vandyck came to the Court of London, Mytens modeſtly wiſhed to retire; but the King obligingly continued him in his ſervice for ſome few years, and he then returned to his native country.

JOHN MYTENS.

Painted Portrait.

BORN IN 1612.

The native city of this painter was Bruſſels, where at firſt he learned the art of painting from Anthony Van Opſtal, and afterwards from Nicholas Vander Horſt. He had an apt genius, and practiſed with ſingular aſſiduity, ſo that he gradually became a very eminent painter of portraits. The Prince of Orange, and many of the Nobility of the firſt rank, ſat to him; and he had the good fortune to acquit himſelf, in all his performances, to the entire ſatisfaction of his employers, and as much to the approbation of the public.

MARTIN MYTENS.

Painted Portrait and Hiſtory.

DIED 1755, AGED 60.

This artiſt was born at Stockholm, in 1695, and at eleven years of age ſhewed ſuch an extraordinary genius to painting, that ſeveral of his deſigns, even at that early period, were beheld with ſurpriſe by many of the beſt judges and the prime Nobility of that Court. But when he had practiſed for ſome years, and obſerved that he could not receive

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receive a competent knowledge of the art by ſtaying in his own country, he determined to ſeek for improvement at Rome, and, in his progreſs, to examine every thing curious in other cities of Europe. His firſt excurſion was to Holland, and from thence he proceeded to London, where he practiſed miniature and enamel painting, to which he had always a ſtrong tendency; and, by his performances in that way, gained a ſufficiency to maintain himſelf, without being any incumbrance to his parents.

He was naturally ſtudious and ſober, devoting all his hours of leiſure to deſign after the works of Vandyck, and other eminent maſters, and avoiding every kind of intercourſe with the gay or the diſſolute; till, by that method of purſuing his ſtudies, while he preſerved his virtue, he acquired great expertneſs in his profeſſion. In 1717 he viſited Paris, and proved ſo fortunate as to obtain the favour of the Duke of Orleans, and to have the honour to paint the portrait of that Prince, and alſo the portraits of Lewis XV. and the Czar Peter. The latter Monarch made him large offers, to induce him to ſettle at Peterſburgh, which he politely declined, being determined to ſee Italy.

In 1721 he arrived at Vienna, where he was graciouſly received; and having, with great applauſe, painted the portraits of the Emperor, the Empreſs, and the moſt illuſtrious perſons at that Court, during a reſidence of above two years, he proceeded on his intended journey to Italy. The firſt city to which his curioſity directed him was Venice, where his merit very ſoon diſtinguiſhed him, and he might have had abundance of employment; but, as he only went thither to learn the true beauty and harmony of colouring, he ſpent his whole time in that ſtudy; and then viſited Rome, to acquire the grand ſtyle of compoſition, and correctneſs of deſign. There he exerted all his induſtry and ſkill, to deſign after the beſt antiques, and to copy the moſt excellent of the modern productions; and formed his hand to paint in large, full as readily as he had formerly done in ſmall, and in oil as well as in miniature.

When he had accompliſhed his ſtudies at Rome, having continued there for two years, he went to Florence, where the Grand Duke Gaſton I. ſhewed him all poſſible marks of eſteem; and having engaged him for ſome time in his ſervice, he made him conſiderable preſents, and placed the portrait of Mytens among the heads of the illuſtrious artiſts in his gallery. He alſo received public teſtimonies of favour from the King and Queen of Sweden, each of them having preſented him with a chain of gold and a medal, when he he viſited that Court, after his return from Italy. At laſt he ſettled at Vienna, where every judicious eye was agreeably ſurpriſed to obſerve the wonderful improvement in his taſte and his pencil. They were delighted to perceive ſuch correctneſs of deſign, ſuch an elegant diſpoſition of the figures, ſuch noble and becoming attitudes, ſuch relief, and ſuch force, as he gave to every figure, by the beauty and harmony of his colouring.

The Emperor Charles VI. and his Empreſs retained Mytens in the ſame honourable employment, and with the ſame appointments, which the preceding Emperor had generouſly granted him; and he lived in that Court, univerſally eſteemed for his uncommon merit, and equally valued for his perſonal accompliſhments.

A moſt capital picture of this maſter's hand, is the hiſtory of Eſther and Ahaſuerus.

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NADALINO DEL MURANO.

Painted Hiſtory and Portrait.

HE was the diſciple of Titian, and obtained a great reputation by the beauty of his colouring, and a ſtyle which ſtrongly reſembled that of his maſter. He was for ſome years in England, according to the teſtimony of the writers on this ſubject, where, it is ſaid, he met with encouragement, and was much employed; but he quitted that kingdom, and afterwards ſpent ſeveral years in the Low Countries.

BATTISTA NALDINI.

Painted Hiſtory and Portrait.

He was born at Florence, in 1537, and was a diſciple of Giacomo Puntormo; but, after the death of that maſter, he ſtudied deſign at Rome with extraordinary application, and continued to practiſe with ſo much fervour, that his reputation was thoroughly eſtabliſhed before he left Rome.

He finiſhed ſeveral very noble works at Florence, in concurrence with other eminent painters; and in the chapel of the Black Monks, in that city, there is a fine compoſition by Naldini, repreſenting Chriſt bearing the Croſs, in which there are a number of excellent figures; and in many other performances of this maſter, the genius, the invention, and the execution of an able artiſt, are ſufficiently manifeſt.

His manner of deſign was agreeable and eaſy, and his colouring good; he diſpoſed the figures in his compoſitions with taſte, propriety, and judgment, and he was often peculiarly happy in his expreſſion.

GIOVANNI NANNI. Vid. GIOVANNI DA UDINO.

NAPOLETANO. Vid. ANGELI.

GIUSEPPE NICCOLA NASINI.

Painted Hiſtory.

DIED 1736, AGED 76.

This artiſt was born about thirty miles from Siena, in 1660, and learned deſign from his father Franceſco Naſini, a painter in good eſteem, under whoſe direction he practiſed

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till he was eighteen years old, when he was ſent to Rome, to be placed as a diſciple with Ciro Ferri. Under the care of that maſter he continued for two years; and acquired ſuch knowledge, ſuch a command of pencil, and ſo good a taſte of deſign, as enabled him to appear in the world with moſt promiſing talents; for his proficiency in ſo ſhort a time prepoſſeſſed all the judicious in his favour.

Ciro Ferri commended him exceedingly, and laid hold of the firſt opportunity that offered for his advancement; and being requeſted by the Grand Duke Coſmo III. to ſend him a young artiſt ſufficiently qualified to copy the deſigns of Pietro da Cortona, in the Palazzo Pitti, Ciro recommended Naſini, as the beſt among his numerous diſciples, and the moſt likely to anſwer the expectation of that Prince. Naſini executed the commiſſion to his own honour, as well as to the honour of his maſter, and the entire ſatisfaction of the Duke; and was not only munificently rewarded, but, by order of the Duke, he was admitted into the Florentine academy at Rome, of which Ciro Ferri was at that time principal director.

During his continuance at Rome, he gained three prizes at the academy of St. Luke for his paintings, and one for his ſculpture; and having at laſt perfected his ſtudies in the academy, he viſited Venice, where he ſpent ſome time with Carlo Loti; and then returning to Tuſcany, was appointed to an employment of conſiderable profit and honour at that Court. From that time he was conſtantly engaged in the ſervice of his patron, but permitted to work for moſt of the Princes of Europe; his pictures being univerſally admired for the elegance of their deſign, for the correctneſs of his outline, for the beauty of his colouring, and an expreſſion that was truly excellent.

Among many fine performances of Naſini, two are particularly mentioned, as being admirable: one of them is the Death of Cato; the other, a Lucretia; both of them full of nature, truth, and elegance, and with a wonderful expreſſion.

JOHN VAN NECK.

Painted Hiſtory.

DIED 1714, AGED 79.

He was born at Naarden, in 1635, and was a diſciple of Jacob Bakker, whoſe freedom of penciling and ſtrong manner of colouring he ſtudied induſtriouſly; till, by copying his works with care and obſervation, he ſucceeded as happily as he could wiſh, and was accounted to have a degree of merit equal to his maſter.

He excelled in deſigning naked figures, and therefore often choſe ſuch kind of ſubjects as admitted them to be introduced with propriety in his compoſitions, ſuch as nymphs bathing or hunting; and in the hiſtorical pictures of Van Neck, the figures are deſigned with elegance, and the draperies diſtributed in eaſy and natural folds. There is a picture painted by this maſter, in the French Romiſh church at Amſterdam, repreſenting Simeon with Chriſt in his arms, which is deſcribed as an exceeding capital performance.

PETER

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PETER NEEFS, called the Old.

Painted Churches, Perſpective, and Architecture.

DIED 1651, AGED 81.

This painter was born at Antwerp (as it is ſuppoſed), in the year 1570, and was a diſciple of Henry Stenwyck. He imitated exactly the manner of his maſter, painting the views of churches and convents, and particularly the views of the inſides of them, eſpecially thoſe of Gothic architecture. He ſtudied after nature with ſo nice an obſervation, that every ſcene he repreſented, and every building, might be known at firſt ſight, even with the moſt curſory view. He was thoroughly ſkilled in perſpective, and deſcribed his ſubjects with all their rich decorations, and every member of the architecture, with ſuch neatneſs of penciling, ſuch truth and patience, as may ſooner become an object of wonder than of imitation.

The ſubjects he painted had neceſſarily a great deal of regularity in the pillars, pavements, and arches, and might, by the uniformity of lines, tire and diſguſt the eye; but he contrived, with ſingular judgment, to interupt that regularity, by introducing ſome chapel, oratory, monument, organ, or other incident, that diverſified the ſcene, and afforded pleaſure to the obſerver, by the judicious oppoſition of his lights and ſhadows; and thoſe he managed with ſo much ſkill, that every object receded from the eye with a truth of tint, and a perſpective proportion, equal to nature, producing a moſt agreeable, and often a ſurpriſing effect. The columns, capitals, or the ornamental paintings of the churches he repreſents, are all marked with the utmoſt preciſion, are finiſhed with an exquiſite touch, and a light clean pencil.

Thoſe pictures of Neefs which are moſt bright and clear, are accounted moſt eſtimable; for in his beſt time he ſtudied to avoid the darkiſh brown colouring, which is often obſervable in the works of his maſter Stenwyck. As he deſigned figures but indifferently, thoſe which are inſerted in his pictures were painted by Franciſcus Francks, Van Tulden, the Velvet Brueghel, or Teniers; but the figures of the two latter artiſts gave a great additional value to the pictures of Neefs.

PETER NEEFS, called the Young.

Painted Architecture and Perſpective.

He was the ſon of Peter Neefs, and learned the art of painting from his father. He painted in the ſame ſtyle and manner, and choſe the ſame ſubjects which had rendered his father very famous; but he was in no degree comparable with him, and rather injured his reputation, by affording the dealers in pictures an opportunity of imputing many of his performances to the Old Neefs, although they are far inferior to the work of that maſter, and by that means impoſing on the injudicious.

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ARNOLD VANDER NEER.

Painted Landſcapes and Moon-lights.

DIED 1683, AGED 64.

He was born at Amſterdam, in 1619, and is well known to the connoiſſeurs in painting, by a peculiarity of ſtyle, and alſo by the handling and tranſparence of his landſcapes. His ſubjects are views of villages, or the huts of fiſhermen, on the banks of rivers and canals, by moon-light; and they generally are finiſhed with a remarkable neatneſs of penciling. His touch is extremely light, free, and clean, and his imitation of nature exceedingly true; particularly in the luſtre of his ſkies about the moon, and the reflection of the beams of that luminary on the ſurface of the water. His figures are uſually well deſigned; but as they were taken from low nature, they cannot boaſt of much elegance in their forms; yet their actions and attitudes are well adapted to their employments and occupations. In all parts of Europe his pictures are ſtill in good eſteem; and they are in every reſpect commendable, except that in ſome of them there is rather too predominant a blackneſs.

EGLON HENDRICK VANDER NEER.

Painted Hiſtory, Portrait, Landſcape, Converſations, Plants, and Animals.

*DIED 1703, AGED 60.

This artiſt was born at Amſterdam, in 1643, the ſon, and likewiſe the diſciple of Arnold Vander Neer, who having accurately ſtudied after nature, and alſo having a conſummate knowledge in his profeſſion, carefully communicated thoſe principles to his ſon Eglon, which laid the foundation of that excellence at which he afterwards arrived in ſeveral branches of his art; for he proved an admirable painter of hiſtory, and of landſcape, equally diſtinguiſhed for the delicacy of his pencil, and for thoſe beautiful ſcenes of nature which he deſigned.

As his genius inclined him to ſtudy portrait-painting and hiſtorical compoſition, he was placed under the direction of Jacob Vanloo, who particularly excelled in naked figures; and there he applied himſelf with ſuch ardour, to obtain a competent knowledge of deſign and colouring, that he needed no other inſtructor, except the ſtudy of nature.

At his firſt ſetting out in his profeſſion, he was employed by Count D'Hona, and continued in his ſervice for four years; in which time his reputation was firmly eſtabliſhed, more eſpecially as a painter of portraits, which he finiſhed in miniature, as well as in a ſize as large as life. One of his performances in that ſtyle, was the portrait of the Princeſs of Newburgh, which he painted by order of the King of Spain; and that Monarch expreſſed ſo high a degree of ſatisfaction, when it was exhibited at his Court, that he rewarded the artiſt in a princely manner, and ſent him a patent appointing him ſtate painter;

* The author of the Muſeum Florentinum, contrary to moſt other writers, ſuppoſes Eglon Hendrick Vander Neer to have died in 1697, and at the age of only 54.

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painter; though Eglon declined accepting that mark of the royal favour, and continued at the Court of the Elector Palatine, for whom he finiſhed ſeveral cabinet pictures, which were extremely admired.

But, beſides portraits, Vander Neer painted a great number of hiſtorical deſigns, taking his ſubjects ſometimes from the ſacred writings, but more frequently from fabulous hiſtory; and in thoſe he repreſented nymphs, or different deities of the mountains, or rivers, always enriching his ſcenes with groves, rocks, or beautiful diſtant hills. The figures which he introduced in any of his ſubjects, were correctly drawn, and diſpoſed with remarkable ſkill; and it was obſerved of him, that in the laſt year of his life he painted full as well as he had at any time done in the prime and vigour of his years.

He likewiſe painted converſations, in the manner of Terburg, ſometimes in modern dreſſes, and at other times in the more ancient mode; and alſo landſcapes, which were deſigned in a good taſte, and had an agreeable variety. He was fond of diverſifying the fore-grounds with different plants, which he copied after nature; and for that ſole purpoſe, he preſerved a collection of thoſe plants in his garden. But, as he obſerved that the plants, when taken from their beds, and brought into his painting chamber, loſt a conſiderable portion of their beauty and luſtre, while he endeavoured to imitate them, he contrived a portable houſe, in which he could ſit, and paint every object as it grew, in the utmoſt perfection.

This maſter poſſeſſed very extraordinary talents, and painted all his ſubjects with an equal degree of merit. His portraits, in large and ſmall, are well coloured, and touched with a great deal of ſpirit and delicacy. In the hiſtorical pictures he ſhewed correct drawing, and a compoſition that was ingenious; and his landſcapes have an agreeable choice, with great variety; though, by too much pains and labour beſtowed on the plants in the fore-grounds, there is often the appearance of ſomewhat too hard and ſtiff.

In the celebrated collection of the Elector Palatine, there are ſeveral paintings of this maſter; and one in particular, repreſenting Hagar in the Wilderneſs. Houbraken alſo mentions one of his compoſitions, of which the ſubject was, Ceres in ſearch of Proſerpine; which that writer ſays he had ſeen and attentively examined, and deſcribes it as being admirably deſigned, and highly finiſhed; particularly the herbs, plants, thiſtles, and trunks of trees, covered with ivy, and other creeping plants; yet he obſerves, that in ſome parts it ſeemed rather too hard.

He had the honour of being the maſter of Vander Werf, who derived a great ſhare of his merit from the precepts and obſervations of this artiſt, as well as from his excellent example. Eglon was particularly attentive to his colours, not only endeavouring to procure ſuch as were moſt beautiful, but alſo moſt durable; and he gave it as his advice to Vander Werf, not to be ſolicitous to find out new colours, but to ſtudy how to uſe and unite thoſe that were already known, as he had experienced them to be fully ſufficient; which advice his diſciple had the diſcretion to follow, and in his works moſt ſucceſsfully obſerved it.

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The portrait of Vander Neer, painted by himſelf, is preſerved in the gallery of eminent painters at Florence, and it has the following inſcription, *Eglon, Hendric Vander Neer*, f. 1696.

JOHN VAN NES, or NEES.

Painted Portrait.

DIED 1650.

He was born at Delft; and, as he ſhewed a very early genius to painting, he was placed as a diſciple with Michael Mirevelt; in whoſe ſchool the proficiency of Van Nes was ſo extraordinary, that he proved one of the beſt diſciples of that famous maſter, and found himſelf, in a few years, well qualified to ſet up in his profeſſion.

However Mirevelt, who diſcerned the promiſing talents of his pupil, adviſed him to add to the knowledge he had already acquired, by ſtudying nature, and by travelling to Rome and Venice, where he might perfect himſelf in deſign as well as in colouring. He followed the advice of his director, and in thoſe cities ſtudied induſtriouſly after the beſt models, as he alſo did in ſeveral other places through which he journeyed; and in every place procured reſpect and eſteem, not only on account of his great abilities, but alſo by his amiable qualities and conduct.

It was much to be regretted, that with a genius and talents ſo fitted for eminence in hiſtorical compoſitions, he ſhould apply himſelf ſolely to portrait; though, in that ſtyle, he painted ſeveral incomparable pictures. He deſigned with great correctneſs, he gave an expreſſive reſemblance to his portraits, and his colouring was very natural, and very lively.

GASPARD NETSCHER.

Painted Hiſtory, Portrait, and Still Life.

DIED 1684, AGED 45*.

All authors, except De Piles, atteſt that he was born at Heidelberg, in 1639; and his father dying during the war, his mother was left in moſt deplorable circumſtances, with three children, and obliged to quit Heidelberg. She retired into a fortified town, to avoid, if poſſible, the calamities of war; but ſeeing two of her children periſh in her arms by famine, ſhe determined to exert all her ſtrength to eſcape with her only child; and through a ſeries of dangers and fatigues, (with her ſon Gaſpard, at that time not much above two years of age) arrived ſafe at Arnheim, where ſhe was ſupported by the contributions of thoſe who were charitably diſpoſed in that city.

Fortunately a very wealthy phyſician, whoſe name was Tullekens, conceived a fondneſs for Gaſpard; he adopted him, he conſidered him as his own ſon, and had him educated

* De Piles, contrary to the teſtimony of other writers, ſays he was 48 years old when he died; and the author of the Abrégé de la Vie des Peintres has followed the aſſertion of De Piles, though it is allowed by moſt, that he was born in 1639, and died in 1684, which makes him but 45.

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educated with a view to breed him up to his own profeſſion: but being at laſt convinced that the genius of the lad was more ſtrongly inclined to the art of painting, he indulged him ſo far as to place him with one Koſter, a painter of fowls and dead game; and afterwards had him inſtructed by Gerard Terburgh of Daventer.

When Gaſpard found himſelf capable of following his profeſſion, he went to Holland, and worked for ſome time very induſtriouſly for thoſe who traded in pictures; but they impoſed on him ſeverely, paying a very inconſiderable ſum for thoſe pictures which were by them ſold for very large prices; ſo that Netſcher, totally diſcouraged by the ſmallneſs of his acquiſitions, reſolved to quit Holland immediately, and to travel to Italy. He embarked with that intention; but the ſhip having put into Bourdeaux, he married, and laid aſide all thoughts of proceeding any farther, and went with his family to ſettle at the Hague.

On his arrival in that city, he painted hiſtorical ſubjects in a ſmall ſize; and yet, although they were excellently finiſhed, and eagerly bought up, the prices he received for them were in no degree proportionable to the time expended upon them. Therefore, notwithſtanding his prevalent inclination to paint hiſtory, he reſolved to apply himſelf to portrait-painting, which required leſs labour, and was abundantly more lucrative. In that ſtyle he proved a moſt admirable artiſt; and his reputation was ſo highly raiſed, that very few of the foreign Ambaſſadors and Miniſters who viſited the Hague, or of the conſiderable families who reſided there, were without ſome of the works of Netſcher.

He was one of the beſt painters of the Flemiſh ſchool, in a ſmall ſize; his manner of deſigning was correct, but he always retained his national taſte; though frequently the heads of his portraits have ſomewhat that is graceful, with an air and expreſſion that is natural and becoming, more eſpecially in the heads of his female figures. His colouring is the genuine tint of nature; his local colours are true; and he had a peculiar power in repreſenting white ſatin, ſilks, linen, and Turkey carpets, ſo as to give them an uncommon beauty and luſtre. He underſtood the principles of the chiaro-ſcuro perfectly well, and uſed it judiciouſly; his outline is generally correct, his draperies are thrown into large and elegant folds; and his touch is ſo inexpreſſibly delicate as to be ſcarce perceptible.

King Charles II. invited him to London, with an intention to advance the fortune of ſo eminent an artiſt; but his love of liberty proved far ſuperior to his ambition, and he declined that honour, to enjoy the happineſs of an eſtabliſhed reputation in his own country.

In the Royal collection at Paris, there are two pictures of Netſcher, charmingly painted; one is a Muſician inſtructing a lady to play on the baſs-viol; the other is a Luteniſt performing on his inſtrument: and in the poſſeſſion of a French nobleman, is a Cleopatra dying by the bite of an aſpick, which is a lovely and rich compoſition; the head, hands, drapery, fruit, and every part of the furniture of the apartment, being finiſhed in a moſt exquiſite manner, and the whole appearing full of harmony.

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THEODORE NETSCHER.

Painted Portrait.

DIED 1732, AGED 71.

This painter is claimed by the Dutch as one of their artiſts, though he was born at Bourdeaux, in 1661. He was the ſon and diſciple of Gaſpard Netſcher, and, even at the age of nine years, was the beſt performer in the ſchool of that maſter. At eighteen he commenced painter; and being ſolicited by Count D'Avaux to accompany him to Paris, his merit procured him many friends in that city, and a great deal of encouragement.

He poſſeſſed the ſkill of taking an agreeable likeneſs, and on that account was appointed to paint the portraits of the principal perſons about the Court, particularly the ladies; and he continued in that city for twenty years, enriched and eſteemed. But the affluence in which he lived, led him into ſome indiſcretions, and influenced him to refuſe to paint any but perſons of the firſt diſtinction: nor was he even to thoſe always complaiſant; for, Frederick I. King of Pruſſia having deſired him to paint his portrait, Netſcher begun it, and the King ſeemed exceedingly pleaſed with the likeneſs, the air, and the expreſſion; yet the painter could never be prevailed on to finiſh it, but, from ſome unaccountable caprice, ſecreted himſelf induſtriouſly, till the King quitted the Hague, where at that time Netſcher and his family were ſettled.

In the year 1715 he went to London, as pay-maſter to the Dutch forces, and was introduced to the Court by Sir Matthew Dekker. He had the honour to be graciouſly received, and acquired incredible ſums of money by his paintings, while he continued in England, which was for ſix years. But, at his return to the Hague, having loſt a conſiderable ſum, by ſome deficiency on account of his employment, he retired in diſguſt to Hulſt, and died in that city.

This painter had a neat manner of finiſhing his pictures, and a very pleaſing, natural tone of colour, which rendered his paintings deſirable; and he gained ſo much money by his performances, that if he cannot be juſtly accounted the beſt maſter of the Flemiſh ſchool, he was perhaps the moſt fortunate and ſucceſsful. Many of his portraits are to be met with in England and Holland; and he copied ſome of the works of Vandyck with ſo much accuracy, that they are capable of deceiving even a judicious connoiſſeur.

CONSTANTINE NETSCHER.

Painted Portrait.

DIED 1722, AGED 52.

He was born at the Hague, in 1670, being the ſon of Gaſpard Netſcher, by whom he was carefully inſtructed in his art; but when Conſtantine was only fourteen years of age, he was deprived of his father, and loſt the advantage he might have derived from the precepts of ſo able a director. However, he took pains to improve himſelf by the ſtudies

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ſtudies of Gaſpard; he copied ſeveral of the portraits painted by his father, and found them to be the fineſt models he could poſſibly have fixed on to teach him neatneſs of touch and delicate colouring. And the exactneſs of the copies he made, ſo effectually formed his hand, while his knowledge was improved by an attentive ſtudy after nature, that he very ſoon diſtinguiſhed himſelf as an artiſt of eminence.

He painted his figures in the ſame ſize as Gaſpard's, and had the felicity to give them a ſtriking reſemblance, though at the ſame time he embelliſhed nature, by producing a pleaſing, agreeable, and flattering likeneſs, eſpecially in the portraits of females, which had an unuſual freſhneſs and life. The Duke of Portland, whoſe portrait he drew, ſolicited him earneſtly to go with him to England; but every beneficial offer proved ineffectual, as he was very infirm, for he was often ſeverely interrupted in his work by the gravel, which at laſt carried him off, univerſally regretted.

He certainly did not arrive at the excellence of his father, though he is deſervedly eſteemed as a fine painter of portraits. One of his moſt capital performances is a family picture of the Baron Suoſſo, conſiſting of ſeven or eight figures; in which picture a dog is introduced, that was painted by Vander Does.

MATHYS NEVEU.

Painted Converſations, Concerts, and Balls.

DIED 1721, AGED 74.

He was born at Leyden, in 1647; firſt was a diſciple of Toorn Vliet, who inſtructed him in deſign; but afterwards he ſtudied under Gerard Douw. The ſubjects which he choſe to paint were merry-makings, concerts of muſic, ſhops with various kinds of goods, ladies and gentlemen at tea, cards, or different ſports and amuſements, which were well deſigned, extremely neat in the finiſhing, and excellently coloured.

A very capital compoſition of this maſter is, the ſeven works of mercy, conſiſting of a number of figures diſpoſed with proper attitudes; the airs of many of the heads are elegantly deſigned, and have a proper expreſſion; the colouring is clear, and the whole is highly finiſhed, with a great degree of ſpirit and harmony. And yet it muſt be acknowledged, that notwithſtanding the apparent merit of this maſter's work in that compoſition, eſpecially in reſpect of deſign and penciling, it is not without ſome appearance of negligence, and want of accuracy in particular parts.

NICCOLETTO. Vid. NICOLO CASSANA.

MESSER NICOLO DA MODENA, and DEL ABBATE.

Painted Hiſtory.

DIED 1572, AGED 60.

He was born at Modena, in 1512, and was a diſciple of Primaticcio, of whoſe ſchool he was a principal ornament. He had a conſiderable genius, and painted in the ſtyle and

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manner of his maſter, though his figures were not quite ſo tall as thoſe of Primaticcio. He aſſiſted his maſter in many of his grand compoſitions at Bologna and Modena, and acquired great honour by his performances; for he was indefatigable in his endeavours to arrive at perfection in his art. His chiefeſt excellence was in freſco painting, which he finiſhed with ſo great a degree of ſkill, that the entire work which perhaps might have engaged him for ſeveral years, appeared as if it had been finiſhed in one day; and he was ſo very expert, that he never had occaſion to retouch his work after it was dry, which preſerved the purity and luſtre of his colours.

Vaſari mentions a grand ball-room (probably the ſalon at Fontainbleau) painted by Nicolo, after a deſign of Primaticcio, in which there were ſo many figures, that it was difficult even to count them, and every figure was as large as life. It was painted in freſco, but had all the force and union of oil-painting.

At Wilton, in the collection of the Earl of Pembroke, it is ſaid that a picture of this maſter is preſerved, of which the ſubject is a concert of muſic.

WILLIAM VAN NIEULANT.

Painted Landſcape and Architecture.

DIED 1635, AGED 51.

He was born at Antwerp, in 1584, and at firſt was a diſciple of Roland Savery, who taught him deſign and colouring; and he ſtudied under his direction till he was qualified to follow his profeſſion with credit. But being very deſirous to extend his knowledge, he travelled to Rome, and lived with his countryman Paul Bril for three years, during which time he employed himſelf in deſigning the moſt curious remains and monuments of antiquity, the triumphal arches, baths, and ruins of magnificent edifices about that city, which he afterwards introduced agreeably in all his future compoſitions.

While he continued in Italy, he painted in the manner of Bril; but, on his return to Holland, he altered his manner conſiderably. His colouring is pleaſing and natural, though ſometimes rather too green; his ſituations are generally taken from nature; his diſtances are judiciouſly managed; his pencil is free and maſterly; and his figures, though not in the taſte of the Italian ſchool, are deſigned with tolerable correctneſs.

JOHN VAN NIKKELEN.

Painted Landſcapes and Flowers.

DIED 1716, AGED 67.

He was born at Haerlem, about the year 1649, and learned the art of deſigning from his father, who was a good painter of perſpective in the manner of Van Vliet, and particularly choſe for his ſubjects the inſides of churches. However, as ſoon as Nikkelen had perfected his ſtudies under his father, he no longer adhered to his ſtyle of painting,

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but employed his pencil in landſcapes; and alſo rendered himſelf very diſtinguiſhed by an unuſual method of repreſenting flowers painted on ſatin, which had a lively and pleaſing effect.

His works in that way were exceedingly admired, and procured him the favour of the Elector Palatine, and alſo of the Prince of Heſſe-Caſſel, for whom he finiſhed a great number of pictures; and was for ſeveral years retained in their Courts in conſtant employment.

TOBIAS VAN NIMEGUEN, and ELIAS VAN NIMEGUEN, Brothers.

They painted the ſame ſubjects, Hiſtory, Architecture, Landſcape, and Flowers.

ELIAS DIED 1745, AGED 78.

The latter of theſe brothers was born at Nimeguen, in 1667. His father died when he was very young; and his elder brother, who had ſome notion of portrait and flower painting, undertook the inſtruction of thoſe who were very much younger, and to the utmoſt of his ability taught them the firſt principles of the art. But he dying in a few years, Elias was deprived of all aſſiſtance in his profeſſion, and was reduced to the neceſſity of providing for the reſt of his family. In that uncomfortable ſituation, he, and Tobias his younger brother, applied themſelves indefatigably to ſtudy and deſign after nature; and they practiſed with ſuch ſucceſs, that their wonderful proficiency ſurpriſed the beſt judges, and all their cotemporary artiſts.

The beſt proof of their abilities was ſhewn in a work executed for the Baron de Wachtendonk. The compoſition was noble and extenſive; the cielings were adorned with hiſtorical figures in ſome of the compartments, and in others embelliſhed with flowers and bas-relief; and the colouring and deſign of the whole ſo effectually raiſed their reputation, that it recommended them to the patronage of the Princeſs of Orange, who employed them to paint ſeveral deſigns in the apartments of her palace.

Tobias was invited to the Court of the Elector Palatine, and was retained in the ſervice of that Prince; but Elias went to ſettle at Rotterdam, where he had as much employment as he could poſſibly undertake, and at laſt was aſſiſted in the execution of his works by his nephew and his ſon. Thoſe young artiſts had been carefully educated under the direction of Elias; and it was obſervable that the preceptor and his pupils were ſo exceedingly ſimilar in their touch, ſtyle, and colouring, that thoſe works which they jointly performed, ſeemed to have been the work of only one hand.

Elias painted hiſtory, landſcape, and flowers, with an abundance of merit, but he excelled in perſpective and architecture. His colouring is clear and bright, his pencil light and firm; his figures are well deſigned and diſpoſed, though not always elegant; and his compoſition is extremely rich.

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DOMENIQUE NOLLET.

Painted Hiſtory, Landſcape, and Battles.

DIED 1736, AGED 96.

He was born at Bruges, about the year 1640, and diſtinguiſhed himſelf ſo much in his profeſſion, that he was appointed principal painter to Maximilian Duke of Bavaria, with an honourable penſion. Sometimes he painted hiſtorical ſubjects; but his greateſt power was viſible in his battles and landſcapes. The former he executed with great truth and ſpirit; and in the latter his trees were touched with a maſterly pencil, and were well coloured.

It was cuſtomary with him to lay on a ſtrong body of colours, which at a competent diſtance had a very good effect, and in the whole produced harmony and warmth. He deſigned correctly, and in his taſte of compoſition reſembled Vander Meulen; but he was not equal to that maſter. His moſt capital performance is the repreſentation of a battle, which is now in a collection at Bruges; it has frequently been accounted the work of Vander Meulen, and is not unworthy of him.

MARIO NUZZI, called MARIO DA FIORI.

Painted Flowers, Vaſes, and Shells.

DIED 1673, AGED 70.

He was born at Penna, a village in the kingdom of Naples, in 1603, and was the diſciple of Tomaſo Salini, his uncle. Nature was his inceſſant ſtudy, and he imitated her with ſo beautiful an exactneſs, that it is impoſſible to behold his paintings, without feeling the ſame pleaſure that every object would excite, if viewed in its full perfection as it grew. His pencil is inexpreſſibly light, though his colouring had an extraordinary force and truth, with a character of elegant nature in his choice and diſpoſition.

His earlieſt productions having been purchaſed by a dealer in pictures, and ſold at Rome for a much higher price, induced him to viſit that city, where he received ſo many proofs of the eſteem of all the ableſt judges of painting, that he was ſoon in affluent circumſtances. But he found a much greater demand for his works from the Princes and Nobility of different parts of Europe, than he found even in Rome, his pictures being purchaſed as faſt as they were finiſhed.

This maſter omitted not any labour or ſtudy that could contribute to his arriving at perfection; and his ſucceſs was equal to his hope. He ſelected the moſt beautiful flowers for his ſubjects, he imitated them with amazing luſtre and brilliancy, and obtained the honour of being ranked among the greateſt artiſts in that ſtyle of painting.

A capital picture by Mario da Fiori is in the church of St. Andrea della Valle, at Rome; it is a wreath of flowers, encircling the portrait of St. Gaetano, which was painted by Andrea Camaſſei.

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GIOVANNI ODAZZI.

Painted Hiſtory.

DIED 1731, AGED 68.

THIS artiſt was born at Rome, in 1663, and at firſt was the diſciple of Ciro Ferri; but, after the death of that maſter, became the diſciple of Giovanni Battiſta Gauli, called Baccici. The livelineſs of his genius, aſſiſted by ſingular induſtry, rendered him in a ſhort time eminent; and he gained great reputation, by a noble compoſition which he painted in the church di Santi Apoſtoli, of which the ſubject was the Fall of Lucifer and his Angels.

His merit recommended him ſo highly, that he was one of the twelve artiſts ſelected to paint the twelve Prophets in freſco, in the church of St. John Lateran, above the twelve marble ſtatues of the Apoſtles. The prophet which Odazzi painted was Hoſea, and it was exceedingly commended, particularly for the correctneſs of the deſign.

He was indefatigable at his work, had great freedom of pencil, and painted expeditiouſly; but that quick manner of finiſhing, frequently occaſioned a little incorrectneſs, though the contours of his figures were extremely good.

ISAAC OLIVER.

Painted Portrait and Hiſtory.

DIED 1617, AGED 61.

He was born in England, in 1556, and ſtudied under Hilliard; but received ſome farther inſtructions from Frederick Zucchero, and became a painter of great eminence. His principal employment was for portraits, and in that ſtyle he worked for the moſt diſtinguiſhed perſonages of his time; but he likewiſe painted hiſtorical ſubjects with great ſucceſs. He was a good deſigner, and alſo very correct; his touch was neat and delicate; and although he generally worked in miniature, yet he frequently painted in a large ſize. His drawings are highly finiſhed, and exceedingly valued, many of them being copies after Parmigiano.

Several very fine miniatures of this maſter are to be ſeen in the collections of the Engliſh Nobility and Gentry; ſome of them portraits of himſelf, others of Queen Elizabeth, Mary Queen of Scots, Prince Henry, and Ben Jonſon, which are admirably finiſhed. There is alſo a whole-length of Sir Philip Sidney, in which the handling is exceſſively neat, and nature truly as well as beautifully imitated. Rubens and Vandyck painted James I. after a miniature picture of this maſter, which is a ſufficient teſtimony

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of his merit; and his works are at preſent in as high eſteem as they could poſſibly have been in the time when he flouriſhed.

In the cloſet of Queen Caroline, at Kenſington, there is a capital drawing of Oliver's, of which the ſubject is, the placing of Chriſt in the Sepulchre; and another drawing after Raphael's deſign of the murder of the Innocents, which has a great deal of merit.

He ſometimes worked in oil as well as in water-colours; but thoſe which he painted in that manner are not univerſally approved, being much condemned by ſome connoiſſeurs, and accounted only indifferent by others.

PETER OLIVER.

Painted Portrait.

DIED 1660, AGED 59.

He was the ſon and diſciple of Iſaac Oliver, born in 1601; and by the precepts and example of his father, he arrived at a degree of perfection in miniature portrait painting, confeſſedly ſuperior to his inſtructor, or any of his cotemporaries, as he did not confine his ſubjects to a head only.

In the collection of King Charles I. and James II. there were thirteen hiſtorical ſubjects painted by this Oliver, of which number ſeven are ſtill preſerved in the cloſet of Queen Caroline at Kenſington; and a capital picture, of his painting, is in the poſſeſſion of the Ducheſs of Portland, being the wife of Peter Oliver.

JOHN VAN OOLEN. Vid. JOHN VAN ALEN.

ADAM VAN OORT.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1641, AGED 84.

He was born at Antwerp, in 1557, and was the ſon of Lambert Van Oort, a painter of conſiderable reputation, for perſpective and architecture. Adam was inſtructed in the art by his father, and afforded ſufficient proofs of his having an enlarged genius; ſo that he ſoon roſe into eſteem, not only as a painter of hiſtory, but as an able artiſt in landſcape and portrait. But the greateſt honour of Van Oort proceeded from his having been the firſt inſtructor of Rubens, whoſe works have eternized his maſter's memory along with his own.

Naturally he was of a rough and diſagreeable temper, which occaſioned him to loſe the love of his diſciples and his friends; and among the number, he totally forfeited the eſteem of Rubens his beſt pupil. Jordaens was the only perſon who accommodated himſelf to the ſavage humour of his maſter; but it appears probable, that he condeſcended to endure his

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PETER OLIVER.

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his moroſe behaviour, out of affection to the daughter of Van Oort, to whom Jordaens was afterwards married.

In his ſtyle of painting he neglected nature, and was entirely a manneriſt; nor did he ſeem to have any regard to painting as a fine art, but merely as an art that might be the means of making him rich. In his beſt time his compoſition was agreeable, and his deſign correct; but, in his latter time, his works had nothing to recommend them, except the freedom of handling, and the goodneſs of their colouring; yet, with all his defects, he was accounted a good painter. Rubens uſed to ſay, that Van Oort would have ſurpaſſed all his cotemporaries, if he had ſeen Rome, and formed his taſte by ſtudying after the beſt models. He painted a great number of deſigns, for the altars of churches in Flanders, which have a great ſhare of merit in ſeveral parts; and they are ſtill beheld with pleaſure by good judges.

JACQUES VAN OOST, called the Old.

Painted Hiſtory, Landſcape, and Architecture.

DIED 1671, AGED 71.

This painter was born at Bruges, about the year 1600, and learned the art in his native city, though it is not aſcertained by what maſter he was inſtructed; but he travelled to Italy, to ſtudy after the works of the great maſters, and copied every thing that pleaſed his own taſte, or that he thought might contribute to his improvement. However, among all the famous artiſts, he attached himſelf particularly to the ſtyle of Annibal Caracci, and imitated him in ſuch a manner as to ſurpriſe the moſt able connoiſſeurs at Rome.

With a well-eſtabliſhed reputation he returned to his own country; and although he was indefatigable in his buſineſs, yet he had as much employment as he could poſſibly undertake; and even to the laſt day of his life, his pencil was continually in his hand, by which means, the number of paintings finiſhed by this maſter is almoſt incredible, particularly if it be conſidered that his compoſitions were always of a large dimenſion.

He poſſeſſed many of the accompliſhments of a great painter. His touch and his colouring were good; he introduced but few figures in his deſigns, to avoid incumbering his ſubject; and he diſpoſed them with a great deal of ſkill and elegance, giving them ſuch draperies as were ſimple and natural. He deſigned in a good taſte; and though his ſtyle of compoſition reſembled that of Annibal, yet it was leſs charged than the deſigns of that maſter uſually are. In his carnations, his colouring was freſh and like nature; but he is not ſo commendable in the colour of his draperies, which is ſometimes ſo broken as to give the ſtuffs an appearance of hardneſs. He underſtood perſpective and architecture extremely well; and as he was not fond of painting landſcape, (though occaſionally he painted it well) in the ſtead of it, he ornamented his back grounds moſt frequently with buildings, columns, arches, and different pieces of architecture, which gave his compoſition a grand effect.

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The moſt admired picture of Van Ooſt, is in the church of the Jeſuits at Bruges; the ſubject of it is, a Deſcent from the Croſs; in which the deſign, the diſpoſition, the expreſſion, colour, and chiaro-ſcuro, are worthy of the higheſt praiſes.

JACQUES VAN OOST, called the Young.

Painted Hiſtory and Portrait.

DIED 1713, AGED 76.

He was born at Bruges, in 1637, and received his inſtruction from his father Jacques; being, even before he quitted that ſchool, accounted an example to all his fellow diſciples, for aſſiduity in practice, and eagerneſs to acquire knowledge. As he afforded ſuch manifeſt proofs of a promiſing genius to the art of painting, he was permitted to viſit Rome; and while he continued in that city, he devoted his whole time to examine the antiques, to deſign after them, and to copy the works of the moſt celebrated painters. In that courſe of ſtudy he ſpent ſeveral years, and quitted Italy with regret, though it was in order to return to his native country.

At Liſle, through which he travelled, he happened to be ſolicited to paint portraits; and he ſucceeded ſo happily, that he was earneſtly invited to ſettle there; all the principal families in that city ſeeming to be ambitious of being perpetuated by his hand. In hiſtorical ſubjects his figures were correct, and the expreſſion was remarkably good; his draperies were caſt in a grand taſte; his colouring was of a pleaſing tone, and had a fine effect; and his ſtyle of deſign was entirely of the Roman ſchool. His compoſitions, like thoſe of his father, were always in a large ſize; and he performed a great many excellent works, in the churches of Bruges and other cities of Flanders. His moſt capital painting is in the church of St. Stephen at Liſle; the ſubject is the Martyrdom of a Saint, and it is extremely well executed.

GASPAR JACQUES VAN OPSTAL.

Painted Hiſtory and Portrait.

He was born at Antwerp, in 1660, where he was regularly inſtructed in colouring and deſign, and became, after ſome years ſpent in ſtudy and practice, a very good painter of hiſtory; but he is much better known by the paintings which he has executed, than by any incidents of his life, recorded by the writers on this ſubject.

In the year 1704, he was employed by Mareſchal Villeroy, to copy the Deſcent from the Croſs, after the moſt admired picture of Rubens, in the church of Notre Dame at Antwerp, which he executed with a freedom of pencil, with a tint of colouring, and with a touch nearly reſembling the original. His compoſitions embelliſh ſeveral of the churches of the Netherlands; and he was frequently employed by other artiſts, to paint figures in their landſcapes and flower-pieces, eſpecially the figures of nymphs and boys. He had a good

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genius for deſign, in which he ſhewed correctneſs and taſte; he compoſed his ſubjects readily, and in his colouring was very agreeable; ſo that he was conſidered as one of the principal painters of his time, being particularly diſtinguiſhed for brilliancy in his touch, and freedom in his handling.

In the hall of the Royal Academy at Antwerp, is preſerved a noble portrait of one of the directors, by this maſter; and in the cathedral of St. Omer's there is an excellent picture by Van Opſtal, repreſenting the four famous fathers of the church, in a grand ſtyle.

IL ORBETTO. Vid. ALEXANDER VERONESE.

ANDREA ORGAGNA, or DI CIONE.

Painted Hiſtory and Portrait.

DIED 1389, AGED 60.

This ancient maſter was born at Florence, in 1329, and was at firſt bred to the profeſſion of a ſculptor, under Andrea Piſana; but afterwards he ſtudied deſign, and the art of painting in diſtemper and freſco, under the direction of his brother Bernardo Orgagna, who aſſiſted him in many of his works, and particularly in the freſco painting, in the chapel of St. Maria Novella.

He painted in the ſtyle of thoſe ancient maſters who flouriſhed in his time; and was accounted to imitate nature ſo truly, as to make ſome of his ſubjects ſeem abſolutely alive, if the teſtimony of Vaſari may be credited. He was alſo excellent as a ſtatuary and an architect, and in both manifeſted extraordinary abilities.

The moſt remarkable of his works are at Florence and Piſa; and in the latter city, he painted a deſign of the Laſt Judgment, in which moſt of the figures were portraits; and it was obſerved, that he placed all his friends among the happy, and all thoſe who were his enemies, or objects of his diſlike, he diſtributed among the infernals.

As he was equally eminent for ſculpture and painting, and ſeemed deſirous that poſterity ſhould know his ability in both arts, it was his uſual cuſtom to inſcribe on his ſculptures, Andrea di Cione the painter made it; and on his paintings, Andrea di Cione the ſculptor painted it.

JOHN FRANCIS VAN BLOEMEN, called ORIZONTI, or HORIZONTI.

Painted Landſcape.

DIED 1740, AGED 84.

This painter, although a Fleming by birth, is conſidered as an Italian maſter; becauſe he ſtudied at Rome, and always reſided in ſome part of Italy. He was born at Antwerp, in 1656; but it is a point undetermined, from what maſter he originally learned the art of painting.

When he arrived at Rome, he not only attentively obſerved the beautiful ſcenes in the environs of that famous city; but he alſo ſtudied the works of thoſe great artiſts who,

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before his time, had copied after nature in thoſe places, to make deſigns for their landſcapes; and took every judicious method to improve his taſte, and explore every ſecret of the art he profeſſed. The firſt of his performances which were exhibited in Rome, were received with general approbation; and evidently ſhewed the greatneſs of his genius, and the promiſe of that merit by which he was afterwards diſtinguiſhed. His real name was John Francis Van Bloemen; but the Bentvogel Society at Rome gave him the name of Orizonti, or Horizonti, on account of the natural receding of the objects in his compoſitions, and the delicate manner of his conducting and extending his diſtances.

His works were wonderfully admired in every part of Italy, and were bought up at great prices, by the beſt judges of the art in thoſe kingdoms. He died at Rome in the higheſt eſteem, and was as much a favourite of the Italian artiſts, as of the artiſts and connoiſſeurs of other countries. His firſt manner reſembled that of Vander Cable; but afterwards he made nature entirely his model, and in particular the views about Tivoli. Thoſe enchanting ſcenes he made the ſubjects of many of his landſcapes, which were diverſified with groves, declivities of hills, and grand falls of water; often repreſenting with extraordinary beauty and truth, the miſts ariſing from the agitated ſurface of the river below.

His pictures are generally well deſigned and well handled; and thoſe of his beſt time are now conſidered as an ornament to the moſt ſelect cabinets in Europe. He lived to a great age; and as years and infirmities advanced upon him, neither his imagination nor his pencil produced equal ideas, or equal execution, to place his latter works in competition with thoſe which he painted in the full vigour of all his powers. Yet, even in his laſt performances, there is a peculiar taſte of compoſition and deſign, which will always give pleaſure to a judicious obſerver.

A very capital picture by Orizonti, of his beſt time, in which the figures were inſerted by Sebaſtian Conca, is in the collection of the Earl of Moira in Dublin.

BERNARD VAN ORLAY, called BERNARD of BRUSSELS.

Painted Hiſtory, Huntings, and Landſcapes.

DIED 1560, AGED 70.

He was born at Bruſſels, about the year 1490; but went to Rome when he was very young, and had the good fortune to become a diſciple of the illuſtrious Raphael; in whoſe ſchool he proved ſo great a proficient, that he was employed in finiſhing many of the grand compoſitions of his inimitable maſter; for he excelled equally in painting hiſtory, landſcape, and animals. At his return to Brabant, he was appointed principal painter to the Governeſs of the Netherlands, and was alſo employed for ſeveral years by the Emperor Charles V. being conſidered as one of the beſt painters of his time.

He had a noble taſte of deſign, with an agreeable tone of colouring; and to give a luſtre to his tints, he uſually painted on a ground of leaf gold (eſpecially if he was employed

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employed on a picture of conſequence) which preſerved his colours freſh and luſtrous. The ſcenes of his huntings and landſcapes were generally taken from the foreſt of Soignies, which furniſhed him with an elegant variety; and in thoſe he repreſented the portraits of the Emperor Charles, and the Nobility of his Court.

The Prince of Naſſau engaged him to paint ſixteen cartons, as models for tapeſtries, which were intended for the decoration of his palace at Breda. Each carton conſiſted only of two figures, a Knight and a Lady on horſeback, repreſenting ſome of the Naſſau family. The deſign was exceedingly correct, and in a ſtyle of grandeur worthy of a diſciple of Raphael; and thoſe cartons were afterwards, by order of the Prince, copied by Jordaens in oil.

A celebrated picture, of this maſter's hand, is in the chapel of a Cloiſter at Antwerp; the ſubject of it is the Laſt Judgment; and it is painted on a gold ground, which gives the ſky a great deal of clearneſs and tranſparence.

RICHARD VAN ORLAY.

Painted Hiſtory, and Portraits in Miniature.

DIED 1732, AGED 80.

He was born at Bruſſels, in 1652, the ſon of Peter Van Orlay, an indifferent painter of landſcapes, from whom he learned the firſt rudiments of the art; but he was farther inſtructed by his uncle, who was a better artiſt than Peter, though neither of them had talents equal to the genius of their diſciple, who in a ſhort time ſurpaſſed both his directors. He diligently ſtudied deſign, and applied himſelf to practiſe painting in miniature; in which he proved ſo very ſucceſsful, that he compoſed hiſtorical ſubjects in ſuch a taſte as procured him honour and employment.

He finiſhed a prodigious number of deſigns and portraits; and his compoſitions in hiſtory might induce any one to imagine, that he had ſpent his whole life in Italy, by the ſtrong reſemblance in his ſtyle to that of Albano, Pietro da Cortona, and frequently to that of Nicolo Pouſſin. The back grounds of his pictures are ornamented with elegant architecture and fine perſpective; and his figures are ſo diſpoſed and grouped, as to ſatisfy the eye, and appear diſtinct and unconfuſed. He deſigned correctly, and excelled in etching and engraving as much as in painting.

N. OSSENBECK.

Painted Markets, Fairs, Landſcapes, Converſations, and Cattle.

DIED 1678, AGED 51.

This painter was born at Rotterdam, about the year 1627, where he was initiated in the principles of his art; but he accompliſhed himſelf in Rome, where he ſpent the

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greateſt part of his life, and painted in the ſtyle of Bamboccio, deſigning his figures, horſes, and other animals, with abundance of nature and correctneſs.

His pictures are generally adorned with pieces of antiquity (particularly in the back-grounds), ſuch as ruins of antique edifices, veſtiges of ſuperb monuments, caves, and water-falls, ſo exactly imitated after nature, as to juſtify an obſervation made by Sandrart and others in regard to his works, that he brought Rome to his own country.

Moſt frequently he choſe for his ſubjects, fairs, markets, and riding ſchools, as they afforded him an opportunity of introducing a variety of animals and figures, which he deſigned extremely well; and in his compoſitions were ſeen the elegance and correctneſs of the Roman ſchool, combined with the colouring and high finiſhing of the Flemiſh.

ADRIAN VAN OSTADE.

Painted Converſations, Dancings, and Drolls.

DIED 1685, AGED 75.

He was born at Lubeck, in 1610, and was a diſciple of Francis Hals, in whoſe ſchool Brouwer was his cotemporary, and there they contracted a moſt intimate friendſhip. He had a lively genius, and fixed on a manner and ſtyle peculiar to himſelf; in which he became equal to the beſt maſters of his country, and ſuperior to moſt. In every ſubject he painted, nature guided his pencil; and it ſeems impoſſible not to be charmed by the truth, life, and excellence, that are obſervable in his works.

When he commenced painter, he lived with one Conſtantine Senneport, a great lover and encourager of the art at Amſterdam; where he ſoon found an uncommon demand for his paintings, and received ſuch prices for them as were uſually high; yet, although he was exceedingly induſtrious, he could ſcarce finiſh a ſufficient number to ſatisfy the eager curioſity of the public.

The ſubjects which he choſe to paint were always of the low kind, and he had almoſt the ſame ideas with Teniers; but, though Oſtade copied nature, as it appeared in the lower claſs of mankind, among whom he ſeemed to be moſt converſant; though his choice was without elegance, imitating uncomely nature without endeavouring to improve it; and accommodating the actions, habits, and characters of his figures, to his own *goût*; yet, there is ſuch a ſpirit in his compoſitions, ſuch truth, ſuch nature, ſuch life, and ſuch delicacy of pencil, that even while many of his objects are rather diſguſting, a ſpectator cannot forbear to admire his genius and his execution.

His pictures are ſo tranſparent, and ſo highly finiſhed, that they have the luſtre and poliſh of enamel, being alſo warm and clear. Frequently they have a force ſuperior to Teniers, and always are more highly finiſhed; though it muſt be acknowledged, that Teniers grouped his objects better, and ſhewed more ſkill in the diſpoſition of his deſign than Oſtade.

He

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He perfectly underſtood the principles of the chiaro-ſcuro, and introduced his lights and ſhadows with ſo much judgment, that every figure ſeems animated; yet it might be wiſhed that he had not deſigned his figures ſo ſhort. His tone of colouring is exquiſitely pleaſing and natural, his touch light and wonderfully neat; and through all his works there is a peculiar and uncommon tranſparence.

The figures of Oſtade were ſo univerſally admired for their lively expreſſion, that ſeveral of the moſt eminent among his cotemporary artiſts ſolicited him to paint the figures in their landſcapes, which at this day give them a great additional value. His works are exceedingly ſcarce, eſpecially thoſe of his beſt time and manner; and when the genuine works of Oſtade are to be purchaſed, no price is accounted too high for them.

ISAAC VAN OSTADE.

Painted Drolls and Converſations.

He was born at Lubeck, about the year 1617, the brother of Adrian Oſtade, from whom he learned the art of painting; and he entirely imitated the ſtyle and taſte of his inſtructor. However, he proved in all reſpects far inferior to that great artiſt; though ſeveral of his original compoſitions, and ſome of his copies after Adrian, are very unjuſtly aſcribed to the elder Oſtade, and impoſed on the injudicious for the genuine works of that maſter. But, the diſparity in the paintings of Adrian and Iſaac is eaſily perceptible; for, in the latter, the touch is very different, the tranſparence abundantly leſs, the penciling not near ſo delicate; nor can they, either in force, warmth, or ſpirit, admit of being compared with the paintings of the former.

He died young, before he had arrived at the perfection which years and experience might have given him; or perhaps he might have roſe to a nearer degree of equality with his celebrated brother.

MARIA VAN OSTERTWYK.

Painted Still Life and Flowers.

DIED 1693, AGED 63.

This female artiſt was born at Nootdorp, near Delft, in 1630, and from her infancy ſhewed a ſtrong diſpoſition to learn the art of painting; and afforded ſuch early proofs of genius, that her father was induced to place her under the direction of John David de Heem at Utrecht. She ſtudied nature attentively, and improved ſo much by the precepts of her maſter, that in a ſhort time her works might ſtand in competition with thoſe of her director.

Her favourite ſubjects were flowers and ſtill life, which ſhe painted in a delicate manner, with a light pencil, and great freedom of hand. She had ſo much ſkill, as to

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adapt her touch to the different objects ſhe imitated; in thoſe flowers which from their natural contexture required thin and clear colouring, her handling had all poſſible tender tranſparence; and ſhe varied her touch in other objects, of fruit and ſtill life, which required a greater degree of freedom and ſtrength of colour. She grouped the flowers in her compoſition with taſte, and imitated their freſhneſs and bloom in an admirable manner; giving them a richneſs and beauty, by a judicious oppoſition of their different colours, ſo that the whole together produced inexpreſſible harmony.

Lewis XIV. was exceedingly pleaſed with her performances, and honoured one of them with a place in his cabinet; as alſo did the Emperor and Empreſs, who ſent their own portraits ſet round with diamonds to this paintreſs, as a mark of their particular reſpect for her merit. King William III. gave her nine hundred florins for one picture, and ſhe was much more highly rewarded by the King of Poland.

As ſhe ſpent a great deal of time in giving her works the utmoſt finiſhing, it was impoſſible for her to be expeditious; ſhe could finiſh but few, in compariſon with other artiſts, and that hath rendered her paintings exceedingly ſcarce, and extremely valuable.

OTHO VENIUS. Vid. VENIUS.

JURIAAN OVENS.

Painted Hiſtory, Portraits, and Night-pieces.

He was born in 1620, and educated to the profeſſion of painting in the ſchool of Rembrandt, under whom he became an artiſt of conſiderable diſtinction; and his colouring being very bold and ſtrong, produced a noble effect. He painted hiſtorical ſubjects and portraits extremely well; but his principal pleaſure was to deſign and paint night-pieces, which he executed with a true reſemblance of nature, and with remarkable force.

In the Tholſel (or town-hall) of Amſterdam, is preſerved a beautiful performance of this maſter, repreſenting Julius Civilis in the conſecrated grove, exhorting and animating the Batavians to ſhake off the Roman yoke, and to fight for the ſupport of their liberties. And as the conſultation of the Batavians was held in the night, it afforded the painter an opportunity of exerting his genius in his favourite ſtyle of painting, by repreſenting the tranſaction with the light of flambeaux and fires. This ſingle performance is accounted ſufficient to eſtabliſh his reputation as a great maſter.

ANDREA OUCHE. Vid. SACCHI.

ROBERT VAN OUDENARDE.

Painted Hiſtory and Portrait.

DIED 1743, AGED 80.

He was born at Ghent, in 1663, and at firſt was inſtructed by Mierhop; but afterwards he ſtudied under Van Cleef and ſeveral other maſters, till he was in his twenty-ſecond

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year. At that age he obtained liberty to travel to Italy, being ſupplied with letters of recommendation to ſome perſons of diſtinction at Rome; and ſoon after his arrival in that city, he became the diſciple of Carlo Maratti.

Being happily fixed under the guidance of ſo eminent a maſter, Carlo diſcovered that his pupil had an apt genius and good judgment; and Oudenarde, by ſhewing himſelf unwearied in practice and ſtudy, not only acquired the favour of his inſtructor, but alſo diſtinguiſhed himſelf above moſt of the diſciples in that ſchool. However, he was for ſome time ſtopped in his progreſs by a trifling incident, which was very near occaſioning the loſs of Carlo's regard and friendſhip for ever.

It was the uſual cuſtom of Oudenarde, at his hours of leiſure, to practiſe engraving, in which art he was a tolerable proficient; and wanting a ſubject, he happened to fix on a ſketch of the Marriage of the Virgin, painted by his maſter. When the plate was finiſhed, ſeveral impreſſions were ſtruck off, which circulated through different hands; and one of them happened to be noticed by Carlo, as he paſſed by a printſeller's ſhop. This was conſidered by Maratti as an unpardonable offence, and he expreſſed the moſt violent reſentment againſt his pupil, for publiſhing any of his deſigns without his concurrence or approbation; and, on account of that indiſcretion, he excluded him from his academy. Yet, after ſome time, Carlo pardoned the fault, condeſcended to a reconciliation, received Oudenarde into his ſchool, and they continued cloſely connected in friendſhip as long as Maratti lived.

This artiſt ſpent above thirty years at Rome, in great eſteem with all orders of people; and was particularly patronized by Cardinal Barbarigo, Biſhop of Verona. He painted entirely in the taſte and manner of Carlo, in a ſtyle of colouring that had a great deal of force and ſpirit, and with correctneſs of deſign. At laſt he viſited his native city, though with a reſolution of returning to Italy, after a ſhort ſtay in his own country; but that project was diſconcerted by the death of the Cardinal, his protector and his friend. He therefore ſettled at Ghent, where he was perpetually engaged in grand works for the churches, convents, and palaces of the Nobility; and alſo for painting portraits, in which he was peculiarly ſucceſsful.

ALBERT OUWATER.

Painted Hiſtory.

DIED 1515, AGED 71.

He was born at Haerlem, in 1444, and painted in a grand ſtyle, principally in oil. He had a free and maſterly manner of handling, with a good expreſſion, and a natural and lively tint of colouring. He was particularly exact in the extremities of his figures, and in the diſpoſition of his draperies; and wherever he introduced landſcape in his deſigns, it was accounted to be in a ſtyle ſuperior to any of his cotemporaries.

In the church of Haerlem, he painted a picture for the great altar, in which (according to Sandrart) he introduced two figures as large as life of St. Peter and St. Paul. It was adorned

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adorned with landſcape, deſigned in an elegant taſte; and in ſeveral parts of the ſcene, he repreſented Pilgrims in a variety of actions and attitudes, ſome walking, ſome reclining under the ſhades of large trees, and others at their repaſt; and from his ſkill ſhewn in painting the heads, hands, feet, and draperies of the figures, ſo correct, and in ſo good a ſtyle, it muſt appear concluſive, that he was a very eminent artiſt in his time.

P.

Paolo Antonio PADERNA.

Painted Hiſtory and Landſcape.

DIED 1708, AGED 59.

He was born at Bologna, in 1649, and at firſt was a diſciple of Guercino; but, after the death of that maſter, he ſtudied in the ſchool of Carlo Cignani. While he continued under the direction of Cignani, he employed himſelf principally in hiſtorical compoſitions; yet his greateſt delight was to paint landſcapes, in the manner of Guercino; and thoſe were extremely commended for the goodneſs of the deſign, and for the freedom of touch with which they were finiſhed.

Francesco PADUANINO.

Painted Portrait and Hiſtory.

DIED 1617, AGED 65.

He was born in 1552; but the maſter from whom he derived his knowledge of the art of painting, is not mentioned by the author from whom this account of him was extracted. He was an artiſt of great eminence and ſuperior talents; and in the hiſtorical ſubjects which he executed, ſhewed an excellent genius, and a grand taſte. His invention was fruitful and fine, and his ſtyle of deſign correct and elegant. He was alſo an admirable painter of portraits, to which he gave ſuch dignity, expreſſion, and lovely colouring, as rendered them equal to the performances of the greateſt maſters in that ſtyle; and his portraits of the Earl and Counteſs of Arundel will always afford convincing proofs of his extraordinary merit.

In the church of Madonna del Carmini at Venice, there is a picture by this maſter, which repreſents the deliverance of two perſons condemned to death, by the interpoſition of a Saint. It is a beautiful performance, with good colouring and elegant figures, and it is penciled with wonderful tenderneſs and delicacy.

Octavio

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OCTAVIO PADUANINO.

Painted Portrait.

AGED 52.

He was the ſon of Franceſco, who taught him the principles of deſign and colouring; and when he had made a competent progreſs, he was ſent to Rome for his farther improvement, and ſtudied there for ſeveral years.

He painted in the manner of his father, but was inferior to him in reſpect of invention and elegance; though in many parts of his profeſſion he deſerved commendation, and he particularly excelled in painting portraits.

PADUANINO. Vid. DARIO VAROTARI.

PADUANINO. Vid. ALESSANDRO VAROTARI.

PAOLO PAGANO.

Painted Hiſtory.

DIED 1716, AGED 55.

He was born at Milan, in 1661, and ſtudied the art of painting at Venice, where he reſided for ſeveral years, and made a very conſiderable figure, as a good deſigner and colouriſt. The ſtyle of this maſter may be ſufficiently conceived by the account given of his compoſitions by Mr. Cochin, an ingenious writer, ſecretary to the Royal Academy of painting, who by order of the King of France travelled through Italy, to make obſervations on the works of the great maſters, preſerved in the different cities of that country.

The painting deſcribed by that gentleman, is on the ſtaircaſe of the Scuola Grande della Miſericordia at Venice; and it repreſents one of the works of Mercy, that of Cloathing the Naked. The manner in this performance is commendable, the lights are broad, there appears a great deal of the grand taſte in the deſign, and the compoſition is extremely good.

GREGORIO PAGANI.

Painted Hiſtory.

DIED 1560, AGED 31.

He was born at Florence, in 1529, but he ſtudied at Rome with Polidoro and Maturino, and made a remarkable proficiency; ſo that, when he returned to Florence, he found immediate employment, and acquired a great reputation. Giacomo da Puntormo, having attentively viewed and examined ſome of the paintings of Pagani, declared, that if he had

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not known them to be of the hand of that maſter, he ſhould without heſitation have concluded that they were the work of Michael Angelo Buonaroti.

GIOVANNI BATTISTA PAGGI, or PAGI.

Painted Hiſtory and Portrait.

* DIED 1629, AGED 73.

He was born at Genoa, in 1556, and was a diſciple of Luca Cangiagio or Cambiaſi; in whoſe ſchool he continued till he was perfected in his profeſſion, and he then imitated the ſtyle and manner of his maſter.

He poſſeſſed an uncommon power of his pencil, and had an extraordinary freedom of hand; by which talents he was enabled to imitate the touch of almoſt any maſter. And it is recorded of him, that he copied a picture of a very celebrated painter, with ſuch exactneſs and preciſion, that it was impoſſible even for the niceſt eye, or judgment, to determine which was the original.

The portraits which he painted were admirable, as well for the deſign as the reſemblance; and the hiſtorical compoſitions of this artiſt are commended for the diſpoſition, expreſſion, and agreeable tone of colouring.

FRANCESCO PAGLIA.

Painted Portraits and Hiſtory.

This artiſt was born at Breſcia, and received his inſtruction in the ſchool of Guercino da Cento; and, by the precepts and example of that eminent maſter, he proved a diſciple worthy of him, his abilities reflecting an honour on the academy where he was taught.

He painted portraits with every degree of excellence, of which that kind of painting is capable; grace, reſemblance, dignity of attitude, and wonderful relief; which he produced by a tone of colouring that was like nature and life. In his compoſition of hiſtorical ſubjects, he was equally admired for a fine invention, for correctneſs of deſign, for elegance of taſte, and lovely colouring.

The beſt of his works in hiſtory are at Breſcia; but the portraits of his hand are in Venice, and other cities of Italy.

ARCHANGELA PALLADINI.

Painted Portrait.

DIED 1622, AGED 23.

This paintreſs was born at Piſa, in 1599, the daughter of Filippo Palladini, an artiſt of eminence in that city; and was taught the principles of deſign and colouring by her father.

She

* Some writers fix his birth in 1566, his death in 1629, and make him only 63 years of age when he died; but the dates above are fixed from the moſt authentic accounts.

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She arrived at great excellence in portrait-painting, and to that perfection added other accompliſhments, for which ſhe was equally admired; for ſhe excelled in embroidery and muſic, and had a moſt charming voice. Thoſe uncommon talents, united with an agreeable perſon, procured her the favour and friendſhip of Maria Magdalena Archduchefs of Auſtria, at Florence; in whoſe court ſhe lived univerſally eſteemed, as well for her paintings as for her other perfections.

ANTONIO PALLAJUOLO, or POLLAJUOLO.

Painted Hiſtory and Portrait.

DIED 1498, AGED 72.

PIETRO PALLAJUOLO.

Painted Hiſtory and Portrait.

DIED 1498, AGED 70.

Theſe brothers were born at Florence, of low parentage; Antonio in 1426, and Pietro in 1428; and as their father was unable to give them a liberal education, Antonſo was placed with Bartoluccio Ghiberti, a very eminent goldſmith, and Peter became a diſciple of Andrea del Caſtagno.

Antonio followed his trade with the higheſt credit, and deſigned extremely well in metals, and in wax; having performed many very eſtimable works in both. But, as Peter had at the ſame time rendered himſelf conſiderable, and was in great reputation for his performances in oil colours, Antonio quitted his original profeſſion to learn deſign and colouring from his brother; and they ever after aſſociated, in all thoſe works which they executed in Florence, and ſeveral other cities of Italy.

Peter had been taught the ſecret of preparing his colours with oil, by his maſter Caſtagno; and having communicated that knowledge to Antonio, thoſe artiſts improved it daily by their practice, and diſtinguiſhed themſelves exceedingly for portrait-painting, as well as for hiſtory. Peter in particular painted the portraits of Poggio, who wrote the hiſtory of Florence, and of many of the nobility, in a ſize as large as life, which procured him the greateſt applauſe. Among the hiſtorical ſubjects which they jointly executed, are mentioned ſome of the labours of Hercules, painted in the Medicean palace; one of which is, Hercules killing Antæus. The principal figure in that deſign is admirable; the ſtrength of every limb, and the exertion of every muſcle and nerve, in ſqueezing Antæus to death, is incomparably expreſſed; nor is the figure of Antæus expiring, in any reſpect inferior. The other labours are, Hercules killing the Nemæan Lyon, and deſtroying the Hydra; the latter being ſo well deſigned and coloured, that it had all the appearance of life.

Theſe brothers lived in high eſteem and great affluence; and they died in the ſame year, not more rich in their fortune than in their reputation. Few months intervened between the death of the one and the other; and they were both buried in the ſame tomb, in the church of St. Pietro in Vincula, at Rome.

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PALAMEDES PALAMEDESZ. Vid. STAEVERTS.

GIACOMO, or GIACOPO PALMA, called the Old.

Painted Hiſtory.

*DIED 1596, AGED 48.

This eminent painter was born at Serinalta, in the territory of Bergamo, (though Sandrart ſays, at Venice) in 1548, and was a diſciple of Titian. He had genius and judgment; and his manner ſo much reſembled that of his maſter, that he was appointed to finiſh a Deſcent from the Croſs, which Titian had begun, but left imperfect. His colouring had extraordinary ſtrength and brightneſs, occaſioned by the frequent retouchings of his pictures; for it is remarked of him, that he uſually put his colours on undiſturbed, and then touched upon them, and glazed them, giving them the appearance of high finiſhing, without any appearance of labour.

The paintings of Palma are in great eſteem, for the noble taſte of his compoſition, for an expreſſion that was natural and pleaſing, for the union and harmony of his colours, for his patience in finiſhing, and for thoſe graceful airs which he generally gave to his heads, though in his deſign he was not always correct.

Vaſari deſcribes, in very high terms, a compoſition of the †old Palma, at Venice; repreſenting the ſhip in which the body of St. Mark was brought from Alexandria to Venice. In that grand deſign, the veſſel ſtruggling againſt the fury of an impetuous tempeſt, is expreſſed with the utmoſt judgment; the diſtreſs of the mariners; the violent burſting of the waves againſt the ſides of the ſhip; the horrid gloom, only enlivened with flaſhes of lightning; and every part of the ſcene filled with images of terror; are ſo ſtrong, ſo lively, and naturally repreſented, that it ſeemed impoſſible for the power of colour or pencil to riſe to a higher pitch of truth and perfection; and that performance very deſervedly gained him the higheſt applauſe.

Another of his capital paintings at Venice, is a St. Barbara; and in the Palazzo Zampieri, at Bologna, there is a St. Jerom, which is deſigned with an admirable character, exceedingly well painted; and the colouring is excellent, if not a little too much inclining to the yellowiſh caſt. But, notwithſtanding all his merit, it muſt be confeſſed that he is often incorrect.

It is obſerved by Vaſari, and after him by other writers, that if Palma had died ſoon after he had painted a few of thoſe pictures which were juſtly celebrated, he would have deſerved to have been ranked in the firſt claſs of eminent artiſts; but he ſhewed a very inferior

* The author of the Chronological Tables, contrary to the teſtimony of the moſt authentic writers, aſſerts, that the old Palma died in 1556, at 48 years of age, which muſt fix the year of his birth in 1508, juſt 40 years before the time mentioned by all other authors.

† Sandrart aſcribes this compoſition of the ſhip in a ſtorm to the young Palma, though he ſays the Palma that painted it, died in the 48th year of his age; which can coincide only with the period of old Palma, for the younger Palma did not die till he was 84.

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inferior degree of merit in his ſubſequent works; though the imperfections of his latter performances may be overlooked, on account of the excellence of his works in his earlier time.

GIACOPO PALMA, called the Young.

Painted Hiſtory.

*DIED 1628, AGED 84.

He was the nephew of the old Palma, born at Venice, in 1544, and was the diſciple of Tintoretto. In his ſtyle, at firſt, he reſembled that of his maſter; but having afterwards ſtudied the works of Titian with all poſſible diligence, his taſte and ſtyle in moſt of his grand compoſitions ſhewed a combination of the manners of thoſe two great painters. He alſo ſtudied at Rome the works of Raphaël, Buonaroti, and Polidore, and improved himſelf ſo effectually, that his reputation was raiſed to the higheſt pitch, and the Pope appointed him to paint an apartment, and alſo one of the galleries of the Vatican.

After the death of Tintoretto, and Giacomo Baſſan, he held the firſt rank at Venice, among all the artiſts of his time; and every day added to his honour and his fortune. His touch is light; his carnations are lovely; his draperies judiciouſly and happily diſpoſed, with large and elegant folds; and in thoſe reſpects he is preferred to the elder Palma his uncle. In the latter part of his life he changed his manner, and aſſumed one that was much more expeditious, but proportionably leſs excellent; his hand was as ready, and his pencil as free as Tintoretto's; and, like that maſter, he ſeemed, in his declining years, abundantly more ſtudious to amaſs great riches, than to add to the fame he had already acquired. The works of this maſter are not frequently to be purchaſed, and when they are expoſed to ſale, afford large prices, eſpecially if they are of his beſt time and manner.

At Venice there is an exceeding fine compoſition, charmingly coloured, repreſenting Venus in her Chariot, attended by ſeveral naked Nymphs: and in the church of St. Maria Formoſa, the great altar-piece is painted by this Palma; the deſign is a Dead Chriſt, attended by Angels, with the figures St. John, St. Auguſtin, and a Pope; which is an incomparable work.

PANDOLFO, or RESCHI.

Painted Battles and Landſcape.

AGED 56.

He was born at Dantzic, and his real name was Reſchi; but having been early inſtructed in the rudiments of painting in his own country, he went when he was very young

* The editors of the Muſeum Florentinum, by miſtake, have affixed the dates of the death and age of the younger Palma, to the name of the elder, though the younger died in 1628, aged 84, and the elder in 1596, aged 48. And De Piles is alſo guilty of a miſtake in fixing the year 1623 for the death of young Palma, when all other writers agree that he died in 1628.

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young to Rome, where he ſtudied after nature, and after the works of the moſt eminent maſters; and in a few years diſtinguiſhed himſelf ſo highly among his cotemporary artiſts, that the Italians, who deteſted the harſhneſs of his name, called him Pandolfo, by which name only he is now known. Bourgognone was the maſter whoſe manner and ſtyle he particularly admired; and he felt himſelf ſo affected by the colouring and ſpirit of that celebrated painter, that he devoted himſelf entirely to imitate him, and ſucceeded in it to admiration.

He had an extraordinary good genius, with a fine invention, and in all his compoſitions ſhewed a ſpirit and fire little inferior to his illuſtrious model. He diſpoſed his ſubjects with judgment and propriety; the actions and attitudes of his figures and animals were natural and elegant; and he ſhewed a remarkable correctneſs, as well in the outlines as in the deſign.

He alſo painted landſcapes in an exquiſite taſte, moſt of them deſigned after nature, with a pleaſing and beautiful choice. In that ſtyle of painting, Salvator Roſa was the maſter which he fixed on for a model; and in thoſe ſubjects he was full as eminent, as in any others he painted. He adorned his landſcapes with figures of his own deſigning, which were exceedingly proper for the ſcenes he repreſented, correctly drawn, and with a pleaſing tint of colour.

PAOLO PANINI.

Painted Perſpective and Architecture.

DIED 1758, AGED 67.

This painter was born at Placentia, in 1691, with a moſt happy genius to painting, which he cultivated by ſtudying at Rome, where he deſigned every veſtige of ancient magnificence, the ruins of ſuperb Roman edifices, cenotaphs, columns, baths, arches, and obeliſks, as alſo ſome of the moſt entire buildings, the ornaments of modern Rome.

He ſtudied the works of Ghiſolfi with peculiar pleaſure; he formed his taſte, ſtyle, and manner, by the compoſitions of that eſteemed artiſt; and his ſtrongeſt ambition was to imitate him; ſo that he ſoon became eminent in that ſtyle, beyond all his cotemporaries. His compoſition is rich; the truth of his perſpective is critically exact; and his paintings are univerſally eſteemed, for the grandeur of the architecture, for the clearneſs of his colouring, for the beautiful figures which he generally introduced, and alſo for the elegant taſte with which he diſpoſed them. He always deſigned them correctly, and ſet them off with ſuitable attitudes and expreſſion.

However, this deſcription of his merit muſt be ſuppoſed to allude to his early and prime performances; for, in his latter time, his pictures were diſtinguiſhable by a free and broad touch, but they are feeble in their colouring and effect. At all times indeed he was too apt to deſign his figures rather too large for the architecture, which diminiſhed the grandeur of the moſt magnificent parts of his compoſition, and was quite contrary to

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the practice of Ghiſolfi, whoſe works muſt perpetually afford a pleaſing deception to the eye, by the perſpective proportions obſerved between the figures, buildings, and diſtances.

At Rivoli, a pleaſure-houſe belonging to the King of Sardinia, there are ſeveral of Panini's paintings, which are views of that fine retreat and its environs. They are beautifully coloured, well handled, and with a touch full of ſpirit; though, in ſome parts, the yellow ſeems a little too predominant, and the lights are not always diſtributed in ſuch a manner as to produce the moſt ſtriking effect.

MARIA HELENA PANZACCHIA.

Painted Hiſtory and Landſcape.

This paintreſs was born at Bologna, in 1668, of a noble family, and appeared to have an extraordinary genius to paint. She learned deſign under the direction of Emilio Taruffi, and in a ſhort ſpace of time made an aſtoniſhing proficiency; ſo that, in the compaſs of a few years, ſhe acquired great readineſs in compoſition, correctneſs of outline, and a lovely tint of colouring.

She alſo excelled in painting landſcapes; and, by the beauty of her ſituations and diſtances, allured and entertained the eye of every judicious beholder. The figures which ſhe inſerted had abundance of grace; ſhe deſigned them with becoming attitudes, and gave them a lively and natural expreſſion. Her merit was inconteſtably acknowledged, and her works were exceedingly prized and coveted.

POLUCCIO. Vid. PAOLO DA MATTEI.

JOHN PARCELLES.

Painted Storms and Calms at Sea.

He was born at Leyden, in 1597, and became the diſciple of Cornelius Vroom. His manner of painting was but ſlow, as he finiſhed his pictures with extreme neatneſs. At firſt he only lightly touched his deſigns, till the whole compoſition was completed; and then he worked freely, though with an uncommon degree of care, giving the utmoſt tranſparence to his colours.

His general ſubjects were ſea-pieces; either calms, which are clear and excellently handled; or ſea ſhores, crowded with mariners, or with fiſhers caſting or drawing their nets. In thoſe every figure was touched with ſpirit, and every object ſhewed the genuine character of truth and nature. But his chief excellence appeared, where he repreſented ſtorms attended with lightning, ſhipwrecks, waves in the moſt violent agitation, and veſſels in the utmoſt diſtreſs. Thoſe he deſcribed with all the force of real nature, and enriched his ſubjects with figures that were remarkably good, as well for their propriety of action and character as for their expreſſion.

JULIUS

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JULIUS PARCELLES, called the Young.

Painted Sea-Pieces.

He was born at Leyerdorp, the ſon of John Parcelles, and inſtructed in the art of painting by his father, whoſe ſtyle, touch, and manner of colouring he ſo exactly imitated, that his works are very frequently ſuppoſed to be the performances of his father, eſpecially as both artiſts marked their pictures with the ſame initial letters, J. P.

The paintings of Julius, however, are not equal to thoſe of John; but they have abundance of nature in the proſpects and the tints; his ſhores, and ſand-hills, with the ſmall veſſels lying near the edge of the water, are wonderfully well expreſſed and well deſigned.

JUAN DE PAREJA.

Painted Portraits.

DIED 1670, AGED 60.

This artiſt was born in 1610, and rendered himſelf remarkable by diſcovering a fine genius to painting, and arriving at a great degree of excellence in it, from the moſt low and contemptible ſtation in life. He was a Meſtizo, which is a name given to thoſe who are born in the Weſt Indies, of a father who is a Spaniard, and a mother, a native Indian; and happening to become the ſlave of Diego Velaſquez, a celebrated Spaniſh painter, he was ſolely employed in grinding the colours for his maſter.

But his genius urged him to the art ſo ſtrongly, that he ſpent whole nights in drawing, and denied himſelf the neceſſary refreſhment of reſt and ſleep, endeavouring to imitate Velaſquez. Yet, notwithſtanding his private aſſiduity to improve himſelf, he was under perpetual apprehenſion of his being diſcovered by his maſter; becauſe he knew the pride of that painter would make him account it a diſgrace to the profeſſion, to ſee a performer in his own way, of ſo mean and ſervile a condition. However he proceeded in his uſual method of practice, till he had made a conſiderable proficiency; and having obſerved, that the King of Spain, Philip IV. who often reſorted to the apartments of Velaſquez, always ordered thoſe pictures which were placed with the painted ſide to the wall, to be turned to his view for his amuſement, Pareja fixed a picture of his own painting in that poſition, which the King's curioſity cauſed to be turned; and in that inſtant Pareja fell on his knees, and ſupplicated the King to obtain his pardon from his maſter, for having preſumed to practiſe painting without his approbation.

Philip, agreeably ſurpriſed at the addreſs, and being alſo pleaſed with the work, bid Pareja reſt contented, and told Velaſquez, that the man who ſhewed ſuch a genius, and poſſeſſed ſuch talents, ought no longer to be a ſlave. Immediately Pareja was emancipated; yet he never quitted his maſter; and, even after the death of Velaſquez, he ſerved

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the daughter of that painter with a degree of gratitude worthy of a perſon of much nobler birth and better education.

He was wonderfully happy in painting portraits, which he executed ſo exactly in the taſte, ſtyle, colouring, and penciling of his maſter, that they could not (as it is reported) be diſtinguiſhed from the works of Velaſquez.

JAMES PARMENTIER.

Painted Hiſtory and Portrait.

DIED 1730, AGED 72.

He was a native of France, born in 1658, and was nephew to Sebaſtian Bourdon, from whom he received the firſt inſtructions in the art of painting. When his uncle died, he went to England, and was employed at Montague-houſe by La Foſſe, to lay his dead colours, and likewiſe to aſſiſt him in other parts as occaſion required; but afterwards he reſided for ſeveral years in Yorkſhire, where he painted hiſtorical ſubjects as well as portraits.

An altar-piece in a church at Hull, and another in St. Peter's church at Leeds, repreſenting Moſes receiving the Law, are of the hand of this artiſt. His beſt work is on the ſtaircaſe at Workſop; and at the Painters Hall, in London, there is a picture preſented by Parmentier to that company, of which the ſubject is Diana and Endymion.

FRANCESCO MAZZUOLI, called PARMIGIANO.

Painted Hiſtory and Portrait.

DIED 1540, AGED 36.

He was born at Parma, in 1504; and being deprived of his father while he was very young, his uncles took care of his education. They were both painters; and obſerving the ſtrong tendency of their nephew to drawing, they took delight in teaching him deſign, and inſtructing him in the beſt principles of the art; though he owed the excellence to which he afterwards arrived, not to their precepts, but to the works of that inimitable painter Raphael, which he carefully ſtudied.

At the age of ſixteen he gave ſuch proofs of an elevated genius, as ſeemed aſtoniſhing to the ableſt judges; and at the age of nineteen, he finiſhed ſeveral fine compoſitions at Parma, in freſco as well as in oil, which raiſed his reputation to the higheſt pitch. He now began to be poſſeſſed with an eager deſire to ſee Rome; and having communicated his intention to his uncles, they complied with his propoſal. They alſo adviſed him to take along with him ſome of his own works, as they might afford him a proper introduction to the acquaintance of the nobility, and the artiſts at Rome; and for that purpoſe, he painted three pictures, which were deſigned with great ſkill, and beautifully coloured:

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One of them was his own portrait, which he painted on a wooden pannel, of a convex form, in imitation of a convex mirror. The ſurface was ſo wonderfully painted, that it had all the appearance of real glaſs; and the portrait of the artiſt, as well as every part of the furniture and windows of the chamber in which he was ſuppoſed to ſit, were ſo artfully diminiſhed, and ſo happily imitated, that the whole appeared like bodies naturally reflected from a glaſſy or poliſhed ſurface, and with ſo great truth, as to ſeem beyond deſcription, and almoſt beyond belief.

While he was at Rome, he ſtudied the antique ſtatues, and the works of the beſt painters; but particularly attached himſelf to the compoſitions and ſtyle of Raphael, and Michael Angelo Buonaroti; and was made known to Pope Clement VII. who immediately gave him employment, expreſſed the utmoſt admiration of his performances, and alſo loaded him with favours and rich preſents. In return, Parmigiana painted a Circumciſion, which he preſented to the Pope, who prized it as one of the moſt capital works in his palace. That picture was not only excellent for the compoſition, colouring, and execution; but it was peculiarly remarkable for the introduction of three different lights, without deſtroying the harmony of the whole. The light diffuſed on the principal figure was from the irradiation of the Infant Jeſus; the ſecond was illuminated by a torch carried by one who attended the ſacrifice; the others were in the open air, enlightened by the early dawn, which ſhewed a lovely landſcape, diverſified with a number of cottages and villas.

This maſter (like Protogenes when Rhodes was beſieged by Demetrius) was ſo intent on his work, that when the Spaniards, in the year 1527, entered and pillaged Rome, he continued at his eaſel, without attending to the danger of his ſituation; and when the enemy entered his apartments, they were ſo ſtruck with the beauty of his paintings, and the compoſed conduct of the artiſt, that they retired without offering him the ſmalleſt injury; though ſoon after he was robbed of a great part of what he poſſeſſed.

He had a truly fine and admirable genius; his invention was ready, and his taſte of deſign very learned; yet, there is rather too much of manner in it; but he had peculiar talent in giving beauty, elegance, grace, and ſweetneſs to his figures. He excelled in portrait, as much as he did in hiſtory; his figures in both reſpects are light and graceful, and the airs of his heads uncommonly lovely. He affected to make the extremities of his figures delicate, or rather lean; and the contraſt of his attitudes, which ſhew the moſt beautiful parts, are ſo judicious, as to give life and motion to his figures. His outline is true and firm; and the light, eaſy flow of his draperies, add a beauty that is ſcarcely to be conceived. His carnations receive a remarkable luſtre from the yellow and green draperies near them, which he generally uſed; and his boys, and angels, are ſo exquiſitely deſigned and executed, as to appear truly angelical.

Some of his deſigns he engraved, and ſome he etched on copper: by many he is accounted the inventor of etching; but inconteſtably he is the firſt who practiſed it in Italy.

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Italy. It can never be ſufficiently lamented by every lover of the polite arts, that a painter poſſeſſed of ſuch admirable talents, and who, from his own excellence, might have derived as great an abundance of riches as of honour, ſhould indiſcreetly conſume his time, his fortune, and his health in alchemy, to diſcover the philoſopher's ſtone; and by his appropriating ſo much of his time alſo to engrave and etch his deſigns, he deprived the world of many excellent works, which would have been a perpetual honour to himſelf, and an invaluable treaſure to all the admirers of the art of painting.

In the vaulted cielings of the two principal chapels in the church of St. John at Parma, are ſtill preſerved ſome capital performances of Parmigiano, which have great force in the colouring, are compoſed in a noble ſtyle, deſigned and painted in an exquiſite taſte, and executed through the whole with ſingular freedom. And in the church of the Dominicans, at Cremona, is a dead Chriſt, attended by the Virgin overwhelmed with ſorrow, which is an incomparable work. The principal figure is finely deſigned, and the character in the head of the Virgin, as well as the expreſſion, is exceedingly beautiful. Alſo at Houghton (the ſeat of the Earl of Orford) there is a very capital picture by Parmigiano, repreſenting Chriſt laid in the Sepulchre.

PARMIGIANINO. Vid. JERONIMO MAZZUOLI.

DOMENICO PARODI.

Painted Hiſtory and Portrait.

DIED 1740.

He was born at Genoa, the ſon of Giacomo Filippo Parodi, a very famous ſculptor, who obſerving an uncommon vivacity in the lad, and a quickneſs of apprehenſion far beyond his years, while he was yet very young, beſtowed on him the beſt education, and had him inſtructed, by the ableſt maſters, in philoſophy and human literature. But though Domenico had a great delight in learning, yet his eargerneſs to acquire the knowledge of painting was ſtill greater; and having received from his father ſome inſtructions in that art, he went to Padua, to ſtudy the beſt principles of deſign under the moſt eminent profeſſors, and ſoon gave extraordinary evidences of his expeditious improvement.

He continued there for ſome time, and then travelled to Rome, being determined to gain all poſſible additional knowledge; and there, with inceſſant application, ſtudied the works of the ancient and modern maſters of greateſt renown, till he ſo effectually formed his taſte, and confirmed his pencil, that his productions were applauded by the beſt judges. Several of his pictures being compared with thoſe of other excellent artiſts, were allowed to be ſuperior; as they ſhewed a finer underſtanding, and were finiſhed with much more ſpirit and delicacy.

His compoſitions in hiſtory had abundance of elegance, and were remarkably correct in the deſign. His taſte was grand; his colouring good; his pencil free, and yet delicate;

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his draperies were in a noble ſtyle, broad, eaſy, and looſe; and his portraits were highly eſteemed for their lively and ſpirited reſemblance, as alſo for that air of dignity which he diffuſed through them all, as well as for their relief and roundneſs. He acquired a thorough ſkill in the chiaro-ſcuro; and ſome of his paintings, in imitation of bas-relief, were ſo perfectly well performed, that almoſt at the neareſt approach it could ſcarcely be determined whether they were executed with a chiſel or a pencil. Many grand altar-pieces for churches and chapels in different parts of Italy were painted by Parodi, in freſco as well as in oil, with the greateſt applauſe; and at Genoa he painted the portraits of the Doge, and the moſt illuſtrious perſons, which added to the fame which he had already obtained.

This maſter alſo excelled in ſtatuary, and carved an admirable figure, in marble, of the King of Portugal; he likewiſe carved ſeveral ſtatues of the Royal Family and Nobility, which were juſtly admired by all the artiſts, and accounted ſubjects worthy of being immortalized in the poems of the beſt writers of his time.

JOSEPH PARROCEL, called the Old.

Painted Battles.

DIED 1704, AGED 56.

He was born in Provence, in 1648, where he learned the rudiments of the art, and was tolerably ſkilled in deſign and colouring; but not content with that inſtruction which he could receive in his own country, he travelled to Rome, where he placed himſelf as a diſciple with the famous Giacomo Corteſi, called Bourgognone. He choſe the ſame ſubjects as his maſter, and painted battles in the ſame taſte and ſtyle, which gained him great reputation; for, although his works could not ſtand in competition with thoſe of Bourgognone, yet they had ſo much merit in the compoſition, ſo much judgment in the deſign, and ſuch ſpirit in the execution, as placed him on an equality with any other artiſt of his time.

When he quitted the ſchool of Bourgognone he went to Venice, and ſpent ſeveral years in that city, ſtudying the works of thoſe artiſts who were moſt eminent for colouring; and the happy effect of the obſervations he then made, was evidently ſeen in all his future performances. Parrocel always made it his conſtant rule to conſult nature in every object he deſigned; he worked with readineſs and eaſe; was curiouſly careful in the preparation of his colours; and that freſhneſs which appears in his paintings, is a laſting evidence of his ſingular ſkill. In his battles every part is in motion; his figures and horſes have attitudes that are natural, and full of fire; and the variety of paſſions are ſenſibly, and often feelingly, expreſſed.

But his genius was not entirely confined to thoſe ſubjects, for he painted hiſtory and portrait with an equal degree of merit; and that picture which is in the church of Notre Dame at Paris, repreſenting St. John in the Deſert, may afford an indubitable proof

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proof of his ability, in reſpect of hiſtorical compoſition, as alſo of his agreeable manner of colouring. He certainly had an excellent genius for compoſition, and his tints had an unuſual clearneſs; his touch was free and clean; his deſign was elegant; and the happy diſtribution of his lights produces a very pleaſing effect.

CHARLES PARROCEL, called the Young.

Painted Battles.

DIED 1729, AGED 52.

He was born at Paris, in 1677, and was the ſon and diſciple of Joſeph Parrocel, who having obſerved a promiſing genius in his ſon, at a very early time of life, took every prudent method for his inſtruction; and, by the excellent precepts of ſo able a director, he ſucceſsfully painted the ſame ſubjects as his father.

The ſtyle of compoſition, the manner of handling, and the tint of colouring, in the works of the young and old Parrocel, were ſo ſimilar, that the performances of the former are frequently miſtaken, even by good judges, for the works of the latter.

There was alſo a nephew of Joſeph, named IGNATUS PARROCEL, who painted battle pieces, whoſe pictures have a ſtrong reſemblance to thoſe of the old Parrocel. This painter died in the year 1722.

GIUSEPPE PASSERI, or PASSARI.

Painted Hiſtory and Portrait.

DIED 1714, AGED 60.

He was born at Rome, in 1654, and was at firſt inſtructed in the art of painting by Giovanni Battiſta Paſſeri, his uncle; but as he ſoon diſcovered the inability of his preceptor, and perceived him to be unqualified to give him that degree of knowledge which he coveted, he became the diſciple of Carlo Maratti, being confident that under him he ſhould learn that excellent taſte of deſign, and that freedom of hand, which Carlo knew how to communicate to all his diſciples. And indeed, by his induſtrious application for ſome time in that celebrated ſchool, his improvement anſwered his expectation; and he not only rendered himſelf ſuperior to many of his companions who were leſs ſtudious, but he equalled thoſe who were accounted the beſt.

Maratti, having obſerved the great progreſs of his pupil, determined to point out to him the moſt certain method for his attaining to the perfection of his art; and, for that purpoſe, directed him to copy the moſt curious paintings of the beſt artiſts; and then comparing every copy with its original, he judiciouſly pointed out the moſt beautiful parts of each admirable original performance, in reſpect to the drawing, deſign, grace, attitude, or expreſſion, to form the taſte of his diſciple and eſtabliſh his judgment.

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From ſo ſingular and ſo excellent a method of inſtruction, Paſſeri learned to compoſe ſubjects for himſelf, with elegance and dignity; his works were beheld with pleaſure, and received with univerſal applauſe. His ſtyle of compoſition was grand, his colouring like that of his maſter Maratti, his invention was fruitful, and his expreſſion natural and agreeable. He was very deſirous to try his ability in portrait-painting, and made the experiment by the portrait of his father; which ſucceeded even beyond his moſt flattering hopes, and afforded great ſatisfaction to the principal Nobility at Rome. That, and ſome other of his compoſitions, extended his reputation ſo far, that he had abundance of employment in his native city, and from different parts of Italy, by commiſſions; ſo that moſt of the churches and palaces at Rome were decorated with his paintings.

He lived in ſuch general eſteem, that his houſe was frequented by perſons of the firſt rank for taſte and literature, not only for the entertainment they might derive from his paintings, but alſo from his converſation, that was polite, ingenious, and edifying. Towards the latter part of his life, he was ſubject to a violent head-ache, which entirely diſqualified him for buſineſs; and at laſt he was oppreſſed with the gout, aſthma, and a complication of diſorders, which deprived the world of one of its greateſt ornaments.

BARTOLOMEO PASSEROTTI.

Painted Portrait and Hiſtory.

DIED 1595.

He was born at Bologna, and at firſt was a diſciple of Jacopo Barozzi, called Vignola, with whom he travelled to Rome, and improved his taſte of deſign by ſtudying the antiques; but he afterwards became the diſciple of Taddeo Zucchero, and never quitted that maſter, till he was qualified to appear with credit in his profeſſion.

He compoſed hiſtorical ſubjects readily, and in a good ſtyle, particularly deſigns taken from ſacred hiſtory, of which he painted many for the chapels of Bologna; yet his manner was rather too expeditious, which frequently cauſed him not ſufficiently to attend to truth and nature, and often to depart from both. But he devoted himſelf principally to portrait-painting, in which he became remarkably eminent; and was highly commended for the bold relief of his figures, for the life and ſpirit which he always gave them, and for the gracefulneſs of their attitudes.

He founded a ſchool of painting at Bologna, which produced a number of great maſters, among whom were Vannius and Agoſtino Caracci.

TIBURZIO PASSEROTTI.

Painted Hiſtory.

He was the ſon and diſciple of Bartolomeo, born at Bologna, in 1575, and painted in the ſtyle and manner of his father, being alſo very much admired for his compoſitions.

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But he likewiſe was full as remarkable for his curious collection of rare and ſcarce books, medals, gems, cameo's, and uncommon natural productions, as he was for his merit in the art of painting.

VENTURA PASSEROTTI.

Painted Portraits and Hiſtory.

He was born at Bologna, in 1586, the youngeſt ſon of Bartolomeo, from whom he learned the principles of deſign and colouring; but for his beſt improvement he was indebted to his elder brother Tiburzio.

His greateſt delight conſiſted in drawing, with a pen or a crayon any ſubjects which occurred to his imagination; in which he ſtudied to expreſs the proportions of the naked, and the ſwell of the muſcles, in the ſtrong, or (as it is termed by artiſts) the terrible ſtyle of Michael Angelo Buonaroti, which he always admired, and endeavoured to imitate. But for the moſt part he painted portraits, with a very natural tone of colouring, and with as great a degree of reſemblance and relief as any of his cotemporaries.

PASSIGNANO. Vid. CRESTI.

LORENZO PASSINELLI.

Painted Hiſtory.

* DIED 1700, AGED 71.

He was born at Bologna, in 1629, and received his earlieſt inſtructions in painting from Simon Contarini, under whom his improvement was ſo great, that he diſtinguiſhed himſelf by correctneſs of deſign; but having viſited Venice, and thoroughly conſidered the majeſtic and profound ſtyle of Paolo Veroneſe, he changed his firſt manner, which he had practiſed with great ſucceſs at the Court of Savoy, and ſtudied to emulate the more noble manner of the Venetian maſter.

At his return to his own country, he was eagerly employed by all the Nobility, and the principal eccleſiaſtics at Bologna; for he painted hiſtorical ſubjects in a ſmall as well as in a large ſize, from ſacred as well as profane writers; and his works were univerſally admired.

In the Palazzo Ranuzzi at Bologna, there is an excellent painting by Paſſinelli, repreſenting the Roman Charity; and in the Palazzo Zambeccari, in the ſame city, is a grand deſign of the Martyrdom of St. Urſula and her Companions, which is extremely well compoſed, and very lovely in the colouring; the heads are beautiful, and they have a great deal of expreſſion.

PASQUA-

* The Chronological Tables of the famous Painters, publiſhed by Mr. Harms, at Brunſwick, are in a multitude of articles extremely incorrect: but with regard to this painter the error is unpardonable; for he ſays Paſſinelli was born in 1629, and that he died in 1648, when he could have been only 19 years of age: whereas all writers agree, that he lived to a great age; and, by the moſt authentic account, he died in 1700, aged 71, which makes a difference of fifty-two years.

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PASQUALINO.

Painted Converſations and Capriccio's.

DIED 1700, AGED 59.

The real name of this painter was Paſquale Roſſi Vicentino; he was born in 1641, and, by the power of his own genius, became a painter of great eminence. His ability and knowledge in the art was derived ſolely from ſtudying and colouring the fineſt productions of the Roman and Venetian ſchools; his compoſitions are not unlike thoſe of Titian, full of life, ſpirited, and well deſigned; and his pictures have conſiderable grace, with a manner of finiſhing that was exceeding delicate.

PATEL.

Painted Landſcape.

He was born in France; but neither his age, nor the maſter under whom he ſtudied, aae aſcertained by any of the authors that I have conſulted. However, his works are univerſally known, and very deſervedly admired. In his own country he is called the French Claude, for he ſeems to have taken Claude Lorraine for his model, and in many reſpects he has imitated that admirable maſter with great ſucceſs.

The forms of his trees are elegant and looſe; his ſcenery is rich, and his buildings and other ornaments are deſigned in a very pleaſing taſte. His ſkies are judiciouſly adapted, having always a very remarkable warmth; and although it cannot truly be ſaid, that he equalled his model, yet it is no ſmall degree of honour even to imitate him happily. The breaking of his ground ſhews ſkill and judgment; his diſtances are finely obſerved; and the antique buildings, vaſes, monuments, and ruinous aqueducts, introduced in his compoſitions, give his pictures abundance of richneſs and elegant variety. His works ſufficiently ſhew that he ſtudied nature with nice obſervation, and his choice was always agreeable. In one reſpect he was ſuperior to Claude, for his figures are uſually deſigned in a delicate taſte, and drawn with correctneſs. His touch is light and firm, his colouring generally clear and natural, and his ſites are exceedingly pleaſing.

JOACHIM PATENIER.

Painted Landſcapes and Battles.

He was born at Dinant, about the year 1487, but learned the art of painting at Antwerp, and was received as a member of the academy of painters in that city in 1515. His principal ſubjects were landſcapes, which he painted in an excellent ſtyle, with charming diſtances, and figures exquiſitely touched and deſigned. There appeared a peculiar neatneſs in the leafing of his trees, and the trunks and branches of them had all the freedom of nature. His works, even in his life-time, were held in ſuch high eſteem, that they were induſtriouſly ſought for, and eagerly purchaſed at great prices.

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It was much lamented, that notwithſtanding his merit in his profeſſion, and the encouragement he received, he ſhould conſume the largeſt portion of his time in taverns, and other kinds of diſſipation; by which he not only impoveriſhed himſelf, but alſo deprived the world of ſo many valuable productions as he might have finiſhed. But it was his invariable cuſtom, never to take up the pencil, till want compelled him to uſe it.

He painted battles with extraordinary ſpirit; his compoſitions in that ſtyle were filled with a number of figures, and each of them was well deſigned, and finiſhed with the utmoſt exactneſs. Sandrart mentions an admirable battle-piece of Patenier's painting, in the poſſeſſion of Melchior Wyntgis at Middleburgh. When Albert Durer was at Antwerp, the works of this artiſt afforded him ſo much ſatisfaction, as he ſaw an uncommon degree of merit in his performances, that he painted his portrait, in order to preſerve the memory of ſo eminent a maſter.

JOHN BAPTIST PATER, generally called PATERRE.

Painted Landſcapes and Converſations.

DIED 1736, AGED 41.

He was born at Valenciennes, in 1695, and was the diſciple of Anthony Watteau, under whoſe direction he was placed when he was very young. He had a good taſte of colouring; and when he painted views of particular buildings, or real ſcenes after nature, they were executed in a pleaſing and maſterly manner. Yet he too much neglected the ſtudy of nature, and the correctneſs of deſign; conſulting his immediate advantage, more than the eſtabliſhment of his reputation: which manner of thinking and acting has proved in the higheſt degree pernicious to many ingenious artiſts, whoſe talents might perhaps have raiſed them to the top of their profeſſion, if they had obſerved a different conduct.

He never arrived at the merit of his maſter, though he imitated his ſtyle; but there is ſomewhat of ſpirit in his compoſitions, that renders them pleaſing.

PAUDITS.

Painted Portrait and Hiſtory.

This artiſt is mentioned by Sandrart as a painter of great merit, but there is no account of the time in which he flouriſhed. He was born in the Lower Saxony, and became a diſciple of Rembrandt, where he ſo much diſtinguiſhed himſelf, as to be ranked among the beſt performers in that ſchool. On his quitting Rembrandt, he was for ſome time employed by the Biſhop of Freiſingen; he painted ſeveral hiſtorical deſigns, as well as portraits for that Prince; and ſpent ſome years in the ſervice of the Duke of Bavaria, where his works were held in great eſtimation.

While he reſided at that Court, one Roſter, a painter, lived at Nuremberg; who ſeems to have been envious of the reputation of Paudits, and propoſed to paint a picture on any

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ſubject, in competition with him. Thoſe artiſts appear to have painted in a different ſtyle: Roſter was moſt conſiderable for his high finiſhing; the other, for force and freedom of pencil, in the manner of his maſter Rembrandt.

The ſubject agreed on by both was, a wolf tearing a lamb. Paudits ſhewed in his work a great ſuperiority in the deſign, and alſo more truth, force, and expreſſion; which ſecured to him the approbation of the beſt judges: but the neatneſs with which the wool of one animal, and the hairs of the other, were finiſhed, with a competent tranſparence of colour, ſo far prevailed with the majority of thoſe who accounted themſelves connoiſſeurs, that the preference was given to the picture painted by Roſter. And ſuch injudicious determinations muſt ever be expected, when works which are the product of genius and judgment happen to be ſubmitted to the cenſure of thoſe who want both; becauſe ſuch perſons are only guided in their opinions by caprice, fancy, or whim, and moſt frequently by an overweening conceit of their own taſte and diſcernment.

A declaration ſo unexpected by Paudits, depreſſed and preyed upon his ſpirits, and affected his mind with ſuch extreme violence, that he died in a few days after, univerſally pitied and regretted.

HORATIUS PAULYN.

Painted Hiſtory and Converſations.

This painter is ſuppoſed to have been born about the year 1643, and he reſided at Amſterdam; but the maſter under whom he ſtudied the art of painting is not known.

He had a very lively imagination, he compoſed readily, and deſigned well; but his greateſt excellence conſiſted in his colouring; for his pencil was ſo exceedingly neat, and the tone of his colouring ſo ſweet and delicate, that it was capable of deluding any lover of the art to admire what morality and modeſty muſt compel him to deteſt. Too frequently he proſtituted his art, to repreſent ſubjects that were indecent and obſcene, which leſſened him conſiderably in the public eſteem.

One of the ſmall pictures of Paulyn, excellently finiſhed, was valued at an hundred pounds; though probably that exorbitant price was fixed on it, rather on account of its immodeſty, than for any intrinſic merit in the performance.

ISAAC PAULYN.

Painted Portraits.

He was the diſciple of Abraham Vanden Tempel; and after he had perfected his ſtudies with that maſter, he went to England, where he reſided for ſeveral years, and found ſufficient encouragement and employment. But, in the year 1682, he retired from that kingdom, and ſettled at the Hague, where he painted the portraits of the principal perſons in that city with very great approbation.

PELLE-

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PELLEGRINO DA MODENA.

Painted Hiſtory.

DIED 1538.

He was born at Modena, where he learned the art of painting, and in his own country was conſidered as an ingenious artiſt; but, having heard many accounts of the aſtoniſhing genius and performances of Raphael, he left his native city, and travelled to Rome, where he was ſo fortunate as to become the diſciple of that inimitable maſter.

At that time there was a great number of young perſons at Rome, who diligently ſtudied deſign; who had a generous emulation to excel each other, and endeavoured, by intenſe application to that particular branch, to recommend themſelves to the countenance and favour of Raphael. Amongſt thoſe, Pellegrino diſtinguiſhed himſelf in a ſuperior degree, being ſo induſtrious, that he not only excelled in deſign, but alſo painted in freſco and in oil, in a very maſterly manner. Raphael ſoon obſerved the abilities of his pupil; and when Pope Leo X. employed him to adorn the apartments of his palace, he appointed Pellegrino as one of his aſſiſtants, in the execution of his deſigns; and the diſciple afforded ſuch proofs of his merit in that palace, that his maſter employed him in many other grand compoſitions.

Afterwards he finiſhed ſeveral of his own original deſigns, in the churches at Rome, and particularly in the churches of St. Euſtachius and St. James. But his moſt capital work, was the hiſtory of the life of the latter, which he painted in freſco, in a chapel belonging to the church of that Apoſtle. In that compoſition it was obſerved, that he gave his figures graceful airs and attitudes, in imitation of the ſtyle and taſte of Raphael; and that work eſtabliſhed his reputation. On the death of his maſter he returned to Modena, where he finiſhed ſeveral fine deſigns, among which, two are particularly noticed, that were painted in oil, the Baptiſm of Chriſt by St. John, and the ſtory of Coſmus and Damian.

The world was deprived of this celebrated painter by an unforeſeen and unhappy accident. He had a ſon who happened to quarrel with one of his companions, and the conteſt ended in the death of his antagoniſt. The fatal intelligence was expeditiouſly conveyed to Pellegrino, who ran out of his houſe to prevent his ſon, if poſſible, from falling into the hands of juſtice; but he had not advanced far in the ſtreet, till unfortunately he was encountered by the parents of the youth who had been killed, and who were in queſt of the murderer; and as the ſon of Pellegrino had eſcaped out of their power, they vented their fury on himſelf, and left him dead on the ſpot, to the general grief of all his fellow-citizens, as well as all the admirers of painting.

PELLEGRINO TIBALDI, DA BOLOGNA.

Painted Hiſtory.

DIED 1592, AGED 70.

He was born at Bologna, in 1522, and (as ſome authors teſtify) was a diſciple of Daniel Ricciarelli da Volterra, a painter of the firſt rank, with whom he proved himſelf

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poſſeſſed of an extraordinary genius; but Vaſari ſays, that having in his youth ſtudied deſign, after the paintings which were in the refectory of St. Michael in Boſco at Bologna, and likewiſe the works of ſome other eminent artiſts in that city, he went to Rome in the year 1547, where he induſtriouſly purſued his ſtudies for three years, and was highly commended for the force of his colouring, and the beauty of his deſign.

The merit apparent in his compoſitions, procured him the favour of Cardinal Poggio, who employed him to embelliſh the palace which he built at Rome; where Pellegrino finiſhed ſeveral elegant deſigns, in a beautiful and graceful ſtyle. By order of the ſame prelate, he painted one of the chapels at Loretto, which he executed equally to his own honour and to that of his patron. The ſubjects he deſigned in that chapel, were the Nativity, the Preſentation of Chriſt in the Temple, the Transfiguration, St. John preaching in the Wilderneſs, and a Decollation of St. John; thoſe, and ſome other ſubjects, he painted on ſtucco, in an excellent taſte and manner, ſo as to obtain univerſal approbation; and he alſo painted many grand compoſitions at Ancona.

Yet, notwithſtanding his excellence in the art of painting, after his having laboured for ſeveral years with great honour in that profeſſion, he diſcontinued it to practiſe architecture, military and civil, in both of which he was extremely well ſkilled; either finding it leſs laborious than painting, or at leaſt a more ready means of becoming opulent. The fortifying of Ancona and Ravenna, and building the palace of Cardinal Borromeo at Pavia, found him ſufficient employment; and he ſhewed the elegance of his taſte, as much in architecture, as he had formerly done in his works of the pencil.

At Ancona there is an Exchange built from a deſign of Tibaldi, which is adorned with paintings by his own hand, and decorated with ſtatues carved alſo by himſelf.

PELLEGRINO DA SAN DANIELLO.

Painted Hiſtory.

He was born at San Daniello, a caſtle about ten miles diſtance from Udino, and became the diſciple of Giovanni Bellini. That maſter perceived ſuch a promiſing genius in his pupil, as ſeemed to afford a probability of his arriving at great perfection in his profeſſion, as it afterwards happened: and on that account he gave him an appellation of diſtinction, by changing his real name, which was Martin; and inſtead of calling him Martin of Udino, he called him Pellegrino da San Daniello, by which only he is now known.

At Udino he painted many fine compoſitions, and particularly a deſign which he executed in oil, in the chapel of St. Gioſeffo, which was excellently coloured. The ſubject repreſented Joſeph in an amiable attitude, and a meditating poſture; the child Jeſus was near him, and St. John appeared in the habit of a ſhepherd, looking with a fixed and expreſſive attention on the infant Saviour.

That performance was exceedingly admired; and from the abundant merit that appeared in every part of it, and it being equal to the beſt works of Bellini, it was concluded by ſome connoiſſeurs of that time, that Pellegrino had painted it in concurrence with Bellini. But the ſtyle and handling of his other works, effectually proved that no

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pencil but his own had been employed in that celebrated picture. He alſo painted at Udino, a noble deſign of Judith, with the head of Holophernes, and an altar-piece for the church of Santa Maria, in which the head of the Virgin, and the heads of the other figures, had an air that was remarkably graceful.

The Duke of Ferrara held him in the higheſt eſteem, not only for his merit in his profeſſion, but for his many other accompliſhments; and while Pellegrino continued at the Court of that Prince, he was loaded with favours, and received a multitude of valuable preſents. He had a great genius, with a ready and fertile invention, and in many reſpects was ſuperior to his maſter Bellini. He painted in freſco and in oil, with an equal degree of merit; his taſte of deſign was grand, the airs of his heads were often graceful, and his colouring was very agreeable.

ANTONIO PELLEGRINI, of PADUA.

Painted Hiſtory.

DIED 1741, AGED 67.

He was born at Padua, in 1674, and was inſtructed by a painter in that city, whoſe name was * Genga, an artiſt not very capable of affording him any profitable knowlege of the art; however, having acquired, even under that incompetent director, ſome notion of deſign and colouring, he went to Venice, to perfect himſelf farther in the true principles of his profeſſion.

At Venice he had the good fortune to obtain the favour of Paolo Pagani, a very eminent Milaneſe painter, who had recommended himſelf to the particular eſteem of thoſe of the firſt rank in that city, by the agreeableneſs of his manners, as well as by his extraordinary ſkill in the art of painting. By the inſtructions which Pellegrini received from that maſter, his improvement was conſiderable; and by the intereſt of Pagani, he was made known to ſeveral noble families, by whom he was employed, and particularly by Angelo Cornaro. With that nobleman he cultivated a ſtrict friendſhip, and executed ſeveral deſigns in freſco for him, which procured him applauſe, and occaſioned his being engaged by others for the ſame kinds of works, and alſo for paintings in oil.

By his performances at Venice, he ſo thoroughly eſtabliſhed his reputation, that he met with a favourable reception in every Court of Europe, which he afterwards viſited. By the Duke of Mancheſter he was prevailed on to go with him to London, where he painted a ſtair-caſe for that nobleman; and for others of the Engliſh Nobility he painted different works in their ſalons and grand apartments; but particularly for the Earl of Burlington, and Sir Andrew Fontaine. While he reſided in England, he finiſhed a great number of hiſtorical deſigns, of a middling ſize, which are frequently to be ſeen; but his pictures

* The author of the Muſeum Florentinum affirms, that Pellegrini was inſtructed by Genga; but in the anecdotes of painting, it is ſaid he was the diſciple of Sebaſtian Ricci.

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pictures bear no great price in these kingdoms, though they shew a ready pencil, a very free touch, and sometimes a good taste of design, because the colouring is generally cold; and one peculiar tint so predominates through all his works, that they want force, and are immediately, even at the first sight, distinguishable from the paintings of other masters. In the year 1719 he was invited to the Court of France; and was afterwards engaged by the Elector Palatine, and the Elector of Bavaria; till having at those Courts added to his reputation, he returned to Venice, where he followed his profession with credit and honour.

In the church of Capuchins, di Castello, at Venice, one of the cielings is painted by Pellegrini. The design represents the Israelites gathering Manna in the desert; the composition is good, and it is well handled; but the colouring is weak and feeble, and, by the effect, scarce appears to be any thing more than a sketch. And in a church dedicated to Moses in the same city, there is a painting by this master, of which the subject is, the Brazen Serpent erected by Moses in the Wilderness. That is an excellent and grand composition, and is executed in a broad aud beautiful manner. It is well designed, and the landscape part is particularly fine; yet the masses of light in this, as in the other works of Pellegrini, are so weakly opposed by proper shadows, that the whole produces no strong effect, but appears flat and feeble.

GIOVANNI FRANCESCO PENNI, called IL FATTORE.

Painted History, Portrait, and Landscape.

DIED 1528, AGED 40.

He was born at Florence, in 1488, and, while he was very young, became the disciple of Raphael, who soon observed the promptness of his genius, the integrity and other good qualities of his heart, and also his passionate fondness for the art of painting; and those qualifications recommended him so strongly to the affection of his master, that he not only took all possible care of his instruction, but also intrusted his domestic concerns entirely to his prudent management; from whence he got the name of Il Fattore (or the Steward), which he retained ever after.

His manner of designing was an imitation of Raphael, which he never altered; and, in his finishing and colouring, his master was his only model. The first work in which he was employed by Raphael, was in the Pope's palace at Rome, where Giovanni da Udino, Pierino del Vaga, and other admirable artists, were associated with him. There he exerted his great talents, there he displayed that excellence of taste, which he had imbibed from his inimitable director, and shewed such grace and execution as were worthy of that school in which he was formed.

The genius of Penni was universal; but his greatest pleasure was in painting landscapes and buildings. He was an excellent designer, and coloured extremely well in oil, distemper, and fresco. He painted portraits in an exquisite style, and had such happy natural

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natural talents, as enabled him with eaſe to diſcover all that was curious or deſirable in the art he profeſſed. By being poſſeſſed of ſuch ſuperior powers, he proved a very uſeful aſſiſtant to Raphael, and painted a great part of the cartons for the tapeſtries of the Pope's chapel, and the conſiſtory; ſo that his maſter conceived a degree of affection for him, far ſurpaſſing what he felt for any other of his diſciples; and, at his death, left him heir to his fortune, in partnerſhip with Julio Romano.

After the death of his maſter, he painted many pictures at Rome, of his own deſign, and particularly in the palace of Chigi, with ſuch reſemblance of the ſtyle, pencil, colouring, and grace of Raphael, that they might not undeſervedly have been imputed to that illuſtrious painter.

Penni, in conjunction with Julio and Pierino del Vaga, finiſhed the celebrated deſigns of the battles of Conſtantine, and ſeveral others which had been left imperfect by Raphael. But having ſome diſpute about a copy of the Transfiguration, which the Pope intended for the King of France, they ſeparated. Julio engaged himſelf with the Marquis of Mantua; and Penni went to Naples, to enter into the ſervice of the Marquis del Vaſto; but the air of that country diſagreeing with his conſtitution, he died very ſoon after his arrival in that city.

LUCA PENNI.

Painted Hiſtory.

He was born at Florence, and was the brother of Giovanni Franceſco Penni. As he had a cloſe connexion with Pierino del Vaga, who had married his ſiſter, he worked with that maſter for ſome years at Genoa, Lucca, and other cities of Italy, with great credit. Afterwards he went to England, and was employed by King Henry VIII. for whom he painted ſeveral deſigns; and was alſo engaged by ſome of the merchants of London; but at laſt he almoſt entirely quitted the pencil, devoting all his time and application to engraving.

SANTA PERANDA.

Painted Hiſtory.

DIED 1538, AGED 72.

He was born at Venice, in 1466, and in that city learned the principles of the art of painting; but he went to Rome, and continued there for ſome years, ſtudying and deſigning the antique ſtatues, and the beſt paintings of the modern maſters. By that method of practice, having perfected his taſte of deſign, he returned to Venice; and being then better qualified to obſerve the wonderful effect of the works of Titian, Tintoretto, and Paolo Veroneſe, he carefully ſtudied their ſtyle of colouring, and gradually became as accompliſhed in that branch of the art, as he had before rendered himſelf conſiderable in deſign.

He

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He finiſhed ſome noble compoſitions in the palace of the Doge; and for the Princes of Mirandola and Modena painted many fine deſigns, which were generally admired. He handled his pictures with abundance of care and delicacy; and yet, by a judicious manner of managing his tints, he gave them a great deal of force and good relief.

FRANCIS PERRIER.

Painted Hiſtory and Landſcape.

DIED 1650, AGED 60.

He was born at Maſcon, in Burgundy, in 1590, and had a good genius for painting. Having quitted his own country to improve his knowledge in the art, he travelled through moſt parts of Italy, and at laſt arrived at Rome; where he examined the works of the ableſt artiſts, and fixed on Lanfranc as his model for imitation; the paintings of that maſter ſeeming to pleaſe his imagination and judgment, preferably to all others.

During his continuance at Rome, he acquired a good taſte, an eaſy manner of deſigning, and tolerable correctneſs; but he had very little knowledge of perſpective; his colouring is always too black, and the airs of his heads want grace and elegance. However, he etched, after his own drawings, an hundred of the moſt celebrated antiques, and ſome of the works of Raphael, with a great deal of ſpirit, though in ſome parts not quite as correctly as could be wiſhed.

PIETRO PERUGINO.

Painted Hiſtory.

DIED 1524, AGED 78.

This maſter was born at Peruſia, in 1446, where his parents lived in very low circumſtances; and they placed him with a painter, who, though no great proficient in the art, had diſcretion enough to animate his pupil with an eager deſire to obtain knowledge. Pietro applied himſelf, with ſingular patience and induſtry, to practiſe what appeared conducive to his advantage; he ſpent not only all the day, but the greateſt part of the night, in ſtudy, and at the ſame time ſtruggled with ſevere hardſhips; being obliged for ſeveral months to have no other bed to lie on than a large cheſt. Yet his laborious perſeverance in drawing and deſigning, qualified him to improve more readily under a ſuperior maſter.

At that period of time the finer arts were cultivated, and flouriſhed eminently at Florence; which induced Perugino to ſeek for inſtruction in that city, and he placed himſelf as a diſciple with Andrea Verocchio. Under that famous artiſt his proficiency was remarkably great; and in a ſhort time he was enabled to appear with credit in his profeſſion. The firſt work that raiſed his reputation, was a picture of St. Jerom looking with

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with a ſtedfaſt attention on a Crucifix. The figure of the Saint appeared ſo mortified, ſo emaciated, and yet ſo natural, as he had deſigned it after a living model, that the work was applauded in the higheſt terms; and in a few years his fame was ſo ſpread abroad, that his paintings were not only diſperſed through all Italy, but ſent alſo to Spain, France, and other countries of Europe.

He was employed to paint a grand altar-piece for the monaſtery of St. Clara at Florence, of which the ſubject was a dead Chriſt; and he introduced a number of figures in the deſign. The colouring was truly beautiful, the heads of the aged perſons had a graceful turn, and the air of the Virgin was eminently diſtinguiſhed, as well by the dignity of character, as the peculiar expreſſion of ſorrow. He alſo introduced a landſcape in one part of the deſign, which (making a reaſonable allowance for that early age of painting) was at that time accounted admirable; and the whole compoſition was eſteemed, by the beſt artiſts and judges, to be uncommonly excellent. A Florentine merchant offered treble the ſum that had been paid for it; but the propoſal was rejected, becauſe Perugino declared that he was incapable of finiſhing another ſo well.

Vaſari recites an incident in the life of this maſter, which, as I find it mentioned by moſt of the ſubſequent writers on this ſubject, cannot well be omitted. The Monks of a monaſtery at Florence had engaged Perugino to paint, in freſco, a piece of ſacred hiſtory in their chapel; and the Prior, who had agreed to ſupply the ultra-marine for the work, being of a ſuſpicious diſpoſition, always attended while it was uſed, leſt ſome of it ſhould be embezzled by the artiſt.

When Perugino perceived that the Prior's conſtant inſpection of the work was only occaſioned by his diſtruſting the honeſty of thoſe employed by him, he took care to place a pot of water near him, in which he often dipped his pencil, after he had loaded it with ultra-marine; and the colour, by its weight, inſtantly was precipitated to the bottom. The Prior, obſerving the rapid conſumption of his rich colour, paſſionately expreſſed his aſtoniſhment; but Perugino deſired him, neither to torment his own mind, nor indulge a diſhonourable opinion of artiſts, who generally acted upon principles of honour; and then, pouring off the water gently, he reſtored to him the ultra-marine which had ſubſided; only reminding the Prior, that, notwithſtanding all his ſuſpicious ſagacity, he might be impoſed on, if the artiſts he employed were leſs actuated by motives of honour, than by the fear of detection.

Sixtus IV. engaged him to paint ſeveral deſigns in his chapel, by which he gained great reputation; but, at his return to Florence, where Mich. Angel. Buonaroti was at that time in the higheſt eſteem, he quarrelled with that great man, from an avaricious diſpoſition, and was ſo ſeverely ſatirized by the poets of that city, that he was conſtrained to quit Florence, and retire to his native city Peruſia.

This maſter had acquired from Verocchio, the habit of deſiging his heads with a graceful air, and particularly thoſe of his female figures. His pencil is light, and he finiſhed his pictures highly; but his manner was dry and ſtiff, and his outline very often

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had great incorrectneſs. His higheſt honour conſiſted in his having been the inſtructor of the inimitable Raphael Sanzio, who, with his father Giovanni Sanzio, aſſiſted Perugino in a great number of his works.

He was not more memorable for his paintings, than he was infamous for his atheiſtical and avaricious principles; and having accuſtomed himſelf, after he grew extremely rich, to carry always along with him a box, in which he preſerved a quantity of gold, the proſpect of ſuch a treaſure induced a villain to rob him of it; and although, by the activity of his friends, the greateſt part of it was recovered, yet the vexation he endured, was thought to have been the principal cauſe of his death.

The moſt capital work of Perugino, in oil colour, is in the church of St. Peter at Peruſia. It is an altar-piece, of which the ſubject is, the Aſcenſion of Chriſt, with the diſciples in different attitudes, directing their eyes up to Heaven after their Lord. The deſign is excellent, and the whole is well executed. And in a chapel belonging to the church of St. Giovanni in Monte, there is a picture of the Virgin attended by ſeveral Saints, which is eſteemed one of the beſt performances of Perugino. In many reſpects it has abundance of merit; but it muſt be confeſſed that the compoſition is very indifferent.

PETRUCCIO PERUGINO. Vid. MONTANINI.

BALDASSARE PERUZZI.

Painted Hiſtory and Perſpective Architecture.

DIED 1536, AGED 55.

This painter is ſaid to have been born at Siena; but a moſt authentic * writer on this ſubject aſſerts, that Antonio Peruzzi, the father of this artiſt, was a rich citizen of Florence, who, to avoid the miſeries of a civil war, retired from that city to Volterra, where Baldaſſare was born, in 1481; and in a few years after he went to ſettle at Siena, where he continued during the remainder of his life, which afforded ſufficient cauſe to conjecture that his children were born there, and not at Volterra.

Baldaſſare, who early ſhewed a lively genius to painting, learned deſign from an eminent goldſmith of Siena, and purſued his ſtudies by the inſtruction of thoſe who were accounted moſt ingenious in the profeſſion of painting; till having gained a competent degree of knowledge, he applied himſelf, with incredible diligence, to practiſe after the works of the moſt celebrated maſters, and imitated them with ſo much exactneſs and truth, as ſeemed wonderful to the moſt able connoiſſeurs of that time. From Siena he went to Rome, where he was employed by Pope Alexander VI. and in the palace of that Pontif, as alſo in ſeveral chapels and convents, he painted many grand deſigns in freſco, which were commended for their grace and elegance of ſtyle. His genius inclined him particularly

* Vaſari.

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particularly to paint perſpective and architecture; and as he underſtood the eſſential principles of the chiaro-ſcuro in a degree far ſuperior to any of his cotemporaries, he managed it in ſuch a manner, that he produced ſurpriſing effects. His uſual ſubjects were views of ſtreets, palaces, corridores, portico's, and the inſides of magnificent apartments, in which he repreſented every cornice, frize, bas-relief, or ſuitable ornament; and, by a judicious diſtribution of his lights and ſhadows, gave them a roundneſs and projection, as natural, and as ſtriking, as if they were real.

It is not poſſible to give a nobler teſtimony of the powerful effect of this maſter's painting, than to ſay, it ſurpriſed and pleaſed even Titian; for, when that famous artiſt viewed ſome of the perſpective works of Peruzzi, he was ſo deceived, that no arguments could perſuade him to believe that any of the objects he ſaw were produced by the pencil, till he at laſt changed his point of view, and then he expreſſed a much greater degree of aſtoniſhment, at the beauty and artifice of the performance, and at the exquiſite deception it created. He excelled in painting ſcenes for theatres, in which ſubjects he introduced, with extraordinary taſte and judgment, all thoſe decorations peculiar to the ſtage, and he is accounted the firſt who practiſed that ſtyle of painting.

He ſtudied architecture, and became very eminent in it; having received ſome inſtructions from Bramante, the friend of Raphael. He wrote a treatiſe on the antiquities of Rome, and a commentary on Vitruvius; but unhappily he died before they were publiſhed, being poiſoned by ſome perſons who were envious of his reputation and of his talents.

PESELLO PESELLI.

Painted Hiſtory and Animals.

DIED 1517, AGED 77.

He was born at Florence, about the year 1440, and became a diſciple of Andrea del Caſtagno, whoſe ſtyle and manner he always imitated. He was particularly fond of painting animals, ſtudying every ſpecies after nature with ſingular care; and in order to have thoſe objects ready on any occaſion, to paint them after the life with greater exactneſs, he conſtantly preſerved a variety of animals under his own roof, to ſerve him as models, and repreſented them with a ſpirit, life, truth, and nature, far ſuperior to any of the artiſts of his time.

Till he was thirty years of age he continued with Caſtagno, and by that time he was conſidered as a very eminent maſter. He painted hiſtorical ſubjects as well as animals; he worked in freſco as well as in oil; and finiſhed ſeveral fine deſigns in the chapels and palaces at Florence, which were beheld with approbation. But he obtained uncommon applauſe for one compoſition, which was, the Wiſe Men offering to Chriſt, gold, and frankincenſe, and myrrh. His merit in his profeſſion procured him eſteem, and he was beloved by all his fellow-citizens, for his amiable temper and diſpoſition.

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GERRARD PETERS.

Painted Converſations, Landſcapes, and Portraits in ſmall.

He was born at Amſterdam, about the year 1580, and at firſt ſtudied the art of painting under Jacques Lenards, who painted on glaſs; but afterwards he was inſtructed by Cornelius Van Haerlem, being the firſt, and alſo the beſt diſciple of that maſter.

No artiſt in the Netherlands was equal to him for deſigning the naked, or for giving his figures a certain air of elegance. He ſpent ſome years at Rome; and when he found himſelf ſufficiently improved, he returned to his native city, where he had conſtant employment, for converſations, landſcapes, and portraits in a ſmall ſize, which he finiſhed highly, and with extraordinary truth and nature. Govaerts, who proved an excellent landſcape-painter, was the diſciple of this maſter.

BONAVENTURE PETERS.

Painted Sea-pieces, and particularly Storms.

DIED 1652, AGED 38.

He was born at Antwerp, in 1614, and became one of the moſt eminent painters in the Low Countries. The ſubjects he delighted to repreſent, were ſtorms at ſea; in which he deſcribed, in a lively, natural, and pathetic manner, every circumſtance that could fill the imagination with pity and terror. The raging of the waves, the impending tempeſt, the veſſels foundering, or daſhed in pieces againſt rocks, the mariners periſhing in the deep, or ſeeming to dread a more lingering death on a deſert ſhore, are expreſſed by his pencil with the utmoſt truth, nature, and probability. But, although his general ſubjects were of that kind, yet he painted calms with an equal degree of merit, and likewiſe proſpects of towns and caſtles adjoining to the ſea.

His pencil is light; his touch neat, and full of ſpirit; his colouring exceedingly tranſparent; and his water, whether he deſcribes it agitated or ſtill, has an abundance of truth and delicacy. His pictures, however, are not equally good, nor equally valuable; for in ſome the figures are extremely well deſigned, and exquiſitely finiſhed; and in others, the colouring of the whole is rather too light, and the draperies of the figures are ſometimes interſperſed with tints which do not harmonize with others. But his beſt works have extraordinary merit, and muſt always be very eſtimable.

JOHN PETERS.

Painted Sea-Pieces and Sea-Shores.

This painter was brother to Bonaventure Peters, and born at Antwerp, in 1625. He painted the ſame ſubjects for which his brother was ſo deſervedly famous; and many of the

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the works of John paſs for the works of Bonaventure, being as finely touched, as well coloured, as tranſparent, and adorned with excellent figures.

He frequently painted ſea-fights, which were much admired for the goodneſs of the deſign, as well as for the clearneſs of the colouring; and he alſo painted views of villages, towns, and fortified cities on the banks of rivers, which he deſigned after nature, generally making an agreeable choice, and finiſhing them with remarkable neatneſs.

FRANCIS LUCASZ PETERS.

Painted Landſcape.

DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and received his firſt inſtruction from his father; but afterwards he was placed as a diſciple with Gerard Segers.

His genius inclined him principally to paint landſcapes with ſmall figures, which he executed with great correctneſs, and touched with exceeding delicacy. The beauty and merit of his paintings recommended him to the favour of the Arch-Duke Leopold, who retained him in his ſervice for many years, and always held him in the higheſt eſteem; and as that Prince engroſſed the greateſt part of his time and his labours, the pictures of this artiſt are very ſcarce, and are rarely to be purchaſed.

JOHN PETITOT the Old.

Painted Portraits in Enamel.

DIED 1691, AGED 84.

This memorable artiſt was born at Geneva, in 1607; and having a peculiar genius to miniature-painting, he ſtudied the art of enameling with inexpreſſible application, and at laſt arrived at ſuch a degree of perfection, that he may juſtly be accounted almoſt inimitable. There is not only a neatneſs of handling in all his works, but a grace and expreſſion which can never be ſufficiently admired, and perhaps will never be excelled. Many of his portraits have been accounted equal to Vandyck; and it was thought that Petitot was particularly directed by that admirable maſter, in thoſe portraits which he painted after the originals of Vandyck; becauſe it is obſerved that the beſt performances of Petitot are thoſe which are after that maſter. He was wonderfully patient in finiſhing his works, and had the judgment and ſkill to conceal the labour which the management of his colours peculiarly required.

It is aſſerted by an ingenious French writer, that Petitot, and Bordier his aſſiſtant, derived the curious part of their knowledge of the moſt beautiful and durable colours proper for enamel, from Sir Theodore Mayerne, at London. That great phyſician was uncommonly ſkilled in chemiſtry, and generouſly communicated the ſecrets he had diſcovered to thoſe painters, who improved themſelves by continual experiments of their own, till at laſt they brought their colours to the utmoſt perfection.

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Petitot was, by the recommendation of Sir Theodore, made known to King Charles I. and had the honour to paint the portraits of that Monarch, and the whole Royal Family. He continued in England till Charles was brought to the ſcaffold, and in the year 1649 returned to Paris, where he was highly favoured by Lewis XIV. and by his admirable works acquired an ample fortune. But on account of the revocation of the edict of Nantes, he with great difficulty, and not without ſome perſecution from the Biſhop of Meaux, obtained permiſſion to retire to Geneva, having declared himſelf a Proteſtant; and after a few years reſidence in that city, he ſettled at Veray, in the canton of Berne, where he ſpent the remainder of his days in eaſe and affluence, as alſo in univerſal eſteem.

The uſual price he received for a portrait was thirty piſtoles; and for ſeveral years before his death, his price was increaſed to forty. However, he only painted the heads and hands of his figures; for the hair, the grounds, and the draperies, were executed by Bordier, who was brother-in-law to Petitot. And it may appear ſomewhat extraordinary, that they aſſociated and laboured together for fifty years, and in that great length of time they never had the ſmalleſt conteſt or miſunderſtanding.

The colouring of Petitot is extremely ſoft and lively, and it is ſo artfully managed, that it can never change; which circumſtance muſt always give his works a ſuperior value. He generally painted on plates of gold or ſilver, and very rarely on copper. He had a ſon,

——— PETITOT, called the Young,

to whom he communicated all his knowledge, which he had obtained by many years of experience; and that ſon, by copying the works of his father, and on all occaſions uſing them as his models, ſoon gained a conſiderable reputation. He ſettled afterwards in London, where he followed his profeſſion with the utmoſt ſucceſs and credit; and ſeveral of the portraits which were painted by him, are now ſhewn as the work of the Old Petitot, although to a judicious eye they appear far inferior.

PETER PEUTEMAN.

Painted Still Life.

DIED 1692, AGED 42.

He was born at Rotterdam, in 1650, and was a good painter of inanimate objects; but the moſt memorable particular relative to this artiſt, was that incident which occaſioned his death.

He was requeſted to paint an emblematical picture of mortality, repreſenting human ſkulls and bones, ſurrounded with rich gems and muſical inſtruments, to expreſs the vanity of this world's pleaſures, amuſements, or poſſeſſions; and that he might imitate nature with the greater exactneſs, he went into an anatomy-room, where ſeveral ſkeletons hung by wires from the ceiling, and bones, ſkulls, &c. lay ſcattered about, and immediately prepared to make his deſigns.

While

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While he was thus employed, either by fatigue, or by intenſe ſtudy, inſenſibly he fell aſleep, but was ſuddenly rouſed by a ſhock of an earthquake which happened at that inſtant, on the 18th of September, 1692. The moment he awoke, he obſerved the ſkeletons move about as they were ſhaken in different directions, and the looſe ſkulls roll from one ſide of the room to the other; and being totally ignorant of the cauſe, he was ſtruck with ſuch a horror, that he threw himſelf down ſtairs, and tumbled into the ſtreet, half dead. His friends took all poſſible pains to efface the impreſſion made on his mind by that unlucky event, and acquainted him with the real cauſe of the agitation of the ſkeletons; yet the tranſaction ſtill affected his ſpirits in ſo violent a manner, that it brought on a diſorder which in a very ſhort time ended his days.

His general ſubjects were either allegorical or emblematical alluſions to the ſhortneſs and miſery of human life.

CHRISTOPHER PIERSON.

Painted Hiſtory, Portraits, and Implements for Hunting.

DIED 1714, AGED 83.

He was born at the Hague, in 1631, and ſtudied under Barthólomew Meyburg, with whom he travelled to Germany; and, in his return, happening to viſit the Swediſh camp, he was engaged by General Wrangel to paint his portrait, and the portraits of the principal officers of the army. Thoſe performances were ſo much admired for the reſemblance, the clearneſs of colouring, the relief, and neatneſs of penciling, that the General endeavoured to prevail on him to go to the Court of Sweden, where he was aſſured of being appointed principal painter; but he declined that honour, out of a deſire to return to his own country.

For ſome years he employed himſelf in painting hiſtorical ſubjects and portraits, and found a conſtant demand for his works at Gouda, ſo as to acquire both reputation and riches; but having obſerved that the pictures of Leemens, which repreſented the utenſils uſed in hunting, and other rural amuſements, ſuch as guns, nets, bird-calls, pouches, powder-horns, &c. were exceedingly admired, and brought good prices, he applied himſelf entirely to that manner of painting with ſuch ſucceſs, that he has never been equalled by any other maſter. Thoſe ſubjects he uſually painted on a white ground, and gave them ſo juſt a degree of light and ſhadow, that every object ſeemed to project from the canvaſs.

This maſter had conſtantly accuſtomed himſelf to ſtudy after nature, and in hiſtorical compoſition ſhewed a good taſte; his colouring was agreeable and very natural, his pencil delicate, and he grouped his objects of ſtill life with ſingular judgment. Undoubtedly thoſe objects were but of a low rank, yet they had abundance of merit for their exact reſemblance to nature, and for that ſtriking effect produced by his maſſes of light and ſhadow.

It was obſerved, that the latter works of Pierſon were much ſuperior to thoſe of his earlier time; and that he continued to paint even till the laſt year of a very long life:

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nor, at ſo advanced an age, was there the ſmalleſt perceptible difference in the ſpirit of his works.

PIETRO, or PERINO DEL VAGA.

Painted Hiſtory and Groteſque.

DIED 1547, AGED 37.

He was born at a village in Tuſcany, near Florence, in 1500, of parents who were extremely poor; and his mother dying of the plague when he was only two months old, he was reared by the milk of a goat. His original name was Pietro Buonaccorſi; but being called Perino in his infancy, he was ever after diſtinguiſhed by that appellation.

While he was yet very young he went to Florence, and happened to be noticed by one Andrea de Ceri; who being exceedingly pleaſed with the countenance and vivacity of Perino, which ſeemed to promiſe ſomewhat above his preſent condition, took him into his houſe, with a reſolution to provide for him. Andrea was but an indifferent artiſt, being accuſtomed to paint little waxen figures, which he ſold in his ſhop, from which circumſtance he was nick-named De Ceri; but his houſe was frequented by a number of the young Florentine painters. And when Andrea obſerved by ſome attempts of Perino, that he had a genius ſuperior to his years, he procured him ſome inſtructions from a youth named Ridolfo, a ſon of Domenico Ghirlandaio, who was remarkably expert at deſigning, till, by inceſſant practice, Perino not only far ſurpaſſed his inſtructor, but alſo excelled all the other young artiſts who uſed to frequent the houſe of Andrea. Then he began to ſtudy after the works of Michael Angelo Buonaroti, and deſiſted not from his ardent purſuit after knowledge in the art, till he arrived at a high degree of excellence.

At that time a painter of conſiderable repute, named Vaga, lived at Florence, who, being much pleaſed with the promiſing talents of Perino, took him along with him to Rome, giving him alſo the beſt directions for his improvement; and when the urgency of his affairs recalled him to Florence, he recommended Perino to all his acquaintance, and, with as much affection as if he had been his own ſon, requeſted them to countenance and favour him in his ſtudies; from which incident he was ever after called Perino del Vaga. At Rome he was in the moſt neceſſitous circumſtances, but his love to the art enabled him to contend with every difficulty, and every kind of diſtreſs; ſo that he prudently devoted one half of the week to work for the picture-merchants, in order to procure ſubſiſtence, while he ſpent the remainder in intenſe practice to improve himſelf in every branch of his profeſſion.

He ſtudied after the antique ſtatues, he ſearched after the beautiful baſſo-relievos and ornaments among the ruins of the ancient palaces, temples, theatres, and baths; he ſtudied perſpective and anatomy, and particularly the inſertion of the muſcles, as well as the ſwell and depreſſion of each, occaſioned by the various motions and poſitions of the members of the human body; nor did he diſcontinue that practice till he ſurpaſſed all the young artiſts in the fineſt and moſt difficult parts of the art; and deſigned the naked with

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with greater correctneſs and elegance than many of thoſe who were accounted conſiderable maſters.

Thoſe accompliſhments introduced him to the eſteem of Julio Romano and Franceſco Penni; and by their deſcription of his merit he was made known to Raphael, who prized his talents exceedingly, and afterwards employed him along with Giovanni da Udino, to aſſiſt him in thoſe grand works in which he was engaged. Perino was remarkably excellent in deſigning the decorations and elegant ornaments of architecture, and in that branch ſeems to have been without a competitor; for, after he had for ſome time executed the deſigns of Raphael, thoſe of his own invention were full as highly applauded.

Although he at firſt had formed his taſte from the works of Buonaroti, yet he always adhered to the ſtyle and manner of Raphael, which he preferred to the other. It cannot be ſaid that he poſſeſſed the ſublime manner of thinking which conſtantly appears in the compoſitions of Raphael; but he imitated Raphael's manner of deſigning, better than any of thoſe who were taught in that celebrated ſchool, and his colouring was beautiful. His decorations were invented with great eaſe and readineſs; he gave them uncommon grace, boldneſs, and beauty, like the antique, nor were they inferior to it, either in taſte or elegance; and his fancy was inexhauſtible. The moſt material objection made to the hiſtorical compoſitions of Perino, was, that there appeared too great a ſameneſs in the turn and air of the heads of his female figures, which was ſuppoſed to ariſe from his deſigning them after the ſame model.

He finiſhed ſeveral admirable deſigns in the palace of the Pope, and gained the higheſt reputation by thoſe works which he executed in the palace of Prince Doria at Genoa: for, beſides the ſubjects of hiſtory, and the repreſentation of battles of horſe and foot, thoſe beautiful groteſques which he painted in the true antique taſte, the rich and elegant ornaments, the poetical and fabulous hiſtories he introduced, the maſks, boys, animals, and other productions of a lively imagination, were ſo charmingly deſigned, and executed with ſo much ſpirit, judgment, and relief, that it ſeems impoſſible to deſcribe or to praiſe them in any degree proportionable to their merit. After the death of Raphael, thoſe deſigns which were left imperfect by that illuſtrious painter, were finiſhed by Perino, in conjunction with Julio Romano, and Franceſco Penni, called Il Fattore.

Among a great number of excellent deſigns by this great artiſt, the following are particularly applauded: the Iſraelites taking Jericho; the Immolation of Iſaac; Joſeph ſold by his Brethren; Jacob wreſtling with the Angel; the Drowning of Pharaoh; beſides many ſubjects taken from the hiſtory of the New Teſtament.

PIETRO DA PETRI.

Painted Hiſtory.

DIED 1716, AGED 51.

According to the teſtimony of ſome writers, this painter was born at Rome in 1665, but, according to the Chronological Tables, at Novarra, and was the diſciple of Carlo Maratti.

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He painted in the ſtyle of his maſter, but not with an equal degree of beauty as to his colouring, nor with ſo exquiſite a pencil; but he proved a very good deſigner, and ſometimes gave an air to his figures that was amiable and graceful. He ſtudied the works of Raphael with great attention, and became an admirable copyer of the works of other maſters, more eſpecially of Raphael and Maratti; and his paintings are at this day in very great eſteem.

SIMON PIGNONI.

Painted Hiſtory.

DIED 1698, AGED 86.

He was born at Florence, in 1612, and at firſt inſtructed in the art of painting by Fabrizio Boſchi, who taught him deſign; but he quitted that ſchool, to enter under the tuition of Paſſignano. Yet, although he became an excellent performer, through the precepts of that maſter; when he obſerved the taſte of Franceſco Furini, it ſo powerfully affected his imagination, by correſponding exactly with his own turn of mind, that he determined to adhere to that ſtyle and manner in his ſubſequent deſigns. This was the only indiſcreet and cenſurable point in the conduct of Pignoni; for the peculiar taſte of Furini conſiſted in deſigning naked figures, and in ſome of his pictures he was apt to expoſe, with too great a licentiouſneſs, what modeſty would have induſtriouſly concealed.

He went to Venice, to improve himſelf in colouring, and ſtudied with great pleaſure the tints of Titian, Albano, and Guido, in their naked figures, which beſt ſuited his own fancy; but he determined principally to imitate the tender and lovely manner of the latter. However, after his return to Florence, he altered the tone of colouring which he had aſſumed at Venice, and, by a judicious additional mixture of ultra-marine, rendered his carnations much more delicate and beautiful; ſo that his works were univerſally admired and coveted, for the charming forms of his figures, for their being excellently diſpoſed, and admirably coloured.

He painted a number of ſacred ſubjects in an exquiſite taſte, which are eſtimated at a very large price, and preſerved as curioſities in the cabinets of the Italian Nobility. At the approach of the diſtemper of which he died, he expreſſed the ſtrongeſt concern for his having painted laſcivious ſubjects, and died remarkably penitent.

JOHN PINAS.

Painted Hiſtory, Portrait, and Landſcape.

He was born at Haerlem, about the year 1596, and in his native city learned the firſt rudiments of the art of painting; but he travelled to Italy, and ſtudied for ſeveral years with Peter Laſtman. His ſtyle of colouring was ſtrong, and rather inclining too much to the deep brown or blackiſh tint; yet, in that manner of painting, he had many admirers; and ſome imagine that even Rembrandt, in that reſpect, imitated the ſtyle of Pinas.

An extraordinary fine picture, by this maſter, is the Hiſtory of Joſeph ſold by his Brethren, which is highly commended, as well for the deſign, as for the good effect of the whole.

JACQUES

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JACQUES PINAS.

Painted Hiſtory, Landſcape, and Portrait.

He was the brother of John Pinas, born likewiſe at Haerlem; in which city he was inſtructed in the principles of deſign and colouring, and continued there to follow his profeſſion. As he had not the ſame opportunities of improving himſelf by viſiting Italy as his brother had done, he was in no degree equal to him; but, after John's return to his own country, Jacques received conſiderable advantage from the directions of his brother; and his works, though inferior to thoſe of John, were nevertheleſs very well eſteemed.

BERNARDINO PINTURICCIO.

Painted Hiſtory, Portrait, and Groteſque.

*DIED 1513, AGED 59.

He was born at Peruſia, in 1454, and was a diſciple of Pietro Perugino, who in ſome few years made him ſo conſiderable an artiſt, that he employed him on many occaſions as his aſſiſtant. He principally painted hiſtory and groteſque, but he alſo excelled in portraits; which he deſigned well, and coloured with a great deal of livelineſs and nature. Among the number of his beſt portraits are particularly noticed, thoſe of Pope Pius II. and Innocent VIII. of Giulia Farneſe, Cæſar Borgio, and Queen Iſabella of Spain.

He performed an abundance of works in Rome, and other cities of Italy, and was much employed, though his manner was ſo ſingular, that it was not imitated by any of his cotemporaries: for he beſtowed extraordinary care on the high finiſhing of his pictures, and endeavoured to add an unuſual ſplendor to his paintings, by introducing a richneſs of gilding in ſeveral parts of the work, blended with ornaments of architecture in relievo, quite unſuitable to the true taſte of elegant ſimplicity in a picture. And although ſuch a ſtyle might afford pleaſure to an injudicious eye, yet it muſt always diſguſt thoſe who poſſeſs a more refined idea, and a more extenſive knowledge of the art.

The moſt memorable performance of Pinturiccio, is the hiſtory of Pius II. painted in ten compartments, in the library at Siena. In that undertaking, Raphael, who was then a very young man, and bred under the ſame maſter as Pinturiccio, ſo far aſſiſted him, that he ſketched many parts of the compoſition, and made cartons of the moſt material incidents of the hiſtory for him.

The laſt work in which he was engaged, was a Nativity, for the Monaſtery of St. Francis, at Siena; and the Monks, being deſirous to accommodate him in the beſt manner, appropriated a chamber to his particular uſe, where he might work without any interruption. But, as Pinturiccio was naturally of a peeviſh and impetuous temper, he expreſſed great impatience to have the apartment entirely cleared, and inſiſted that every

* In the Chronological Tables, it is very erroneouſly ſaid, that Pinturiccio was born in 1497, and died in 1533, at 36 years of age; though Vaſari ſays, he was 59 when he died.

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thing ſhould be moved out of it. The Monks, willing to gratify him in all reſpects, removed all the furniture as expeditiouſly as poſſible, except one large old *cheſt, almoſt decayed by time, which could not be moved from the ſpot, without a probability of its being broken in pieces. However, the poſitive painter inſiſted on its removal; and the Monks had ſcarcely ſtirred it from its place, when one of the rotted planks giving way, diſcovered a treaſure of five hundred pieces of gold, which had lain there ſecreted for many years.

The diſcovery proved an inexpreſſible joy to the Monks, and an equal mortification to the artiſt, who, being conſcious that he loſt the treaſure by his own indiſcreet obſtinacy, became ſo tormented in his mind, and ſo depreſſed in his ſpirits, that he ſurvived the tranſaction only for a very few months, and it was generally accounted the cauſe of his death.

SEBASTIAN DEL PIOMBO, called alſo VENETIANO.

Painted Portrait and Hiſtory.

DIED 1547, AGED 62.

He was born at Venice in 1485, and learned the rudiments of the art from Giovanni Bellini; but afterwards he became the diſciple of Giorgione, whoſe beautiful ſtyle of colouring he carefully ſtudied, and imitated it with the greateſt ſucceſs.

His firſt attempts, when he entered on his profeſſion, were in portrait; and the approbation he received afforded him ſo much encouragement, that at laſt he arrived at the utmoſt perfection in that branch of painting. He was not only admired for the ſtrong reſemblance of his pictures, but alſo for the ſweetneſs of his manner of colouring, and the roundneſs and bold relief of his figures; in all which parts he ſo happily reſembled Giorgione, that ſeveral of the portraits painted by Piombo were miſtaken for thoſe of his maſter. Nor could any artiſt be more highly celebrated, than he was for the portrait of Giulia Gonzaga, the favourite of Cardinal Hippolito de Medici; which, by all the writers of that age, was called a divine performance. No maſter of his time had greater excellence in deſigning the heads and hands of his figures, and his draperies were natural, and exquiſitely finiſhed.

As the reputation of Sebaſtian had extended itſelf through moſt parts of Italy, it procured him the friendſhip of Agoſtino Chigi, a rich merchant of Siena, who traded at Venice; and by his perſuaſion Sebaſtian was, without any great difficulty, prevailed on to accompany him to Rome. That city afforded him a new ſcene to diſplay his talents; and as his ſtyle was ſoft and delicate, like that of Giorgione, and very different, in many reſpects, from that which was uſually practiſed by the eminent artiſts of Rome at that period,

* De Piles, and a few other writers, aſſert that the five hundred ducats of gold dropped out of an old ſuit of armour, which Pinturiccio ordered to be removed; but, the word in Vaſari is Caſſonaccio, which ſignifies a great old box, cheſt, or trunk; and it is ſo tranſlated by Altieri in his dictionary. Certainly it muſt at leaſt appear more conſonant with probability, that ſuch an antiquated piece of furniture as an old cheſt might be made a repoſitory for five hundred pieces of gold, rather than any part of a ſuit of ſteel armour, whether old or new.

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period, his works, as well in freſco as in oil, were exceedingly admired. He diſtinguiſhed himſelf equally in hiſtory and portrait; and was allowed to have an exceeding good manner of deſigning, with a great deal of grace in his airs and attitudes.

His reputation was very much advanced, by the friendſhip which Michael Angelo Buonaroti expreſſed for him. That famous artiſt favoured him on all occaſions, preferred him before all the diſciples of Raphael, and was zealouſly active in his praiſe and recommendation; and as Raphael had painted the celebrated picture of the Transfiguration, which was placed as an altar-piece in the church of St. Peter a Montorio, Michael Angelo adviſed Sebaſtian to paint in the ſame church a grand compoſition of the Reſurrection of Lazarus, to ſtand in competition with the picture by Raphael. It was affirmed, that either to ſet the merit of Piombo in the ſtrongeſt point of light, or (what is more probable) out of ſome degree of envy at the inconteſtable merit of Raphael, Buonaroti promoted the undertaking, and it was ſaid that he even gave the deſign.

When the work was finiſhed, the abilities of Sebaſtian were confeſſed by the ableſt connoiſſeurs; and although the wonderful compoſition of the Transfiguration was accounted inimitable for deſign, expreſſion, and grace, yet the work of Piombo, even while compared with it, was exceedingly and univerſally admired; and after the death of Raphael, he was conſidered as the beſt artiſt in Italy.

He lived in the utmoſt eſteem with Pope Clement VIII. whoſe portrait he drew with an amazing reſemblance of life and nature; and he alſo painted the famous Satiriſt Aretine, in an equal degree of perfection. That portrait was afterwards placed in the council chamber of Arezzo, not only as an honour to the poet, but to the city which produced ſuch a genius. But none of the pictures of this maſter ſeem to be mentioned with greater encomiums, than that of the martyrdom of St. Agatha, which he painted for the Cardinal of Arragon, and was in the poſſeſſion of the Duke of Urbino. That painting is deſcribed as being beautifully deſigned, charmingly coloured, and admirably finiſhed; and was accounted to be in no reſpect inferior to the beſt of Raphael, Titian, or any other of the great maſters.

He was the inventor of the art of painting upon walls with oil; which, it is ſaid, was by a plaſter compoſed of quick lime, pitch, and maſtich.

DAVID VANDER PLAAS.

Painted Portrait.

DIED 1704, AGED 57.

He was born at Amſterdam, in 1647, and had a manner of painting that was very ſingular, and peculiar to himſelf. He ſpent ſeveral years in Italy, and particularly ſtudied Titian, whoſe works he made his model; and in his ſtyle he ſeemed deſirous to imitate the effect produced by the colouring of that eminent artiſt, though he attempted it by a very different manner of penciling: for he laid on his colours with a ſtrong body, and by

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by a proper ſkill in the chiaro-ſcuro, his lights and ſhadows were ſo placed, as to produce a lively and natural affect, without breaking the maſſes, or ſcumbling his colours together. That method not only gave more force to his figures, but it alſo preſerved his colours from fading, and gave them a laſting beauty. Undoubtedly his pictures could not admit of a near inſpection; but when viewed at a competent diſtance, they have the appearance of life and nature.

The picture which is mentioned as one of his moſt capital performances, is the portrait of the renowned Admiral Van Tromp; in which there is a fine expreſſion of the fortitude of ſoul, the ſpirit, fire, and reſolute boldneſs of that great officer.

MATTHEW VAN PLATTEN, called IL MONTAGNA.

Painted Landſcapes, and Sea Views.

He was born at Antwerp, in 1640, and in that city learned the principles of deſign and colouring; but he viſited ſeveral parts of Italy, to refine his taſte of deſign, by ſtudying nature, and making accurate obſervations on the works of the beſt maſters. He reſided for a long time at Florence, along with John Aſſelyn, who was known there by the name of Crabbatje, and was a painter of extraordinary merit.

Van Platten was admirable in deſcribing calms on the ſea, and the reflections of bodies on a tranſparent ſurface; and was equally happy in repreſenting ſtorms on land or water; but, in his land ſtorms eſpecially, the ſkies, clouds, and trees, were wonderfully expreſſive of true nature. His landſcapes are remarkable for their lovely ſituations, for their perſpective truth, for the beauty of his diſtances, for thoſe elegant pieces of architecture which he introduced, and for their colouring, which was extremely pleaſing and natural.

POCHETTI. Vid. BARBATELLI.

CORNELIUS POELEMBURG.

Painted Landſcapes, Caves, and Grottos.

DIED 1660, AGED 74.

He was born at Utrecht, in 1586, where he became the diſciple of Abraham Bloemart; but he quitted that maſter, as ſoon as he had made a reaſonable proficiency in the art, and travelled to Rome. His firſt determination was to imitate the manner of Elſheimer; but he found himſelf ſo affected, while he contemplated the works of Raphael, that he reſolved on endeavouring to imitate the grace of that incomparable maſter, particularly in the naked. He ſtudied with advantage ſome of Raphael's excellencies; but he did not ſufficiently attend to that part which conſtitutes his higheſt merit, which was deſign.

He formed for himſelf a ſtyle that was entirely new, and in many reſpects preferable to the Flemiſh guſto; but it did not reſemble the ſtyle of any Italian maſter, except in the

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Ipse pinx. T. Chambars sculp.

CORNELIUS POLENBURG.

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ruins of the antique buildings, with which he adorned his landſcapes, and which he had with great care copied after nature. He ſurpaſſed all his cotemporaries in the delicacy of his touch, in the ſweetneſs of his colouring, and in the choice of agreeable objects and ſituations. His ſkies are clear, light, and tranſparent; his back-grounds ornamented often with the veſtiges of magnificent Roman edifices, which always contribute to the harmony of the whole compoſition; and his female figures, which he generally repreſented naked, are beautiful and elegant forms. His greateſt excellence appeared in the ſmall pictures of his hand, for in the larger ſize he is not ſo deſerving of commendation.

The Italians were exceſſively pleaſed with the works of Poelemburg; and ſome of the Cardinals at Rome, of the fineſt taſte, attended him frequently while he was painting, to obſerve his manner of working, and expreſſed their admiration in the ſtrongeſt terms.

It was not without great regret that he left Rome, to return to his own country; though he afterwards found ſufficient cauſe to be pleaſed with the honours he received from the Grand Duke at Florence, and the reſpect ſhewn to him in every city through which he travelled, as well as in his native city Utrecht. For, not long after his arrival, Rubens paid him a friendly viſit; and having expreſſed a ſingular pleaſure in examining the works of Poelemburg, he purchaſed ſeveral for his own cabinet, and beſpoke others. By which generous conduct, he inſtructed the lovers of the art to eſtimate the merit of Poelemburg as highly as they ought, and at the ſame time advanced the fortune and the reputation of that artiſt.

By King Charles I. he was invited to the Court at London, where he painted many curious pictures, for which he was nobly recompenced; and that Monarch endeavoured earneſtly to induce him to continue in England; but his fondneſs for his own country prevailed over all other conſiderations, and he returned to Utrecht, where he acquired an affluent fortune, and lived in univerſal eſteem. Several very eminent artiſts procured him to paint the figures in their works, particularly Steenwyck and Kierings; and the excellent perſpectives of the former are ſometimes rendered ſtill more eſtimable, by the pencil of Poelemburg. The genuine works of this maſter are exceeding ſcarce; but his diſciple, John Vander Lis, imitated his manner ſo ſucceſsfully, that the paintings of Lis are very often taken for the works of his maſter.

CHARLES FRANCIS POERSON.

Painted Hiſtory and Portrait.

DIED 1725, AGED 72.

He was born at Paris, in 1653, and was a diſciple of Noel Coypel, by whoſe inſtruction he proved a conſiderable painter, in hiſtory as well as in portrait. His promiſing talents procured him the countenance and protection of Monſ. Manſard; by whoſe recommendation he was introduced to the Court of Lewis XIV. and appointed to paint the portrait of that Monarch; in which he ſucceeded ſo well, that he was honoured with the Order of St. Lazarus.

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By the favour of his patron, who had conceived a very high opinion of the merit of Poerſon, he was employed at the hoſpital of the Invalids; but, when the work was near finiſhed, it did not appear, to the beſt judges, a commendable performance, either as to the compoſition or execution, nor equal to what was expected from the character of the artiſt. For that reaſon Manſard cauſed it to be entirely defaced, to quiet the ſpleen of the multitude of critics, who were very loud and ſevere in their cenſures. It certainly muſt have been a ſignal mortification to the artiſt, to obſerve ſo general a contempt of his work; but he had a much greater mortification, when he ſaw Bon Boullongne, who had lately accompliſhed his ſtudies at Rome, undertake the ſame work, and ſucceed in it with univerſal applauſe.

However, his protector Manſard found out a means ſomewhat to raiſe his ſpirits from their dejection, by prevailing on the King of France to appoint him director of the French Academy at Rome; which ſtation he filled with great honour, and died Prince of the Academy of St. Luke, to which he was elected on the death of Carlo Maratti in 1713.

POLIDORE. Vid. GLAUBER.

POLIDORO DA CARAVAGGIO.

Painted Hiſtory, Landſcape, Animals, and Groteſque.

DIED 1543, AGED 51.

This extraordinary artiſt was born at Caravaggio in the Milaneſe, in 1492, and went young to Rome; where, to the aſtoniſhment of all the painters, the ſeeds of that incomparable genius unfolded, which afterwards proved an ornament to the profeſſion: for Polidoro was in ſuch narrow circumſtances, that he was obliged to attend as a labourer, in preparing the ſtucco for the artiſts, and continued in that mean occupation till he was eighteen years of age.

At that period, being employed to attend on Giovanni da Udino, and attentively obſerving his manner of working, he was ſo wonderfully affected, and animated with a deſire to learn the art of painting, that he ſolicited ſome of the young painters, who aſſiſted Raphael in his works at the Vatican, to teach him the rules of deſign. He ſtudied their inſtructions with moſt laborious application, and attached himſelf particularly to Maturino, a young Florentine, who at that time painted in the Pope's chapel, and was accounted an excellent deſigner in the ſtyle of the antique. Polidoro practiſed inceſſantly under the directions of Maturino, and in a very ſhort ſpace of time gave ſuch proofs of a ſuperior genius, as excited the admiration, and even the aſtoniſhment of all the artiſts at Rome, more eſpecially of thoſe who remembered his late ſervile occupation.

A ſimilarity of taſte and talents in Polidoro and his inſtructor, produced a diſintereſted affection in both; and they determined, during the remainder of their lives, to aſſociate

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as brothers, to live and labour together, and to have but one purſe, as they appeared to have but one heart; nor did they ever violate that friendly compact, till the death of Maturino.

From nature Polidoro poſſeſſed a lively and fertile genius; and the rapidity of his progreſs ſo ſurpriſed and delighted Raphael, that he engaged him as one of his aſſiſtants at the Vatican, where he gained more honour than any of the diſciples of that great maſter. He had obſerved that Raphael formed his taſte of deſign, by his peculiar attention to the antique; and therefore he devoted his whole time to that ſtudy, and ſpent entire days and nights in deſigning after thoſe incomparable models, till at laſt he made himſelf eminent as well for the extreme correctneſs of his deſign, as for the grandeur of his taſte. He was particularly fond of the antique bas-relief, and imitated it ſo happily in many of his compoſitions, that his works in that ſtyle are conſidered as the ſtandard of fine taſte and true elegance.

He underſtood and practiſed the chiaro-ſcuro, in a degree ſuperior to any of the Roman ſchool; and as he joined the ſtudy of nature to the knowledge of the antique, his works ſhew a beautiful mixture of both. The airs of his heads are graceful, his attitudes well choſen, his draperies diſpoſed with eaſe and elegance, and his figures have a noble expreſſion. His pencil is light, ſoft, and free, and it is impoſſible for a judicious eye to behold his performances, and not admire them. When he paints the frizes of ancient architecture, or when his ſubject requires vaſes, ſtatues, urns, or the apparatus for ſacrifices, to be introduced as ornaments, he deſigned them admirably, and always gave them the true air of Greek and Roman antiquity. He finiſhed an incredible number of hiſtorical pictures at Rome, both in freſco and oil, in conjunction with Maturino; few of the churches, palaces, or gardens, being without ſome of his paintings.

But, amidſt all the happineſs that fame or fortune could confer on him, he was forced to fly from Rome when it was ſtormed and pillaged, and compelled, along with other eminent artiſts, to ſeek for refuge in other cities of Italy. At firſt he retired to Naples, where he met with no encouragement, and from thence viſited Meſſina in Sicily, where he was employed to paint the triumphal arches, erected for the reception of Charles V. after his victory at Tunis; and by that and other grand compoſitions, he obtained a large ſum of money and very great reputation.

Thus enriched, and Rome being reſtored to its peace, he was impatient to return to that city; and the day before his intended departure, he drew all his money from the bank of Meſſina. But his valet, who was a Sicilian, knowing the intention of his maſter, and having diſcovered that a conſiderable ſum was in his cuſtody, conſpired with ſome other aſſaſſins, who murdered Polidoro in his bed; and, to avert all ſuſpicion of the real murderers, they depoſited the body at the door of a lady who had been a favourite of Polidoro, to induce the public to believe that he had received his death from a rival.

The aſſaſſins fled that night from Meſſina, as ſoon as the plunder was divided, except the valet, who concluded himſelf ſecure from conviction; and the next morning he went, as if conducted by the hand of Providence, to wait on a nobleman who had been a moſt

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cordial friend to Polidoro, to acquaint him with the death of his maſter. But the Count replied, that Polidoro had too much probity and goodneſs to excite the enmity of any; and therefore he was perſuaded that none could be guilty of ſuch a villany but his valet. And as he obſerved a viſible alteration in the countenance of that aſſaſſin, he cauſed him to be torturned, which ſoon urged him to confeſs the whole tranſaction; and he ſuffered the juſt puniſhment of his crime, his fleſh being torn off with burning pincers, as he was carried to execution.

The laſt work of this great maſter was a Crucifixion, in which he deſigned a multitude of figures, of horſemen, ſoldiers, Phariſees, women, and children, who attended on that occaſion; and he diſpoſed them with the utmoſt elegance and propriety of character. The whole was painted admirably, and in that compoſition he ſeemed deſirous to give an inconteſtable proof of his refined taſte, his extenſive genius, and the power of his pencil.

POMERANCIO. Vid. CHRISTOFANO RONCALLI.

ANTONIO and NICOLO POMERANCIO. Vid. CIRCIGNANO.

RACHEL VAN POOL, or RUISCH.

Painted Fruit and Flowers.

DIED 1750, AGED 86.

This paintreſs was born at Amſterdam, in 1664, the daughter of the famous anatomy profeſſor Ruiſch, and was inſtructed in the art by William Van Aalſt, an eminent painter of flowers. In a few years ſhe appeared equal to that maſter, and wanted no other aſſiſtance but to ſtudy nature, which ſhe did with a curious and penetrating eye, and imitated nature in ſo lovely a manner, that ſhe was conſidered almoſt as a prodigy, and allowed to be the moſt able artiſt of her time. Her choice of objects was elegant; her manner of painting them was exquiſite; and ſhe contraſted them in all her compoſitions with unuſual beauty and delicacy; ſo that her reputation was ſpread through moſt parts of Europe.

She was appointed court paintreſs to the Elector Palatine; and that Prince, as a teſtimony of reſpect for her merit, ſent her a complete ſet of ſilver furniture for her toilet, conſiſting of twenty-eight pieces, and ſix candleſticks of wrought plate for wax tapers. He did indeed engroſs the greateſt part of her works; and not only payed for them with a princely liberality, but always made her ſome additional preſent.

It is very remarkable that ſhe continued to paint to the laſt period of a very long life, and that the pictures finiſhed by her at the age of eighty, were as neatly penciled, and worked up as highly, as thoſe which had been painted when ſhe was thirty. She was one of the moſt complete artiſts in her ſtyle, that almoſt any age hath produced. She compoſed her ſubjects with extraordinary ſkill and judgment; ſhe worked them up to the

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the higheſt degree of tranſparence; and her colouring was not only beautiful, but it ſhewed ſo much truth and nature, that every plant, flower, or inſect, might delude the eye to believe them real; and her paintings were allowed to be, in many reſpects, ſuperior to thoſe of Mignon. Her pictures are uncommonly rare, being treaſured up as curioſities in Holland and Germany, in the cabinets of Princes, or in the collections of the moſt wealthy connoiſſeurs.

JURIAEN POOL.

Painted Portrait.

DIED 1745, AGED 79.

He was born at Amſterdam, in 1666, and was the huſband of the celebrated Rachel Ruiſch. He excelled in painting portraits; and his ſingular merit in that ſtyle recommended him to the eſteem of Rachel, preferably to ſeveral other competitors, of much greater conſequence and fortune.

He ſhared the favour of the Elector Palatine along with his wife, to whom that Prince was a moſt munificent patron, and he admired the works of both. After the death of the Elector, Juriaen entirely quitted his profeſſion of painting, to the great regret of all the lovers of the art, who could never aſſign any juſt cauſe for ſo ſudden a reſolution; and he gave himſelf up wholly to a commercial life.

GIOVANNI ANTONIO LICINIO PORDENONE, called the Old.

Painted Hiſtory.

DIED 1540, AGED 56.

He was born at Pordenone, a caſtle in Friuli, about twenty-five miles diſtant from Udino, in 1484; and without any particular inſtructor, merely by the ſtrength of a happy natural genius, aided by an invincible love to the art of painting, he arrived at a very high degree of perfection; having only ſtudied carefully the works of Giorgione. But to accompliſh himſelf ſtill more effectually, he applied himſelf to ſtudy nature; he deſigned human figures after living models; and ſketched every action, air, and attitude, that his eye or his judgment approved; and endeavoured to imitate the beautiful effects of light and ſhadow, ſo as to give every object a natural and becoming relief. By which courſe of ſtudy and practice, he became an artiſt of the firſt rank, and was univerſally conſidered as one of the beſt painters of his time.

At firſt he painted in freſco with great applauſe, and executed ſeveral grand compoſitions in that manner of painting at Udino, Vicenza, Mantua, and Venice; but he alſo painted in oil, with an equal degree of excellence; and diſtinguiſhed himſelf above all his cotemporaries, in the art of fore-ſhortening his figures. His invention was fertile,

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his taſte of deſign good, his colouring like that of Titian; and his works had a great deal of force, with an appearance of eaſe.

A ſtrong emulation perpetually ſubſiſted between Pordenone and Titian; and the former painted a chapel in the church of St. Roch, profeſſedly in competition with the latter; with which performance the Senate of Venice ſeemed ſo highly pleaſed, that they appointed him a penſion during his life, as a public reward for his merit. However, although it was no inconſiderable honour to him, to be able to diſpute the ſuperiority with ſo applauded a maſter as Titian; and though partiality, prejudice, and want of competent judgment, might occaſion many to decide in favour of Pordenone; yet poſterity, which is always impartial, hath determined the conteſt in favour of the other. If we may rely on the teſtimony of Vaſari, he affirms, that the works of Pordenone are far inferior to thoſe of Titian; and that it was only from a ſpirit of envy and malignity to that incomparable artiſt, that Pordenone was, by ome judges, placed on an equality with him.

And that this was certainly the caſe, may be conjectured from his undertakings at Genoa. For, the Prince Doria having employed Pierino del Vaga, to decorate ſome of the grand apartments in his palace, and obſerving him to be too dilatory in the execution, engaged Pordenone to proceed in the work, and he painted the fable of Jaſon ſailing in ſearch of the Golden Fleece; but when his work was compared with that which Pierino had finiſhed, the Prince was ſo greatly diſſatisfied, that he immediately diſmiſſed him, and he returned to Venice.

From that city he was invited to Ferrara, by the Duke, who careſſed him exceedingly, and ſhewed him many marks of his favour and eſteem; but he died there ſoon after, and it was ſuppoſed that his death was occaſioned by a doſe of poiſon, adminiſtered to him by ſome of his own profeſſion, who envied him thoſe honours which the Duke condeſcended to confer upon him.

GIULIO LICINIO PORDENONE, called the Young.

Painted Hiſtory.

DIED 1570, AGED 50.

He was born at Venice, in 1520, and was the nephew as well as the diſciple of Giovanni Antonio Pordenone. He imitated the manner of his uncle, and painted ſo like him, that their works are often miſtaken. That performance by which his reputation is perpetuated, is a painting in freſco, on the front of a houſe in Augſburg, which is ſufficient to aſcertain the ſtyle, and the merit of this maſter.

GIUSEPPE PORTA, called SALVIATI.

Painted Hiſtory.

DIED 1585, AGED 50.

He was born at Caſtel-Novo, in 1535; and being ſent very young to Rome, conſigned to the care of his uncle, who was ſecretary to the Archbiſhop of Piſa, he was placed as

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a diſciple with Franceſco Salviati; under whoſe direction, in a ſhort ſpace of time, he acquired an excellent taſte of deſign, with a beautiful ſtyle of colouring, and was ever after diſtinguiſhed by the name of his maſter Salviati.

Franceſco, having received an invitation to Venice, took his diſciple along with him; and Porta, finding great encouragement in that city, made it his place of reſidence, and moſt of his future works were for the churches and palaces at Venice. He had a good taſte of deſign, a ready and fine invention, and a tone of colouring not much inferior to the greateſt maſters; but his compoſitions would have appeared abundantly more pleaſing, if he had not marked the muſcular parts of his figures too ſtrong.

His moſt capital performances (though many of his productions deſerve the largeſt commendation) are in the palace of the Doge; of which the ſubjects are the Sybils, the Prophets, and the Cardinal Virtues, which have been exceedingly admired and applauded.

ANDREA POSSO, or POZZO.

Painted Architecture, Hiſtory, Landſcape, and Portrait.

DIED 1709, AGED 67.

He was born at Trent, in 1642, and at firſt was inſtructed by an artiſt of very mean abilities, who obſerved in his diſciple a progreſs that ſoon rendered him ſuperior to himſelf; and being unwilling to appear incapable of inſtructing him farther in the art of painting, he ſet him to deſign after the beſt pictures that were to be ſeen in that city. By a continual application to thoſe ſtudies, Poſſo made a great number of good deſigns, even while he was yet very young. But afterwards he became the diſciple of a painter who had ſtudied ſeveral years at Rome, and at that time accidentally lived at Trent, whoſe works ſhewed a much better taſte of deſign, and greater elegance in the diſpoſition of his ſubjects, than any of the artiſts who practiſed there.

With that painter he went to Milan as his pupil; and yet, notwithſtanding the many proofs of an elevated capacity and genius, which that maſter could not but diſcover in his diſciple, he treated him moſt ungenerouſly; and would have prevented him from viſiting either Rome or Venice, though, for that only purpoſe, he had with great difficulty ſaved every ſmall ſum that fell into his hands. However, he found a patron and protector in Milan, who was a lover of the art, and whoſe liberality afforded him the opportunity he deſired, of purſuing his favourite ſtudies of perſpective and architecture; who alſo rewarded him in a noble manner, far beyond the expectation of Poſſo, for every ſmall work he preſented. But unhappily, by having plenty of money to ſquander away, he fell into vicious company, and grew extremely diſſolute; till he was ſo affected by a pathetic diſcourſe of an eminent preacher, that he ſuddenly reſolved to retire from the world, and at the age of twenty-three was admitted into the ſociety of the Jeſuits.

Thoſe fathers having obſerved Poſſo to be fond of deſigning and painting, having alſo ſeen two pictures of his own invention, and being always invariably attentive to every incident

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incident that might conduce to the benefit of their own body, reſolved to have him inſtructed by an able artiſt; and they prevailed with Ludovico Scaramuccha to take Poſſo under his care. By the precepts of that maſter he acquired a grand and magnificent ſtyle of compoſition, and painted ſeveral ſubjects taken from ſacred hiſtory, in freſco, as well as in oil. Every work he finiſhed added ſtill to his reputation, and at laſt he became confeſſedly ſuperior to all his cotemporaries.

He executed ſome noble deſigns at Turin; and being called alſo to Rome, he there indulged his genius by ſtudying accurately the moſt ſuperb ſtructures in that city; and performed a great many admirable works in different parts of Rome, and in the principal cities of Italy, which aſtoniſhed every judicious eye that obſerved the variety, the elegance, the grandeur, and the elevation of his ideas.

No painter could poſſeſs a more extenſive knowledge of perſpective than Poſſo; he was abſolute maſter of the true principles of the art, and not only had a clear conception of them himſelf, but he had the ſkill to explain them intelligibly to others; and thoſe volumes which he publiſhed on that ſubject, will be as laſting a proof of his excellence in writing, as his works are of his excellence in painting. All his deſigns in perſpective architecture are ſurpriſingly grand, rich, and in an exquiſite taſte; ſo as not only to entertain the eye of a ſpectator, but pleaſingly to deceive it. He excelled in hiſtory, landſcape, and portrait, and almoſt in every branch of the art, though his correctneſs and expreſſion were not equal to his elevated ideas; but in architecture and perſpective he was critically and wonderfully exact.

His fine ſtyle in portrait-painting procured him the particular eſteem of the Emperor Leopold I. who invited him to his Court, ſat to him for his portrait, and appointed him to paint him the portrait of the Archduke Joſeph; which was extremely applauded, as well for the likeneſs, as for the ſpirit and dignity of the attitude. Among a number of hiſtorical ſubjects which he painted at Vienna, that of the Wiſe Men offering to Chriſt is particularly mentioned, as being ſo highly admired by the Empreſs, that ſhe ordered it to be placed in her own chapel.

He died at Vienna; and the portrait of Poſſo, painted by himſelf, in a very expreſſive attitude, with a piece of architecture for the back-ground, is at preſent in the celebrated gallery of painters at Florence.

FRANCIS POST.

Painted Landſcape Views of the Weſt Indies.

DIED 1680.

He was born at Haerlem, the ſon of John Poſt, a painter on glaſs, who taught him deſign and colouring; and he practiſed under the inſpection of his father, till he was ſufficiently qualified to appear with credit in his profeſſion. He had a brother who was an expert architect, and for ſome years had been retained in the ſervice of Prince Maurice

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of Naſſau; and by his recommendation Francis was alſo employed by the Prince, and went in his train to the Weſt Indies. There he ſketched the moſt extraordinary views of that country after nature, and, at his return to Holland, he ſcarce ever painted on any other ſubjects.

His works, in his life time, were greatly admired, not only on account of the novelty of his ſcenery, but alſo as they were well handled. The ſituations in his landſcapes are generally agreeable and well choſen; his ſkies are clear, and his diſtances remarkably blue; his figures have no great elegance in their forms, nor have they correctneſs of outline; but they fill their places with propriety, and they ſhew the dreſs, manners, ſports, employments, or amuſements of the natives of thoſe countries very diſtinctly. In moſt of his pictures the plants, trees, fruits, fiſhes, and wild as well as tame animals, are deſcribed with truth and nature; his trees are touched freely, and ſome of them are looſe, and finiſhed with a maſterly pencil; but all of them have a true reſemblance to the models from which they were deſigned. However, the pictures of this maſter's hand would undoubtedly have a much more pleaſing effect, if the fore-grounds were not ſo frequently too dark, and ſome of his verdures too green, by which means the harmony of the whole is very often deſtroyed. And it ought alſo to be obſerved, that there is a great inequality of merit in the landſcapes of Poſt, many of them being truly worthy of commendation, and ſome of them very indifferent and ſlightly finiſhed.

PAUL POTTER.

Painted Cattle and Landſcape.

DIED 1654, AGED 29.

He was born at Enkhyſen, in 1625, and learned the principles of painting from his father, Peter Potter, who was but a moderate artiſt; yet, by the power of an enlarged genius and uncommon capacity, which he diſcovered even in his infancy, his improvement was ſo extraordinary, that he was conſidered as a prodigy, and appeared an expert maſter in his profeſſion at the age of fifteen.

His ſubjects were landſcapes, with different animals, but principally cows, oxen, ſheep, and goats, which he painted in the higheſt perfection. His colouring is ſoft, agreeable, and tranſparent, and appears to be true nature; his touch is free, and exceedingly delicate, and his outline very correct. His ſkies, trees, and diſtances, ſhew a remarkable freedom of hand, and a maſterly eaſe and negligence; but his animals are exquiſitely finiſhed, and touched with abundance of ſpirit.

He is eſteemed one of the beſt painters of the Low Countries, not only for the delicacy of his pencil, but for exact imitation of nature, which he inceſſantly ſtudied, and repreſented in a lovely manner. His only amuſement was walking into the fields; and even that amuſement he ſo managed, as to make it conduce to the advancement of his knowledge in the art; for he always ſketched every ſcene and object on the ſpot, and afterwards compoſed his ſubjects

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from his drawings; though frequently he etched thoſe ſketches, and the prints are deſervedly very eſtimable.

The paintings of Potter are exceedingly coveted, and bear a high price; becauſe, beſide their intrinſic merit, the artiſt having died young, and not painted a great number of pictures, they are now ſcarcely to be procured at any rate. One landſcape which originally he painted for the Counteſs of Solms, was afterwards ſold (as Houbraken affirms) to Jacob Van Hoeck, for two thouſand florins.

The correctneſs of the animals of Potter, in their various actions and attitudes, the natural verdure of his trees, and the careleſs manner of his leafing, are ſufficient marks of the genuine works of that maſter.

PETER POURBUS, called the Old.

Painted Hiſtory and Portrait.

DIED 1683, AGED 73.

He was born at Gouda, in 1610, but ſpent the greateſt part of his life at Bruges, where he was educated, and inſtructed in the art of painting. He was very ſucceſsful in hiſtorical compoſitions, and alſo very eminent in portrait, in which ſtyle his moſt capital picture (according to Van Mander) is the portrait of the Duke of Alenſon, which is accounted excellent in reſpect of the reſemblance, as well as of the handling and colour. But he painted a great number of hiſtorical ſubjects for the churches and convents; and the performance which is mentioned as his principal work is the Hiſtory of St. Hubert, which is placed in the great church at Gouda. According to the deſcription of Sandrart, it repreſents a Biſhop baptizing two Catechumens, attended by two perſons who hold wax tapers; and the back-ground is a perſpective view of the inſide of a temple executed with great elegance.

FRANCIS POURBUS, called the Young.

Painted Portrait, Hiſtory, and Animals.

* DIED 1580, AGED 40.

He was born at Bruges, in 1540, and received his firſt inſtruction from his father Peter Pourbus; but afterwards he was the diſciple of Francis Floris, under whom his proficiency was ſo great, that Francis uſed frequently to compliment him ſo far as to call him his maſter. And in reality he far excelled Floris in colouring, as he alſo proved ſuperior to his father in every branch of his profeſſion.

He painted all kinds of animals extremely well, and in his landſcapes he was ſo exact, that every ſpecies of fruit or foreſt trees might readily be diſtinguiſhed. However his greateſt

* De Piles, who allows Francis to be the ſon of Peter Pourbus, ſays that he died in 1622; but he miſtakes the ſon for the grandſon of Peter, who did die in 1622; for the ſon of Peter died, as Sandrart affirms, in 1580.

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greateſt excellence conſiſted in portrait, which he painted with life, ſpirit, and ſtrong likeneſs; and in all the heads of this artiſt, there may be obſerved great truth and admirable colouring.

FRANCIS POURBUS.

Painted Hiſtory and Portrait.

DIED 1622, AGED 52.

This painter was the ſon of Francis Pourbus, born in 1570, and he acquired the knowledge of painting from his father; but in ſome years he ſurpaſſed him in ſeveral branches of his art. He travelled through different parts of Europe, and fixed at laſt at Paris, as he there found an encouragement for portrait-painting equal to his wiſh; for he gave his figures a good expreſſion, and diſpoſed his draperies with a noble ſimplicity. In the hiſtorical ſubjects which he deſigned, he was remarkably correct; and in all his works he ſhewed a very pleaſing and commendable tone of colouring.

His own portrait, painted by himſelf, is honoured with a place in the famous Florentine gallery; and in the collection of the French King, are ſtill preſerved the portraits of Henry IV. and Mary de Medicis, by this maſter. And in the church of the Abbey of St. Martin, at Tournay, there is a Crucifixion, painted by Pourbus, which is very highly commended.

NICOLO POUSSIN.

Painted Hiſtory and Landſcapes.

DIED 1665, AGED 71.

This eminent painter was born in Normandy, at a ſmall city called Andel or Andily, in 1594, and was at firſt inſtructed by one Ferdinand Elle, a portrait-painter, for a few months, but afterwards he ſpent about a month with L'Allemant: yet finding both thoſe artiſts incapable of inſtructing him, in a manner ſuitable to thoſe elevated ideas he had conceived of the art, he applied himſelf to ſtudy after the works of ſuch maſters as were confeſſedly of the firſt rank. By that means his improvement was ſo conſiderable, that it procured him ſome employment; but as his utmoſt ambition was to ſee Rome, he haſtened as much as poſſible to finiſh a few paintings in which he was engaged, and immediately travelled to Italy.

Sandrart ſays, he began his ſtudies at Rome in 1622, in the twenty-eighth year of his age; and other very authentic writers affirm that his arrival at Rome was in 1624, when he was thirty; but in that city he had many difficulties to contend with, by the death of his principal friend the Cavaliere Marino. He applied himſelf, however, with redoubled induſtry to his ſtudies, and copied ſeveral of the works of Titian, which for a time improved his ſtyle of colouring; and alſo attentively obſerved the excellencies of Raphael

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and Domenichino; from whoſe works, aſſiſted by his taſte for the antique, he imbibed that correct taſte of deſign, and that truth of expreſſion, which animate and adorn all his compoſitions. He indeed devoted almoſt his whole attention to the antique ſtatues, and basreliefs, which appeared to him more worthy of curious and critical obſervation, than the fineſt efforts of modern genius in painting; for he ſeemed perſuaded, that every grace and beauty of the human form was compriſed in thoſe ancient ſculptures which have juſtly been the admiration of the judicious in all ſubſequent ages.

The firſt ſubjects he painted were bacchanalians, ſatyrs and nymphs, which he introduced in his landſcapes, the ſtories being principally taken from Ovid; and he enriched his ſcenes with elegant buildings, which he deſigned after thoſe magnificent edifices that are in Rome and its environs. But afterwards his ſubjects were ſometimes taken from the ſacred hiſtory, and oftener from the Greek and Roman; in which he always obſerved the coſtume ſtrictly, with an equal degree of judgment and learning. As he had been exceedingly ſtruck with the works of Titian at his firſt going to Rome, he endeavoured to imitate his colouring; but when once he gave himſelf up to an enthuſiaſtic admiration of Raphael and the antique, he altered his tone of colour entirely, and loſt all that warmth in his carnations, which appeared in his early productions.

His invention was as happy as it was lively, and he deſigned with ſpirit and correctneſs; though, he was not always happy in the diſpoſition of his figures, which too often were diſtributed in the ſame line, by his want of ſtudying the chiaro-ſcuro as he ought. In perſpective and architecture he was perfectly accompliſhed; which enabled him to give an air of grandeur to his landſcapes, that captivates the moſt judicious. The ſcenes and ſituations of his landſcapes are exceſſively pleaſing, and they receive a peculiar beauty, from the novelty of the objects he introduces, from the variety of his trees, buildings, and other ornamental incidents; every part being lightly and delicately touched, and exhibiting at once great truth, and equal judgment.

By his ſuperior fondneſs for the antique, the hiſtorical compoſitions of Pouſſin are very correct, and the airs and attitudes of his figures are generally beautiful, though not always graceful; but, by his neglecting to ſtudy nature with a proportionable attention, his airs and attitudes want that variety, which perpetually entertains and delights us. The colouring of Pouſſin did not in any degree correſpond with his other powers in the art; it is cold, feeble, and hard, and more ſimilar to the marble of thoſe antiques which he rapturouſly admired, than to the carnations of nature, or the fleſhy tints of other eminent painters. And either from his being unacquainted with the true principles of colouring, or deſpiſing the art of colouring in compariſon with deſign, he ſeems never even to have endeavoured to alter his ſtyle in that reſpect, though he could not but feel the force of the colouring of Titian and Guido.

At his return to Rome from Paris, whither he had been honourably invited by Lewis XIII. he painted for the Prince Juſtiniani an hiſtorical picture, repreſenting Herod's cruelty; an admirable compoſition, in which he gave to every character ſuch an expreſſion

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as could not but excite pity and terror in every beholder. And he afterwards finiſhed the celebrated pictures of the Seven Sacraments of the Romiſh church, on which he beſtowed the labour of ſeveral years. Sandrart aſſerts, that Pouſſin painted thoſe deſigns more than once, as there is one undoubted original ſet of them at Rome, and another at Paris. After perfecting that expenſive work, he deſigned the applauded hiſtory of Germanicus dying, which is well-known to every lover of the art.

At St. Germain's the altar-piece, repreſenting the Laſt Supper, is of the hand of Pouſſin. The deſign is noble, the compoſition in the higheſt degree accurate, the expreſſion ſtrong and elegant, and the whole full of ſpirit. In the gallery of the Prince della Torre, at Naples, are to be ſeen the Annunciation, and the Flight into Egypt, both of them excellent for the compoſition, expreſſion, and beauty of deſign, but in reſpect of the colouring defective, like his other works. None of the deſigns of Pouſſin have been more univerſally admired, than that of Germanicus; and if he had never painted another picture, he would have gained immortal honour by that alone.

He never engaged in grand works, but confined himſelf to eaſel pictures, for which he had a perpetual demand; and his method was, to fix the price expected for each, on the back of the picture, which was readily paid.

There is a remarkable difference in the performances of Nicolo Pouſſin; for many of thoſe which he executed in the declining years of his life, are much inferior to thoſe performed in his prime and middle period. The ſame taſte, and the ſame genius, appear in all, but the handling diſcovers an unſteadineſs that is not obſervable in his earlier works; as if he continued to paint when his hand was unequal to his genius. But upon the whole he is allowed to have been an admirable artiſt; and the immenſe price which his pictures produce in every part of Europe, is an inconteſtable proof of his eſtabliſhed merit.

GASPAR POUSSIN, or DUGHET.

Painted Landſcape.

*DIED 1663, AGED 63.

He was born in France, in 1600, but was induced to travel to Rome, not only from having a ſtrong deſire to viſit his ſiſter who was married to Nicolo Pouſſin, but likewiſe out of a love to the art of painting, for which he very early diſcovered an apt genius. Sandrart ſays, that Gaſpar was employed at firſt only to prepare the palette, pencils, and colours for Nicolo; but, by the inſtructive precepts and excellent example of that eminent maſter, he became ſo great a proficient, that he gradually roſe into the higheſt reputation.

* Some authors ſay, that Gaſpar Pouſſin was born in 1600, and died in 1660, aged 60; and the authors of the Abrégé de la Vie des Peintres differ from all other writers that I have conſulted, placing the year of his birth in 1613, at Rome, and not in France, and fixing his death in 1675, at the age of 62, twelve years later than other biographers. But perhaps thoſe gentlemen may have ſome greater authority for their dates than the other writers, who affirm that he was born in 1600, died in 1663, and at the age of 63.

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While he continued at Rome he changed his name, aſſuming that of his brother-in-law and benefactor; and he is known by no other name at this day, than that of Gaſpar Pouſſin.

Undoubtedly he is one of the moſt celebrated painters of landſcape that ever appeared; and it is generally thought, no painter ever ſtudied nature to better purpoſe, or repreſented the effects of land-ſtorms more happily than Gaſpar; every tree ſhews a proper and natural degree of agitation, every leaf is in motion. His ſcenes are always beautifully choſen, as alſo are the ſites of his buildings; and thoſe buildings have a pleaſing effect, by a mixture of ſimplicity and elegance. His diſtances recede from the eye with abundance of perſpective beauty; his grounds are charmingly broken; and his figures, trees, and other objects, are ſo judiciouſly placed, and proportioned to the diſtance, as to create a moſt agreeable deception. He had a free and delicate manner of penciling, and was exceedingly expeditious in his work; for his imagination was ſcarcely more ready to invent than his hand was to execute; and it is confidently reported by authentic writers, that he finiſhed a large landſcape, and inſerted all the requiſite figures, within the compaſs of one day.

By ſome connoiſſeurs it had been obſerved, that the pictures of Gaſpar have ſometimes too great a verdure; that his maſſes are often too much of one colour; and that frequently there is too much blackneſs in the fore-grounds of ſome of his compoſitions; but, notwithſtanding the imputation of ſuch ſmall imperfections, his paintings are always truly beautiful.

Gaſpar had three manners in his paintings, which are diſtinguiſhable without any great nicety. The firſt was rather dry; and the laſt, though agreeable, was unequal to thoſe of his middle time. But his ſecond manner was, by many degrees, his beſt, as it was more ſimple, and more learned; and his colouring appeared ſo lovely, ſo freſh, ſo full of truth and nature, that no eye can behold one of his landſcapes of that period, without feeling a rapturous degree of admiration.

He deſigned human figures but very indifferently, and for that reaſon he frequently prevailed on Nicolo to paint them for him; and they were always introduced with the utmoſt propriety and judgment. No commendation can be beſtowed on the works of Gaſpar, that can ſeem ſuperior to their deſert; and the exceeding great prices they afford, ſhew that they are deſervedly admired in every nation, where the art of painting is either cultivated or underſtood.

CHEVALIER MATTIA PRETI, called CALABRESE.

Painted Hiſtory.

DIED 1699, AGED 86.

He was born in Calabria, in *1613, but ſtudied at Rome, and principally attended to the antique ſtatues, and the works of Raphael, Buonaroti, and Annibal Caracci. By that means

* The authors of the Abrégé de la Vie des Peintres in 4to. vol. 1, p. 347, ſay, that Preti was born in 1643, and died in 1699, which makes him but 56 at his death; and yet they ſay he died at 86 years of age, which muſt be an overſight. They ſay alſo that he was a diſciple of Lanfranc, though other authors affirm that he was the diſciple of Cuercino.

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means having acquired a good taſte of deſign, he placed himſelf as a diſciple in the ſchool of Guercino, where he learned a firm manner of colouring, and a remarkable freedom of pencil. But being ſtill ambitious of gaining improvement, he travelled through Venice, Bologna, Parma, Milan, and Genoa, to obſerve the works of the moſt celebrated painters which are preſerved in thoſe cities; and he afterwards viſited Rubens, to obtain the advantage of his converſation. By that method of ſtudy, he qualified himſelf to appear with all poſſible honour in his profeſſion, and his paintings were exceedingly prized and coveted.

Calabreſe had a ready and rich invention, his ſtyle of compoſition was grand, his manner of colouring bold and full of force, and his management of the chiaro-ſcuro was equal to that of his maſter Guercino, by which his pictures had a great effect; yet frequently he was incorrect, and not only wanted grace but elegance of choice.

The academy of St. Luke, at Rome, having appointed the Triumph of Oſiris the Conqueror of Egypt, as a ſubject for an hiſtorical picture, and propoſed a conſiderable premium for the beſt performance; the ſuperiority was adjudged to Preti, though ſeveral of his cotemporaries, who were competitors for the prize, were of the firſt rank among the artiſts.

In the Palazzo Zambeccari, at Bologna, is to be ſeen the figure of Homer, a half-length as large as life. It is painted in his uſual ſtrong manner; the head and hands are beautiful and excellent, but the ſhadows are too black, and the colouring is rather bluiſh. And in the Palazzo Ratta, at Bologna, there is a picture by this maſter, repreſenting ſome Saint coming out of a tomb, which is compoſed in the ſtyle and taſte of Paolo Veroneſe, and admirably executed. The ſhadows of the principal figure are indeed ſomewhat too dark, according to his general manner; but altogether the colouring has a fine effect, and the deſign is agreeable.

FRANCESCO PRIMATICCIO.

Painted Hiſtory.

DIED 1570, AGED 80.

He was born at Bologna, in 1490, of a noble family, and in his youth was intended to be bred up to commercial buſineſs; but having too elevated a mind to adapt himſelf to that occupation, and prompted by his natural genius, he began to learn deſign and colouring from Innocenzio da Imola, and Bagna Cavallo; and in a ſhort time was enabled, by his inceſſant induſtry, to give manifeſt proofs of extraordinary talents. He then quitted his native city, and went to Mantua, where he became a diſciple of Julio Romano, who at that time was engaged in ſeveral grand works at the palace of the Duke, being aſſiſted by a number of young artiſts, who had received their inſtruction in his ſchool. Primaticcio continued under the direction of Julio for ſix years, and, by indefatigable application to his profeſſion, acquired an excellent knowledge of colouring, and

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a fine taſte of compoſition. He worked in freſco, as well as in oil, in ſo diſtinguiſhed a manner, that he was accounted ſuperior to the beſt of his fellow-diſciples, both in colouring and deſign.

Primaticcio effectually eſtabliſhed himſelf in the favour of the Duke of Mantua, by his performances in one of the grand apartments of his palace; and on that account he was recommended in the ſtrongeſt terms by that Prince to Francis the King of France, who took him immediately into his ſervice, and appointed him to execute a great number of deſigns in freſco and in oil. This artiſt was not leſs fortunate and ſucceſsful with the King than he had been with the Duke; his works were approved and admired, and he adorned Fontainbleau, and moſt of the royal palaces in France, with his compoſitions.

At the ſame time that Primaticcio was engaged by Francis, Roſſo was alſo retained and employed at his Court, between which two painters a violent rivalſhip and jealouſy ſubſiſted; and it was thought that the King, who was deſirous to quiet their diſſention, ſent the former to Rome to purchaſe antiques, as that Monarch had conceived the higheſt opinion of the taſte and integrity of Primaticcio. That artiſt acquitted himſelf of his commiſſion very happily, and in a very ſhort time collected a * hundred and twenty-five ſtatues, buſts, and mutilated figures; and procured moulds of the moſt celebrated ſtatues, which were not to be purchaſed, ſuch as the Laocoon, the Tiber and Nile, the Venus, Commodus, and Cleopatra; and from thoſe moulds Barozzi caſt ſtatues in braſs, ſo exquiſitely finiſhed, that the beauty of the originals is admirably preſerved in the copies.

He was recalled from Rome, to perfect a large gallery begun by Roſſo, but left unfiniſhed by the death of that maſter; and the King, to expreſs his eſteem for Primaticcio, and his public approbation of the merit of that eminent maſter, conferred on him the abbey of St. Martin at Troyes, which he enjoyed as long as he lived.

He compoſed well, and was accounted the beſt deſigner in the ſchool of Julio Romano. His attitudes were well underſtood, and in thoſe he ſeemed to imitate the ſtyle of Parmigiano. His touch was light, and his colouring lively; yet his pictures are not, in many parts, equal to what could be either wiſhed or expected. That expeditious manner which he purſued, occaſioned him to neglect ſeveral very eſſential articles, ſuch as correctneſs and nature, which always makes him appear a manneriſt.

CAMILLO PROCACCINI.

Painted Hiſtory.

DIED 1626, AGED 80.

He was born at Bologna, in 1546, and proved a very eminent artiſt, though his works are almoſt equally remarkable for their excellencies and defects. He followed the guidance

* De Piles makes the number of ſtatues brought into France by Primaticcio a hundred and fourſcore, beſides the buſts; but Vaſari ſays he brought from Rome into France only a hundred and twenty-five, and according to Sandrart not above one hundred and twenty-four.

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guidance of his own genius, without ſufficiently applying himſelf to the ſtudy of nature; and by that means deprived himſelf of the ability to repreſent his objects with correctneſs and truth.

The limbs of his figures are frequently too long, eſpecially the legs and arms; the feet and hands are as often too big for the proportion of the body; and by injudiciouſly deſigning ſome of his figures of too large a ſize, the others look diminiſhed, and appear too ſmall. But, when he allowed himſelf time to revile his work, and ſtudy it with proper care, he was capable of drawing correctly; and his pictures, when attentively executed, were well eſteemed, and ſeemed as different from thoſe which were negligently performed, as if they had not been the work of the ſame hand.

Camillo had a ready genius, a ſtrong manner of colouring, and an extraordinary power of the pencil and freedom of hand; his draperies were caſt in a noble taſte, the airs of his heads were elegant, and his beſt works generally ſhewed a good expreſſion; ſo that, in many reſpects, he was accounted equal to Ludovico Caracci.

There is a Laſt Supper by this maſter, on the inſide of the façade of the cathedral church at Genoa, which is in a grand ſtyle of painting. The figures are conſiderably larger than life, and their ſize adds a majeſty to the compoſition. It is remarkable for a happy invention, and for having greater beauty in the diſpoſition, than appears either in the works of his father Ercole, or his brother Julio Cæſare. The figures in this picture are much more correct than he generally deſigned them; and his ſtyle is always great; the ſpirit and invention in his works ſcarce leave a ſpectator room to dwell on the want of leſſer perfections. In a chapel belonging to the church of St. Dominic, at Genoa, is to be ſeen a noble picture of the Circumciſion of Chriſt, painted by Procaccini. The compoſition is truly grand, the deſign and diſpoſition are extremely good, the heads of the figures are in a fine taſte, though the form of the Virgin cannot be called beautiful; and the colouring is bold, producing an excellent effect. This picture is by ſome aſcribed to Julio, but by moſt to Camillo.

JULIO CÆSARE PROCACCINI.

Painted Hiſtory.

DIED 1626, AGED 78.

He was a younger brother to Camillo, born at Bologna, in 1548, and at firſt was inſtructed in the art of painting by his father Ercole; but he very ſoon quitted his manner, and devoted himſelf entirely to the direction of the Caracci, and under thoſe accompliſhed maſters the progreſs he made was ſurpriſingly rapid.

He became the beſt artiſt of the family of Procaccini, and was far ſuperior to his brother Camillo, not only in the ſtrength and boldneſs of his figures, but alſo in the purity and correctneſs of his outlines. He ſtudied Titian, Raphael, Tintoretto, Correggio,

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and the Caracci; and his ſtyle, which ſeemed an agreeable mixture of them all, appeared natural, true, and very pleaſing, and his colouring was excellent. His diſtinguiſhed merit and modeſty recommended him to the favour of perſons of the higheſt rank, by whom his friendſhip was eagerly courted; and his houſe at Milan was frequented by the nobility, and all the virtuoſi in that city.

Many of the works of this maſter are preſerved in the churches and palaces of Genoa, Milan, Venice, and other cities of Italy. At Genoa, in the church L'Annonciata, is a Laſt Supper, finely executed, deſigned in a grand ſtyle, and coloured with great force and beauty. In the Palazzo Durazzo is a lovely picture, repreſenting the Woman taken in Adultery, deſigned in an exceeding grand taſte, and wonderfully well coloured. And in the Palazzo Caregha, in the ſame city, is a picture of the Virgin and Child, which in reſpect of its beautiful deſign and colouring is truly admirable.

CARLO ANTONIO PROCACCINI.

Painted Fruit, Landſcapes, and Flowers.

He was brother to Julio and Camillo, born at Bologna, and learned the art of painting from his father. He deſigned landſcapes agreeably, and gained a conſiderable reputation by his pictures in that ſtyle, and alſo by the fruit and flowers which he copied after nature. He had a very good underſtanding of the harmony of colours; but never had either genius or invention, ſufficient to enable him to arrive at the eminence of his brothers in hiſtorical compoſition; for which reaſon, he diſcreetly declined that ſtyle of painting, and choſe other ſubjects, which were better adapted to his talents.

ERCOLE PROCACCINI, called the Young.

Painted Landſcape, Hiſtory and Flowers.

DIED 1676, AGED 80.

He was born at Milan, in 1596, the ſon of Carlo Antonio, and was a diſciple of his uncle Julio Cæſare. Though he frequently painted hiſtory and landſcape, yet his greateſt excellence appeared in his flower-pieces, as he painted thoſe ſubjects to great perfection; and for one of his performances in that ſtyle, he was honoured with a chain of gold, as a public acknowledgement of his extraordinary merit.

MARCELLO PROVENZALE, DA CENTO.

Painted Hiſtory, Portrait, and Moſaic.

DIED 1639, AGED 64.

He was born in 1575, was a diſciple of Paolo Roſetti, and became very eminent as a painter of hiſtory and portrait; but his ſuperior merit conſiſted in moſaic, which he executed with aſtoniſhing beauty and exquiſite neatneſs.

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In the palace of Cardinal Borgheſe at Rome, there is a portrait of Pope Paul V. in moſaic, by this maſter, which is wrought with inimitable art and judgment. It is worked in imitation of the moſaic of the ancients; but it is ſuch an imitation as excels all that can be ſeen of the originals. The face alone conſiſts of more than two millions of pieces, many of them being of no larger dimenſion than a grain of ſand; and it is moſt deſervedly eſteemed one of the greateſt curioſities in Rome.

PETER PAUL PUGET.

Painted Hiſtory.

DIED 1695, AGED 72.

This artiſt was born at Marſeilles, in 1623, and is accounted one of the beſt maſters among the French. He was extremely famous as a ſculptor and architect, and equally excelled in painting; for although he devoted the greateſt portion of his time to the two former arts, yet at particular times he applied himſelf to the latter.

His ſtyle of deſign and colouring reſembled the manner of Mich. Ang. Buonaroti; but he was more natural and more delicate; and thoſe pictures which are of this maſter's hand, are much valued and admired in France. In the cathedral church at Aix there is an altar-piece painted by Puget, repreſenting the Annunciation, in which the deſign is correct, and there appears an eaſe in the caſt of the draperies; a bold relief, with conſiderable grace, in the figures; and a good expreſſion in their countenances. Alſo, at the Jacobins, in Toulon, is a picture of the ſame ſubject, but much in the taſte of Pietro da Cortona; and though the effect is but weak, yet the colouring is agreeable.

DOMENICO PULIGO, or PUGLIO.

Painted Hiſtory.

DIED 1527, AGED 52.

He was born at Florence, in 1475, and was a diſciple of Ghirlandaio; in whoſe ſchool being emulous to ſurpaſs his companions, it excited in him ſuch a ſpirit of induſtry and application, that he not only became ſuperior to them all, but was eſteemed to be at leaſt on an equality with his maſter. He had the happineſs of a moſt ſtrict intimacy with Andrea del Sarto, by which he was greatly improved, and might have reaped much more abundant advantage from that friendly connexion, if his love of pleaſure had not rendered him neceſſitous, and if, to ſupply his demands, he had not painted more for immediate gain, than with any proſpect of advancing his reputation.

He had a commendable taſte of compoſition and deſign, and was very excellent in his colouring. His principal talent lay in painting portraits and Madonna's, which he exe-

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cuted with extraordinary applauſe; but he alſo painted hiſtorical ſubjects, by which he obtained great credit; and among the number, are particularly mentioned a Deſcent from the Croſs, a Lucretia, and a dying Cleopatra.

GIACOMO CARUCCI DA PUNTORMO.

Painted Hiſtory and Portrait.

*DIED 1558, AGED 65.

He was born at Puntormo, in 1493, and at thirteen years of age was ſent to Florence, where he became a diſciple of Lionardo da Vinci. He afterwards ſtudied under Mariotto Albertinelli, and Pietro Coſimo, till he was near nineteen; and then completed his ſtudies in the ſchool of Andrea del Sarto. His earlieſt performance was a picture of the Annunciation, which he painted for ſome perſon in Florence, while he was under the care of Albertinelli; but the perſon for whom it was painted, dying before it was finiſhed, Albertinelli ſhewed it, for the honour of the young artiſt, to all the men of genius who frequented his houſe; and among the number ſhewed it to Raphael, who commended it exceſſively, and foretold the future eminence of Puntormo, from that ſpecimen of his abilities. Nor was he leſs commended by Mich. Ang. Buonaroti, who, on ſeeing ſome of the works of Puntormo in freſco, before he was arrived at the age of twenty, ſaid publicly, that ſuch a genius, at ſuch years, would carry the art of painting to its higheſt pitch. By which diſintereſted approbation of thoſe illuſtrious artiſts, Puntormo was ſo animated, that he exerted all his powers to arrive at perfection in his art. His taſte of deſign was grand, and his colouring excellent; he had a ready invention, and conſiderable elegance, but his compoſitions were not without ſome degree of dryneſs.

His laſt maſter, Andrea del Sarto, ſoon diſcovered the great talents of his pupil, and made uſe of his aſſiſtance in many of his grand undertakings; and yet, on ſeeing afterwards ſome extraordinary proofs of his excellent taſte of deſign and colouring in one of his compoſitions, even that great man appeared to be envious of his merit, and to dread in his diſciple, an artiſt ſuperior to himſelf.

However, Puntormo had a very different manner of thinking and acting; he laboured to excel; but neither envied nor depreciated his competitors, or their works. He was naturally too diffident of his own abilities, and was often in danger of loſing his own graceful manner, by imitating others who were in many reſpects his inferiors. For, at the time when the prints and paintings of Albert Durer were extremely noticed and applauded at Florence, Puntormo determined to imitate that manner, only blending the German with the more refined guſto of the Italian ſchool; and he would have deſtroyed his own taſte, which was infinitely preferable to that of Albert, if he had not at laſt been diſſuaded

* According to Vaſari he was born in 1493, and died in 1558, aged 65; but De Piles and the authors of the Abrégé de la Vie des Peintres fix his birth in the ſame year, and his death in 1556, at the age of 63.

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diſſuaded from a conduct ſo very injudicious; and thoſe pictures which he painted, after his attachment to the ſtyle of Albert, are accounted leſs eſtimable than thoſe of his earlier time.

He deſigned and coloured almoſt entirely in the ſtyle of his maſter Andrea del Sarto, and compoſed his ſubjects with ſufficient readineſs; but he might have been more expeditious, and perhaps much more commendable, if he had taken leſs pains to alter and improve, as well as to finiſh his works. He certainly had the idea of perfection in his mind, ſo that he could never prevail on himſelf to believe any of his performances complete, even whilſt they were highly applauded by others; and from that principle, he would have defaced ſeveral of his paintings, out of a deſire to improve them, if he had not been prevented and compelled to deſiſt. He painted equally well in freſco and in oil, and was full as famous for painting portraits as he was for painting hiſtory.

Puntormo had one peculiar turn of mind, which was, that he frequently choſe to employ his pencil for the middling claſs of people, who could afford to give him but a moderate price for his pictures, rather than paint for the nobility, and perſons of high rank, who would gladly have given him whatever he pleaſed to demand.

The laſt work of this maſter was in the chapel of St. Lawrence at Florence, which he undertook at the requeſt of the Grand Duke; and in that work he propoſed to ſurpaſs all his predeceſſors and cotemporaries. His ſubjects were, the Hiſtory of Adam and Eve, the Death of Abel, the Deluge, Noah leaving the Ark, the Reſurrection, and Final Judgment; and after he had ſpent eleven years on that grand compoſition, it appeared to be far inferior to his other productions, while he laboured to ſurpaſs the beſt in his profeſſion. It was by many perſons thought, that he died of grief for being ſo unſucceſsful; but the real cauſe of his death was an incurable dropſy.

The moſt celebrated paintings of Puntormo were, a St. Cecilia, the Viſitation of the Virgin, the Reſurrection of Lazarus, and the Hiſtory of Joſeph receiving his father Jacob and his family in Egypt; which laſt compoſition, for the deſign, colouring, and ſpirit, was generally accounted the maſter-piece of Puntormo. There is alſo an altar-piece, which is one of his moſt capital performances; it repreſents the Holy Family, in which the Virgin is deſcribed ſitting, and preſenting to Joſeph the young Saviour, who is diſtinguiſhed by ſuch an expreſſive, amiable ſmile, as conciliates love, admiration, and reverence beyond deſcription.

ADAM PYNAKER.

Painted Landſcape.

DIED 1673, AGED 52.

He was born at the village of Pynaker, between Schiedam and Delft, in 1621, and always retained the name of the place of his nativity. He went for his improvement to

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Rome, where he ſtudied for three years, and choſe the works of the great maſters for his models; and he alſo ſtudied after nature thoſe beautiful ſcenes, ruins, views, and buildings, which adorn that country.

By a happy application of his time and talents, while he continued in Italy, he returned to his own country an accompliſhed painter, and his works roſe into the higheſt eſteem. He had a judicious method of diſtributing his lights and ſhadows, and he managed them in his compoſitions in ſuch a manner as to pleaſe and relieve the eye, by their agreeable oppoſitions. His ſmall pictures are far preferable to thoſe which he painted in a larger ſize; and they are admitted to a place in the cabinets of the curious, among the paintings of the greateſt maſters. He was generally fond of a ſtrong morning light, which allowed him to give a more lively verdure to his trees. His diſtances die away by proper breakings of the ground, diverſified with hills and valleys, extending the view as far as the eye can be ſuppoſed to reach; and his landſcapes are uſually enriched with elegant ruins, or pieces of architecture, as likewiſe with figures well deſigned, and extremely well adapted to his ſubjects and ſituations.

Q.

LUDOVICO QUAINI.

Painted Hiſtory and Landſcape.

DIED 1717, AGED 74.

HE was born at Bologna, in 1643, and was inſtructed in the rudiments of the art by his father; but being related to the celebrated Carlo Cignani, he became his diſciple, and, by the excellent precepts of that great maſter, his improvement was ſo extraordinary, that in a few years he was employed by Carlo as an aſſiſtant, in painting ſome of thoſe grand deſigns in which he was employed. And it reflected the utmoſt honour poſſible on Quaini, that his work was not be diſtinguiſhed from that of his maſter.

Franceſchini and Quaini were at the ſame time diſciples of Cignani; and their manner of handling and colouring was ſo ſimilar, as to make it difficult to determine, which was the work of the one or of the other. In the chief deſigns of Cignani, the landſcape, architecture, and other ornaments, were painted by Quaini, as he underſtood thoſe particulars even better than his maſter; but Franceſchini was principally employed about the figures, in which conſiſted his greateſt excellence. Cignani inſpected, guided, and directed the whole; he allowed the merit of both, and encouraged thoſe young artiſts by juſt

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juſt commendations; but in reſpect to the carnations, and the graceful airs of the heads, he ſeemed to prefer the taſte of Franceſchini to that of Quaini.

The livelineſs of his imagination enabled him to compoſe his ſubjects with great eaſe, and with an elegance of taſte; and thoſe paintings which were entirely the product of his own invention, and finiſhed by himſelf, were excellent performances. Several of thoſe are mentioned with great honour to Quaini; and it is obſerved, that although they had not all the force of thoſe that were deſigned by Cignani, and painted under his immediate inſpection, yet they had more beauty and more grace.

ERASMUS QUELLINUS the Old.

Painted Hiſtory and Landſcape.

DIED 1678, AGED 71.

He was born at Antwerp, in 1607, and at firſt was educated in every branch of polite literature; but afterwards finding in himſelf a predominant inclination to painting, he placed himſelf as a diſciple with Rubens. He ſoon ſhewed that he poſſeſſed an excellent genius; ſo that in a few years of application, under ſo eminent a director, he appeared with honour in his profeſſion. He ſtudied architecture and perſpective, and employed his knowledge of thoſe branches very ſucceſsfully in all his future compoſitions; and his works gradually roſe into ſuch reputation, that he found conſtant employment, and by that means his credit daily increaſed, and his circumſtances became affluent.

His manner of deſigning was good, his touch free and ſpirited, and the beauty of his colouring ſufficiently ſhewed the ſchool in which he imbibed his knowledge. He painted landſcape, as well as hiſtory, in a very agreeable ſtyle; and his great, as well as his ſmall compoſitions, are allowed to have abundance of merit; but in the latter his penciling was more neat, and his colouring more tranſparent. His taſte of deſign, though conſiderably tainted with the Flemiſh guſto, is tolerably correct; and in many reſpects his ideas are juſt, learned, and elevated, though his drawing is often not exact.

A celebrated picture of this maſter is in the grand dining apartment at Antwerp, of which the ſubject is, Chriſt in the houſe of the Phariſee, where Mary Magdalen waſhes his feet; and in that compoſition he has ſhewn a fine diſpoſition, good penciling, and a very pleaſing tone of colour.

JOHN ERASMUS QUELLINUS, called the Young.

Painted Hiſtory.

DIED 1715, AGED 85.

He was the ſon and diſciple of Eraſmus, born at Antwerp, in 1630; and being inſtructed in the ſame principles of the art, which his father had derived from the ſchool of Rubens, his proficiency was very remarkable. He had heard his father often regret that he

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he never had been at Rome; and therefore, as ſoon as he expreſſed an eager deſire to viſit Italy, he found his father ready to concur with his inclination, and thoroughly pleaſed with the propoſal.

He travelled through moſt parts of Italy, and having a very happy genius, he took pains to improve it by ſtuying after the beſt models; till at laſt, by cloſe application, he perfected his taſte, judgment, and execution, ſo effectually, that he was employed for ſeveral grand works at Rome, Veniee, Florence, and Naples, which ſpread his reputation abroad, and extended it alſo to his own country.

As Eraſmus felt a ſenſible delight, by the accounts he received of his ſon's performances in Italy, he wiſhed him to return; that he might be an eye-witneſs of his merit, and have the happineſs of ſeeing his works. Young Quellinus obeyed, and, on his arrival at Antwerp, found as much employment for the decoration of the churches and convents, as he could poſſibly execute; and maintained that high character at home, which had ſo very deſervedly been given him abroad.

This maſter is accounted one of the beſt of the Flemiſh painters, next to Rubens and Vandyck; ſome of his pictures having been compared to thoſe of Paolo Veroneſe. Nor is it to be much wondered at, if it be conſidered that he particularly ſtudied the manner of that maſter, and all his grand compoſitions are in imitation of the ſtyle of Veroneſe.

His deſign was correct, his draperiés were large, noble, and flowing; and his backgrounds, to which he ſeemed to have a peculiar attention, were enriched, like thoſe of Veroneſe, with obeliſks, monuments, or magnificent architecture. His figures are diſpoſed with propriety and judgment; his expreſſion is lively; and his colouring agreeably heightened, by a fine effect of the chiaro-ſcuro. Many of his works are improperly aſcribed to the old Quellinus, though whoever obſerves the works of both artiſts cannot but perceive at firſt ſight, that the ſon was far ſuperior to the father, as well in the taſte of deſign, and the diſpoſition of his ſubjects, as in the correctneſs of his figures, and the elegance of their forms.

His moſt capital painting is in the church of the abbey of St. Michael at Antwerp. The figures are as large as life, and the ſubject is, Chriſt healing the Diſeaſed. It is a large, or rather a vaſt compoſition; and is ſo much in the ſtyle of Veroneſe, that it might, without deducting from the merit of that maſter, be aſcribed to him. The ornamental architecture is admirable; there appears a wonderful variety of objects to entertain the eye; and although the compoſition conſiſts of a prodigious number of figures, yet the whole looks without the ſmalleſt confuſion.

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R.

BERNARDO RACCHETTI.

Painted Architecture.

DIED 1702, AGED 63.

HE was the nephew and diſciple of the celebrated Giovanni Ghiſolfi, born in 1639, and was inſtructed in the beſt principles of the art by his uncle, who took all poſſible care to guide him in that method which was moſt likely to render him eminent.

For a conſiderable time he ſtudied perſpective and architecture; and at laſt painted extremely well, in the ſtyle and manner of his maſter. He diſtinguiſhed himſelf exceedingly, above all his cotemporaries, by the elegance of his compoſitions, by the ſuperb architecture he painted generally, and by the pleaſing deception occaſioned by the truth of his perſpective, and his artful management of the chiaro-ſcuro.

He lived in the higheſt eſteem at Milan, where a great number of his works are to be ſeen, which are very little inferior to thoſe of of Ghiſolfi's own hand; and ſeveral of the works of one artiſt are taken for the work of the other.

GERARD RADEMAKER.

Painted Hiſtory and Architecture.

DIED 1711, AGED 38.

He was born at Amſterdam, in 1673, and learned the principles of perſpective and architecture from his father, who was much eſteemed by Laireſſe, and other artiſts, for his knowledge in that branch. But the maſter under whom he learned the art of painting was one Van Goor, with whom he accidentally happened to be acquainted; and while he continued with that maſter, he applied himſelf to his ſtudies with invincible patience and perſeverance.

At his firſt ſetting out in his profeſſion, he had the good fortune to be engaged by the Biſhop of Sebaſto, to inſtruct his niece in drawing and deſign; and by his agreeable conduct, he ſo won the eſteem of that Prelate, that he was taken in his train to Rome, where he ſpent three years in ſtudying every thing that could contribute to his improvement. At his return to his own country, his extraordinary merit procured him friends, favour, and employment; his work was eagerly purchaſed by perſons of the firſt rank; he was engaged in ſeveral conſiderable undertakings; and the richneſs of his genius, as well as the facility with which he worked, enabled him to finiſh abundance of deſigns in a ſhort compaſs of time.

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He is eſteemed one of the good maſters of the Dutch ſchool; and his ſtyle of compoſition ſhews not only the extenſiveneſs and grandeur of his genius, but ſhews alſo a genius well cultivated, by ſtudying the beſt models. In architecture and perſpective few of his cotemporaries were his equals; and a perſpective view of St. Peter's church at Rome, which he painted, is accounted a maſter-piece, as well for the handling, as for the truth and exactneſs of the deſign. Another picture by this maſter, is likewiſe mentioned as a fine performance. The ſubject is hiſtorical; and as he was generally fond of introducing bas-relief, and emboſſed work, in moſt of his compoſitions, he has enriched this with a variety of thoſe ornaments, which are repreſented with ſingular ſkill and art, as alſo with a great deal of truth and elegance.

ABRAHAM RADEMAKER.

Painted Landſcapes, and Views of Towns in Holland.

DIED 1735, AGED 60.

He was born at Amſterdam, in 1675, and is an uncommon inſtance of an artiſt who arrived at great eminence in his profeſſion, without the aſſiſtance of any maſter. At firſt he ſpent whole days and nights in drawing and copying with Indian ink, till he arrived at great perfection in that manner of painting; and he alſo practiſed to paint with water-colours, which he managed with full as much freedom of touch, as if he had painted in oil, to the ſurpriſe, as well as the approbation of all the artiſts of that time.

His invention was remarkably fertile, and he was never at a loſs to furniſh an endleſs variety of ſcenes and ſubjects, from the power of his own active imagination, without having recourſe to nature for the ſites of his landſcapes. He compoſed readily and agreeably; and filled his landſcapes with ſuitable figures and animals, which were well deſigned and well grouped. And as he had applied himſelf, for ſome time, to the ſtudy of architecture and perſpective, he uſually adorned his deſigns with elegant ruins, or the veſtiges of ancient edifices. His colouring is bright, ſtrong, and of a very pleaſing tone, which compenſates for the appearance of a little dryneſs, obſervable in his larger works; which defect, it is ſuppoſed, he contracted by his general habit of working in ſmall.

He went to reſide at Haerlem, where he was admitted into the ſociety of artiſts; but unhappily, while he was intent on his work, a number of illiterate peaſants aſſaulted his houſe, being unaccountably perſuaded that he was contriving ſome ſcheme againſt their religion, and with difficulty he eſcaped out of their hands; but the terror he endured from that incident, never ceaſed to prey upon his ſpirits, till it brought him to his end.

A great number of this maſter's drawings, limnings, and deſigns, in water-colours and Indian ink, are to be ſeen frequently in the collections of the curious, which are much valued for the neatneſs and delicacy with which they are finiſhed.

RAIBOLINI. Vid. FRANCESCO FRANCIA.

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PADRE FELICE RAMELLI.

Painted Portrait, and Hiſtory, in Miniature.

DIED 1740, AGED 74.

He was born at Aſti, in 1666, and learned the art of painting from Padre Abbate Daneſe, but finiſhed his ſtudies at Rome, where he became an eccleſiaſtic, and was one of the canons in the church of St. John Lateran. He was truly excellent in his art, and painted hiſtory and portrait with equal delicacy in miniature. He was invited by the King of Sardinia to Turin, and painted for that Monarch the portraits of the moſt celebrated maſters in ſmall, from originals done by thoſe maſters themſelves; for which purpoſe, he copied ſome, after their portraits in the famous Florentine gallery, and he alſo painted ſeveral hiſtorical compoſitions.

He finiſhed his pictures with incredible neatneſs and delicacy, and in a ſmall compaſs gave every portrait the look of real nature and life. Thoſe curious works of Ramelli are preſerved in the cabinet of miniatures, in the King of Sardinia's palace at Turin; and among the heads of the artiſts, he has taken care to perpetuate his own, which he has repreſented in the habit of his order. His ſtyle of painting is exquiſitely beautiful, and his colouring uncommonly natural and lively. Moſt of the performances of Ramelli are at Rome, the uſual place of his reſidence, and they are held in the higheſt eſtimation by the curious.

JOHN RAOUX.

Painted Hiſtory and Portrait.

DIED 1734, AGED 57.

He was born at Montpelier, in 1677, and was the diſciple of Bon Boullongne; but he ſtudied at Rome and Venice for ten years, where he acquired a good manner of colouring, and followed his profeſſion in ſeveral parts of Italy, with great credit. He painted hiſtorical ſubjects and portraits; and when he quitted Italy, he reſided for ſome time in England, where he was particularly employed by Sir Andrew Fontaine; and his paintings were in conſiderable eſteem. The principal work of this maſter, in France, was the repreſentation of the different ages of man, compriſed in four pictures, which he painted for the Grand Prior of Vendome, and they are ſtill preſerved in the palace of that nobleman.

RAPHAEL SANTIO, DA URBINO.

Painted Hiſtory and Portrait.

DIED 1520, AGED 37.

The ſuperior merit of this ſublime genius is too well known to require an encomium, or a deſcription of thoſe amazing powers which he, and he alone, poſſeſſed; for he excelled

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in every part of his profeſſion to ſo elevated a degree, as to ſecure the applauſe of the age in which he flouriſhed, and the admiration of all ſucceeding ages.

He was born at Urbino, in 1483, the ſon of Giovanni Santio, a painter of no extraordinary eminence; who, obſerving the early inclination of his ſon to the art of painting, inſtructed him in the rudiments of it, while he was extremely young; and Raphael ſhewed ſuch a wonderful capacity and genius, that in a few years he was enabled to aſſiſt his father in ſome of thoſe works in which he was employed at Urbino. But Giovanni, deſirous to give his ſon the beſt opportunity of improving his talents, placed him as a diſciple with Pietro Perugino, who was then in his higheſt reputation.

The genius of Raphael ſoon diſplayed itſelf under that artiſt, and in a ſhort time he imitated the ſtyle of his maſter in ſo exact a manner, that the work of the one could hardly be diſtinguiſhed from that of the other; and as a proof of this, a picture of the Crucifixion is cited, which, by all the ableſt judges and artiſts, would have been accounted the performance of Perugino, if it had not been inſcribed with the name of Raphael.

However, he ſoon perceived, that by adhering to the manner of his maſter, he ſhould never attain that perfection to which he aſpired; and therefore he devoted himſelf to the ſtudy of the antiques, and made himſelf thoroughly acquainted with all their beauties, in order to tranſfuſe them through his own compoſitions. The more he ſtudied them, the more he was enamoured of their excellencies; and not content with the peruſal of thoſe wonderful ſculptures of the ancient artiſts to which he had acceſs, he employed at his own expence ſeveral good painters to deſign every object that was curious at Puteoli, Bajæ, and the different cities of Greece, either in ſtatuary or architecture; of which he made a charming and judicious uſe in his ſubſequent compoſitions.

As the works of Lionardo da Vinci and Michael Angelo Buonaroti, at Florence, were at that time univerſally admired, he went thither; and, having obſerved the ſtyle of each of thoſe famous painters with the utmoſt accuracy, he ſaw ſufficient merit in both to improve his own taſte of deſign, and altered that manner which he had acquired in the ſchool of Perugino. He alſo conſiderably advanced his knowledge of colouring, by obſerving the manner of Maſaccio at Florence; and gained an additional ſkill in perſpective, as well as in the management and union of colours, by his intimacy with Bartolomeo Baccio.

Every accompliſhment and qualification neceſſary to form an illuſtrious painter were combined in Raphael; a ſublimity of thought, a fruitful and rich invention, remarkable correctneſs of drawing and deſign, and a wonderful diſpoſition and expreſſion. His attitudes are noble, natural, and graceful, and contraſted without the ſmalleſt appearance of affectation or conſtraint; and to the elegance and grandeur of the antique he added the ſimplicity of nature; for, though he admired the antique ſtatues as highly as he ought, yet he ſtudied nature with equal aſſiduity; from which combined attention to both reſulted that amazing variety and elegance in the forms, actions, and attitudes of his figures, and thoſe delicate and graceful airs of the heads which diſtinguiſh his compoſitions from all others; and in which he ſurpaſſed the greateſt maſters, who flouriſhed ſince the revival of the art of painting.

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It has been objected to Raphael, that, by too nice a regard to the purity and correctneſs of his outline, his outline often became hard: but whatever ſmall imperfections may be imputed to that inimitable artiſt, he is allowed to have diffuſed more grace through all his works, more truth, nature, and ſublimity, than any painter who has yet appeared. Correggio alone could enter even into a competition with him for grace; but he was unequal to Raphael in every other branch of his art.

At different periods of his life, Raphael had very different manners. His firſt was derived from the ſchool of Perugino, which he retained for a long time; and it is the opinion of ſome writers, that he never entirely abandoned it. But as ſoon as he had contemplated the cartons of Buonaroti and Lionardo da Vinci, he in a great meaſure diveſted himſelf of the dryneſs of his firſt maſter, and, blending the boldneſs of Michael Angelo with his own graceful ideas, he formed a ſtyle of deſign more perfect than his model; and at laſt ſtruck out a manner peculiar to himſelf, and ſuperior to all others, full of grace, dignity, eaſe, and elegance, which he retained as long as he lived. Every new compoſition added to his fame, and his lateſt work of the Transfiguration is accounted his beſt.

He excelled in portrait as well as in hiſtory, and by his pencil immortalized Pope Julius II. and Leo X. with many of the Cardinals of his time; repreſenting them with ſuch life and nature, ſuch dignity of character, and ſuch expreſſion, as ſurpaſſes the power of deſcription. He finiſhed his pictures, eſpecially his eaſel-pictures, exquiſitely; and took all poſſible care to give them the utmoſt perfection; and yet it is ſaid, he was expeditious in his method of working. From the time he ſhook off the dry taſte of Perugino his draperies were caſt in a moſt noble ſtyle, diſpoſed with an elegant mixture of ſimplicity and grandeur, and always ſo placed that the finer parts of the naked, particularly about the joints, were diſcernible in every figure.

It is remarkable, that the moſt capital freſco paintings of Raphael, in the Vatican, do not ſtrike one immediately with that ſurpriſe which undoubtedly is expected from the fame of that illuſtrious maſter; and a ſtory is related that a perſon of acknowledged taſte and judgment, who alſo was an idolizer of Raphael, viſiting the Vatican with an eager deſire to ſtudy his works, paſſed by thoſe very compoſitions with indifference which were the objects of his enquiry and curioſity, till he was recalled by his conductor, who told him that he had overlooked what he ſought for.

That effect is ſuppoſed by De Piles to be occaſioned by the want of ſtrength of colouring proper for each object, that colouring not being ſufficiently ſupported by a powerful chiaro-ſcuro. But another fine * writer accounts for it in a different manner. He obſerves, that the works of Raphael ſtrike little at firſt ſight, becauſe he imitates nature ſo well, that the ſpectator is no more ſurpriſed than when he ſees the object itſelf, which would excite no degree of ſurpriſe at all; but that an uncommon expreſſion, ſtrong colouring, or odd and ſingular attitudes of an inferior artiſt, ſtrike us at firſt ſight,

* Monteſquieu.

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becauſe we have not been accuſtomed to ſee them elſewhere. And to illuſtrate this point, he compares Raphael to Virgil, ſublime, eaſy, natural, and majeſtic; and the Venetian painters, with their conſtrained attitudes, he compares to Lucan. Virgil, more natural, ſtrikes us at firſt leſs, to ſtrike us afterwards more ſenſibly; Lucan ſtrikes immediately, but ſtrikes us abundantly leſs after. And certainly there cannot be a ſtronger teſt of the excellence of any performance, either in poetry or painting, than to find the ſurpriſe we at firſt feel, to be not very powerful; and yet to find, by more frequently converſing with it, that it not only ſupports itſelf, but increaſes continually in our eſteem, and at laſt leads us to admiration.

The prodigious number of works in which Raphael was engaged loaded him with riches and honour, and conſtrained him to procure young artiſts to aſſiſt him in the execution of his deſigns; and by that means many eminent painters were formed under his direction. But he was ſo particularly careful, that he corrected with his own hand whatever he found imperfectly executed by his diſciples, and gave thoſe finiſhing touches to the whole which have rendered thoſe works the admiration of the world.

Though, in ſeveral of his paintings, the colouring may not ſeem to equal the perfection of the other parts; yet moſt of his portraits, and many of his eaſel-pictures, for their high finiſhing, and exquiſite colouring, are not ſurpaſſed by the pencil of the greateſt painter, not even by Titian. And of this, the portraits of Julius, Leo, and Alexander Farneſe, who was afterwards Paul III. as alſo the St. Michael, and the Holy Family, which are in the Royal collection in France, and the St. John in the Deſert, are inconteſtable evidences.

To enumerate the various and extenſive works of this aſtoniſhing genius, would require a volume; and to deſcribe them juſtly, in proportion to their merit, would demand an underſtanding as enlarged as his own. But as they are now univerſally known to all the lovers of the art, by the multitude of prints publiſhed after his deſigns; and as the works of Raphael have been examined by the curious of all nations, who have travelled through the different parts of Europe; a particular deſcription, or recital, ſeems to be the leſs neceſſary; though I cannot omit the mentioning of a few.

In the Royal collection of his Majeſty King George III. are thoſe celebrated * cartons, which have been for ſo many years the glory of England, and the envy of all other polite nations. And his Majeſty, who is ſo eminently diſtinguiſhed as an encourager of the finer

* Abbé du Bos, in his treatiſe on poetry and painting, explaining the beauties of the cartons of Raphael, is guilty of ſuch a miſtake as cannot but appear unpardonable, in a writer of ſo much taſte and genius as he is generally eſteemed. The Abbé had ſufficient opportunity to commend Raphael for his real excellencies, without applauding him for a defect, and ſuch a defect as the judgment and knowledge of Raphael would not permit him to be guilty of.

Du Bos, in deſcribing the carton of the miraculous draught of fiſhes, points out with propriety, the expreſſion of St. Peter, St. John, and other diſciples, and proceeds at laſt to illuſtrate a ſingular character, which he ſeems particularly to admire, for the ſtrength and juſtneſs of the expreſſion; that figure (according to his opinion) being repreſented with a confuſed countenance, a melancholy complexion, and ſeeming to be devoured by black jealouſy, in which perſon (he ſays) it is eaſy to diſtinguiſh Judas.

Now,

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finer arts, muſt merit the applauſe of poſterity, as well as of the preſent age, for expreſſing ſuch a judicious attention to thoſe precious treaſures, as to order them to be removed from Hampton Court, where they were evidently in danger of periſhing, to place them under his own royal care and inſpection: his Majeſty having, at the ſame time, manifeſted a more refined taſte for thoſe ineſtimable performances, than hath been ſhewn by any of his predeceſſors who poſſeſſed them.

In France are the pictures of St. Margaret and St. George; the latter of which (according to Sandrart) was formerly in the poſſeſſion of King Charles I. as alſo the remarkable and lovely pictures of St. John in the Deſert, and that Holy Family mentioned by Sandrart, in which an Angel is repreſented ſhedding flowers round the Virgin. In the treaſury of Loretto is one of Raphael's pictures, amazingly fine, repreſenting the Virgin * with Chriſt on her lap; which cannot be looked on, without feeling a veneration and awe, as well as admiration; the grandeur of the object excluding all idea of the painter, for it appears more a reality than a picture. There appears in the face of the Virgin, ſomewhat that looks more than mortal; and the infant, though in the innocent poſture of throwing up the legs and arms, though all the air of infancy is in the face, has yet ſomething that is divine in every part. The look is ſweeter than that of a human face, and yet, with all the grace that is diffuſed through it, there is an air that is aweful. The diſpoſition in this picture has an inimitable dignity and eaſe; the drapery of the Virgin has a noble ſimplicity, and the attitude of the head hath ſuch an inconceivable grace and ſoftneſs, as not only charms, but aſtoniſhes every beholder.

The original deſign for the famous picture of the School of Athens is preſerved in the Ambroſian library at Milan.

RAPHAEL DA RHEGIO, called RAPHAELINO.

Painted Hiſtory and Portrait.

DIED 1580, AGED 28.

He was born at a village near Rhegio, in 1552; and his parents being but poor, he was employed in low and ſervile offices while he was young, which gave him a diſguſt to

Now, if that very ingenious writer, Mr. Du Bos, had but maturely conſidered the preciſe time that Raphael choſe for his ſubject, which the Evangeliſt tells us was the third time of his appearing to the diſciples after his reſurrection, and conſequently ſome weeks after the death of Judas, who hanged himſelf when Chriſt was condemned; or, had he even counted the number of figures in the compoſition, which is only eleven and the Lord; he could never have erred ſo unaccountably, as to imagine that Raphael deſerved commendation for being ſo abſurd as to introduce ſo infamous a wretch, at ſuch a point of time, when Chriſt was directing his diſciples to take care of his flock; or for grouping ſuch a perſon among the Apoſtles, who, as he was dead before, could not aſſociate with them; and who, if he had been alive, they would have avoided with deteſtation and abhorrence. Certainly the Abbé, with ever ſo little reflection, muſt have perceived, that the diſcernment and judgment of Raphael would not have permitted him to be guilty of ſo groſs an anachroniſm.

Perhaps the beſt apology, and probably the trueſt, that can be made for this miſtake of Du Bos, is, that he was much more converſant and better acquainted with the works of Raphael, than with the works of the Evangeliſts.

* Vid. Letters from the Eaſt.

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to that kind of life, and induced him privately to quit the place of his nativity. As the impulſe of his genius directed him to painting, he ſought out the artiſts in that profeſſion; and by having an amiable perſon with an agreeable conduct, he was treated by them with great kindneſs, and inſtructed in the rudiments of the art. Afterwards, he became the diſciple of Frederick Zucchero, and made ſuch an incredible progreſs under the guidance of that maſter, that, in the compaſs of only one year, his performances were accounted equal to thoſe of his inſtructor.

He was employed in the principal churches at Rome, and in many of the palaces of the Nobility; he worked with equal beauty in freſco and in oil, in portrait and hiſtory, and roſe into the higheſt eſteem; ſo that moſt of the young artiſts of his time admired his ſtyle, and induſtriouſly ſtudied to imitate his manner. He poſſeſſed many of the moſt eſtimable parts of the art of painting; his deſign was ſpirited and correct; there appeared great union and harmony in his colouring; he had alſo a conſiderable portion of grace, and his pictures had a bold relief, by the deepneſs of his ſhadowings, which were managed with ſo much ſkill, as to give a luſtre to the brighter tints.

Among the capital works of this maſter, two are particularly mentioned: the ſubject of one is, the Cripple reſtored to the uſe of his limbs by St. Peter and St. John, the ſame ſubject which Raphael deſigned in one of the cartons; the other is St. Andrew conducting his brother Peter to Chriſt. Both theſe are excellent compoſitions, correctly drawn and finely coloured; the draperies are broad and in a grand taſte; and the trees and landſcapes in the latter are beautifully executed.

JOHN VAN RAVESTEYN.

Painted Portrait.

He was born at the Hague, about the year 1580; and although it is uncertain to what maſter he owed his inſtruction, yet his works are ſufficient evidences of his extraordinary merit. He was confeſſedly ſuperior to any of the preceding artiſts among the Flemings, and (excepting Rubens and Vandyck) equal to the beſt of his cotemporaries, and perhaps ſurpaſſed them.

His compoſition is extremely good, and full of ſpirit; his attitudes are eaſy, and have an agreeable variety; his lights and ſhadows are judiciouſly diſtributed; his colouring is remarkably good, and his touch is broad and firm. His knowledge in perſpective was very extenſive, and he particularly excelled in that part of it which is called Aërial; nor was there any painter of his time who ſhewed more ſkill in the harmonious mixture of his colours.

Several large pictures of this maſter's painting are to be ſeen in the grand banqueting hall at the Hague, which will juſtify all that can be ſaid in his commendation. One of them is fifteen feet long, and in it are repreſented the Magiſtrates of the Hague, ſeated at a table. It contains twenty-ſix figures, portraits of the principal perſons, and all the figures

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figures are as large as life. The diſpoſition is very judicious, the attitudes well contraſted, and the likeneſs in each of the portraits is ſaid to have been ſurpriſingly ſtrong.

HUBERT VAN RAVESTEYN.

Painted Still-Life and Converſations.

He was born at Dort, about the year 1647, and became a painter of very great reputation, making a proper allowance for the meanneſs of his ſubjects. They were all taken from the loweſt life, ſuch as the houſes of boors and villagers; and generally he choſe to deſcribe the inſides of thoſe miſerable habitations, where ſheep were penned up, and maids were buſied in ſcowering the kitchen utenſils, ſlaughtering times, boys blowing up bladders of animals, entrails of hogs, ſauſages, baſkets, and ſuch like objects. But it muſt be confeſſed, that every ſubject he painted ſhewed a wonderful neatneſs in the execution.

The tints of his colouring had truth and nature to recommend them to the eye; his drawing was correct; his pictures ſhewed that the artiſt had a fine underſtanding of the chiaro-ſcuro, and they were remarkably tranſparent.

NICHOLAS VAN RAVESTEYN.

Painted Hiſtory and Portrait.

DIED 1750, AGED 89.

He was born at Bommel, in 1661, and was originally educated for a literary profeſſion, though his father, Henry Raveſteyn, who was a good painter, gave him ſome inſtruction in drawing and deſign. But being deprived of his father while he was purſuing his claſſical ſtudies, he changed his reſolution, and determined to make the art of painting his profeſſion, as ſeveral of his family had gained conſiderable riches and reputation in that way of life; and he placed himſelf at firſt under the direction of William Doudyns, though he afterwards ſtudied with John de Baan.

He imitated the manner of both maſters; but he took care to add to his other knowledge, the knowledge of nature, to which he perpetually attended; not permitting even the moſt minute object to paſs unnoticed, or without his endeavouring to deſign after it.

His firſt appearance as an artiſt was in his native city, where he ſoon found employment among perſons of the greateſt diſtinction; and in a ſhort time perceived, that he was unable to execute one half of the buſineſs he was ſolicited to undertake. What increaſed his reputation exceedingly was, his painting the portrait of the Princeſs of Waldeck after her death; for which purpoſe he had been invited to the Court of Kuilenburg. As no painter had been ſo fortunate as to hit her likeneſs while ſhe was alive, Raveſteyn himſelf, as well as his employers, had very ſmall hopes of ſucceſs; and yet he was ſo happy as to prove ſucceſsful, even to the admiration of all; and received ſuch preſents from that Court, as were a public teſtimony of his uncommon abilities.

But,

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But, although he excelled in portrait, yet he alſo diſtinguiſhed himſelf as a painter of hiſtory; in which he ſhewed genius, and elevation of thought. He deſigned in a good taſte, he had a free and eaſy manner of handling, and a pleaſing tone of colour. For the moſt part, he painted his portraits in the hiſtorical taſte, and his figures had not only a ſtriking reſemblance, but the diſpoſition of them was elegant.

This maſter lived to a great age, and painted to the laſt year of his life; yet even in his lateſt performances it is very obſervable, that no traces can be diſcerned of the weakneſs or infirmities of old-age.

TOMMASO REDI.

Painted Hiſtory and Portrait.

DIED 1726, AGED 61.

He was born at Florence, in 1665, and placed as a diſciple with Domenico Gabbiani, who had juſt returned from perfecting his ſtudies at Rome and other parts of Italy, to ſettle in his own country. He had not been for any length of time under the direction of Domenico, till he gave exemplary proofs of a proficiency, beyond the expectation of all the profeſſed artiſts, in correctneſs and elegance. And to improve thoſe talents which appeared ſo promiſing, he was ſent to the Florentine academy at Rome, which was at that time conducted by Ciro Ferri, and Carlo Maratti, and maintained by the liberality of the Grand Duke Coſmo III. where he accompliſhed himſelf in deſign and colouring, ſo as to have very few who could enter into competition with him.

At his return to Florence, his merit procured him the patronage and particular eſteem of Coſmo, who employed him in ſeveral works for his palaces; and he was alſo ſolicited to adorn many of the churches, convents, and houſes of the Nobility in that city. He compoſed a great number of ſubjects, ſacred and profane, and ſeveral from poetic or fabulous hiſtory; as alſo ſome that were allegorical, which were eagerly purchaſed by the Florentines. A few of the hiſtorical compoſitions of Redi were bought by Engliſh Noblemen, whoſe names are not recited, though the ſubjects of ſome of them are noticed; particularly the apparition of Cæſar to Brutus; Cincinnatus, taken from the plough to aſſume the dictatorial office; and the Continence of Scipio.

He painted portraits in an excellent ſtyle; and deſigned moſt of the antique monuments of Tuſcany, with ſingular exactneſs, which were afterwards engraved and publiſhed. The Czar Peter, who in his travels had an opportunity of ſeeing ſome of Redi's performances, and was exceedingly anxious to introduce the polite arts into his dominions, ſent four young gentlemen to Florence, to be taught the art of painting, under his direction. At their return to Moſcow, the Czar was ſo highly pleaſed with their proficiency, that he determined to erect an academy at Moſcow for painting, and offered twelve hundred crowns annual penſion to Redi, beſide other emoluments, to induce him to undertake the direction of it; and that maſter would willingly have embraced ſo

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honourable a propoſal, had he not been, by the moſt preſſing entreaties of his friends, detained in his own country.

In hiſtory, this artiſt deſigned with very great elegance and correctneſs; his ſtyle of colouring is ſweet, being an agreeable mixture of the tints of his two Roman maſters, Carlo Maratti, and Ciro Ferri. His attitudes, in general, are well choſen; his portraits very happily expreſs the character of his models; and, in all parts of his profeſſion, he ſhewed a ready invention, great freedom of hand, and a good diſpoſition of his figures.

REGILLO. Vid. PORDENONE.

WENCESLAUS LAURENT REINER.

Painted Hiſtory, Landſcapes, and Battles.

DIED 1743, AGED 57.

He was born at Prague, in 1686, and was the ſon of an indifferent ſculptor, who endeavoured, according to his ability, to inſtruct him in drawing and painting; but his chief knowledge was derived from the rules and directions given him by Brendel, a painter of ſome conſideration in that city. As Reiner grew deſirous to obtain greater improvement, he ſerved an apprenticeſhip of three years to a profeſſed, but wretched artiſt, from whom it was impoſſible for him to acquire what he ſought for induſtriouſly; and finding his time unprofitably waſted, being alſo diſappointed in his hopes, he determined to truſt to the ſtrength of his own genius. He therefore diligently ſtudied after the beſt models he could procure; he attended to nature, and at laſt became a painter of diſtinction, having rendered himſelf maſter of the true principles of his art. He painted hiſtory, landſcape, animals, and battles, with great credit, and worked as expertly in freſco as in oil; ſo that he was employed in ſeveral grand deſigns at Vienna, Breſlau, and in Bohemia, for the altar-pieces of churches and convents, which he executed with reputation.

The compoſitions of this maſter are always filled with a number of figures; and his deſign and colouring are commendable. His landſcapes are ſtrongly coloured, and ſhew a great deal of truth and nature; and the figures, as well as the animals which he introduces, are much in the ſtyle and manner of Van Bloemen. Some of the paintings of Reiner are honoured with a place in the grand gallery of Auguſtus, King of Poland, and many of his works were in the poſſeſſion of the late Count Bruhl.

REMBRANDT VAN RYN.

Painted Hiſtory and Portrait.

*DIED 1674, AGED 68.

He was born at a village near Leyden, in 1606. His real name was Gerretſz; but he is known by the name of Van Ryn, an appellation given him from the place where he

* According to De Piles, Rembrandt died in 1663, aged 62

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ſpent the youthful part of his life, which was on the borders of the Rhine. As he gave very early tokens of a ſtrong genius to painting, he was at firſt placed under the care of Jacques van Zwanenburg, in whoſe ſchool he continued for three years; and in that time afforded ſuch evident proofs of uncommon and ſuperior talents as extremely ſurpriſed his inſtructor. Afterwards he was the diſciple of Peter Laſtman, but ſtaid no longer than ſix months with that maſter; and for the ſame length of time he ſtudied under Jacob Pinas; from whoſe manner, it is ſaid, Rembrandt acquired that taſte for ſtrong oppoſitions of light and ſhadow, which he ever after ſo happily cultivated. He formed his own manner entirely by ſtudying and imitating nature, which he copied in its moſt ſimple dreſs, without any apparent attention to elegance of choice. But although it was not his talent to ſelect what was moſt beautiful or graceful in nature, yet had he an amazing power, in repreſenting every object that was before his eyes with ſuch truth, force, and life, as nothing but nature itſelf can equal.

By the advice of an artiſt, who was his friend, Rembrandt was prevailed on to carry one of his firſt performances to the Hague; and he there offered it to an able connoiſſeur, who treated him with great kindneſs and reſpect, and preſented him with an hundred florins for the picture. That incident, though not ſeeming to be of any great conſequence, yet laid the foundation of Rembrandt's fortune; for, it not only ſerved to make the public acquainted with his abilities, but it alſo contributed to make him more ſenſible of his merit. And as he ſoon after was ſolicited for his works, by many perſons of diſtinction, he ſettled at Amſterdam, where he might follow his profeſſion with more eaſe and advantage.

Inceſſant buſineſs crowded on Rembrandt immediately, ſo as ſcarcely to allow him time to gratify the general demand for his paintings; and he had ſuch a number of pupils, that wealth flowed in upon him plentifully, from many ſources. For, as moſt of his diſciples were the ſons of people of condition or fortune, he received from each of them an hundred florins a year for their inſtruction; and he had ſagacity enough to raiſe a conſiderable ſum, by the ſale of thoſe copies which they made after his pictures and deſigns: for he always retouched them in ſeveral parts, with his own free pencil, to increaſe their value, by inducing purchaſers to believe them to be really his own. And we are aſſured by Sandrart, that by ſuch kind of traffic, and an artful management of the ſale of his etchings, he gained every year, at the leaſt, two thouſand five hundred florins.

His ſtyle of painting, in the firſt years of his practice, was very different from that of his latter time; for his early performances were finiſhed highly, and with a neat pencil, reſembling thoſe of Mieris; but he afterwards aſſumed a ſtyle of colouring and handling, as oppoſite to it as poſſible, ſtrong, bold, and with a degree of force that aſtoniſhes; in which he has been unexcelled by any artiſt, though Eeckhout, and ſome of his beſt diſciples, have approached very near him. In his firſt manner are, the hiſtorical picture of Ahaſuerus, Eſther, and Haman; the Woman taken in adultery; and St. John preaching in the wilderneſs; which are mentioned as being exquiſitely finiſhed, and yet touched with inexpreſſible fire and ſpirit. Houbraken ſeems to aſcribe more real merit to his former than his latter works, although at that time he painted with amazing expedition.

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The invention of Rembrandt was very fertile, and his imagination lively and active; but his compoſition, notwithſtanding it was remarkable for ſtrength of expreſſion, was deſtitute of grandeur; and although his genius was full of fire, yet he wanted elevation of thought, and had little or no notion of grace or elegance. It has been ſaid, that if Rembrandt had viſited Rome, his taſte would have been proportionably refined; and that the knowledge of the antique, added to his other eminent qualifications, might have produced a maſter equal to the moſt exalted character. But that this would certainly have been the effect of his viſiting Italy, may juſtly be doubted, when the prevalence of habit is conſidered; when his mind was ſtored with ideas taken from groſs and heavy nature, to which he had been familiariſed from his infancy; and if it be alſo particularly conſidered, that he took pains to furniſh himſelf with a collection of the fineſt Italian prints, drawings and deſigns, many of them taken from the antiques, which he ſeems to have ſtudied with pleaſure, but without the ſmalleſt improvement of his taſte. It appears as if he had more ſolid delight in contemplating his own repoſitory of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from ſurveying the works of the Grecian artiſts, or the compoſitions of Raphael.

As to his colouring, it was ſurpriſing; his carnations are as true, as freſh, and as perfect, in the ſubjects he painted, as they appear in the works of Titian, or any other maſter, with this only difference, that the colouring of Titian will admit of the neareſt inſpection, whereas that of Rembrandt muſt be viewed at a convenient diſtance; and then an equal degree of union, force, and harmony, may be obſerved in both.

His portraits are confeſſedly excellent; but by his being accuſtomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, though admirable in reſpect of the likeneſs, and the look of life, want grace and dignity in the airs and attitudes. In regard to other particulars, he was ſo exact in giving the true reſemblance of the perſons who ſat to him, that he diſtinguiſhed the predominant feature and character in every face, without endeavouring to improve or embelliſh it. And in many of his heads may be ſeen ſuch a minute exactneſs, that he repreſented even the hairs of the beard and the wrinkles of old age: yet, at a proper diſtance, the whole has an effect that aſtoniſhes; for he imitated his model in ſo true, ſo plain, and ſo faithful a manner, that every portrait appears animated, and as if ſtarting from the canvas.

His local colours are extremely good; he perfectly underſtood the principles of the chiaro-ſcuro; and it is reported, that he generally painted in a chamber, ſo contrived as to admit but one ray of light, and that from above. The lights in his pictures were painted with a body of colour unuſually thick, as if the artiſt had an intention rather to model than to paint; but he knew the nature and property of each particular colour ſo thoroughly, that he placed every tint in its proper place, and by that means avoided the neceſſity of breaking and torturing his colours, and preſerved them in their full freſhneſs, beauty, and luſtre.

One of his greateſt defects appeared in his deſigning the naked; for in ſuch figures he was exceſſively incorrect: the bodies were either too groſs or too lean, the extremities

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too ſmall or too great, and the whole figures generally out of proportion. But in other parts of his art, ſuch as colouring, expreſſion, and the force produced by lights and ſhadows, happily and harmoniouſly oppoſed, he had few equal to him, and none ſuperior.

The etchings of Rembrandt are exceedingly admired, and collected with great care and expence for the cabinets of the curious, in moſt parts of Europe; and it is remarked, that none of his prints are dated earlier than 1628, nor later than 1659, though there are ſeveral of his paintings dated in 1660, and particularly the portrait of a Franciſcan Friar. He had the ſame ſpirit in every ſtroke of the graver, as in the markings of his pencil; there ſeems not to be a ſingle touch that does not produce expreſſion and life.

The genuine works of this maſter are rarely to be met with, and, whenever they are to be purchaſed, they afford incredible prices. Many of them are preſerved in the rich collections of the Engliſh Nobility; ſome are in the Duke's palace at Florence, where the portrait of Rembrandt painted by himſelf is placed in the gallery of artiſts; a few of his works are at Genoa, one or two at Turin, and ſeveral in the cabinets of the French King and the Duke of Orleans.

RESCHI. Vid. PANDOLFO.

PETER REUVEN.

Painted Hiſtory and Portrait.

DIED 1718, AGED 68.

He was born in 1650, and was a diſciple of Jacques Jordaens, with whom he ſtudied and practiſed ſo induſtriouſly, that he became very conſiderable in his profeſſion.

He was moſtly employed in great works, ſuch as the decorations of magnificent halls, ſalons, and grand apartments, in which he generally painted the cielings. He deſigned the triumphal arches for the reception of King William III. at the Hague; and in that work, the merit of his compoſition, as well as his execution procured him extraordinary applauſe. The fineſt apartments at Loo are painted by this maſter, who was remarkable for the variety which appears in his compoſition, for the readineſs of his execution, and the freedom and firmneſs of his pencil; and it ſeems inconceivable, to thoſe who obſerve how carefully his works are finiſhed, how they could be accompliſhed in ſo ſhort a time as in reality they were, conſidering at the ſame time the goodneſs of the colouring, and the abundance of figures which are introduced.

JAN DE REYN, or RHENI, called LANG JAN.

Painted Hiſtory and Portrait.

DIED 1678, AGED 68.

This painter was born at Dunkirk, in 1610, and had the happineſs to be a diſciple of Vandyck. Under the conduct of that eminent maſter, he diſtinguiſhed himſelf in ſuch a manner

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SEBASTIAN RICCI.

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manner that he was eſteemed the beſt performer in that ſchool, and an honour to his inſtructor. He was ſo attached to his maſter, that he followed him to London; where, it is thought, he continued as long as he lived. In theſe kingdoms he is moſtly known by the name of Lang Jan.

No artiſt approached ſo near to Vandyck, as De Reyn, in every part of painting; he ſtrongly reſembled him in the lovely tone of his colour, in the ſpirit of his touch, and in the delicacy of his pencil. His deſign is very correct, and the hands of his figures have the ſame elegant turn and exactneſs, which are obſervable in all the works of his maſter. His compoſition is generally in a noble ſtyle, though ſome think it to be rather a little encumbered and confuſed; but, in other reſpects, his manner was extremely grand. His draperies are broad and well caſt; and in all his paintings he ſhews a fine intelligence of the chiaro-ſcuro.

It is imagined that the ſcarcity of the works of Lang Jan, is occaſioned by ſo many of them being imputed to Vandyck, and ſold for the performances of that incomparable maſter; which circumſtance, if true, is undoubtedly more to his honour than any thing that could be ſaid in his commendation. Among the indiſputable works of this artiſt, are mentioned the Baptiſm of Totila, which is in a church at Dunkirk; and in the hall of the Jeſuits in the ſame city, are painted the figures of ſeveral Saints, larger than life; and alſo a grand altar-piece in the pariſh church of St. Martin, at Bergues, repreſenting Herodias bringing the head of St. John to Herod, which is exceedingly admired

RIBERA. Vid. SPAGNOLETTO.

SEBASTIAN RICCI.

Painted Hiſtory.

DIED 1734, AGED 75.

He was born at Belluno, near the Marquiſate of Trevigiano, in 1659; and having diſcovered a very early genius to the art of painting, he was conducted by his father to Venice, and placed as a diſciple with Frederico * Cervelli, a Milaneſe painter of good reputation, under whom he diligently ſtudied deſign and colouring for nine years. Afterwards he improved himſelf at Bologna, and other cities of Italy through which he travelled, by copying the works of the great maſters; and in his progreſs obtained the favour and patronage of Rannuccio II. Duke of Parma, for whom he finiſhed ſome very grand deſigns.

By the liberality of that Prince he was honourably maintained at Rome, to improve himſelf ſtill more, by ſtudying the productions of the beſt ancient and modern artiſts; and he there eſtabliſhed his taſte, and formed that grandeur of ſtyle which procured him univerſal

* In the Abrégé, &c. this Milaneſe painter is called Corvelli; but according to the Muſeum Florentinum, Cervelli.

univerſal eſteem. Having at length quitted Rome, and finiſhed ſome excellent deſigns at Milan, he returned to Venice, where his pleaſing manner of colouring attracted the attention of every lover of the art; and he was ſo eagerly ſolicited for his paintings, that he could barely allow himſelf leiſure to take even his neceſſary refreſhments.

The fame of Sebaſtian fled ſpeedily through every part of Europe, and he received an invitation to the Court of the Emperor at Vienna, to adorn the magnificent palace of Schoenbrun; by which work he not only added highly to his reputation, but alſo to his fortune. From Vienna, he was encouraged to viſit London, where he was immediately and inceſſantly employed by the Court, by the Nobility, and by a number of perſons of ample fortune, who were competent judges of his extraordinary merit, and were deſirous to poſſeſs ſome of his productions.

He reſided in England for ten years, and immortaliſed his name by ſeveral grand compoſitions; and being enriched by that generous nation, who are uncommonly liberal to all kinds of merit, he returned to Venice, accompanied by his nephew Marco Ricci, and ſettled in that city for the remainder of his life.

He had a fruitful and fine imagination; a grandeur and elevation of thought; his compoſitions are remarkable for their judicious ordonnance and harmony; his touch is light; he had a ready and great execution; and his tone of colouring is agreeable, though ſometimes he is a little too black. Had he conſulted nature more attentively, his figures would have been more correct; but he was too apt to undertake too many things at one time, which cauſed him principally to work from imagination, and that always conſtrains an artiſt to keep too much to one and the ſame manner. However, his paintings have maintained an univerſal reputation, and are bought by the moſt able judges at conſiderable prices.

Among many excellent works of this maſter, beſides thoſe at Chelſea and Montague-houſe, three are particularly applauded, which are in the church of St. Coſmus and Damian, at Venice. One is the repreſentation of David bringing back the Ark in triumph; another is, the Dedication of the Temple by Solomon; and the third, Moſes commanding water out of the Rock, which is enriched with an admirable landſcape, painted by his nephew Marco Ricci.

MARCO RICCI.

Painted Landſcape, Hiſtory, and Perſpective Architecture.

DIED 1730.

He was the nephew and diſciple of Sebaſtian Ricci, equally eminent for painting hiſtory, architecture, and landſcape; but, in the latter, his ſtyle and taſte of deſign appear truly excellent. He ſtudied, and alſo deſigned the moſt beautiful edifices, ruins, and ſcenes, that engaged his attention either in Rome, or in the villages around it, with which he enriched his ideas; and being poſſeſſed of a very happy genius, it directed him

to

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to make an elegant uſe of thoſe rich materials, by introducing into his landſcapes ſuch noble remains of ancient magnificence, as diſtinguiſh his compoſitions from thoſe of any other artiſt. In the choice of his ſcenes and ſituations, in the breaking of his grounds, and conducting his diſtances with perſpective truth, he was ſuperior to moſt of his cotemporaries. In ſhort, in every part he ſhews evidently, that he had ſtudied nature in its moſt beautiful dreſs; and ſo much grandeur of taſte appears in the whole, as can rarely be ſeen in the works of any other maſter.

It has been indeed not unjuſtly obſerved, that the colouring of Marco has not that force and luſtre which ſeem neceſſary to engage and ſatisfy the eye of the ſpectator; but the grandeur of his ideas, and the elegance of his taſte, muſt for ever afford a ſenſible delight to a judicious obſerver. He painted both in oil and in diſtemper; but he is accounted much more excellent in the latter than in the former.

Many of the pictures painted by this maſter are to be ſeen in England. At Burlington-houſe ſome of the cielings were painted by him, and alſo a piece of ruins in the ſtyle of Viviano; and at Bulſtrode, a ſeat belonging to the Duke of Portland, he painted, in the chapel, the Laſt Supper, in which compoſition he has introduced his own portrait in a modern habit, with an equal degree of vanity, impropriety, and abſurdity.

RICCIARELLI. Vid. DANIEL DA VOLTERRA.

DOMENICO RICCIO, called BRUSA-SORCI.

Painted Hiſtory.

DIED 1567, AGED 73.

He was born at Verona, in * 1494, and was a diſciple of Giovanni Franceſco Caroto, who taught him deſign and colouring, and qualified him to appear with credit in his profeſſion. But being ambitious to obtain a more extenſive knowledge of the art, than he could acquire in the ſchool of Caroto, he went to Venice, to ſtudy the works of Giorgione and Titian.

To diſcover the peculiar excellencies of thoſe great artiſts, he was indefatigable in making obſervations, and full as diligent in endeavouring to imitate what he approved. At laſt he arrived at ſuch perfection, that his works were generally admired and coveted, for the beauty of his colouring, and the attitudes of his figures, that were full of motion and life.

In the Cardinal Gonzaga he found a zealous protector and friend, who invited him to Mantua; and during his reſidence in that city he had the honour of painting in competition

* Among many errors in the Chronological Tables of the eminent painters, publiſhed by Harms, there appears one unaccountable miſtake, in reference to Domenico Riccio; for in Table V. he ſets down that maſter as being born in 1484, or 1486, only taking notice that he ſtudied Giorgione and Titian; and yet in the very next Table, VI. he mentions the very ſame maſter as being born in 1494, and the diſciple of Caroto.

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tition with two of the moſt celebrated maſters of his time, Paolo Veroneſe, and Paolo Farinato.

In the church of St. George, at Verona, is a picture by this maſter, repreſenting the gathering of the Manna in the Wilderneſs, which is accounted a fine compoſition; and in reſpect of the colouring has much more force than a famous picture by Farinato, which is placed not far from it.

CLAUDIO RIDOLFI.

Painted Hiſtory and Portrait.

DIED 1644, AGED 84.

This artiſt was born at Verona, in 1560, and learned deſign and colouring from Dario dal Pozzo; but after he had ſpent a few years under the direction of that maſter, he went to Venice, and entered himſelf as a diſciple in the ſchool of Paolo Veroneſe, where he exerted his utmoſt induſtry to copy the compoſitions of that famous painter, and to guide his practice entirely by his precepts.

By that prudent method of conducting his ſtudies, he eſtabliſhed his taſte, and reſided for ſeveral years at Venice, to perfect himſelf as much as poſſible in his profeſſion; and at laſt viſited Rome and Urbino. In the former city, by converſing with the works of the ancient artiſts of Greece and Italy, he gained a correct manner of deſigning, and likewiſe the habit of introducing judiciouſly one broad maſs of light in the principal part of his pictures, which produced an extraordinary fine effect. And at Urbino, by ſpending ſome time with Frederico Barroccio, he acquired a delicate touch, a ſweetneſs of colouring and penciling, and the art of giving graceful airs to the heads of his figures. It is aſſerted by ſome writers on this ſubject, that, while he continued at Urbino, he painted a moſt celebrated picture, repreſenting the Annunciation, which, for beauty of colour and excellent expreſſion, is admired to a degree little ſhort of adoration.

At Rome he finiſhed a great number of portraits, remarkable for the dignity of their attitudes, as well as for their expreſſion and ſtriking reſemblance; and thoſe procured for him ſuch general applauſe, as gave him a juſt title to be ranked in the number of the beſt painters of Italy.

JOHN KLAASZE RIETSCHOOF.

Painted Sea-pieces.

DIED 1719, AGED 67.

He was born at Hoorn, in 1652, and was at firſt inſtructed by Abraham Leidts, but afterwards perfected himſelf in the ſchool of Ludolph Backhuyſen, whoſe manner of handling and deſign he imitated with ſo great ſucceſs, that he is very deſervedly ranked among the moſt eſteemed painters in that ſtyle.

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He was remarkably modeſt, and although he obtained praiſe for every work he finiſhed, he could never prevail on himſelf to believe he deſerved it, which ſeems to be an uncommon diſpoſition of mind in a painter. He alſo poſſeſſed another quality full as ſingular, which was, that he appeared ſanguine in giving a juſt commendation to the character and talents of any other artiſt, and ſilent with regard to his own.

HENRY RIETSCHOOF.

Painted Sea-Pieces.

He was the ſon and only diſciple of Klaaſze, born at Hoorn, in the year 1678. As he learned the art of painting from his father, he gave himſelf up entirely to his manner, and induſtriouſly ſtudied his ſtyle of colouring, handling, and deſign; though ſometimes he made the works of Backhuyſen his model, and copied ſeveral of them with incredible exactneſs.

The ſubjects which he moſt frequently painted were rough gales of wind, ſtorms, enraged ſeas, tempeſts attended with lightning, ſhipwrecks, and the diſtreſs of thoſe who were whelming in the deep, or with difficulty eſcaping to the ſhore; and in thoſe ſubjects he was accounted a good painter.

HYACINTH RIGAUD, Chevalier.

Painted Portrait.

DIED 1743, AGED 80.

He was born at Perpignan, in the province of Languedoc, in 1663, and received his earlieſt knowledge of the rudiments of the art from his father, Matthias Rigaud, a painter of ſome note. But happening to be deprived of his director when he was only eight years of age, the maſters under whoſe care he was afterwards placed were incapable of affording him ſuch a degree of inſtruction as he ſeemed capable of receiving, by the livelineſs of his genius and talents. However, at laſt he contracted an intimate friendſhip with an excellent painter, named Ranc, who was in high reputation for portrait-painting, and eſpecially for his colouring.

With that maſter Rigaud acquired a good taſte, and freedom of hand, but his principal improvement was derived from his habituating himſelf to copy the works of Vandyck; and, after a few years diligently employed in a conſtant courſe of ſtudy and practice, his pictures could ſtand in competition with thoſe of his maſter Ranc, for truth, for livelineſs, and for expreſſion.

He felt an impatient deſire to viſit Italy, but was diſſuaded from taking that journey by Le Brun, who prevailed on him to continue at Paris, and perfect himſelf there in portrait-painting, by which he might aſſure himſelf of reputation and fortune. He therefore purſued that plan, and ſoon diſtinguiſhed himſelf in ſuch a manner, that the King of

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France, the Princes of the Blood, the prime Nobility of that kingdom, and many foreign Princes, ſat to him for their portraits, which procured him very great applauſe; and by Lewis XV. he was honoured with the order of St. Michael, as alſo with a very conſiderable penſion in 1727.

He is accounted one of the beſt among the French maſters, and his works are exceedingly prized in that kingdom. He had a free and ſpirited pencil, a lively tone of colouring, and, in many parts of his profeſſion, ſhews a great deal of merit. But allowing Rigaud his juſt praiſe for thoſe parts in which he particularly excelled, it cannot but be confeſſed that his draperies are too violently agitated, ſo as to compel the ſpectator's attention to them more than to the portrait. Nor can ſuch a diſpoſition in the draperies appear even natural, when the perſon is repreſented as under cover in an apartment, and at the ſame time the hair and the draperies appear as if the perſon ſat abroad in a ſtorm.

JOHN RILEY.

Painted Portrait.

*DIED 1691, AGED 45.

He was born at London, in 1646, and inſtructed in the art of painting by Fuller and Zouſt. An ingenious writer (in the Anecdotes) aſſerts that he was one of the beſt native painters that has flouriſhed in England; and that there are draperies and hands painted by him that would do honour either to Lely or Kneller; the portrait of the Lord Keeper North, at Wroxton, being in every reſpect a capital performance.

Undoubtedly he had a great deal of merit, and ſome of his portraits juſtly deſerve commendation; for his ſtyle of painting was agreeable, and his colouring extremely pleaſing. But by being preceded by ſeveral eminent artiſts in his profeſſion, ſuch as Vandyck, Dobſon, and Lely, and cotemporary alſo with Kneller, it ſeems no way ſurpriſing that his reputation was not advanced in proportion to his merit, or that his works did not engage the public attention as much as they really deſerved. However, perhaps that ſingular modeſt diffidence, which Riley always had in reſpect to his own paintings, might alſo in ſome degree have contributed to make his merit leſs noticed; for nothing is more frequent than to ſee vanity, which is rarely the attendant on true merit, much more ſucceſsful in puſhing a man's fortune to an unexpected and unmerited height, than the more amiable qualities of humility and modeſty, though accompanied (as they generally are) with real and ſolid merit.

After the death of Sir Peter Lely he advanced in the eſteem of the public, and had the honour to paint the portraits of King Charles II. King James and his Queen, and was appointed ſtate painter. He made nature his principal ſtudy, without adopting the manner of any maſter, and as far as he thought it prudent he improved or embelliſhed it in his pictures; and,

* In the Chronological Tables it is affirmed that Riley died in 1717, at the age of 71, which appears to be a very great miſtake; for the moſt authentic writers aſſert that he died in 1691, at the age of 45.

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Egbert Hemskirk. — A. Bannerman, Sculp.

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and, like many other men of genius, he ſeems to be more reſpected by poſterity, than by the age in which he flouriſhed.

ORAZIO RIMINALDI.

Painted Hiſtory.

DIED 1630, AGED 32.

He was born at Piſa, in 1598, (though the Chronological Tables fix his birth in 1586) and at firſt was a diſciple of Aurelio Lomi; but he afterwards became the diſciple of Orazio Gentileſchi, at Rome. To the inſtructions of that maſter he added an inceſſant application to the ſtudy of the antiques, and a diligent obſervation of the excellencies of the different modern maſters; ſo that, on his return to his native city, he found encouragement and employment, even beyond his expectation.

The pictures of this maſter which are moſt commended, are Sampſon deſtroying the Philiſtines; the Brazen Serpent in the Wilderneſs; and the Aſſumption of the Virgin; by thoſe he firmly eſtabliſhed his reputation, not only on account of the goodneſs of the compoſition, but for the beauty of the deſign, the elegant choice of the attitudes, and the free and firm ſtyle of his colouring.

Unhappily he died of the plague when he was yet young, and at a time when there was the greateſt probability that he would arrive at the utmoſt excellence in his profeſſion.

ANTHONY RIVALZ.

Painted Hiſtory, and Portrait.

DIED 1735, AGED 68.

He was born in 1667, and was the ſon of John Peter Rivalz, a painter of ſome note, who lived at Thouloufe, where it is ſuppoſed Anthony was born. His firſt knowledge in the art of painting was derived from his father; but his greateſt improvement in deſign and compoſition he derived from Le Fage.

Though he viſited Paris, and other cities of France, yet he perceived that at Rome only he could perfect himſelf in the beſt principles of his art; and therefore directed his courſe to that city, where he deſigned after the antiques, after the works of Raphael, and other celebrated artiſts, and produced ſome compoſitions, which (according to the French writers) excited the envy of the Italians when they were publicly exhibited.

One of the chief excellencies of Rivalz, conſiſted in copying the works of the great maſters; and, by order of Cardinal Janſon, the French Ambaſſador at Rome, he copied a Holy Family from Raphael, which performance was ſent to the French King, and it is at preſent in the Royal collection. He likewiſe copied ſeveral pictures of Guido, Caravaggio, and Valentino, which have (as the French authors affirm) deceived very able connoiſſeurs.

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The ſtyle of painting of this maſter was bold, his invention ready, and his deſign correct; his local colours were true, and he gave his pictures a great deal of force by the deepneſs of his ſhadows, in the taſte of Caravaggio and Valentino; but his colouring was very unequal; ſometimes a leaden grey tint predominated, ſometimes the red, and often the blue, and reddiſh brown.

ROBUSTI. Vid. TINTORETTO.

PETER ROESTRAETEN.

Painted Portrait and Still Life.

DIED 1698, AGED 71.

He was born at Haerlem, in 1627, and became a diſciple of Francis Hals, whoſe ſtyle and manner he followed with great credit for ſome years after he quitted that maſter, principally painting portraits. But the tendency of his genius ſeemed to incline him more to paint ſubjects of ſtill life; and in that ſtyle he ſhewed himſelf equal to any artiſts of his time. Nothing could poſſibly appear with ſtronger characters of nature and truth than every object he painted appeared in his compoſitions. He grouped them with ſkill, and contrived the darker objects to be always ſo placed as to give a ſtriking luſtre to thoſe that were naturally more bright, or more pellucid; and by an artful management of the chiaro-ſcuro, produced a ſuitable roundneſs and relief.

His ſubjects generally were muſical inſtruments, gold, ſilver, or chryſtal vaſes, china-ware, agates, and ſhells that were curious. His paintings were, for their neatneſs of penciling and delicacy of colour, ſuperior to thoſe painted by any of his cotemporaries, and in his time were ſo highly eſteemed, that many of them are ſaid to have been ſold by him for forty and fifty pounds a piece. But it ought to be obſerved, that the preſent improved taſte of the lovers of the art, makes them juſtly conſider all thoſe kind of ſubjects with abundantly leſs regard than they ſeemed to be entitled to formerly; and for that cauſe, the works of Roeſtraeten, notwithſtanding their intrinſic merit, have proportionably ſunk in their value. Yet even ſtill it is impoſſible to behold the veſſels of gold and ſilver, painted with ſo much accuracy by this artiſt, with ſuch uncommon luſtre, and ſuch true imitation of nature, without commending them; though at the ſame time one cannot avoid wiſhing that ſo able a maſter had employed his pencil on more intereſting ſubjects.

Mr. Deſcamps, and ſome other writers alledge, that Sir Peter Lely diverted him from painting portraits, out of a principle of envy and jealouſy, leſt he ſhould have found in Roeſtraeten too powerful a rival, promiſing to procure him a greater advantage from his pictures of ſtill life than he could gain by portraits, and to enrich him by his recommendation. But that ſtory ſeems not to have any degree of probability, for the fame of Lely was then ſufficiently eſtabliſhed; nor have we any atteſted account of Roeſtraeten's

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PETER ROESTRATEN.

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extraordinary merit, except in the peculiar ſtyle he purſued. Sir Peter did indeed moſt zealouſly recommend him, and by that means did really enrich him; but an impartial and benevolent mind would conclude, that the recommendation rather proceeded from an approbation of the work of that artiſt, than from ſo ſervile and ſordid a motive as the fear of his becoming a competitor. And although Deſcamps ſeems to hint, that the Engliſh nation is ſo extravagantly fond of the works of Roeſtraeten that they will hardly ſuffer them to be carried out of the kingdom (by ſo falſe a ſuggeſtion depreciating the Engliſh taſte, which is allowed through all Europe to be far ſuperior to the French), yet certainly Mr. Deſcamps muſt have been of a very different opinion had he been in England, and had ever offered to become a purchaſer of the pictures of this maſter; for he would have found the rates at which they are commonly ſold very far inferior to their intrinſic value.

CONRADE ROEPEL.

Painted Fruits, Plants, and Flowers.

DIED 1748, AGED 69.

He was born at the Hague, in 1679, and was a diſciple of Conſtantine Netſcher, who deſigned to form him to portrait painting; but Roepel being of a weakly conſtitution, and ordered, for the benefit of his health, to reſide in the purer air of the country, he took ſo much delight in his garden, that he became fond of painting plants and flowers, and ſucceeded beyond his hope. One of the greateſt floriſts at the Hague furniſhed him with the moſt beautiful flowers in his collection, to ſerve him as models, in order to have a picture painted after them for his own pleaſure; and Roepel diſpoſed every object ſo agreeably, and finiſhed the whole with ſo much truth, nature, and clearneſs of colour, that it at once eſtabliſhed his reputation and fortune. Such unexpected ſucceſs determined him to devote himſelf entirely to that ſtyle of painting; and in a ſhort time he was conſidered as being equal to the beſt artiſts in that country, Van Huyſum only being excepted.

By the ſolicitation of the Count Schaeſbergen he was induced to viſit the Court of the Elector Palatine, and he carried along with him one of his pictures, with which the Elector was ſo highly pleaſed, that he paid him generouſly for it, employed him immediately, and alſo honoured him with a gold chain and a medal, condeſcending to place the chain round the neck of the artiſt with his own hands. The reception which he met with at Duſſeldorp gave an additional value to his works when he returned to his own country; and he found the number of his admirers and employers greatly increaſed.

All thoſe plants, fruits, and flowers, from which he compoſed his ſubjects, were carefully cultivated in his own garden; and in that place, which is repreſented as a delicious retirement, he was viſited by perſons of the firſt rank; a temperate life, and the innocent amuſements in which he delighted, prolonged his life beyond all expectation, as he was naturally of a tender and weakly conſtitution; and at his death he was Director of the Academy of Painting at the Hague.

Notwithſtanding

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Notwithſtanding the abundant merit of Van Huyſum, the works of Roepel are very highly eſteemed in Holland; and always afford large prices whenever they are to be purchaſed.

ROGER of Brussels. Vid. Vander Weyde.

Roland ROGHMAN.

Painted Landſcape.

DIED 1686, AGED 89.

He was born at Amſterdam, in 1597, and learned the art of painting in his native city; but he formed his manner entirely by ſtudying after nature, without attending to the ſtyle of any particular maſter. He travelled through ſeveral parts of Germany, merely to furniſh himſelf with materials for future compoſitions, deſigning every ſcene that pleaſed his imagination, every ruin, caſtle, village, or building, which engaged his attention, as well as the figures and cattle; thoſe he generally ſketched on the ſpot, and many of them are ſtill preſerved in the collections of the curious.

He had a firm and free manner of painting; his keeping was tolerably good; and ſome of his pictures have a pleaſing effect; but there is a rawneſs frequently in his colouring; his grounds and trees are very often too brown, too duſky, and not of the tints of nature; and though his figures are uſually too much laboured, they want elegance and character. The choice of his ſituations cannot be commended, nor is there a competent variety in the forms of his trees to allure the eye agreeably; but, in regard to many parts of his art, his merit was conſiderable.

It is by all writers mentioned to his honour, that a moſt ſincere and diſintereſted friendſhip always ſubſiſted between Roghman, Rembrandt, and Eeckhout.

ROKES. Vid. Sorgh.

Giovanni Francesco ROMANELLI, Cavaliére.

Painted Hiſtory.

DIED 1662, AGED 45.

He was born at Viterbo, in 1617, and was a diſciple of Pietro da Cortona, who, with inexpreſſible ſatisfaction, obſerved the extraordinary proficiency of his pupil, and equally loved and reſpected him for the amiable diſpoſitions of his mind, as he admired him for his comprehenſive capacity and genius. By the attention he ſhewed to the precepts of his maſter, he became the beſt, and the moſt favourite diſciple of Cortona; his ſtyle and handling were in imitation of that eminent artiſt; nor were his ideas or his compoſition any way inferior to him, and he was accounted more correct; though, in his colouring, his works appeared much colder than thoſe of Pietro.

His

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His invention was eaſy and agreeable, his drawing correct, and he generally gave a great deal of grace to the airs of his heads; being therefore poſſeſſed of ſo many of the perfections requiſite to conſtitute a great painter, it is no wonder that he ſhould be conſidered as one of the beſt artiſts of his time.

With an equal degree of freedom and ſpirit he painted in oil and in freſco, but he was accounted particularly excellent in the latter. For ſeveral years he was employed by the French King, who honoured him with the order of St. Michael; and in that Court he acquired a plentiful fortune, with abundant reputation. Having at laſt finiſhed, with great applauſe, thoſe grand deſigns in which he had been engaged, he returned to Rome, and ſpent the remainder of his life in that city, as much beloved for his virtue as he was admired for his merit.

His works are diſperſed through moſt parts of Europe, and are accounted an ornament to the richeſt collections. Two of Romanelli's pictures, which were eſteemed as ſome of the beſt of his performances, were tranſmitted from Italy to King Charles I; one was a Bacchanal, and the other a Banquet of the Gods.

URBANO ROMANELLI.

Painted Hiſtory.

DIED 1682, AGED 44.

He was the ſon and diſciple of Giovanni Franceſco, born at Viterbo, in 1638. He painted in the manner and ſtyle of his father, but was not in any reſpect comparable to him. And yet, ſome of his copies after the works of Franceſco, and alſo ſome of his own compoſitions, have been aſcribed to his father, though a judicious eye will readily diſcern the difference, eſpecially in thoſe which were deſigned by Urbano, as they are very deficient in regard to correctneſs and grace, which are always to be found in the genuine works of Franceſco.

GIROLAMO ROMANINO.

Painted Hiſtory.

He was born at Rome, about the year 1504, but it is not aſcertained by any writer under what maſter he learned the rudiments and principles of painting. From Rome he travelled to Venice, in order to complete his ſtudies, and there perfected himſelf, particularly in the knowledge of colouring; but having ſpent ſeveral years in cloſe application, he viſited Breſcia, where he followed his profeſſion with univerſal applauſe. Vaſari recounts none of the works of this maſter, except what are to be ſeen at Breſcia; but he ſays there are in that city many proofs of his extraordinary merit.

No artiſt could be more celebrated than Romanino, for a fine invention, for correctneſs of deſign, for the force and beauty of colouring, and a faithful reſemblance of nature, not unlike the ſtyle and tint of Titian. He was accounted to be profoundly ſkilled in every branch of his art, and lived in as high eſteem as any painter of his time.

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He finiſhed a prodigious number of deſigns in the churches, convents, and palaces at Breſcia, in freſco and in oil; but his moſt capital performance was a ſcriptural ſubject, which he painted for the grand altar in the church of St. Francis in that city. In the old Louvre at Paris, and principally in the apartments of Anne of Auſtria, and the gallery of Apollo, are ſeveral of his paintings in freſco; which, though they are ſome of his earlieſt eſſays, ſhew more than the promiſe of an exalted genius. The correctneſs of the deſign, and the graceful eaſe of the draperies, not only afford pleaſure to thoſe who are competent judges, but even to thoſe who are no great adepts in the art.

ROMANO. Vid. JULIO.

THEODORE ROMBOUTS.

Painted Hiſtory and Converſations.

DIED 1637, AGED 40.

He was born at Antwerp, in 1597, and was a diſciple of Abraham Janſſens, un[der] whom his progreſs was remarkably great. In his twentieth year the deſire he had [to] improve himſelf, by ſeeing the works of the ancient and modern great artiſts, indu[ced] him to travel to Rome; and not long after his arrival in that city, being engaged to pa[int] two ſubjects taken from the Old Teſtament, they proved a fortunate means of making his merit known; they introduced him to the acquaintance and favour of the great; and he had the ſatisfaction to find a number of perſons very deſirous to obtain ſome of his work.

While he continued at Rome he was induſtrious to increaſe his reputation, till he was honoured with an invitation to Florence by the Duke of Tuſcany; and he executed ſeveral grand compoſitions for that Prince with ſo much ſucceſs, that he was not only honourably rewarded for his performances, but he alſo received many valuable preſents from the Duke, as marks of his particular eſteem.

At his return to Antwerp he found Rubens in the height of his glory, and had cauſe to perceive that his own abilities, though they were in reality very great, were much obſcured by the perfections of that eminent maſter. That obſervation not only excited in Rombouts a ſtrong emulation, which probably was not unattended with ſome latent degree of envy, but it likewiſe urged him to paint ſome hiſtorical pictures, confeſſedly in competition with Rubens: of which number were, St. Francis receiving the Five Wounds; Abraham offering up Iſaac; and an emblematical picture of Juſtice, with her Attributes, for the Court-houſe at Ghent; and in the latter ſo much elegance appeared in the compoſition, that it is ſaid Rubens ſeemed ſurpriſed when he ſaw it.

Certainly it cannot truly be affirmed that he was equal to Rubens, though in many reſpects he had extraordinary merit; and it may be eſteemed as an honour to Rombouts, that he was accounted to approach near to that celebrated artiſt. He had a lively genius, a good imagination, and conſiderable elegance in his ſtyle of compoſition. His figures generally

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generally are near as large as life, and well deſigned; his pencil is free, his colouring warm, and his expreſſion excellent.

It was lamented, that he often demeaned his pencil by painting low ſubjects, ſuch as mountebanks and their attendants, inns, taverns, and ſoldiers playing at cards, which he did merely to get money; however, they were well executed, and much valued; but the hiſtorical pictures of Rombouts will for ever ſupport his reputation, and make him appear a very eminent maſter.

CHRISTOFANO RONCALLI, called POMERANCIO.

Painted Hiſtory.

DIED 1626, AGED 74.

He was born at Pomerancio, in the territory of Tuſcany, in 1552, and was a diſciple of Circignano; but his greateſt improvement aroſe from his deſigning after the antique ſtatues, and the beſt paintings of illuſtrious modern artiſts. As ſoon as his works were known, they engaged the public attention and eſteem; and he was employed by the principal Nobility of Rome, and alſo for the churches and chapels. His performances gained him the higheſt applauſe for their ſingular elegance of taſte and correct deſign, and he was deſervedly ranked among the moſt famous artiſts of his time.

His engagements in ſome of the principal cities of Italy detained him there for ſeveral years, and his labours were repaid with honour and riches; but afterwards he was invited to different Courts of Europe, and he viſited Germany, England, Flanders, and France; and in each country through which he travelled, every work he finiſhed contributed to add to his reputation.

N. RONTBOUT.

Painted Landſcape.

He was born in Flanders, and learned the art of painting in his native country; but as the Netherlands could not ſupply him with ſuch a variety of ſcenes as ſuited his genius, he determined to ſearch them out in other countries. He directed his courſe to Italy, through ſeveral parts of Germany and Switzerland; and, as he ſtudied entirely after nature, he ſketched every romantic ſcene that occurred to him in his travels; he deſigned moſt of thoſe delicious views which are in the neighbourhood of Rome, and from thoſe deſigns he generally compoſed his future landſcapes.

His pictures are incomparably painted, and having ſo evident an appearance of nature and truth, muſt always afford pleaſure to a judicious eye. His pencil is free and firm; his ſkies are clear, and charmingly adapted; his colouring is extremely good, particularly his local colours; his figures, though perhaps not as elegant as might be wiſhed, are yet introduced with great judgment and propriety; and, by a ſkilful management of the chiaro-ſcuro, his pictures have a ſtriking effect.

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The paintings of this maſter are rarely to be met with, and afford conſiderable prices whenever they are to be purchaſed. They may readily be known by the richneſs and warmth of the tints in the fore-ground, by their fine perſpective, by an uncommon tranſparence of colour, by the firmneſs and freedom of handling, united with delicate finiſhing, and by a peculiar form in many of his trees, reſembling the pine or the larinx.

An excellent landſcape, painted by this maſter in his beſt ſtyle, is in the poſſeſſion of Thomas Cobbe, Eſq. it repreſents a view of a bridge between two high hills; and in perſpective under that grand arch is an agreeable proſpect of a river, a diſtant range of hills, and an antique tower on the border of the ſtream, which has a fine effect. The name of Rontbout is inſcribed on this picture.

JOHN ALBERTZ ROODSEUS.

Painted Portrait.

DIED 1674, AGED 59.

He was born at Hoorn, in 1615, was a diſciple of Peter Laſtman, became an exceeding good painter of portraits, and was held in almoſt as great eſteem as Vander Helſt. He had a beautiful and ſweet manner of colouring, and finiſhed his pictures with neatneſs and ſpirit.

The figures which he deſigned were always as large as life, and he particularly excelled in repreſenting perſons ſhooting at butts, in which ſubjects the attitudes and actions were natural and becoming; and his paintings in that ſtyle are much commended and admired in Holland.

JACQUES DE ROORE.

Painted Hiſtory and Converſations.

DIED 1747, AGED 61.

He was born at Antwerp, in 1686, and received his firſt inſtructions in painting from Lewis Vanden Boſch; but afterwards he ſtudied for two years under the direction of Vander Schoor, and at the laſt was placed as a diſciple with Van Opſtal. He copied the works of the beſt maſters, and made ſo good a proficiency, that he was appointed to copy the St. Chriſtopher of Rubens, which was intended for the Court of France; and he finiſhed it ſo extremely exact, that it gave Van Opſtal as much ſurpriſe as ſatisfaction, and he only ſlightly re-touched it in a few places.

As ſoon as De Roore had accompliſhed that work he commenced artiſt, and compoſed every ſubject he painted, ſometimes in the taſte of Van Orlay, and ſometimes in the ſtyle of Teniers; and for each picture his uſual price was fifteen pounds, and often much more. So that in a few years his works were in ſuch general eſteem, that although he was very laborious, he found it impoſſible to anſwer the demands made for his performances.

At

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At Leyden, in a grand ſalon, he painted the hiſtory of Achilles; and, on the cieling, the apotheoſis of that hero, which added conſiderably to his reputation. Several other hiſtorical ſubjects of his compoſition are recited with great commendation, among which are, Brennus beſieging the Capitol, and Antony preſenting a crown to Julius Cæſar.

De Roore had a good genius, and a ready invention; he compoſed with eaſe, but he wanted that elegance and taſte of deſign which he might have acquired by ſeeing Rome. His colouring generally is agreeable, and his eaſel pictures are finiſhed with ſuch delicacy that they were exceedingly coveted; eſpecially thoſe which he painted in his latter time, when, by obſerving the works of the great maſters, he had learned to avoid the appearance of too much labour, and acquired greater freedom in his manner of handling.

JOHN HENDRICK ROOS.

Painted Landſcapes, Animals, and Portraits.

DIED 1685, AGED 54.

He was born at Otterberg, in 1631, and at the age of nine years was placed with Julian Jardeyn, at Amſterdam, where he continued for ſeven years; but he afterwards ſtudied with Adrian de Bie, and profited ſo exceedingly by the precepts and example of that maſter, that he ſoon roſe to the higheſt eminence in his profeſſion.

His genius principally directed him to delight in painting landſcapes and cattle, horſes, oxen, bulls and cows, ſheep, goats, and camels, which he repreſented with the utmoſt truth and accuracy, as he deſigned every object after nature; and he had habituated himſelf to ſuch ſingular exactneſs, that, in every ſpecies of animals which he painted, the males and females were diſtinguiſhable at the firſt ſight. His landſcapes had uncommon variety in the breaking of the grounds, in the cottages and huts of ſhepherds, the rocks, ruins, mountains, and falls of water, which he introduced with great propriety and judgment, always adapting his ſcenes to the particular hiſtorical ſubject he intended to deſcribe. For the moſt part he choſe thoſe kind of ſubjects which admitted of the largeſt number, and the greateſt variety of cattle; ſuch as, Jacob leaving Laban, and driving his flocks and herds along with him; Eſau meeting Jacob, his family, and cattle; and Moſes tending the cattle of Jethro. In all his pictures the cattle were correctly drawn, and penciled in a free, maſterly manner, with a touch that ſeems very peculiar and full of ſpirit.

For ſome time he was employed at the Court of the Elector Palatine, where his talents were deſervedly reſpected, and nobly rewarded. But although his principal pleaſure was in landſcape, yet he painted portraits in an admirable ſtyle; and on that account he was invited to paint the portrait of the Elector of Mentz, which afforded that Prince ſo much ſatisfaction, that he rewarded him liberally for the performance, and preſented him with a chain of gold and a medal. At ſeveral other Courts in Germany he had equal ſucceſs; and, beſide being generouſly paid for his work, he had the honour to receive ſeveral chains of gold.

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There was one circumſtance that rendered the portraits of Roos particularly agreeable, which was, that he introduced in their back-grounds ſome landſcape finely conducted, ſo as to add force to the principal object; ſome ſcene, diverſified with a pleaſing diſtant proſpect of groves and hills; ſome groups of cattle, charmingly diſpoſed and deſigned; or ſome incident taken from ſacred or profane hiſtory, which enlivened his pictures ſurpriſingly. By that means he acquired a conſiderable fortune, and a very extenſive reputation.

But, unhappily, he was almoſt in an inſtant deprived of that wealth, accumulated by the labour of his whole life; for an accidental fire broke out in the city of Frankfort, near the houſe of this artiſt; and, as it happened during the ſtillneſs of the night, it ſpread ſo rapidly, that the dwelling of Roos was in a ſhort time ſurrounded with the flames. He might have eſcaped unhurt; but in the confuſion, endeavouring to ſave a vaſe of porcelaine that had a golden cover, he dropped it when he was nearly out of the houſe, and ſtooping down to ſearch for the cover, he was ſuddenly ſuffocated. He left four ſons, who were all painters, and proved very eminent in their profeſſion.

THEODORE ROOS.

Painted Portrait and Landſcape.

DIED 1698, AGED 60.

This painter was the younger brother of Hendrick Roos, born at Wezel, in 1638. He learned deſign in the ſchool of Adrian de Bie, but he continued only a few months under his direction, when he quitted that maſter, and ſet up as an artiſt. For two years he followed his profeſſion, but then altered his manner of life by meeting with his brother, who at that time was in high reputation. Hendrick gladly communicated to him every obſervation he had made for the improvement of his own knowledge in the art, and gave him all the inſtruction that ſeemed requiſite or beneficial. From that time they for ſome years aſſociated together, particularly at the Court of Heſſe, where they jointly finiſhed ſeveral noble works in the landſcape ſtyle, and a great number of portraits, which contributed to the honour and advantage of both.

When they ſeparated, Theodore went to the Court of the Elector Palatine, where his paintings procured him many marks of favour; and by that Prince he was appointed to paint the portraits of the Duke of Orleans and the Princeſs Palatine. Thoſe pictures he finiſhed ſo much to his own honour, and the approbation of the whole Court, that he not only received an ample gratuity for his work, but was preſented with a gold chain, to which was affixed a rich medal impreſſed with the heads of the Duke and Ducheſs of Orleans.

His manner was broad, eaſy, and free, and his colouring was lively and ſtrong; ſo that it was imagined by the ableſt judges, that if he had for ſome time ſtudied at Rome, to improve his taſte of deſign, and render it equal to his colouring, none of his cotemporaries would have been his ſuperiors. But he indiſcreetly appropriated too ſmall a portion of the early

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part of his life to ſtudy the principles of deſign, or by practice to acquire correctneſs; and by that means he was ever after deficient in that point, although his compoſitions ſhew ſuch a ſtrength of genius, as will render his works eſtimable.

PHILIP ROOS, called ROSA DA TIVOLI.

Painted Landſcape and Cattle.

DIED 1705, AGED 50.

This artiſt was the ſecond ſon of John Hendrick Roos, born at Frankfort, in 1655, and from his infancy ſhewed an extraordinary genius to painting. By the excellent inſtruction which he received from his father, his advancement in the knowledge of the art ſeemed ſurpriſing for his years; and it particularly recommended him to the favour of the Landgrave of Heſſe, who became his patron, and preſented him with a ſum of money to enable him to go to Rome, where he might improve his promiſing talents, intending to employ him in his ſervice whenever he returned to his own country.

On his firſt entrance into Rome, happening to paſs by the arch of Titus, he ſaw a few young artiſts attentively engaged in ſketching the baſſo-relievos; and, obſerving that grand monument of antiquity to have a picturesque appearance, he requeſted a crayon and paper from one of the ſtudents, and in half an hour produced a deſign, finiſhed with incredible correctneſs and elegance, to the aſtoniſhment of them all.

The diligence of Roos at his ſtudies was more remarkable than that of any of his cotemporaries; he laboured inceſſantly, devoted his whole time to his improvement, and omitted nothing that he thought might perfect him in his profeſſion; by which unremitted practice he obtained ſuch a readineſs of hand, ſuch freedom and command of his pencil, as have diſtinguiſhed him above all other artiſts: and, on account of his expeditious manner of painting, as well as the livelineſs of his imagination, the Bentvogel ſociety of painters at Rome called him Mercurius. He ſtudied every object after nature, the ſites of his landſcapes, the cattle, ruins, buildings, figures, rocks, and rivers; and, to enliven his imagination, he choſe to live at Tivoli, which furniſhed him with a lovely variety. It was his cuſtom to keep, in his own houſe, ſeveral of thoſe animals which he particularly intended for models; and, on account of the number, and the different kinds which he always maintained there, his houſe was generally called Noah's Ark; however, it anſwered his intention effectually, for no painter ever imitated nature with greater truth.

Though he had married a moſt beautiful * woman, the daughter of Hyacintho Brandi, an eminent hiſtorical painter, and although he had been ſo paſſionately in love with her as to change even his religion to obtain her, yet neither beauty nor her amiable qualities could reſtrain him from a life of extravagance and diſſipation, which rendered him continually neceſſitous. The ability he perceived himſelf poſſeſſed of, in working with ſuch uncommon

* Vid. Hyacintho Brandi.

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uncommon expedition, induced him to truſt too much to the rapidity of his pencil, and impaired his fortune, though it happened not to injure his reputation in reſpect to his painting.

It was cuſtomary with him to ride from Rome to Tivoli, attended by his ſervant, whenever his purſe was exhauſted; and alighting at the firſt tavern he ſaw, he ſat down to paint, and in a ſhort time finiſhed a picture, which he ſent directly by his ſervant to be diſpoſed of. But by this expedient, too frequently practiſed, he increaſed the number of his pictures to ſuch a degree, that the prices they afforded were not any way proportioned to their value. His ſervant, therefore, who appears to have had much more diſcretion than his maſter on that occaſion, paid him the higheſt prices that were offered by others, and reſerved the pictures till they became more ſcarce, and more eagerly ſought for, by which conduct he acquired a conſiderable fortune.

Yet, though this great maſter painted ſuch a number of pictures, it is obſerved, as an evidence of the livelineſs of his imagination, that in every one of his compoſitions there is a variety, either in the ſcenes, the buildings, the groupes of cattle, or the figures, in which reſpect he proved himſelf eminently ſuperior to the Baſſans, who introduce repeatedly the ſame objects, and the ſame figures and cattle, in almoſt every one of their deſigns.

As an inſtance of the incredible power of Roos in execution and invention, it is recorded, that the Imperial Ambaſſador, Count Martinetz, wagered a large ſum of money with a Swediſh General, that Roos would paint a picture, of a three-quarter ſize, while they were playing one game of cards; and in leſs than half an hour the picture was finiſhed, though it conſiſted of a landſcape, with two or three ſheep and goats, and one figure. That wonderful proof of his readineſs and genius was amply rewarded by the Ambaſſador, for he beſtowed on the artiſt one half of the ſum that had been won by his dexterity.

This maſter deſigned his ſubjects in a grand ſtyle, and his deſign is always correct; his colouring is bold, and full of force; his touch is remarkably free, firm, and ſpirited; and his ſcenery is elegantly agreeable. His lights and ſhadows are diſtributed with peculiar judgment, his figures and cattle are ſkilfully grouped, and the hair and wool of his animals have a ſtrong look of nature, and a bold effect, by the broad manner of his penciling. His ſkies, back-grounds, ſituations and diſtances, ſhew an elegant choice and a maſterly obſervation, as well as execution; and in every one of his compoſitions we ſee truth and real nature.

It cannot but be regretted that, with ſuch a genius, he ſhould ſo often be compelled to paint out of neceſſity, and rarely to ſit down to employ his pencil, except to procure an immediate ſupply. His expenſive manner of living undoubtedly ſeemed to demand ſuch a readineſs of hand to ſupport it; but in thoſe pictures which he handled with the utmoſt expedition, he paid ſuch an attention to his fame, that he took care to finiſh them in ſuch a manner as to render them juſtly eſtimable.

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His genuine works are, at this day, as much admired as they have ever been, and produce very high prices; and they juſtify one obſervation, which is, that what is truly excellent, will always be truly valuable.

A capital picture by Roſa da Tivoli, repreſenting an herdſman with cattle, as large as life, is at Wilton, the ſeat of the Earl of Pembroke.

JOHN MELCHIOR ROOS.

Painted Landſcape and Cattle.

DIED 1731, AGED 72.

He was a brother to Philip Roos, born at Frankfort, in 1659, and learned the art of painting from his father. His ſubjects were the ſame as thoſe of his brother; and he ſupported a good reputation at the Courts of Heſſe, Wurtzburgh, and Brunſwick, where he principally was employed, as alſo in his native city.

But although his ſubjects were ſimilar to thoſe of Philip, yet his colouring and penciling were extremely different, for the pencil of his brother was free, flowing, and agreeable; but Melchior laid on his colours with ſuch a body, that he ſeemed as if he intended rather to model than to paint, as has been noticed in the colouring of Rembrandt.

SALVATOR ROSA.

Painted Hiſtory, Landſcapes, Battles, and Sea-Pieces.

DIED 1673, AGED 59.

This admirable painter was born at Naples, in 1614, and received his firſt knowledge of deſign and colouring from Franceſco Francazano, who was his kinſman; but, by the death of his father, being reduced to the loweſt poverty, he was conſtrained to provide a maintenance by ſketching deſigns on paper, and ſelling them at a very mean price to any who ſeemed inclined to purchaſe them.

In that wretched ſituation he laboured for ſome time, till one of his deſigns, and an hiſtorical picture of Hagar and Iſhmael, which he painted accidentally, happened to fall into the hands of Lanfranc; and that famous artiſt was ſo affected with the ſight of thoſe performances, that he eagerly enquired after the author, expreſſed an eager deſire to know him, and, as ſoon as he ſaw him, took him under his protection, providing for him generouſly. Such an unexpected and happy alteration in the circumſtances of Salvator, enabled him to be admitted into the ſchool of Spagnoletto, and alſo to receive additional inſtruction from Daniel Falcone, a diſtinguiſhed painter of battles at Naples. Under the direction of thoſe maſters he acquired more freedom of hand, and a much greater force of colouring, and painted hiſtory, landſcape, and battles, partly in the manner of Spagnoletto, and partly in the ſtyle of Falcone.

Salvator

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Salvator had an enlarged and comprehenſive genius, a lively, fertile, and poetic imagination. He ſtudied nature with a ſagacious attention and exquiſite judgment, and always choſe to repreſent nature in her utmoſt grandeur and magnificence; for every tree, rock, ſituation, or even cloud, that enters into his compoſition, manifeſts ſuch an elevation of thought as extorts our admiration. He compoſed all his ſubjects in a grand taſte, and was ſingularly correct in his deſign; but he principally delighted in landſcape, which he always enriched with elegant figures, repreſenting ſome memorable incident related by the Roman, Grecian, or fabulous hiſtorians. The ſtyle in which he painted was formed by his own elevated genius; nor was he indebted to any preceding artiſt for any of his ideas, or for any traces of the manner which he always followed, though many ſubſequent maſters have obtained applauſe by endeavouring to imitate Salvator. In the forms of his trees, and in the breakings of his grounds, a grandeur of thought appears through all his compoſitions; the leafing of his trees is light, and admirably touched; the figures have attitudes and actions that are eaſy and natural, yet full of dignity; and his expreſſion is excellent.

Salvator was alſo equally eminent for painting battles, animals, and ſea or land ſtorms; and he executed thoſe different ſubjects in ſuch a taſte, and with ſuch ſpirit, as make his works readily diſtinguiſhed from almoſt all others, by the inimitable freedom of his pencil, and that fire which animates every compoſition of this maſter.

His genuine works are exceedingly rare and valuable, but many of them are in the rich and curious collections of the Engliſh Nobility and Gentry. A moſt capital picture by Salvator is at Verſailles, of which the ſubject is Saul and the Witch of Endor; and that ſingle performance diſplays the merit of the painter in the ſtrongeſt point of light. The attitude of Saul is majeſtic, while the expreſſion in his countenance is a judicious mixture of anxiety of heart, and eagerneſs for information. It is alſo obſerved, by good judges, that there is a dignity in the character of the witch, but it is a kind of dignity very different from that of the monarch; it is enthuſiaſm. In the whole there is a wonderful ſpirit, and with that ſpirit a freedom of pencil that very few have equalled.

ROSA DA TIVOLI. Vid. PHILIP ROOS.

ROSALBA CARRIERA.

Painted Portraits, in Crayon and Miniature.

DIED 1757, AGED 82.

This paintreſs was born in 1675, at Chioggia, a village about twenty-five miles from Venice, belonging to the Dukedom of that city; and having ſhewn early proofs of an apt genius to painting, ſhe was inſtructed by Giovanni Diamantini, an artiſt of ſome note, from whom ſhe learned deſign, and alſo the art of painting in oil. In that kind of colouring ſhe copied a great number of the works of the beſt maſters; but at laſt applied herſelf

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herſelf to miniature with extraordinary diligence, being ambitious to arrive at ſuch a degree of perfection in that way as might enable her to contribute to the comfortable ſupport of her parents.

In the year 1700, when there was a great concourſe of eminent perſons at Venice, her reputation was ſo well eſtabliſhed, that ſhe was continually employed, and her works were by that means diſperſed through every part of Europe. However, although ſhe had all the ſucceſs ſhe could deſire in her miniature paintings, ſhe exerted all her abilities to excel alſo in painting with crayons, and, after ſome practice, became as eminent in that manner of painting as ſhe had proved herſelf to have been in oil or miniature.

In 1709, Frederick IV. King of Denmark, paſſing through Venice, ſat to Roſalba for his portrait; and, by his order, ſhe made ſeveral copies of it, which were delicately and highly finiſhed. Soon after he employed her to paint twelve portraits of Venetian ladies, which ſhe performed ſo much to his ſatisfaction, that he condeſcended to ſhew her many particular marks of his favour, and, beſide gifts of great value, paid her for her work with a truly royal munificence.

She viſited France in company with Pellegrini, who had married her ſiſter, and at Paris had the honour to paint the Princes and Princeſſes of the blood, moſt of the Nobility, and many others of high diſtinction. From thence ſhe viſited the Courts of Vienna and Modena; at each Court being careſſed in a very ſingular manner, ſuitable to her extraordinary merit. But at her return to Venice ſhe determined that the remainder of her days ſhould be ſpent in quiet, finding herſelf poſſeſſed of as much fame as ſhe could deſire, attended with honour and riches. However, ſhe was continually employed, and in particular by the Engliſh Nobility and Gentry, who adorned their own country with her excellent performances.

To her own great affliction, and the regret of all admirers of the art of painting, ſhe was deprived of her ſight by the inceſſant application to her work; in which condition ſhe continued during the laſt ten years of her life, and devoted all her time, as well as a great part of her fortune, to acts of piety, charity, and univerſal benevolence.

The portraits of Roſalba are full of life and ſpirit, exceedingly natural, and they had uſually an agreeable reſemblance of the perſons. Her colouring is ſoft, tender, and wonderfully delicate; her tints are clear, and well united; and ſhe generally gave a graceful turn to the heads, eſpecially to thoſe of her female figures.

COSIMO ROSELLI.

Painted Hiſtory and Portrait.

DIED 1484, AGED 68.

He was born at Florence, in 1416, and became an artiſt of ſome note in that city, by having ſucceſsfully painted the portraits of Picus Mirandola, and alſo of ſeveral of the Florentine Nobility; having likewiſe painted ſome hiſtorical deſigns in the convents and chapels.

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Afterwards he was engaged to paint three pictures in the chapel of Pope Sixtus IV. along with Sandro Boticello, Pietro Perugino, and others; and his ſubjects were the drowning of Pharaoh, the Laſt Supper, and Chriſt preaching near the ſea of Tiberias; ſubjects which, it was ſaid, the Pope particularly choſe, who at the ſame time promiſed an honorary premium for the beſt performance.

Roſelli, who ſeems to have had but a mean opinion of the taſte of Sixtus, being conſcious that he could have no hope of ſurpaſſing the other artiſts in colouring and deſign (in which parts of his profeſſion his ſkill was but indifferent), concluded he might conceal thoſe defects by giving his pictures an uncommon brilliancy. He therefore uſed the pureſt ultramarine, and the moſt glaring colours, in every part of his painting, and illuminated the trees, draperies, and principal objects with gold, ſo as to dazzle the eye at the firſt ſight, to compenſate for his want of a true and elegant taſte, by the glittering richneſs of the general appearance; and he ſatisfied himſelf with a certainty of ſucceſs.

But, to the great mortification and diſappointment of Roſelli, when the Pope went to his chapel to obſerve the work of the different artiſts, thoſe of Roſelli were univerſally condemned and ridiculed; and, by order of the Pope, the greateſt part of his compoſitions were altered and retouched by thoſe very painters who were his competitors.

ROSSO, called alſo MAÎTRE ROUX.

Painted Hiſtory and Portrait.

DIED 1541, AGED 45.

He was born at Florence, in 1496, and without any regular inſtruction from a profeſſed artiſt, by the efforts of his own genius, he arrived at a conſiderable degree of merit in the art of painting. His firſt attempts ſhewed ſufficiently the greatneſs of his talents, but they likewiſe ſhewed a want of that knowledge which he might have derived from the precepts of an able maſter.

While he was yet young, he painted a few ſubjects taken from the New Teſtament, which were in many reſpects commendable; but he afterwards, by obſervation and experience, became as remarkable for his colouring, as for any other of his accompliſhments. Even in thoſe early productions, the countenances and the attitudes of the Apoſtles were above cenſure, although the draperies were rather too heavy. But he formed himſelf by ſtudying the works of Michael Angelo Buonaroti, and attended ſo accurately to anatomy, that he wrote two treatiſes on that ſubject for the uſe of deſigners. Roſſo ſhewed great truth in his manner of deſigning the human body; his naked figures were peculiarly beautiful, and their attitudes were proper and expreſſive. The countenances of his old men were remarkably well repreſented in many of his works; and he had ſuch a flow of invention, that his compoſitions were always properly filled, nor did any part ſeem deſtitute of a ſuitable ornament or decoration.

The ſtyle of this maſter was very ſingular; and although he derived his greateſt knowledge from the works of Buonaroti, yet he did not make him a model for his own

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imitation. He had ſomewhat of a wildneſs and irregularity in his ideas and deſigns, and yet he had alſo ſomewhat that engaged the approbation of the connoiſſeurs; the exceeding readineſs with which he invented and deſigned, hindered him from ſtudying either nature, or the antique, as attentively as he ought, which occaſioned that imperfection which is obſervable in all his works.

It muſt however be acknowledged that he had a thorough underſtanding of the mixture of colours, and the proper diſtribution of lights and ſhadows, ſo as to produce a good relief; but in other reſpects he followed the dictates of his own fancy more than the dictates of judgment, or the rules of his art; and was ſometimes guilty of ſuch extravagancy as was very injurious to his reputation.

At Rome, in the church of St. Salviati, is a picture of the Decollation of St. John, by this maſter; and many of his works are at Peruſia, Florence, Arezzo, and at Fontainbleau, in France. The wretched condition to which he was reduced, after he had loſt all his ſubſtance at Rome, when that city was pillaged, compelled him to ſeek the means of re-eſtabliſhing his affairs, by viſiting France, and he there had the good fortune to ſucceed. The King and the Nobility ſhewed him every mark of eſteem; he was appointed ſuperintendant of the royal buildings and paintings, with a large penſion; and he lived in affluence and honour.

The world was deprived of this artiſt by a very ſingular accident. One Franceſco da Pellegrino, a Florentine painter, and a moſt intimate friend of Roſſo, having paid him a viſit, and Roſſo being ſoon after robbed of a great ſum money, he ſuſpected, accuſed, and proſecuted his friend, who was put to the torture, and endured it with ſuch fortitude of mind, that he was declared innocent. Pellegrino, as ſoon as he was releaſed, publiſhed a juſt and ſevere ſtate of his caſe, and appealed for juſtice; but as Roſſo had nothing to plead in his juſtification, and perceived that he muſt be for ever branded with infamy, he immediately ſwallowed poiſon, and died univerſally deteſted. His principal work is in the gallery of Fontainbleau, repreſenting the hiſtory of Alexander, in twenty-four pieces.

ROSSI VICENTINO. Vid. PASQUALINO.

FRANCESCO ROSSI. Vid. FRANCESCO SALVIATI.

PIETRO ROTARI.

Painted Hiſtory and Portrait.

He was alive in 1757, being then 50.—He was born at Verona, in 1707, of a noble family, and was at firſt taught deſign only as an accompliſhment; but as he advanced in years he grew ſo paſſionately fond of the profeſſion, that he became the diſciple of Antonio Baleſtra, who, obſerving the pregnancy of his genius, took unuſual care to inſtruct him, and foretold that excellence to which he afterwards arrived.

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At the age of eighteen he went to Venice, and continued there for two years, ſtudying after the works of Titian and Paolo Veroneſe; but for his farther improvement he travelled to Rome, and ſpent four years in continual application to copy the antiques, and other curioſities of art in that city, under the direction of Franceſco Treviſani; and afterwards viſited Naples, merely out of a deſire to converſe with Solimena, with whom he reſided for three years, with equal ſatisfaction and advantage. By that courſe of ſtudy, he gained an elegant taſte of compoſition and deſign, and a ſingular degree of correctneſs in his drawing, with a ſtyle of colouring that was exceedingly beautiful; ſo that, when he returned to his native city, he appeared ſo completely accompliſhed, that his works were highly admired, not only by his own countrymen, but by foreigners from all parts of Europe who viſited Verona.

For ſome time he declined employment, but at laſt he found it impoſſible to reſiſt the importunate ſolicitations of many of the Princes and eccleſiaſtics of Italy, who were eager to have their churches and palaces adorned by his pencil. He therefore undertook, and executed ſeveral grand deſigns, in different cities of Italy; and having finiſhed thoſe works with extraordinary applauſe, he viſited moſt of the Courts of Germany, and at every place his reputation procured him a generous reception. But he was more particularly honoured at Dreſden and Vienna, where he painted the portraits of the Electoral and Imperial family; and, by the Emperor's order, the portrait of Rotari was placed in the Florentine gallery, among the moſt famous artiſts. While he continued at Vienna, Count Beſtuchef, Grand Chancellor of Ruſſia, invited Rotari ſo earneſtly to go to the Court of Peterſburgh, that at laſt he determined to undertake the journey. In the year 1756 he arrived at Peterſburgh, and painted the portraits of the Czarina, of Peter, at that time Grand Duke of Ruſſia, and his conſort Sophia Auguſta; and, for the Empreſs, he finiſhed ſeveral hiſtorical pictures from ſacred and profane hiſtory, which were eſteemed to be excellent performances. One in particular is very highly commended, of which the ſubject is the Continence of Scipio; it is compoſed with great judgment and taſte, it is full of elegance and truth in the expreſſion, and exceedingly beautiful in the colouring.

JOHN ROTHENAMER.

Painted Hiſtory.

DIED 1604, AGED 40.

This painter was born at Munich, in 1564, where he was taught the rudiments of the art by one Donouwer, an indifferent artiſt, whoſe inſufficiency appeared ſo evident to Rothenamer, when his knowledge in the art was more advanced, that he determined no longer to miſpend his time with ſuch an inſtructor, but to ſeek for real improvement at Rome.

When he firſt offered his works to the public, he painted hiſtorical ſubjects on copper, of a ſmall ſize, very delicately penciled, and agreeably coloured; but ſoon after he finiſhed a picture

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a picture of a very large dimenſion, repreſenting the Saints in Glory, which added greatly to his reputation, as it ſhewed a good invention, good colouring, conſiderable elegance in the airs of his heads, and variety in the draperies. And it appeared very extraordinary to the judicious of that time, to ſee him adapt his pencil ſo happily to compoſitions of ſuch different ſizes, and change his manner with ſo good an execution.

From Rome he went to improve himſelf at Venice, particularly in colouring, and fixed on Tintoretto as his model, which he always endeavoured to imitate, not only in his colouring but in his taſte of deſign, and the manner of his diſpoſing the figures. He painted both in freſco and in oil, but was much more pleaſed by being employed in the former than in the latter, becauſe it afforded him the opportunity of painting in large, for which he had a prevalent inclination, though his ſmall paintings on copper were generally in greater eſteem, and even in his life-time were ſold for a very high price.

On his quitting Italy he ſettled at Augſbourg, where are ſtill to be ſeen a number of the works of Rothenamer; and although he had ſpent a great many years at Rome and Venice, by which he had learned to deſign with more elegance, and with a nearer approach to the graceful than moſt of his countrymen who were his cotemporaries, yet he could never totally diveſt himſelf of the German taſte. It is eaſy to perceive that he was fond of deſigning naked figures, and in ſome of them he was very ſucceſsful. He had a ready invention, and his deſign was tolerably correct; his attitudes were uſually genteel, his tone of colouring was agreeable, and his pictures were well finiſhed; but he ſhewed his greateſt excellence in his ſmall-ſized paintings, in which he had the good fortune to be aſſiſted by two celebrated artiſts, Paul Bril and the Velvet Brueghel, who frequently painted the landſcapes and back-grounds of his hiſtorical compoſitions.

The Emperor Rodolph II. was a great benefactor to Rothenamer, and for that Monarch he painted the Banquet of the Gods, in which he introduced a multitude of figures, and gained a very high reputation by that performance. However, the indiſcretion of this maſter was at leaſt equal to his merit; for notwithſtanding the large ſum of money acquired by Rothenamer for his works, which Sandrart aſſures us was fourſcore thouſand florins, yet he contrived to be perpetually neceſſitous by his profuſion and extravagance, and died ſo extremely poor, as to be buried at the expence of his friends.

JAMES ROUSSEAU.

Painted Landſcape, Perſpective, and Architecture.

DIED 1694, AGED 68.

Though the writers who mention this artiſt agree that he learned the art of painting from Herman Swanefeld, yet they all ſuppoſe him to have gone afterwards to perfect himſelf in Italy. But as it appears from the moſt authentic accounts, that Swanefeld went from his own country to Rome when he was very young, and there became the diſciple of Claude Lorraine; that he ſpent his whole life, from that time, in or near the city

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of Rome, and died there; it can hardly ſeem probable that Rouſſeau, who was only ſix years younger, could receive any inſtructions from Swanefeld, except in Rome; and muſt therefore have obtained his firſt knowledge in the profeſſion before he went to Italy, from ſome maſter in his own country, though that circumſtance is no where mentioned.

He was born at Paris, in 1626; and being allied to Herman Swanefeld, an excellent painter, who had been the diſciple of Claude Lorraine, he was by him eſtabliſhed in the true principles of the art, and acquired a ſtyle and manner exceedingly agreeable. When he had laid a good foundation under the conduct of ſo able an artiſt, being determined to neglect nothing that might conduce to his improvement, he ſtudied after nature with inceſſant pains and care, and alſo after the works of the moſt eminent painters of Italy, that his imagination and his judgment might be equally improved. He particularly ſtudied perſpective and architecture, was extremely curious in obſerving and deſigning the magnificent buildings, ruins, and beautiful veſtiges of antiquity, as well as the ſcenes that were proper for his landſcapes, and became an admirable painter in that ſtyle.

When he returned to his own country, he was employed by the French King in the palace at Marly; but as the Proteſtants were at that time under a moſt rigorous perſecution through every part of France, and as Rouſſeau was of that religion, he apprehended himſelf to be inſecure, either in regard to his life or his property, and therefore retired to Switzerland, and aferwards to Holland. There he had the good fortune to be engaged by the Duke of Montague to adorn his houſe in Bloomſbury, in conjunction with La Foſſe and Baptiſt; and his paintings in ſeveral parts of that noble building, which now is the Britiſh Muſeum, are a ſufficient proof of his abundant merit.

In the choice of his ſcenes he ſhews remarkable elegance of taſte; his grounds are well broken, his diſtances well conducted, his ſkies finely imagined, as well as judiciouſly adapted, and there appears great harmony in moſt of his compoſitions. He ornamented his landſcapes with edifices and ruins, in the Roman taſte of architecture, after the manner of Pouſſin; his figures were placed in ſuch perſpective proportions as deluded the eye agreeably to the proper point of ſight; and in his architecture we ſee elegance of fancy united with nature and truth.

The pictures of this maſter are not frequently to be purchaſed; and when they are, their eſtimation is high. He was a man of probity, piety, and benevolence; and at his death he bequeathed the greateſt part of his ſubſtance to relieve thoſe in England who, like himſelf, were refugees on account of the French perſecution.

MADEMOISELLE ROZEE.

Painted Hiſtory, Landſcape, Portrait, and Flowers.

DIED 1682, AGED 50.

She was born at Leyden, in 1632, and proved the moſt extraordinary paintreſs that perhaps ever appeared. Houbraken ſays he cannot tell how ſhe managed her work, nor with

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with what inſtruments, but that ſhe painted on the rough ſide of the panel, in ſuch tints, and in ſuch a manner that, at a competent diſtance, the picture had all the effect of the neateſt pencil and high finiſhing.

Yet other writers affirm, that ſhe neither uſed oil nor water-colours in her aſtoniſhing performances, and only worked on the rough ſide of the panel, with a preparation of ſilk floſs, ſelected with inexpreſſible care, and diſpoſed in different boxes, according to different degrees of the bright and dark tints, out of which ſhe applied whatever colour was requiſite for her work, and blended, ſoftened, and united the tints with ſuch inconceivable art and judgment, that ſhe imitated the warmth of fleſh with as great a glow of life as could be produced by the moſt exquiſite pencil in oil, nor could the niceſt eye diſcern, at a proper diſtance, whether the whole was not the work of the pencil, till it was more nearly examined. But, by whatever art her pictures were wrought, they were truly beautiful, and like nature. Her portraits had as ſtriking a likeneſs as poſſible, and every object was a juſt imitation of her model, whether her ſubject was portrait, architecture, landſcape, or flowers; and as her manner of working could not well be accounted for, ſhe was diſtinguiſhed by the name of the Sorcereſs, as if her work had been the effect of magic.

One landſcape of her painting (according to Houbraken) was ſold for five hundred florins; the ſubject of the deſign was only the trunk of an old tree covered with moſs, and a large ſpider finiſhing its web among the leaves and branches; but every part appeared with ſo great a degree of force, ſo relieved, ſo true, and ſo natural, that it was always beheld with aſtoniſhment. One of her principal performances is in the cabinet of paintings at Florence, for which ſhe received a very large gratuity, and it is conſidered as a very ſingular curioſity in that celebrated collection.

Sir PETER PAUL RUBENS.

Painted Hiſtory, Portraits, Landſcapes, and Animals.

DIED 1640, AGED 63.

This admired artiſt was of a diſtinguiſhed family at Antwerp; but his father, being under a neceſſity of quitting his country to avoid the calamities attendant on a civil war, retired for ſecurity to *Cologne, and during his reſidence in that city Rubens was born, in 1577.

From his infancy he diſcovered a lively and prompt genius, and was therefore educated with great care in every branch of polite literature when his family returned to Antwerp, after the troubles; and as he ſhewed a particular inclination to deſign, he was at firſt inſtructed by Tobias Verhaecht, a painter of architecture and landſcape. Afterwards he ſtudied under the direction of Adam Van Oort, but he ſoon perceived that the abilities of Van Oort were inſufficient to anſwer his elevated ideas and beſides, his temper, which for

* In the Anecdotes it is ſaid he was born at Antwerp.

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for the moſt part was ſurly and moroſe, was diſguſtful to Rubens, whoſe natural diſpoſition was modeſt and amiable.

Thoſe circumſtances induced him to place himſelf as a diſciple with Octavio Van Veen, a painter of ſingular merit, more generally known by the name of Otho Venius, who was not only thoroughly ſkilled in the true principles of the art, but was alſo eminent for his learning and other accompliſhments. Between that maſter and his diſciple there appeared an uncommon ſimilarity of tempers, inclinations, and ſtudies, which animated Rubens with a more ardent love to the art, and induced him to purſue it as a profeſſion. He gave up to it his whole thought and application, obſerving and imitating his maſter with ſuch diſcernment and readineſs of execution, that in a ſhort time he became his equal.

Sandrart, who was intimately acquainted with Rubens, and accompanied him when he travelled through Holland, tells us that the Archduke Albert, Governor of the Netherlands, conceived ſo high an opinion of Rubens, from the accounts he had received of his ſuperior talents, that he engaged him in his ſervice, employed him to paint ſeveral fine deſigns for his own palace, and * recommended him in the moſt honourable manner to the Duke of Mantua, in whoſe Court he might have acceſs conſtantly to an admirable collection of paintings and antique ſtatues, and have an opportunity of improving himſelf by ſtudying as well as copying the former, and deſigning after the latter. On his arrival at Mantua he was received with a degree of diſtinction worthy of his merit; and while he continued there, he added conſiderably to his knowledge, though he attached himſelf in a more particular manner to the ſtyle of colouring peculiar to the Venetian ſchool.

From Mantua he viſited Rome, Venice, and other cities of Italy, and ſtudied the works of the greateſt painters, from the time of Raphael to his own, and accompliſhed himſelf in colouring, by the accurate obſervations he made on the ſtyle of Titian and Paolo Veroneſe. However, he neglected to refine his taſte as much as he ought by the antique, though moſt of the memorable artiſts in painting had ſublimed their own ideas of grace, expreſſion, elegant ſimplicity, beautiful proportion, and nature, principally by their making thoſe antiques their perpetual ſtudies and models.

In a few years the fame of this maſter flew through every part of Europe, nor were the works of any painter more univerſally admired or coveted. His diſtinguiſhed powers in the art procured him employment for the ornaments of churches, convents, palaces of the principal crowned heads, and the houſes of the nobility and gentry of all nations; whilſt his learning, his politeneſs of manners, and amiable accompliſhments of mind, introduced

* De Piles repreſents this tranſaction in a different manner, and ſays that Rubens went from Antwerp to Venice, and in that city commenced an acquaintance with one of the Duke of Mantua's gentlemen, who invited him into the ſervice of that Prince.

However Sandrart's account ſeems to be much more authentic; it has an appearance of greater probability and truth, and is alſo a much more honourable teſtimony of the early reputation of Rubens. But certainly the account of Sandrart deſerves to be preferred to any other, as he was perſonally intimate with that illuſtrious painter of whom he writes.

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introduced him to the particular affection of the Kings of England, Spain, and other Monarchs, by each of whom he was careſſed, honoured, and ſplendidly rewarded. He was even employed in a miniſterial capacity by the King of Spain, to make overtures from that Court to the Court of London; and although the rank of Rubens would not permit King Charles I. to receive him in a public character, yet he ſhewed him all poſſible marks of reſpect, on account of his excellence in his profeſſion; and having engaged him to adorn ſome of the apartments at Whitehall, he conferred on him the honour of knighthood, as a public acknowledgement of his merit. That tranſaction has been ſhamefully miſrepreſented by ſome French writers, who, through an exceſs of ignorance and effrontery, have abſurdly affirmed, that Rubens was knighted by the King, ſitting on his throne in full parliament.

The extenſive knowledge of Rubens in claſſical and polite literature, qualified him to excel in allegorical and emblematical compoſitions; and the public may ſufficiently judge of his genius, in that manner of deſigning, by his paintings in the Luxemburgh gallery, which deſcribe the life of Mary de Medicis; and which are too well known to require a particular deſcription, the prints after thoſe celebrated deſigns being in the hands of moſt of the lovers of the art.

His ſtyle of colouring is lively, glowing, and natural; his expreſſion noble and juſt; and his invention amazingly fertile. His pencil is mellow, his execution remarkably free, and his pictures are finiſhed in ſuch a manner as to produce a pleaſing and a ſtriking effect. He is by all allowed to have carried the art of colouring to its higheſt pitch; for he ſo thoroughly underſtood the true principles of the chiaro-ſcuro, and ſo judiciouſly and happily managed it, that he gave the utmoſt roundneſs, relief, and harmony to each particular figure, and to the whole together; and his groupes were diſpoſed with ſuch accurate ſkill, as to attract, and indeed generally to compel the eye of the ſpectator to the principal object. His draperies are ſimple, but grand, broad, and well placed; and his carnations have truly the look of nature, and the warmth of real life. The greateſt excellence of Rubens appeared in his grand compoſitions; for, as they were to be ſeen at a diſtance, he laid on a proper body of colours, with an uncommon freedom of hand, and fixed all his different tints in their proper places; by which method he never impaired their luſtre by breaking or torturing them, but touched them only in ſuch a manner as to give them a laſting force, beauty, and harmony.

As the demand for his works from all parts of Europe was incredibly great, he inſtructed a number of young men of genius as his diſciples, who aſſiſted him in the execution of his deſigns. He ſketched in ſmall what they were to paint in large; and afterwards he inſpected the whole, pointed out to them their imperfections, directed them in the management of their colours, and, by his own free, ſpirited, and judicious retouching, gave the whole an appearance of being only the work of one hand. However, although that method of expediting grand undertakings might ſoon enrich ſuch a maſter as Rubens, yet it was more for his immediate profit, than for any great addition to his fame;

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becauſe many of thoſe works, combinedly painted by his diſciples and himſelf, are inferior in ſeveral reſpects to others which are entirely of his own pencil; although ſome of thoſe diſciples became afterwards exceedingly famous, as Vandyck and Snyders.

He alſo painted landſcapes admirably, in a ſtyle ſcarce inferior to Titian, with unuſual force and truth, though the forms of his trees are not always elegant. But, notwithſtanding his extraordinary talent for painting landſcapes and animals, yet, where thoſe ſubjects were to be introduced into his compoſitions, he rarely painted them with his own hand; but employed Wildens and Van Uden for the former, and Snyders for the latter, who finiſhed them from the deſigns of Rubens.

Undoubtedly that great artiſt poſſeſſed many excellencies and accompliſhments in his art; it is however generally allowed, that he wanted correctneſs in his drawing and deſign, his figures being frequently too ſhort and too heavy, and the limbs in ſome parts very unexact in the outline. And although he had ſpent ſeveral years in Italy, where he ſtudied the antiques with ſo critical an obſervation, as not only to perceive and underſtand their beauties, but even to write a diſſertation on their perfections, and the proper uſe an artiſt ought to make of them, yet his imagination was ſo prepoſſeſſed with that nature, with which from his youth he had been converſant in his own country perpetually, that he could never wholly diveſt himſelf of his national taſte, though, to conſider him upon the whole, he was one of the greateſt painters.

It is the obſervation of Algarotti, that he was more moderate in his movements than Tintoretto, and more ſoft in his chiaro-ſcuro than Caravaggio; but not ſo rich in his compoſitions, or ſo light in his touches, as Paolo Veroneſe; and in his carnations always leſs true than Titian, and leſs delicate than Vandyck. Yet he contrived to give his colours the utmoſt tranſparency, and no leſs harmony, notwithſtanding the extraordinary deepneſs of them; and he had a ſtrength and grandeur of ſtyle, peculiarly and entirely his own.

It would require a volume to recite and deſcribe the prodigious number of pictures painted by this truly famous artiſt; every part of Europe poſſeſſing ſome of the productions of his pencil. Many of them are in the elegant collections of the nobility and gentry of Great Britain and Ireland; and ſo many prints have been engraved after his deſigns, that a particular deſcription of any of them ſeems to be the leſs neceſſary, as they are ſo univerſally known.

GEORGE PHILIP RUGENDAS.

Painted Battles.

DIED 1742, AGED 76.

He was born at Augſbourg, in 1666, where he became the diſciple of Iſaac Fiſches, a painter of hiſtory, with whom he continued five years; and that maſter, who loved him for

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for his diſcretion as well as his diligence, took pains to improve him, by procuring for him ſome original paintings of Bourgognone, and other eminent painters of battles, that he might ſtudy and copy them.

By ſome unaccountable weakneſs in his right hand he was almoſt diſqualified for following his profeſſion; but by patience and application he acquired ſo much power with his left, that he ever after uſed it as readily as the other. However, after ſome years, a bone, which from his infancy had diſabled his right hand, diſcharged itſelf without any aſſiſtance of art, and he gradually regained the perfect uſe of it, ſo as to work with both hands with an equal degree of eaſe. He had gained a conſiderable ſhare of knowledge in deſign and colouring, under the direction of Fiſches; but his principal improvement was derived from the inſtructions of Molinaer or Molinaro, a hiſtory-painter at Venice, whoſe compoſitions were in high eſteem; and he alſo added to his ſkill by viſiting Rome, and ſtudying the works of thoſe great maſters whoſe ſtyle ſuited the turn of his own genius.

When he had finiſhed his ſtudies in Italy, he returned to his native city Augſbourg, where he found ſufficient employment; but as that city happened to be beſieged in a ſhort time after, Rugendas had an opportunity (though probably not a very deſirable one) of deſigning attacks, repulſes, and engagements, around his own dwelling; and he very frequently ventured abroad to obſerve the encampments and ſkirmiſhes of the armies, from which he compoſed his ſubjects with great truth, and remarkable exactneſs.

From the year 1719 to 1735 he worked in mezzotinto, having an expectation of making a large fortune for his family by his prints; and for ſeveral years it ſucceeded to his wiſh. But at laſt he found it neceſſary to reſume the pencil; and although he was diffident of his own ability to paint, after a diſcontinuance of practice for ſixteen years, yet, to his ſurpriſe, as well as his ſatisfaction, he found himſelf as expert as ever.

This maſter deſerves to be ranked among the good painters of battles; he was correct in his deſign; he diſpoſed his ſubjects with judgment, and, by the aërial perſpective, threw off his diſtances in a very natural manner. His colouring, in ſome of his performances, is very commendable; he executed his work with great freedom and eaſe; and although he had a lively and fruitful imagination, he always confined himſelf to repreſent only ſuch objects, expreſſions, actions, or attitudes, as he had obſerved in nature.

Whenever he talked of his own works, he uſed to remark, that his firſt performances pleaſed, by their colouring and the freedom of his pencil, though the deſign was but indifferent; that his ſecond manner had more of nature, but was leſs agreeably coloured; but, in his third and beſt manner, he attended to the expreſſion, diſpoſition, ſpirited action and attitudes, and alſo to ſet his deſigns off with a ſuitable colouring. Thoſe pictures which are painted in his beſt ſtyle, were finiſhed from the year 1709 to 1716.

RACHEL RUISCH. Vid. POOL.

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JACOB RUYSDAAL.

Painted Landſcape.

DIED 1681, AGED 45.

This maſter was born at Haerlem, in 1636; and though the artiſt by whom he was inſtructed is not aſcertained, yet it is affirmed, that at the age of twelve ſome of his productions ſurpriſed the beſt painters to whom they were ſhewn. It is moſt certain that a ſtrict intimacy ſubſiſted between him and Berchem; and it is thought that Ruyſdaal was animated with that ſpirit which we ſee in all his compoſitions, by his connexion with that admirable maſter; for it afforded him an acceſs at all times to the houſe of Berchem, where he had a conſtant opportunity to obſerve his manner of handling, deſigning, and colouring; and by that means to form a ſtyle peculiar to himſelf, in which he was accounted little inferior to the other.

However, nature was his principal inſtructor, as well as his guide; for he ſtudied her inceſſantly. The ſcenes, trees, ſkies, waters, and grounds, of which his ſubjects were compoſed, were all taken from nature, and ſketched upon the ſpot, juſt as they allured his eye, or delighted his imagination. Some writers affirm, that both Ruyſdaal and Berchem improved their taſte in Italy, by that beautiful variety of ſcenery which is perpetually to be obſerved in the environs of Rome; but other authors as poſitively aſſert, that neither of theſe maſters were ever in Italy. Yet whoever attentively conſiders many of the compoſitions of Berchem, cannot but be almoſt convinced that he muſt have travelled out of his own country, to collect ſuch ideas of grand and elegant nature, as are furniſhed in his works; though perhaps by the ideas of Ruyſdaal, obſervable in moſt of his deſigns, one could as readily believe that he had never travelled far from his native ſoil.

No painter could poſſibly poſſeſs a greater ſhare of public eſteem or admiration than Ruyſdaal; nor has the reputation of that artiſt been impaired even to this day. The grounds of his landſcapes are agreeably broken, his ſkies are clear, his trees are delicately handled, every leaf is touched diſtinctly, and with a great deal of ſpirit, and every part has the look of true nature. He ſhews that he perfectly underſtood the principles of the chiaro-ſcuro, and alſo of perſpective; for his diſtances have always a fine effect, and his maſſes of light and ſhadow are diſtributed with ſuch judgment, and contraſted with ſuch harmony, that the eye and the imagination are equally delighted. His works are diſtinguiſhed by a natural and pleaſing tone of colour; by a free, light, firm, and ſpirited pencil; and alſo by a very agreeable choice of ſituations. His general ſubjects were views of the banks of rivers; hilly ground, with natural caſcades; a country interſperſed with cottages and huts; ſolemn ſcenes of woods and groves, with roads through them; and water-mills; but he rarely painted any ſubject without a river, brook,

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or pool of water, which he expreſſed with all poſſible truth and tranſparency. He likewiſe particularly excelled in repreſenting torrents and impetuous falls of water, in which ſubjects the foam on one part, and the pellucid appearance of the water in another, were deſcribed with force and grandeur, and afforded a true image of beautiful nature.

As he could not deſign figures with any degree of elegance, he was frequently aſſiſted in that reſpect by Oſtade, by Adrian Vander Velde, and often by Wouwermans, which adds conſiderably to the value of his pictures. Moſt of the collections in England and Ireland are adorned with ſome of the works of this maſter; and in the Palazzo Ricardi, as well as in the cabinet of the Grand Duke at Florence, are preſerved ſome excellent landſcapes of his hand.

SOLOMON RUYSDAAL.

Painted Landſcape.

DIED 1670, AGED 54.

He was born at Haerlem, in 1616, and was the elder brother of Jacob Ruyſdaal. He alſo was a painter of landſcapes, but in every reſpect appeared far inferior to Jacob; for the beſt commendation given him by the writers on this ſubject is, that he was a cold imitator of Schoeſt and Van Goyen. And although his pictures have ſomewhat that is plauſible, ſufficient to engage the attention of thoſe who are prejudiced in favour of the name of Ruyſdaal, yet, to perſons of true judgment and taſte, they are in no great eſtimation; and the eye is diſguſted with too predominant a tint of yellow, which is diffuſed through the whole.

He rendered himſelf however conſiderable, by having diſcovered the art of imitating variegated marbles with ſurpriſing exactneſs; and he gave to his compoſition an appearance ſo curiouſly ſimilar to the real marble, that it was ſcarce poſſible to diſcern any difference, either in the weight, the colour, or the luſtre of the poliſh.

MARTIN RYCKAERT.

Painted Landſcapes, with Architecture and Ruins.

DIED 1636, AGED 45.

He was born at Antwerp, in 1591, and gave very early proofs of a good genius to painting. He was for ſome time under the care of Tobias Verhaecht as his diſciple; but having frequent opportunities of ſeeing the paintings of ſome very famous Italian maſters, in the collections at Antwerp, to which he had acceſs, and comparing the ſtyle of thoſe maſters with that of his own countrymen, it inſpired him with a commendable ambition to viſit Rome, for his farther inſtruction and improvement.

He

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He ſpent ſeveral years in Italy, and employed himſelf in deſigning the moſt elegant objects which offered themſelves to his obſervation; in ſketching the beautiful ſcenes, ruins, and edifices, that any where occurred to him. At his return to his native city, he painted his pictures from thoſe deſigns which he had ſtudied after nature, and gained extraordinary applauſe, as well for the elegance of his choice, as for the goodneſs of the execution.

As he was particularly curious in taking the views of fortified towns, that ſhewed any uncommon appearance of grandeur, in order to introduce them in his own compoſitions, he very unthinkingly endangered his life, by drawing the view of the caſtle of Namur, which he intended as an ornament to one of his landſcapes: for while his whole attention was engroſſed by the ſketch of that grand fortreſs, he was ſuddenly ſeized by the ſoldiers, and hurried to the governor; and would have infallibly been put to death, if the governor had not been, with the utmoſt difficulty, prevailed on to pardon him, by the ſtrongeſt atteſtations of his innocent intention, his probity, and his eminence in his profeſſion.

He was extremely eſteemed by Vandyck, and by all perſons of diſtinction in his own country; his works are very rarely to be purchaſed, and are exceedingly prized by thoſe who poſſeſs them.

DAVID RYCKAERT, the Young.

Painted Converſations and Apparitions to St. Anthony.

He was born at Antwerp, in 1615, and learned the art of painting from his father, whoſe name alſo was David. He principally ſtudied and painted after nature, and his firſt ſubjects were landſcapes; in which he introduced the huts and cottages of ſhepherds and farmers, which he expreſſed with abundance of truth, and diſpoſed his figures and every other object with great judgment. But in ſome time he undertook to imitate the ſtyle of Brouwer, Teniers, and Oſtade; and the value that was ſet on his firſt performances in that ſtyle, was a ſufficient inducement to him to perſevere. He continued therefore to paint converſations, but he ſucceeded beſt in ſubjects that were bright, as he had a peculiar art of managing his lights in an unuſual manner, which had an extraordinary effect; and for that reaſon he was fond of repreſenting figures by the light of a candle or flambeau.

At firſt he painted and deſigned ſubjects that were agreeable and entertaining; but, in his fiftieth year, he altered his ſtyle of deſign, and grew fond of repreſenting imaginary and whimſical forms, with a fruitful wildneſs of fancy, ſuch as apparitions, nocturnal aſſemblies of witches and devils, temptations of St. Anthony, and ſuch like, in the manner of the Helliſh Brueghel; and in ſome of his deſigns he repreſents the devils flying away from the Croſs. And although ſuch ſubjects are but diſagreeable, yet by the ſpirit of his touch, his penciling and colouring, and by the livelineſs of his imagination,

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imagination, he has given to his figures ſuch variety and humorous expreſſion, that they had many admirers, and were very eagerly purchaſed by the Archduke Leopold, and ſeveral other Princes.

It is obſerved of this maſter, that his firſt works were not ſo well coloured as thoſe of his latter time; his firſt were rather too grey; but afterwards his pictures had remarkable warmth. The heads of his figures were painted with great art and preciſion; but he ſeems to have been too negligent of the hands and other extremities.

PETER RYSBRAECK, or RYSBRECHTS.

Painted Landſcape.

He was born at Antwerp, in 1657, and became a diſciple of Franceſco Millee, under whom he very ſoon imbibed a fondneſs for the works of Pouſſin, which he ever afterwards retained. He ſtudied him inceſſantly, and at laſt ſo ſucceſsfully imitated that eminent artiſt, that ſeveral of the pictures of Ryſbraeck were ſold for the paintings of Gaſpar. He lived in great eſteem at Paris, and was much ſolicited to continue in that city; but he returned to his native city, and there followed his profeſſion with credit and with advantage.

Sometimes he painted in the manner of Pouſſin, and ſometimes in the ſtyle of his maſter Franceſco Mille; but, in all, his compoſitions, he is a conſtant imitator of thoſe two eminent artiſts, though at the ſame time he took care to ſtudy and to imitate nature. His manner of painting was expeditious, with a free and firm pencil, and a good tone of colour; his figures and his trees are well deſigned, and he finiſhed his pictures with a great deal of ſpirit. However, it muſt be confeſſed, that either through a want of genius or invention, or by painting ſuch a number of pictures as he did, his landſcapes have not that pleaſing variety which might be expected, though in other reſpects they have conſiderable merit.

The works of this maſter ought not to be confounded with thoſe painted by another perſon of the ſame name, who lived at Bruſſels, whoſe landſcapes are very indifferent, and in no degree of eſteem.

NICHOLAS RYX, or RYCKX.

Painted Landſcapes, and Views of Paleſtine.

This maſter was born at Bruges, in 1637, and in that city learned the art of painting. As ſoon as he had qualified himſelf to appear with credit in his profeſſion, he undertook a voyage up the Mediterranean, and travelled through many of the eaſtern countries, obſerving exactly the habits of the different nations through which he journeyed, and particularly attended to the manner of travelling peculiar to the Caravans. He ſpent ſome years in Paleſtine; and in that country ſketched after nature the agreeable and

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romantic views of memorable places, which he intended for the ſubjects of his future landſcapes; and when he returned to Bruges his compoſitions were much coveted, as they repreſented the proſpects of Jeruſalem, and the neighbouring country, which were enriched with a number of figures, horſes, and camels, touched with ſpirit, and finiſhed with great freedom of hand and good colouring. His taſte of deſign was much in the manner of Vander Cable, but he was generally more clear.

S.

ANDREA SACCHI, or OUCHE.

Painted Hiſtory, Portrait, and Architecture.

DIED 1668, AGED 74.

THIS celebrated painter was born at Rome, in *1594, and was a diſciple of Franceſco Albano; with whom he ſpent ſeveral years in ſuch cloſe application, that at laſt he was accounted ſuperior to his maſter in his taſte of deſign, and in the correctneſs of his drawing. He devoted a great part of his time to the ſtudy of the antiques; he deſigned after them induſtriouſly, and alſo added to his improvement, by making himſelf thoroughly acquainted with the works of Raphael, and the moſt illuſtrious artiſts who preceded him. By that method of conducting his ſtudies, and by having an accurate judgment and taſte to diſcern the excellencies of the great maſters, he formed his own peculiar manner, which had no reſemblance to any of them; and that manner he never altered.

He diſtinguiſhed himſelf in a very eminent degree by his paintings in freſco; and was accounted to have no ſuperior in that manner of working. A ſtrong emulation, however, ſubſiſted between him and Pietro da Cortona, as they were cotemporary artiſts; as both of them were men of genius, and extraordinary abilities; and as both were equally ambitious of immortalizing themſelves by their works. And it is highly probable, that by ſuch a conteſt for fame and honour, each of them arrived at a higher degree of perfection in that kind of painting, than either of them might have done without ſuch a competition.

The ideas of Sacchi were grand and elevated; and he gave to his figures a beautiful, and fine expreſſion. The choice of his draperies is judicious, the diſpoſition of them is delicate,

* The authors of the Abrégé de la Vie des Peintres fix the birth of Andrea Sacchi in 1599, and his death in 1661, at the age of 62; but moſt authors agree that he was born in 1594, and that he died in 1668, at the age of 74.

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delicate, and they ſhew ſuch an union of elegance and ſimplicity, as is rarely to be met with in other painters. His works are finiſhed with uncommon care and exactneſs, and they have ſuch intrinſic merit in reſpect of taſte, compoſition, correctneſs, elevation of thought, colouring, and expreſſion, as will ſecure the admiration and applauſe of the judicious, and always render them truly valuable.

Some of the works of this maſter are in the principal churches at Rome; and particularly in the church of St. Peter is a picture of St. Auguſtin; likewiſe in the church of St. Joſeph, an altar-piece repreſenting the Angel appearing to Joſeph. But in the Palazzo Barberini are ſeveral compoſitions of Sacchi, which are exceedingly capital, eſpecially an allegorical picture repreſenting divine Wiſdom; and it cannot be too highly praiſed, for the invention, the grandeur of deſign, the delicacy of the expreſſion, or the ſweetneſs of the colouring. He was a perfect maſter of perſpective, and executed ſome very grand compoſitions, with a multitude of figures and elegant architecture, in true and beautiful perſpective, at Rome, which procured him as much honour as any of his other performances. The ſubject of one of thoſe paintings, was a deſcription of the military ſports of the Roman youth on horſeback, which was exhibited with extraordinary magnificence by order of the Pope.

Cornelius SACHTLEVEN, or Zaftleven.

Painted Landſcapes, Drolls, Corps de Garde, and Farm-houſes.

He was born at Rotterdam, where he learned the art of painting; but improved himſelf by ſtudying after nature, and carefully ſketching every object which he intended to inſert in his future compoſitions. It is generally thought that he was the elder brother of Herman Sachtleven; but appeared far inferior to him, as well in the choice of his ſubjects, as in the tone of his colouring; moſt of the pictures of Cornelius being remarkably too yellow.

He painted the inſides of farm-houſes, as alſo the employments and recreations of villagers, ſometimes in imitation of the ſtyle of Teniers, and ſometimes in the manner of Brouwer. Thoſe ruſtic ſports in which he endeavoured to reſemble the former, are well deſigned, and executed with a free pencil; and when he imitated the latter, he gave his pictures a great deal of force. His corps de garde are particularly commended, as being well grouped; and his converſations have a ſtrong character of truth and nature, with a tolerable degree of humour and expreſſion.

On the fore-grounds of his pictures, which repreſented ſoldiers in their guard-room, he uſually placed helmets, drums, armour, embroidered belts, and implements of war; which he copied exactly from nature, and ſhewed conſiderable judgment, by diſpoſing them in ſuch a manner as to produce an agreeable effect.

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HERMAN SACHTLEVEN, or ZAFTLEVEN.

Painted Landſcape.

DIED 1685, AGED 76.

He was born at Rotterdam, in 1609, and inſtructed in the art by John Van Goyen, a very celebrated painter of landſcape; yet he did not confine himſelf to the manner of that maſter, but alſo ſtudied the ſtyle, taſte, and touch of other eminent artiſts. He determined, however, principally to attend to nature, as being the beſt and moſt unerring director; and for his improvement made abundance of ſketches, drawings, and deſigns, which by the curious are accounted not the leaſt valuable of his works. But the views of nature in the Low Countries, where he was born, were by no means ſuitable to the taſte of Sachtleven, as they could not furniſh him with a competent variety; there being no mountains or rocks in that tract to diverſify the ſcene. He therefore went to ſtudy nature on the borders of the Rhine; where, by the windings of that river, by the antique edifices, the woods, the water-falls, and grounds differently broken, the views were more pictureſque, and more capable of affording him agreeable materials for his landſcapes. It is alſo affirmed by ſome writers, that he likewiſe viſited Italy, where he improved himſelf conſiderably; and certainly, all that induſtry exerted to render himſelf eminent in his profeſſion, received its juſt reward, in the univerſal approbation given to his works.

He took pains to finiſh his pictures with extraordinary neatneſs, and by a light, free touch, as well as by a ſkilful management of the aërial perſpective, he gave to his diſtant hills, grounds, and trees, a very happy and pleaſing effect. His ſkies and diſtances are generally clear, and all his objects recede with perſpective truth; and although many of the ſcenes which he copied from nature, were not very ſtriking from that point of view where he ſtood to deſign them, yet he had the ſkill ſo greatly to improve, vary, and enrich them, by figures and buildings, that he made them agreeable ſubjects in his paintings, ſtill preſerving the appearance of the real place which he deſigned.

The pictures of Sachtleven painted in his beſt manner are not very common, and are highly eſteemed; and they may be known without much difficulty, by a neatneſs of touch in the figures and buildings; by an endeavour to expreſs the vapour, between the eye and the objects that are remote, like Berchem and Wouwermans; and by a pleaſing bluiſh tint in his diſtances.

VENTURA SALIMBENI, called BEVILAQUA.

Painted Hiſtory.

DIED 1613, AGED 56.

He was born at Siena, in 1557, and learned the art of painting from his father Archangelo Salimbeni, a painter of principal note in that city. When he had made a competent

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competent progreſs in the knowledge of deſign and colouring, he travelled through ſeveral parts of Italy, particularly through Lombardy, and improved himſelf exceedingly, by his obſervations on the celebrated performances of the great maſters, which occurred to him in his travels. But when he arrived at Rome, where he had ſufficient opportunities to ſtudy the antiques, he there applied himſelf with ſo much diligence, that he perfected himſelf in deſign, and acquired a good ſtyle and manner of painting, which very much reſembled that of his brother Franceſco Vanni, though it did not equal it.

He had a good invention, and great harmony in his colouring, as well as elegance in his figures. While he continued at Genoa, he aſſociated with Agoſtino Taſſi, an excellent painter, who had been a diſciple of Paul Bril; and in the grand compoſitions of Salimbeni, the back-grounds were painted by Taſſi. This maſter is more generally known through Italy by the name of Bevilaqua, than by that of Salimbeni; the Cardinal Bonifacio Bevilaqua, who was his patron and his friend, having, from particular eſteem, given him that name.

The principal works of this maſter are in the churches and convents in his native city Siena, at Florence, Genoa, and Umbria, in all which cities his paintings were highly commended; and at Wilton, in the collection of the Earl of Pembroke, there is a picture repreſenting the Deſcent of the Holy Ghoſt, by this maſter.

VAN SALM.

Painted Sea-Pieces, in Black and White.

Neither Houbraken, nor Weyerman, mention any particulars relative to the time when this artiſt was born, or died; but his ſtyle of painting makes it very probable, that he was a diſciple of Cornelius Bonaventure Meeſter, commonly and corruptly called Bo Meeſters.

He had a remarkable manner of painting in black and white, in imitation of drawings with a pen; nor is it eaſy to conceive how he managed his pencil, ſo as to give every line the form and exact reſemblance of the ſtroke of the graver. His only ſubjects were ſea-pieces and ſea-ports, with a diſtant view of the cities and towns; and thoſe ſubjects he uſually handled with a great deal of neatneſs. His ſhips are correctly deſigned, but they want the elegance and grace of Vandervelde and Backhuyſen; nor have they the freedom and delicacy of thoſe executed by Bonaventure Meeſter. In his repreſentation of ſtorms, the agitation of the waters is tolerably well expreſſed, though the waves often appear hard; and in his calms the veſſels are agreeably diſpoſed. Some of his pictures, indeed, are finiſhed with ſo much truth and ſpirit, that at firſt ſight they have all the appearance of excellent drawings, nor do they loſe any of their merit, by a more minute examination. But the pictures of Van Salm are not equally good, ſome of them being far ſuperior to others; and even his beſt are not in theſe kingdoms held in any great eſteem by the connoiſſeurs.

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GIOVANNI BATTISTA SALVI, called SASSOFERRATO.

Painted Hiſtory.

DIED 1590, AGED 86.

This maſter was born in 1504, at an ancient caſtle on the borders of the territory of Urbino, called Saſſoferrato, from which he was afterwards named. Under what maſter or in what city he learned the firſt principles of his art is not aſcertained, but he went to Rome to ſtudy the works of Raphael, which were then the admiration of the whole world; and his knowledge was exceedingly promoted by the precepts of Franceſco Penni, Raphael's favourite diſciple.

By the direction of that able artiſt, Salvi applied himſelf to copy the works of the moſt eminent in the profeſſion; and he at laſt obtained ſuch ſkill, and ſuch power of execution in that manner of painting, imitating the ſtyle and touch of every different maſter ſo admirably, that his pictures were generally taken to be real originals of thoſe artiſts of whom they were only copies, or at the beſt only imitations.

GIUSEPPE SALVIATI. Vid. PORTA.

FRANCESCO SALVIATI, or ROSSI.

Painted Hiſtory and Portrait.

DIED 1563, AGED 53.

He was born at Florence, in 1510; his parental name was Roſſi; but being taken into the ſervice of Cardinal Salviati, and honoured with his favour and protection, he was ever after diſtinguiſhed by the name of his patron. He owed a great part of his early inſtruction to that intimate friendſhip which he had contracted with Giorgio Vaſari in their youth; for Vaſari was the diſciple of Andrea del Sarto, and communicated all the rules, directions, and deſigns, which he received from his maſter, to his friend Salviati, and explained every precept in the moſt clear and intelligible manner. However, neither of thoſe young artiſts found their improvement under Andrea anſwerable to their ſanguine expectations, and therefore they placed themſelves with Baccio Bandinelli; under whom they made a greater proficiency in one month, as Sandrart aſſerts, than in two years ſpent under the other.

Salviati ſoon roſe into high reputation, and was not only engaged by his patron the Cardinal, but was employed alſo at the Pope's palace, in conjunction with his friend Vaſari. He painted with as much ſucceſs in freſco and diſtemper as in oil, and acquired extraordinary honour by the cartons he deſigned for tapeſtry, repreſenting the memorable actions of Alexander the Great. Nor did the pencil of Salviati appear to leſs advantage in portrait than in hiſtory; many of the prime Nobility of Rome and other cities of Italy were painted by him; and he gained extraordinary applauſe by a

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portrait of Aretine the famous ſatyriſt, which was ſent as a preſent to Francis I. King of France.

The invention of this maſter was rich and copious; but he ſeemed to want elevation of genius, and to have rather too great a luxuriancy of fancy, though that fancy was not of the grand and majeſtic turn. His carnations were delicate, particularly in his naked figures, and he deſigned ſuch figures with grace and correctneſs. In others which were cloathed, his draperies were full, broad, and genteel, elegantly marking the turn of every limb, ſo as to render it perceptible, though thinly covered. His uſual ſtyle of colouring was lively, and he gave his figures eaſy and becoming attitudes, yet he had not a talent for grand compoſitions; being often but mean in his deſign.

The merit of Salviati procured him many friends, but he frequently loſt them by his peeviſh and capricious temper; and Sandrart obſerves, that many who were deſirous of having ſome of his works, were reſtrained from employing him, becauſe he always appeared diſſatisfied, even when he was largely overpaid for his performances.

He might have had ſufficient ſucceſs in France; but his diſagreeable conduct in many reſpects, and his ſevere cenſures of other artiſts, gave ſuch a general offence, that he quitted that kingdom in as much contempt, as he had entered it with honour and public reſpect. So unlooked-for a diſappointment cauſed him to return to Rome, where he fell into new contentions with Daniel da Volterra, with Pietro Ligorio, the Pope's architect, and with moſt of the artiſts of that time, and died there of a broken heart.

A number of poetical ſubjects were painted by Salviati, in oil, for Ludovico Farneſe, and he alſo finiſhed ſeveral altar-pieces for the churches of Rome and Florence. A moſt capital picture of his painting is ſtill preſerved in the church of the Celeſtins at Paris, being the ornament of their grand altar. The naked figures in that compoſition have an eaſe and grace which might appear worthy of any artiſt; the draperies of thoſe figures that are clothed flow with an eaſy negligence, neither too cumberſome nor too glaring; and in moſt of his pictures a great deal of the manner of Baccio Bandinelli is obſervable, but in this there appears much more of the ſtyle of Andrea del Sarto. It is remarked that ſome of his pictures painted only in two colours are accounted his beſt.

JOACHIM SANDRART.

Painted Hiſtory and Portrait.

DIED 1683, AGED 77.

He was born at Frankfort on the Maine, in 1606, and had for his firſt maſters Theodore de Bry and Matthew Merian, who were engravers; but afterwards he became the diſciple of Gerard Honthorſt. His improvement under that maſter diſtinguiſhed him above all the diſciples in that ſchool, and engaged the eſteem of his inſtructor ſo effectually, that he took him to London as an aſſiſtant in thoſe works which were to be executed by order of the King of England; and he gained ſo much credit by his performances, that when

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when Honthorſt returned to his own country, Sandrart was retained in the ſervice of the King.

By having acceſs to the royal collection of paintings, Sandrart laid the foundation of his ſubſequent merit; for he ſtudied and copied ſome of the fineſt productions of Titian, Correggio, Guido, Veroneſe, and Vandyck; and two capital works are particularly mentioned by the writer of Sandrart's life (at the end of his lives of the painters), by which he was principally improved; the one was Mercury teaching Cupid to read, at the requeſt of Venus, by Correggio; the other, Titian's twelve Cæſars as large as life, which, after the death of the Duke of Buckingham, were purchaſed by the Emperor Ferdinand III. at an immenſe price. Undoubtedly he eſtabliſhed his reputation during his continuance in England, by ſeveral excellent paintings, and eſpecially by the pictures of Henry VIII. Sir Thomas More, and Eraſmus, which he painted for the Earl of Arundel, after the originals of Holbein; and it is mentioned to the honour of Sandrart, that his imitation was ſo exact, as to make it no eaſy matter to determine which were the copies.

When he left England, he viſited Venice, Bologna, Naples, and Rome, at each of which cities he ſtudied and deſigned every thing that ſeemed curious or worthy of his obſervation, and added conſiderably to his knowledge by his intimacy with Bamboccio, Jan Lis, Albano, and Guido, who not only ſhewed him their works, but freely communicated to him every obſervation relative to the art which might be any way advantageous to him in his profeſſion.

A picture of St. Jerom, and a Magdalen which he painted at Rome, procured him the favour of Cardinal Barberini, and obtained for him the honour of painting the portrait of Pope Urban VIII.; and the King of Spain having ſent an order to Rome for twelve pictures of the ſame dimenſion, to be executed by twelve of the moſt eminent maſters in Italy, Sandrart was appointed one of the number; and the other eleven were Guido, Sacchi, Guercino, Giuſeppe D'Arpini, Cortona, Lanfranc, Domenichino, Nicolo Pouſſin, Maſſimi, Valentino, and Gentileſchi. Their performances were publicly exhibited at a grand proceſſion on a feſtival; and perhaps it may not prove unentertaining to the reader to know the ſubjects of thoſe memorable paintings, eſpecially as they are deſcribed by very few writers, and in books that are rarely to be met with.

The ſubject of Guido's picture was the Rape of Helen, in which he repreſented that fair fugitive conducted to the ſea-ſhore by Paris, attended by a few female figures; and in every part of the compoſition ſuch genius, invention, and diſpoſition, were diſplayed, as made it doubtful whether art, nature, or grace, had the ſuperiority.

Guercino's deſign was Dido ſtabbing herſelf on the funeral pile; in which the expreſſion of the principal figure, and the variety of paſſions in the attendants, as grief, pity, terror, and aſtoniſhent, were ſtrong, lively, and natural.

The genius and fine invention of Pietro da Cortona were nobly manifeſted in his compoſition, which repreſented Romulus giving the ſignal for the Rape of the Sabines; in

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in which he ſhewed ſuch a variety of actions, attitudes, and paſſions, ſuch eager reſoluteneſs in the Romans, ſuch a mixture of timidity and reſentment in the women, as made that performance to be conſidered as one of the moſt capital deſigns of that maſter.

Andrea Sacchi's picture was emblematical, and repreſented Divine Wiſdom as ſeated on a throne ſurrounded by ſeveral Virtues; but the excellence of the compoſition, the profound ſkill and taſte in the deſign, and its ſingular correctneſs, were much more applauded than the colouring.

The ſubject of Lanfranc's deſign was the Diſcovery of Caliſto, and the Death of Actæon; which ſeemed to be principally admired for its ſtrong character of truth and nature.

That of Domenichino, repreſented Diana appointing prizes for thoſe nymphs who excelled in rural ſports and exerciſes; in which compoſition was ſeen a variety of actions and attitudes of nymphs exerting themſelves in the chace, and of others returning triumphantly with the game, or refreſhing their limbs in the bath after their toil; while their hounds are either drinking at the brook, or lie in different poſtures expreſſive of fatigue. This performance was univerſally admired, and allowed to have as high a degree of merit as any of the paintings exhibited on the occaſion.

Nicolo Pouſſin repreſented in his deſign the Plague of the Philiſtines at Aſhdod, and introduced a number of figures differently affected; ſome ſickening, others pining and languiſhing under the diſtemper, or attended by phyſicians; ſome dying, and many dead; but with ſuch abundant variety and admirable expreſſion, as gained him the greateſt honour.

Valentino choſe for his ſubject the Five Senſes, which he deſcribed by figures in a banqueting-room; ſome eating and drinking; others engaged at cards, or amuſing themſelves with the ſmell of flowers; ſome liſtening to others who performed on muſical inſtruments; and ſome fighting and wounding each other. But this work was not commended either for the goodneſs of the invention or the correctneſs of drawing, and was only eſteemed for the elegant ſtyle of the colouring.

The deſign of Sandrart's picture was Seneca in the Bath (his veins opened by order of Nero), with a philoſophical firmneſs of mind diſcourſing with his wife Paulina, and his friends Demetrius and Philo; in which the expreſſion was natural, the figures were correctly deſigned, and the colouring was extremely good. But the pictures of Gentileſchi, D'Arpino, and Maſſimi, not being quite finiſhed, were not publicly exhibited.

Sandrart travelled through moſt parts of Europe, and found favour and employment wherever he went, ſo that he was greatly enriched when he returned to his own country; and the ſketches he drew of buildings, antiquities, ſtatues, or beautiful views after nature, together with his pictures and curioſities, produced, at different ſales, twenty-two thouſand ſeven hundred and twenty-one florins. A great number of his works are in Italy, Germany, and in the Low Countries, where they were much eſteemed; but his moſt capital performance is the repreſentation of the Laſt Judgment, in which there are a multitude

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of figures, well deſigned, and well coloured. He publiſhed ſeveral volumes, and one in particular, which contains (what he calls) the Lives of the moſt famous Painters. It is a tranſlation, by way of abridgment, from Vaſari, Van Mander, and Ridolfi; but the greateſt part of thoſe artiſts of whom he treats, are mentioned in too ſlight and ſuperficial a manner, affording the reader much leſs inſtruction and ſatisfaction, than might reaſonably be expected from the reputation and extenſive knowledge of the author.

SANESE. Vid. MEMMI.

JOHN BAPTIST SANTERRE.

Painted Portrait.

DIED 1717, AGED 66.

This painter was born in France, near Ponthoiſe, in 1651, and was a diſciple of Bon Boullongne, under whom he made a conſiderable proficiency; but his greateſt improvement was derived from his obſerving nature; and by his ſingular attachment to that point, he was enabled to produce ſome eſtimable works, although he poſſeſſed but a moderate portion of genius, and his pencil was but ſlow in its execution. He perceived that his imagination and invention were inſufficient for undertaking hiſtorical compoſitions, which required a variety of figures; and therefore he employed himſelf in painting heads, and half-length pictures, from imagination, or after the life, and thoſe he finiſhed with care and great delicacy.

He deſigned with tolerable correctneſs, and had conſiderable merit in the attitudes and expreſſion of ſome of his portraits; but his draperies were generally neither well choſen, nor judiciouſly diſpoſed. However, he took great pains to acquire the knowledge of anatomy and perſpective, being ſtudious to acquaint himſelf with every branch conducive to his improvement in his profeſſion. He was particularly induſtrious to diſcover the means of rendering his colours bright and durable; and for that purpoſe ſpent many hours in obſerving the paintings on the ſigns, as he walked along the ſtreets, to remark what colours endured the air, ſun, and moiſture, with the leaſt appearance of periſhing, and at laſt his labour was very ſucceſsfully rewarded; for his pictures, eſpecially in the carnations, ſhewed an uncommon tranſparence and brilliancy; and it is mentioned as a ſingularity in Santerre, that he never put any kind of varniſh on his pictures in leſs time than ten years after they were finiſhed.

SANTI DI TITI.

Painted Hiſtory and Portrait.

DIED 1603, AGED 65.

He was born at Florence, in 1538, and at firſt was inſtructed in deſign by Baſtiano, a painter of no great reputation; but afterwards, being placed as a diſciple with Agnolo Bronzino,

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Bronzino, he ſoon gave manifeſt proofs of the noble talents which he poſſeſſed, and in a ſhort time ſhewed himſelf far ſuperior to all his companions.

But, although he made a remarkable progreſs under Bronzino, yet he was conſcious that his knowledge of the true and grand principles of deſign was ſtill but imperfect; and therefore he determined to improve himſelf to the utmoſt, in that reſpect, by viſiting Rome, in order to enrich his mind with more elevated ideas, by ſtudying the antiques, which are the beſt guides to all thoſe painters who deſire to imitate nature with grace, ſimplicity, and elegance.

While he continued at Rome, he was indefatigable in his ſtudies; he acquired an admirable taſte of compoſition, and correctneſs of deſign; and gained ſo far the public approbation, that he was eſteemed one of the beſt painters of his time. His extraordinary merit immediately diſtinguiſhed him, and his performances for ſome of the Nobility and Cardinals, raiſed his reputation ſo high, that it occaſioned his being ſolicited to return to Florence, where he painted a multitude of incomparable deſigns. His genius was not limited to hiſtory alone, but he was equally excellent in portraits; of which he finiſhed many that were exceedingly applauded, for their ſtrong and lively reſemblance, as well as for the beauty of the colouring.

This maſter has always been accounted an honour to the Florentine ſchool; and was univerſally admired, for his correctneſs and taſte; for the lightneſs and freedom of his hand; for a ſurpriſing force of colour; and for the peculiar grandeur of his manner and ſtyle. Among a great number of fine pictures painted by Santi di Titi, at Florence, there is one very capital deſign in the Palazzo Corſini, in that city, repreſenting the Baptiſm of St. John, entirely in the manner, and with all the grace and delicacy of Albano. The deſign is in an exquiſite taſte, and exceedingly correct; the heads are fine; thoſe of the female figures are elegantly dreſſed; and the whole is finiſhed with moſt extraordinary neatneſs and care.

SAREZANA. Vid. FIASELLA.

ANDREA DEL SARTO, or ANDREA VANUCCHI.

Painted Hiſtory and Portrait.

DIED 1530, AGED 42.

This maſter was born at Florence, in 1488, and received his firſt inſtruction in the art from Giovanni Barile, a very mean painter, with whom he ſpent three years with intenſe application; and in that time diſcovered ſuch uncommon talents as aſtoniſhed Barile; and he placed Andrea as a diſciple with Pietro Coſimo, who was accounted one of the beſt painters in Italy.

His induſtrious perſeverance in his ſtudies under that maſter, rendered him in a ſhort time very eminent; but the moroſe temper of Coſimo compelled Andrea to quit him, and

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to endeavour to perfect himſelf by attending to the works of other famous artiſts; though he had appropriated every ſaint's day and feſtival (while he was in the ſchool of Coſimo) to deſign after the works of Vinci, Raphael, and Buonaroti, to which he had acceſs in Florence. He therefore perſiſted in the ſame method of practice, and by that means formed an admirable taſte, and ſignalized himſelf above all the young painters of his own country, or foreigners, by correctneſs, colouring, and a profound knowledge of the art.

At that time, Andrea contracted an intimate friendſhip with Franceſco Bigio: as there ſeemed to be a remarkable agreement in their tempers, as well as in their ſtudies, they determined to live together, and they painted a great number of works in the churches and convents of Florence, in concurrence; but the reputation of Andrea was perpetually promoted by every work he finiſhed, either in freſco or in oil. At laſt his fame was raiſed to its higheſt pitch, by that noble deſign which he executed for the bare-footed Carmelites at Florence, repreſenting the preaching of St. John. The attitude, and air of the head of the principal figure, were exceedingly fine; the countenance was full of ſpirit and wiſdom, and ſtrongly expreſſive of his character; and the ſun-burned tint of his fleſh was properly ſuited to his manner of life in the deſert. The expreſſion of the auditors was natural, and ſhewed abundant variety; ſome attentively liſtening, ſome in admiration and aſtoniſhment at the novelty of his doctrine, and the energy of his diſcourſe; others, with a look of apparent approbation and conviction; and the whole performance was admirable, for the colouring, correctneſs of outline, diſpoſition and ſimplicity, united with elegance.

Although he had as much employment at Florence as he could poſſibly finiſh, yet could he not reſiſt the impulſe he felt to ſee the works of Raphael at Rome; he went therefore to that city, and examined every thing with a judicious attention. He ſtudied the manner of that inimitable artiſt carefully, and alſo obſerved with a critical eye the grandeur of ſtyle in the compoſitions of Buonaroti; nor did he neglect to attend to the antiques, and all the curious remains of art and magnificence, which offered themſelves to his obſervation, by which he received conſiderable improvement; and it was obſerved, that his manner was altered much for the better after he had viſited Rome. However, it became evident that he did not continue there a ſufficient length of time, to ſtudy and conſider things with ſuch exactneſs as he ought; and it is not doubted, that if he had reſided for ſome years at Rome, and devoted more of his ſtudy and practice to the antiques and Raphael, he would have ſurpaſſed all the artiſts of his time, as he had naturally a graceful manner of deſign, and his colouring was lively.

He painted with great freedom and readineſs; his colouring in freſco, as well as in oil, was full of ſweetneſs and force; and his carnations are beautiful. His draperies are marvellouſly eaſy, graceful, and natural, and they are touched with uncommon ſpirit; the airs of his heads have an elegant variety; and his boys, as alſo the extremities of his figures, are ſcarcely inferior to thoſe of Raphael. The naked figures in his compoſitions are excellently deſigned; but, from a certain timidity of mind, his figures, both of men

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men and women, ſeem to want that fire and vivacity which animate the works of other great painters, though they recommend themſelves by their correctneſs, truth, and noble ſimplicity.

The excellence of Andrea's pencil, and his power of imitation, cannot be more ſtrongly illuſtrated, than by that memorable incident mentioned circumſtantially by Vaſari: that, by order of Octavian de Medici, he copied a portrait of Leo X. between Cardinal Medici and Cardinal Roffi, the heads and hands of the figures having been painted by Raphael, and the draperies by Julio Romano; and he imitated every part of it with ſuch amazing exactneſs, that Julio, after the moſt minute inſpection, and alſo being aſſured that it was a copy, could not diſtinguiſh it from the original.

The ſuperior talents of Andrea del Sarto might have raiſed him to be as rich in his fortune as in his reputation, if his own indiſcreet conduct had not reduced him to very diſtreſsful circumſtances; for the French King, Francis I. was ſo exceſſively fond of his works, that he invited him to his Court, defrayed all the expences of his journey, received him with great diſtinction, and made him many valuable preſents. The firſt work in which he was employed for that Monarch, was a portrait of the Dauphin, who was then but a few months old; and he was rewarded (as Vaſari teſtifies) with three hundred crowns in gold, for that performance. Afterwards, he painted an incomparable picture of a Charity, and a multitude of other deſigns for the principal Nobility about the Court, ſo that he lived in an ample enjoyment of every thing conducive to happineſs, either in reſpect of eſteem, affluence, or honour.

But, amidſt this flow of good fortune, while he was employed by the Queen-Mother to paint a picture of St. Jerom, when it was hardly half finiſhed, he received letters from his wife, ſoliciting his return to Florence; and, to indulge her deſire, he requeſted permiſſion for a few months abſence, promiſing to return with his family and ſettle in France. The King confided in his integrity, and not only made him ſeveral preſents with a Royal liberality, but intruſted him with large ſums of money to purchaſe ſtatues, paintings, deſigns, etchings, or any thing that was curious, or worthy of his poſſeſſing. However, Andrea ſoon forgot his engagements, and violated every tie of honour, after he arrived at Florence. He ſquandered away the whole ſtock, the King's property as well as his own, and never returned to his friend and benefactor. At laſt he ſunk into that poverty, to which, by his prodigality and ingratitude, he ſeemed very juſtly entitled; he ſuffered a variety of difficulties and diſtreſſes, and died of the plague, abandoned by his wife, and by all thoſe friends who had been the partners of his extravagance.

Abundance of the works of Andrea are in the churches, convents, and palaces at Florence, and in thoſe the merit of Del Sarto is ſhewn in a proper light; for they are far preferable to what is ſeen of his hand, either in Rome, or in any other city of Italy. Among a number of his capital paintings, there is one admirable picture in the Palazzo Pitti, at Florence. The ſubject is the Virgin and Child, with St. John and St. Francis;

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the colouring has an extraordinary force; the ſtyle is exquiſitely delicate; the draperies are caſt in a grand taſte, and look unuſually freſh; and the heads are exceſſively fine, though the head of the Virgin is rather beautiful, than formed with a becoming dignity of character.

SASSO-FERRATO. Vid. SALVI.

ROLAND SAVERY.

Painted Landſcapes and Animals.

DIED 1639, AGED 63.

He was born at Courtray, in 1576, the ſon of Jacques Savery, an indifferent painter of animals, from whom he received his inſtruction in the art; though he profited afterwards a great deal more, by the directions of his elder brother, who was a much better artiſt.

Some writers alledge, that he was a diſciple of Paul Bril, and there is certainly ſomewhat in his manner that might ſeem ſufficient to juſtify ſuch a ſuppoſition; but others are of opinion, that he only ſtudied the works of Bril, and endeavoured to imitate his manner of handling and colouring. He painted landſcapes, which he frequently adorned with hiſtorical figures, and animals of different kinds; and alſo painted inſects and reptiles, which were touched with a great deal of ſpirit.

The Emperor Rodolph having ſeen ſome of the works of this maſter, admired them ſo highly, that he engaged him in his ſervice, ſettled on him a conſiderable penſion, and enabled him to travel to Tirol, to improve his taſte, and furniſh his imagination with more elegant objects, by ſurveying beautiful nature in all its wildneſs, among the vales, hills, mountains, and precipices, of that tract of country.

He ſpent two years in cloſe application to his ſtudies, and deſigned after nature thoſe ſituations which appeared to him moſt agreeable, romantic, and ſuitable to his fancy; he made ſketches of thoſe rocks, rivers, caſcades, torrents, and ſtupendous falls of water, which occurred to his obſervation; and filled a large volume with thoſe deſigns, which proved of the utmoſt benefit to him in his future compoſitions; not only for thoſe which he painted for the Emperor, in his gallery at Prague, but alſo for the eaſel pictures which he finiſhed at his return to Utrecht.

He had a delicate pencil, and touched his objects with a great deal of ſpirit and freedom; the ſcenes which he deſcribes are grand and ſolemn; he ſhews a pleaſing oppoſition in his lights and ſhadows; his ſubjects are full of an agreeable variety, and his pictures are generally executed in a maſterly manner; though ſome of the pictures of Savery are much ſuperior to others. His drawing is not always correct, nor is the tone of his colouring always pleaſing; for ſometimes the blue tint predominates too much, and the green frequently appears too vivid. But, upon the whole, he was an excellent

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excellent maſter, and his works are very highly eſteemed, particularly his ſmall eaſel pictures, which are accounted but little inferior to Paul Bril and Brueghel, in the neatneſs of the finiſhing.

His moſt capital performance, in the gallery of the Emperor at Prague, (according to Sandrart) is a charming landſcape, in which St. Jerom is repreſented mortifying himſelf in the deſart; and one of his beſt pictures in the Low Countries, (according to Houbraken) is a landſcape, in which Orpheus is introduced among a variety of animals.

GILLES SCHAGEN.

Painted Hiſtory and Portrait.

DIED 1668, AGED 52.

He was born at Alkmaer, in 1616, and, from the exertion of his own genius, worked out ſome knowledge of the art of painting when he was very young; but afterwards he was a diſciple of Solomon Van Raveſtein; and when he quitted that maſter, he received further inſtructions from Peter Verbeek. To improve himſelf, by obſerving the works of other eminent artiſts, he travelled through ſeveral parts of Germany; and at Elbing became intimate with the Emperor's painter, one Strobel, by whoſe kindneſs he was made known to Staniſlaus, King of Poland, who ſat to him for his portrait. His ſucceſs in that performance was equal to his moſt ſanguine expectations; but the beauty and merit of the work excited ſo much ſurpriſe and jealouſy in his friend Strobel, that he thought it imprudent to encourage him any longer to continue in that city.

Schagen therefore returned to Alkmaer, and from thence went to Paris; where he followed his profeſſion induſtriouſly, and painted a great number of portraits and other ſubjects, and lived in credit and affluence. He was an excellent copyer, and acquired a high reputation by copying a picture of Chriſt and St. John, after Michael Angelo Buonaroti, and a Virgin and Child, after Rubens; in the latter of which he ſhewed a free and maſterly pencil, a great power of execution, and a tone of colour that was but little inferior to the original. One of his moſt remarkable compoſitions, was the repreſentation of the ſea-engagement between Van Tromp, and Oquendo the Spaniard, which he ſketched during the fight, by order of the Dutch Admiral.

GODFREY SCHALCKEN, or SCALKEN.

Painted Hiſtory, Portrait, and Converſations.

DIED 1706, AGED 63.

He was born at Dort, in 1643, and learned the firſt principles of painting from Samuel Van Hoogſtraeten; but he accompliſhed himſelf afterwards in the art, by becoming the diſciple of Gerard Douw, with whom he ſtudied for ſome years; nor did he leave that ſchool till he found himſelf qualified to imitate the ſtyle, and manner of handling of his maſter, with great ſucceſs.

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When he began to follow his profeſſion he very ſoon gained a conſiderable reputation, and was much employed for portraits, of which there are many at Dort, of the principal families in that city. One very celebrated picture of that kind is the portrait of a lady, in the character of a nymph, ſleeping under the ſhadow of a tree. His colouring at firſt was not ſo clear as could be wiſhed, but afterwards he ſhewed himſelf in that reſpect greatly improved. He was remarkable for painting in a variety of manners, and in every one of them his pencil was excellent. Particularly he delighted in night-ſubjects; becauſe he knew how to diſtribute the light of a flambeau or taper with ſo much ſkill as to diffuſe a brightneſs over his object, by a proper oppoſition of ſhadow, which only nature could equal; and in that way of painting he ſeems to be without a competitor.

Houbraken mentions an hiſtorical night-ſcene of this maſter, which was exceedingly admired; the ſubject was, St. Peter denying Chriſt; and in that deſign, the maid is repreſented as holding up a light to the face of the apoſtle. That picture is deſcribed as having a good expreſſion, and a greater aſſemblage of figures than are uſually to be ſeen in any of his compoſitions. There appears in it great correctneſs of deſign, and great harmony in the whole, which are circumſtances that do not always occur in the works of Schalcken; for although in his penciling he might almoſt be compared to Mieris, or Vander Werf, yet in the correctneſs of drawing he was far inferior.

Some of his performances being much admired by ſeveral Engliſh gentlemen who travelled through the Low Countries, they encouraged him to viſit London; and for ſome time he had all imaginable ſucceſs, while he painted in ſmall, as his greateſt power of execution was ſhewn in that ſize. But when he attempted to enter into competion with Kneller, by painting portraits in a larger proportion, he injured his fortune and reputation, as thoſe portraits had neither ſo much force, truth, grace, or ſpirit, as the portraits of Kneller. Happily for himſelf he perceived his error in a proper time, and purſued his firſt plan of painting in ſmall, by which he ſoon recovered his credit, and was enabled to live in affluence.

It was obſerved of him, that he was not ſo ſucceſsful in the portraits of women, as he generally was in thoſe of men, becauſe he wanted elegance in his choice. He copied nature exactly after his models, without flattery, and without ſtudying to add even a graceful air to his ſubjects; not conſidering that his female models would have been much better pleaſed to ſee charms and graces in their portraits, which were denied them by nature, ſo as the reſemblance was preſerved, rather than to have their likeneſs very exact, without ſome additional embelliſhments.

While he reſided in London, he had the honour to be appointed to paint the portrait of King William III. which he choſe to repreſent by candle-light; and having preſented to the King a taper, that he might hold it in a proper poſition, the taper accidentally melted in ſuch a manner as to drop on the fingers of that Monarch. The King endured it wit great compoſedneſs, being unwilling to diſconcert the artiſt; though Schalcken, with extreme unpoliteneſs, continued his work, without once endeavouring to relieve the King

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King from that diſagreeable ſituation. Such an unreſpectful conduct was quickly noticed by the courtiers; and it entirely loſt him their favour and encouragement for the future. When he found his buſineſs on the decline in England, he retired to the Hague, where his reputation was ſo well eſtabliſhed, that he found a prodigious demand for ſmall paintings, and he ſold them for very high prices; but thoſe of a larger ſize were in no great eſteem.

His pencil was ſoft, mellow, and delicate; his pictures are finiſhed with exceeding neatneſs; and they ſhew the chiaro-ſcuro in great perfection. He imitated nature with ſingular exactneſs, as well in the truth of his colouring, as in the maſſes of his light and ſhadow; nor did he account any part of the art ſo deſerving of the ſtudy and attention of a painter, as the effect of light on different bodies, either opaque or pellucid, and the variety of reflexions and refractions from different ſurfaces.

Although the pictures of Schalcken ſeem to be touched with the utmoſt delicacy, and highly wrought, yet he had acquired a habit of painting with great readineſs, and a free pencil; which is a particularity rarely obſerved in thoſe works where the finiſhing is laborioufly neat. Yet, notwithſtanding he confeſſedly had abundance of merit in many reſpects, he did not ſufficiently attend to deſign; nor had he an elegance of choice in any of his models, but merely copied nature as it was placed before him. His figures frequently are ſtiff, the hands rather heavy, and the other limbs often too lean, without grace or elegance in the contours.

WILLIAM SCHELLINKS.

Painted Hiſtory, Landſcape, and Sea-Ports.

DIED 1678, AGED 47.

He was born at Amſterdam, in 1631, and learned the art of painting in that city; but to improve himſelf, he travelled through ſeveral parts of Europe, and particularly viſited England and Italy. In the former, he ſketched the ſhips, ſea-ports, and noble views of that beautiful country, after nature; and in the latter, he obſerved every thing that was curious in the buildings, proſpects, monuments of antiquity, ports, or other objects which merited his notice, and deſigned them on the ſpot.

His manner of painting greatly reſembled that of Karel du Jardyn; and the perſpective parts, repreſenting veſſels lying at the wharfs, or at anchor before ſea-ports, were in the ſtyle of Linglebach, but rather ſuperior to that maſter. He had an excellent touch, with great freedom of hand, and his deſign was in general correct. He uſually painted in a ſmall ſize, and always took care to finiſh his pictures very highly; ſo that in ſome of them the figures and horſes have a great reſemblance of Wouwermans.

Houbraken mentions a very capital compoſition of Schellinks, which was the embarkation of Charles II. at his return to England after the reſtoration. On the ſhore were

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repreſented a multitude of figures, well grouped, with a ſurpriſing variety of ſoldiers, horſe and foot, coaches, and other carriages, with a diſtant view of the fleet waiting to convoy that Monarch to his dominions; the whole being exceedingly well deſigned, and judiciouſly executed.

DANIEL SCHELLINKS.

Painted Landſcape.

DIED 1701, AGED 68.

He was the younger brother of William, born at Amſterdam, in 1633, and was alſo his diſciple. He painted landſcapes, and ſometimes views of places in the manner of his brother, and had the reputation of being an extraordinary good artiſt.

ANDREA SCHIAVONE.

Painted Hiſtory.

DIED 1582, AGED 60.

He was born at Sebenico, a city in Dalmatia, ſubject to the Venetians, in 1522, and was ſent by his parents to Venice when he was very young. At firſt he had no other employment than to attend ſome indifferent painters who worked for the ſhops; but even that low occupation ſerved to animate him with a deſire to follow the profeſſion of painting. The ſeeds of genius ſoon began to expand, and, by a happy cultivation, they were brought to ſufficient maturity.

His knowledge of the firſt principles of deſign, was derived from his ſtudying the etchings and compoſitions of Parmigiano, but his taſte of colouring was acquired from the works of Giorgione, and Titian; and from thoſe great maſters he formed a peculiar manner and ſtyle, which raiſed him to the higheſt reputation, and rendered him ſuperior to moſt of his cotemporaries, in the delicacy of penciling, and the richneſs of colour.

At his firſt ſetting out as an artiſt he ſtruggled with many difficulties; he found himſelf under a neceſſity of undertaking any kind of work that offered, and at his diſengaged hours painted for the dealers in pictures; till it happened that ſome of his pictures fell under the obſervation of Titian, who ſeeing the merit of Schiavone, and being informed of the wretchedneſs of his ſituation, took him under his own care, and employed him, along with Tintoretto and others, as an aſſiſtant in thoſe grand works which he had undertaken for the library of St. Mark's church. There Titian afforded Schiavone an opportunity of diſplaying his talents; and three entire cielings of his painting, are ſtill to be ſeen in that celebrated repoſitory.

Schiavone was undoubtedly one of the fineſt colouriſts of the Venetian ſchool; his manner was lively, and exceedingly pleaſing; he ſhewed an elegant choice in the attitudes of his figures, and contraſted them with judgment; and the graceful taſte of his draperies was

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was admired by all the artiſts of his time. The heads of his old men are touched with abundance of ſpirit, and the heads of his women are charmingly executed. The only imperfection in this maſter was the incorrectneſs of his deſign; and it was much regretted that he appeared defective in that point, as in every other reſpect he was an accompliſhed artiſt. He painted with eaſe, and with a clean pencil; and, by a ſkilful management of his tints, gave his carnations ſuch truth, freſhneſs, and warmth, that they had all the look of real life. Notwithſtanding the defects that may juſtly be imputed to him in ſome parts of the art, yet the beauty of his colouring, the fine diſtribution of his lights and ſhadows, and the delicate and natural relief of the figures, will always make the works of Schiavone juſtly eſtimable.

The hiſtory of Perſeus and Andromeda, by this maſter, is in the Royal palace at Windſor; and in the ſame collection is another, repreſenting the Apoſtles at the Sepulchre.

BARTELEMI SCHIDONE.

Painted Hiſtory and Portrait.

DIED 1616, AGED 56.

He was born at Modena, in 1560, and learned deſign and colouring in the ſchool of the Caracci; but when he quitted that academy, he devoted himſelf entirely to ſtudy the manner of Correggio, and imbibed ſo ſtrongly the graces and delicacies of that wonderful artiſt, that none ever imitated his ſtyle and lovely ideas more happily than Schidone. Even his firſt performances in his native city were looked upon with admiration; and his future works were proportionably ſtill more excellent.

He was ſoon taken into the ſervice of Ranuccio, Duke of Parma, and had the diſtinction of being appointed his principal painter. He finiſhed for that Prince ſeveral compoſitions of ſacred ſubjects, and ſome taken from the Roman writers, extremely in the taſte of Correggio; but his principal employment was, to paint the portraits of his patron and all his family; in which he ſhewed ſuch an amiable variety of airs and attitudes, as well as ſuch delicacy of colouring, as cauſed him to be numbered among the beſt maſters of Italy. He alſo painted the portraits of all the Princes of the houſe of Modena, with an equal degree of merit; and moſt of the works of this maſter are in Modena and Placentia.

The genius of Schidone was noble and elevated; his ſtyle of painting is exceedingly elegant; his touch light, delicate, and admirable; and although he is not always critically correct in his outline, yet the airs of his heads are remarkably graceful, and all his pictures are finiſhed in an exquiſite manner. His paintings, as well as his deſigns, are exceedingly ſcarce and valuable; and when they are to be met with, are as frequently taken for the work of Correggio or Parmigiano.

Unhappily for himſelf, and for every lover of the art, he grew paſſionately fond of gaming, and indulged that appetite ſo far, as to conſume abundance of his time unprofitably in that amuſement, to which error the great ſcarcity of his works is generally imputed. And it is

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aſſerted, that having in one night loſt a very large ſum of money, much more than his fortune could bear, it affected him ſo violently as to occaſion his death.

In the church of St. Francis, at Placentia, is preſerved a capital performance of Schidone, repreſenting the Virgin attended by ſeveral Saints and Angels; and in the collection of the Duke of Orleans, there is an Holy Family, in which the Virgin ſeems engaged in teaching Chriſt to read.

ANTHONY SCHOONJANS.

Painted Hiſtory and Portrait.

DIED 1726, AGED 71.

He was born at Antwerp, in *1655, and had the good fortune to be placed, while he was very young, as a diſciple with Eraſmus Quellinus, who had been bred in the ſchool of Rubens. The progreſs he made under that maſter was extraordinary; for, by attending carefully to the works of Quellinus, and alſo to the compoſitions and handling of other eminent painters, he became very excellent in colouring. But, having a ſtrong ambition to improve himſelf as much as poſſible in his profeſſion, he determined to travel, and directed his journey, through Paris and Lyons, to Italy.

On his arrival at Rome, he devoted his whole time to ſtudy the antiques, to deſign after the fineſt of them, and likewiſe to copy the works of the moſt celebrated maſters among the moderns, till his mind was ſo filled with thoſe admirable objects, and they were impreſſed ſo retentively on his memory, that he could deſign any of them exactly, even when they were not before his eyes. He continued at Rome for ten years, improving his taſte by inceſſant ſtudy, and perfecting his hand by aſſiduous practice. Then he viſited Vienna, where his uncommon abilities ſoon procured him the favour and eſteem of Leopold I. who took him into his ſervice, appointed him his cabinet painter, and honoured him with a preſent of a gold chain, and a rich medal of the ſame metal.

Beſide the great number of portraits which he painted for the Imperial family, for the chief officers of the Court, and the principal Nobility, he was abundantly employed by others; his portraits being much admired, not only on account of their ſtriking likeneſs, but for the expreſſion, for the character of the mind viſible in the countenance, and for a certain agreeable livelineſs, which he diffuſed through the faces of all his ſubjects. He had a thorough knowledge of the principles of the chiaro-ſcuro, by which he diſtributed his lights and ſhadows ſo judiciouſly, as to give his figures a roundneſs and relief like nature itſelf.

In the hiſtorical ſtyle, he painted ſeveral grand altar-pieces, for the churches and convents through the Auſtrian dominions; but his principal works are at Vienna. The fame of his performances recommended him to moſt of the polite Courts in Europe, and particularly

* Mr. Deſcamps fixes the birth of Schoonjans in 1650, but in the Muſeum Florentinum the year of his birth is 1655.

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particularly to many Engliſh Noblemen, who viſited the Emperor's Court; and, as they had conveyed ſome of the paintings of Schoonjans to England, where they ſeemed to be exceedingly admired, he was invited to that kingdom, and obtained the Emperor's permiſſion to ſpend ſome time at London. There he met with an encouragement worthy of his great talents; the Engliſh being univerſally diſtinguiſhed for their benevolence, and liberality to merit in every profeſſion.

In his return to Vienna from England, he was prevailed on to execute a few deſigns for the Elector Palatine, with which that Prince appeared to be ſo highly pleaſed, that he preſented Schoonjans with a chain and medal of gold; and wiſhed to have engaged him in larger works, if the time allowed him by the Emperor's licence could have permitted him to undertake them; but being conſtrained to quit Duſſeldorp, he returned to Vienna, where he was careſſed, employed, and honoured, as long as he lived.

JOHN HENRY SCHOONEFELD, or SCHOENEFELD.

Painted Hiſtory, Landſcapes, Animals, and Architecture.

DIED 1689, AGED 70.

He was born at Bibrach, an Imperial city, in *1619, of a noble family, and learned the art of painting from John Sechelbein; but he afterwards went through ſeveral cities of Germany to improve himſelf, and, in the compaſs of a few years, gave evident tokens of ſuch an elevation of genius, as would render him a conſiderable artiſt; for he acquired with eaſe, and in a ſhort time, thoſe accompliſhments in the art, which are in others the reſult of uninterrupted application for a number of years.

When he had taken a progreſs through a great part of Germany, he travelled to Rome; and by ſtudying the celebrated maſter-pieces of painting and architecture, as well as of ſculpture, he refined his taſte; he obtained a more perfect idea of deſign and compoſition; and diſtinguiſhed himſelf by a readineſs of invention, as alſo by a freedom of execution, which was correct and uncommon.

He ſhewed abundance of grace in all his compoſitions, and poſſeſſed ſo fertile an invention, that his own ready pencil, though exceedingly expeditious, was ſcarcely active enough to expreſs what the livelineſs of his imagination dictated. He excelled equally in hiſtorical ſubjects, taken from ſacred, profane, and poetical writers, and in landſcapes, ſea-ports, architecture, ruins of grand edifices, and animals of every ſpecies. His figures were deſigned with elegance, and all his ſubjects were diſpoſed with judgment and art.

At Augſbourg, in the church of the Holy Croſs, are two very capital paintings of this maſter; the one, Chriſt conducted to his execution; the other, a Deſcent from the Croſs, in which the figures and diſpoſition are excellent. And in the Senate-houſe is preſerved a fine compoſition, repreſenting the Race of Hippomenes and Atalanta, which deſerves the

* The author of the Chronological Tables by miſtake fixes the year of his birth in 1609, and cites the authority of Sandrart; whereas Sandrart, in his Lives of the Painters, page 324, dates the birth of this maſter preciſely in 1619.

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higheſt commendation, not only for the expreſſion and action of the principal figures, but likewiſe for the variety of attitudes and paſſions in a great number of others, ſuppoſed to be ſpectators of the conteſt.

JOHN SCHOREL, or SCHOREEL.

Painted Hiſtory, Landſcape, and Portrait.

DIED 1562, AGED 67.

He was born at a village called Schorel, near Alkmaer, in Holland, and was at firſt placed as a diſciple with William Cornelis, an indifferent painter, with whom he continued for three years; and afterwards he ſtudied under Jacques Cornelis, a much abler artiſt, and more expert in deſign. But although the latter maſter took abundance of care to improve Schorel, yet the fame of John de Mabuſe, who at that time lived in high eſteem at Utrecht, induced Schorel to fix himſelf under his direction; though he was obliged to quit him in a ſhort time, on account of his diſſolute manner of living, by which Schorel was often exceedingly diſtreſſed, and his life frequently endangered. He therefore retired from Holland, and went through ſeveral parts of Germany, where he procured a comfortable ſubſiſtence by his work, as he was remarkably expeditious, and finiſhed more in one week than others could execute in a month. He ſpent ſome time at Spire, to ſtudy perſpective and architecture; and in every city through which he paſſed, he viſited the moſt eminent artiſts, to obſerve their different manners; and his own eaſy and pleaſing ſtyle of painting procured him admirers wherever he went.

Having arrived at Venice in his progreſs, he was prevailed on to undertake a voyage to Paleſtine; and in his paſſage deſigned the moſt pleaſing views of Cyprus, Rhodes, and other iſlands of the Mediterranean, with all thoſe ancient buildings, or memorable caſtles, ruins, rocks, or beautiful ſcenery, which had an appearance of elegance or grandeur in their conſtruction or ſituation. On his arrival in Paleſtine his principal employment was, to ſketch after nature the proſpects of the country near Jeruſalem; the adjacent villages; the particular views of that celebrated city; the ſepulchre; the ſcenes about Jordan; and whatever appeared to him worthy of his attention. And of thoſe ſketches he made a very judicious uſe when he returned to his native country, by compoſing ſuch ſubjects from ſacred hiſtory as would ſuit with thoſe ſcenes or edifices, which he had deſigned with great truth and exactneſs after nature. Of this he gave an excellent proof, in a picture which repreſented the paſſage of the Iſraelites over Jordan; and alſo, in another, deſcribing the memorable event of Chriſt entering into Jeruſalem.

When he returned to Europe, his utmoſt ambition was to ſee Rome, and there he carefully ſtudied the antiques, the works of Raphael, and the grand compoſitions of Michael Angelo Buonaroti, as well as other great maſters, and deſigned the moſt magnificent ruins in that city and its environs. He was the firſt of the Flemiſh painters who introduced the Italian taſte and ſtyle into his own country; and prepared them for receiving

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receiving farther improvement from Francis Floris and others, who after his time ſtudied at Rome.

His manner was rather dry, but the airs of his heads had a good deal of grace; his landſcape was always well adapted to the hiſtory which conſtituted the principal ſubject; and his colouring, though not excellent, was not unpleaſing. A picture of St. John baptiſing Chriſt, painted by this maſter, is mentioned as a very fine performance; the airs of the heads are graceful, and the landſcape ſeems to enrich the compoſition.

CORNELIUS SCHUT.

Painted Hiſtory.

DIED 1660, AGED 60.

This maſter was born at Antwerp, in the year 1600 (according to the moſt authentic accounts), though Deſcamps ſeems to fix the time of his birth in 1590. He was a diſciple of Rubens, and having a fruitful genius and lively imagination, he ſhewed himſelf worthy of the ſchool from whence he derived his inſtruction, and rendered himſelf very conſiderable as a painter of hiſtory.

It is no ſmall atteſtation of his merit, that Vandyck painted his portrait as one of the eminent artiſts of his time; but the ſuperior merit of Rubens prevented him from being as much diſtinguiſhed or employed as he very juſtly deſerved. So great a diſappointment and obſtruction to his making a figure in his profeſſion, inſpired him with an implacable enmity to Rubens; but that great man, inſtead of expreſſing any reſentment was only more active to procure him employment, by a generous and zealous recommendation of him and his performances.

He had a poetic imagination, and generally choſe to paint ſubjects of the fabulous kind, from Ovid and other ancient writers; but although his compoſition was ingenious and ſhewed a ſpirited fancy, yet what rendered the works of Schut leſs eſtimable was a greyiſh tint in his colouring, an incorrectneſs of deſign and outline, and a want of having ſufficiently ſtudied and conſulted nature. However, he had a free and firm pencil, and his ſtyle of colouring plainly ſhewed the ſchool of Rubens.

He was ſometimes engaged by other artiſts to inſert figures in their pictures, and particularly by Daniel Segers, for whom he very frequently painted the bas-reliefs, and figures coloured in imitation of marble, which are ſeen in the middle of the flower-pieces of that maſter.

He compoſed ſubjects of ſacred as well as poetic hiſtory, and many of his performances adorn the churches and chapels of the Low Countries. The cupola of the church of Notre Dame, at Antwerp, is of his hand; and in a chapel of that church is an altar-piece, of which the ſubject is the Martyrdom of St. George; but one of his moſt capital paintings is in the church of the Jeſuits, at Ghent, repreſenting the Aſſumption of the Virgin.

THEODORE

THEODORE VANDER SCHUUR.

Painted Hiſtory and Portrait.

DIED 1705, AGED 77.

He was born at the Hague, in 1628, and when very young went to Paris, and placed himſelf as a diſciple with Sebaſtian Bourdon, with whom he made a great progreſs in the theory and practice of his art.

When he found himſelf capable of receiving farther improvement, by viewing the curioſities of Italy, he travelled to Rome, applying himſelf inceſſantly to his ſtudies; and after a critical ſurvey of the works of the beſt maſters, he particularly choſe to copy the compoſitions of Raphael and Julio Romano, in which he ſucceeded ſo happily, that his performances engaged the notice and approbation of the ableſt judges at Rome. His reputation roſe at laſt to ſuch a height, that Queen Chriſtina honoured him with her favour and patronage; ſhe employed him in ſeveral conſiderable deſigns, and paid him with a liberality becoming a crowned head.

At his return to the Hague, he found his countrymen prepoſſeſſed ſo ſtrongly in his favour, that he received all poſſible encouragement. He was engaged by the principal perſons in that city, and acquired extraordinary honour by a grand compoſition which he painted on a cieling of the town-houſe, in the apartment of the Burgo-maſter, being an allegorical repreſentation of Juſtice, Temperance, and Fortitude.

It is obſerved of this maſter, that his works have abundantly more of the Italian than of the Flemiſh taſte. He had a good manner of deſign, a fine underſtanding of perſpective and architecture, and always enriched his back-grounds with noble remains of Greek and Roman antiquities.

CHRISTOPHER SCHWARTS.

Painted Hiſtory.

DIED 1594, AGED 44.

He was born at Ingolſtad, in 1550 (though Vanmander, and after him Deſcamps, mention Munich as the place of his nativity), and was diſtinguiſhed by the appellation of the German Raphael. He learned the firſt principles of the art in his own country, but finiſhed his ſtudies at Venice, where he not only made the works of Titian his model, but had the advantage alſo of receiving ſome inſtructions from that illuſtrious maſter.

He ſpent ſome years at Venice with ſucceſs, and qualified himſelf to appear with honour in his own country. His works were ſoon in the higheſt eſteem, as his manner of painting was very different from what the Germans had been accuſtomed to before that time; and he was immediately invited by the Elector of Bavaria to his Court, and appointed his principal painter.

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He was allowed to have a genius for grand compoſitions; but although he ſhook off ſome of his national taſte during his reſidence in Italy, yet he could never entirely diveſt himſelf of it. His colouring was lively and natural, he had alſo a light free pencil, which enabled him to work with great eaſe and readineſs; but he was incapable of giving his figures either the elegance, the grace, or the correctneſs of the Italian maſters. He gave up his whole attention to colouring, and ſeemed indiſcreetly to neglect other parts of his art which were at leaſt as eſſential, if not much more ſo. Even to the laſt he retained a mixed manner, participating of the Roman, Venetian, and German: in the attitudes and diſpoſition of ſome of the figures in his compoſitions he had ſome reſemblance to the two former ſchools; but in the airs of his heads, the countenances, and the expreſſion, he ſeemed totally German.

The moſt capital works of this maſter, as well in freſco as in oil, are in the palace at Munich, and in the churches and convents; particularly in the grand hall of the Jeſuits in that city, there is a picture of the Virgin and Child, in which the air of the head is noble, and the countenance ſhews ſuch an expreſſion of modeſty and innocence as is truly worthy of the character, and alſo a degree of grace that is very rarely obſervable in his figures.

BERNARD SCHYNDAL, or SCHENDEL.

Painted Hiſtory and Converſations.

DIED 1716, AGED 57.

He was born at Haerlem, in 1659, and became a diſciple of Mommers. His ſubjects were taken from nature, but they were copied from low life, ſuch as converſations, merry-makings, and feaſts; with views of the inſide of the huts of ſhepherds, boors, or peaſants. He had a neat manner of penciling, and in his ſtyle of deſign and colouring imitated Oſtade; and although he proved inferior to that maſter, he was at leaſt on an equality with Brakenburg.

SEBASTIAN DEL PIOMBO. Vid. PIOMBO.

GERARD SEGERS.

Painted Hiſtory and Portrait.

DIED 1651, AGED 62.

He was born at Antwerp, in 1589, and learned the art of painting from *Abraham Janſſens; but when he had gained a good degree of knowledge under the direction of that maſter, he travelled to Italy to perfect himſelf in his profeſſion. At Rome he took pains to copy ſome of the moſt celebrated paintings; but principally imitated the manner of Manfredi;

* Deſcamps ſays he learned the art of painting from Henry Van Balen.

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Manfredi, with broad lights oppoſed by ſtrong ſhadows, which gave his figures a look of life, and an aſtoniſhing relief and roundneſs.

The ſubjects which he painted when he returned to Antwerp were generally like thoſe of Manfredi, ſoldiers playing at cards, or muſicians performing on various inſtruments, with figures at half-length; which had ſo great an appearance of an Italian maſter, that his works were exceedingly commended and coveted. By the conſtant employment of his pencil in thoſe kind of compoſitions, as well as religious hiſtorical ſubjects for churches and convents, he amaſſed ſuch a fortune as enabled him to live ſplendidly, and to expend ſixty thouſand florins in the purchaſe of capital pictures, the works of other great maſters, for the ornament of his houſe.

Cardinal Zapata, the Spaniſh ambaſſador at Rome, ſhewed ſo high an opinion of the merit of Segers, that he prevailed on him to go with him to Spain, where he recommended him to the King in the ſtrongeſt terms. He painted ſeveral grand deſigns ſo much to the ſatisfaction of that Monarch, that he loaded Segers with favours and rich preſents, and ſolicited him earneſtly to continue in his ſervice; but he preferred the pleaſure of reviſiting his native city, to the moſt alluring proſpects of honour and riches. However, ſome of the moſt capital paintings of Segers are preſerved in the royal collections in Spain.

Whatever hiſtorical pictures were painted by this maſter for the decoration of churches, had the figures full as large as life; and the particular merit of thoſe compoſitions conſiſted in the juſtneſs and ſtrength of the expreſſion. He afforded a remarkable proof of his ability in that reſpect, by thoſe pictures which repreſented the Crucifixion of Chriſt, and the Martyrdom of ſome of the Apoſtles; in which the expreſſion was ſo affectingly true and natural, ſo lively, and ſo pathetic, as to call forth involuntary tears from the eyes of the ſpectators.

Sandrart, who was intimately acquainted with Segers, obſerves, that he avoided uſing the bright blues, yellows, greens, and glaring colours, being always careful to preſerve a general harmony in his colouring; and yet his pictures had ſo great a degree of force, that they made moſt other paintings look weak and faint. In the latter part of his life he altered his ſtyle of colouring into a much brighter tone, like that of Rubens; and was in reality compelled to do ſo by the taſte of the public, who preferred the colouring of Rubens and Vandyck to that of the beſt artiſts of Rome or Venice. But as Segers had ſo extenſive a knowledge of the true principles of his art, the alteration of his firſt manner was not attended with any great difficulty. Sandrart aſſures us that when he viſited Segers, and ſaw ſome of his latter performances, he could not believe them to be of his hand, till Segers himſelf affirmed that he painted them, and declared that he was under a neceſſity of changing the ſtyle he moſt approved of, to comply with the taſte of the world, and to ſacrifice his fame to his fortune.

This maſter compoſed his ſubjects extremely well; he was correct in his deſign, excellent in his expreſſion; and his colouring was warm, and full of force; for the oppoſition of his lights and ſhadows was conducted by a perfect underſtanding of the chiaro-ſcuro.

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One of the moſt capital deſigns of Segers is a picture repreſenting the Denial of St. Peter; but his moſt celebrated work is the Marriage of the Virgin; a noble compoſition, which is the grand altar-piece in the church of the barefooted Carmelites at Antwerp.

DANIEL SEGERS.

Painted Flowers, Fruit, and Inſects.

*DIED 1660, AGED 70.

He was the younger brother of Gerard Segers, born at Antwerp, in 1590, and by his brother was inſtructed in the principles of painting; but he afterwards was the diſciple of Velvet Brueghel, who at that time was in the higheſt reputation for painting flowers. The genius of Segers directed him to the choice of the ſame ſubjects that rendered his maſter ſo eminent; he ſtudied nature moſt diligently, to qualify himſelf as thoroughly as poſſible, and imitated his models with extraordinary truth, exactneſs, and delicacy.

As he was of a ſtudious diſpoſition, and appeared in his youth to have very promiſing talents, he was prevailed on to enter into the ſociety of the Jeſuits, and ſoon after was permitted by his ſuperior to viſit Rome and other parts of Italy, in order to his improvement. Wherever he travelled he was critically curious in obſerving the flowers, fruits, plants, and inſects, peculiar to each place; and in deſigning after them ſo accurately, that on his return to Antwerp he had a ſufficient ſupply to furniſh him with beautiful objects for his future compoſitions.

His uſual manner of diſpoſing his ſubjects was in garlands of flowers and fruits, or in feſtoons around elegant vaſes of marble. The centre of thoſe garlands contained hiſtorical deſigns, which were inſerted by different maſters, as Rubens, Schut, and others; and the vaſes were alſo ornamented by other hands with figures repreſenting religious tranſactions of Legendary Saints, and ſometimes Bacchanals; but he always diſpoſed his objects with ſuch art and elegance, as eaſily diſtinguiſhed his works from thoſe maſters who painted in his ſtyle.

His pencil was light, his touch free and delicate; his flowers have all the freſhneſs and bloom of nature, and he finiſhed every object with uncommon neatneſs. He had a particular excellence in painting white lilies and red roſes, and through all his pictures ſhewed a fine ſtyle of colouring. His tints were tranſparent and natural, and thoſe inſects which he introduced among the flowers ſeemed to be real nature.

Two of his pictures, moſt exquiſitely finiſhed, were preſented to the Prince of Orange, in the name of the ſociety of which Segers was a member; for which that ſociety were ſplendidly repaid. But his moſt capital performance was in the Jeſuits church at Antwerp. The picture was a garland compoſed of flowers and fruits, in which ſeemed to be collected and combined every thing that was beautiful in nature of thoſe kind of

* According to ſome writers, died in 1662, aged 78.

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objects, as well as insects; and in the middle was the picture of the Virgin and Child, painted by Rubens.

Many pictures which are ascribed to this master, are by others, painted in imitation of his style, or copies after him; and some of them not only unlike him, but totally unworthy of his pencil or his ideas; yet the genuine works of Segers are always very highly and deservedly valued.

HERCULES SEGERS, or ZEGRES.

Painted Landscape.

This painter was a cotemporary of Paul Potter, and excelled in landscape. He had a fine invention, a ready genius, and a clear judgment. His composition was rich, and full of a pleasing variety of mountains, vallies, and villages; his grounds were well broken; and, by a judicious management of his tints, improved by a skilful opposition of light and shadow, his distances appeared exceedingly remote, and the scene of his landscape looked uncommonly extensive. His rocks and mountains were touched with great spirit, and for sweetness of colouring he was scarcely inferior to any of the artists of his time.

And yet, although he had the greatest application, joined to singular merit, he was depressed and mortified almost to death by observing others to have more constant employment, whose works deserved abundantly less approbation. He was remarkable for having invented a method of stamping landscapes on cloth, in which every object appeared in its natural colour; but his project was not attended with such a degree of success as the ingenuity of the contrivance justly merited; and he continued, to the last period of his life, oppressed by undeserved poverty; though, after his death, his works rose considerably in their value, and were exceedingly coveted.

GIROLAMO SERMONETA. Vid. SICIOLANTE.

CÆSARE DA SESTO.

Painted History.

He was born at Milan, about the year 1480, and bred to the profession of painting in the school of Lionardo da Vinci, where he distinguished himself above all the disciples of that famous academy. When he found himself sufficiently instructed to appear as an artist, he quitted Lionardo, and went to Rome, where he improved himself still more by the study of the antiques, and was employed in the palace of the Pope, as also in the apartments of the prime Nobility.

The composition of this master was very learned, his taste elegant, and he designed historical figures with a great deal of grace; nor can there be a more incontestable evidence of the merit of this master, nor any commendation so much to his honour, as to mention what is attested by writers on this subject, that he was highly esteemed by Raphael.

JOHN

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N. Largilière pinx. P. Chambars sculp.

JOHN SYBRECHT.

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JOHN SIBRECTS, or SYBRECHT.

Painted Landſcape and Cattle.

DIED 1703, AGED 78.

He was born at Antwerp, in 1625, and learned the rudiments of the art from his father; but having taken pains to ſtudy after nature for ſome years, he applied himſelf afterwards to ſtudy the works of Berchem and Jardin, and proved ſo happy in his imitation of thoſe maſters, that ſome of his copies have been ſuppoſed originals of thoſe great artiſts.

He was invited to England by the Duke of Buckingham, and employed by him at Cliveden-houſe for three or four years; and afterwards found ſufficient encouragement from many of the Nobility and Gentry at London, for whom he painted a number of pictures, in water-colours as well as in oil, with credit.

GIROLAMO SICIOLANTE, DA SERMONETA.

Painted Hiſtory and Portrait.

DIED 1550, AGED 46.

He was born at Sermoneta, in 1504, and received his firſt inſtruction in the art from Leonardo da Piſtoia, with whom he was placed as a diſciple; but he acquired a much greater degree of improvement under the direction of Pierino del Vaga.

His manner of painting was very agreeable, it was bright and pleaſant; his compoſition was good, and his taſte of deſign elegant, as he made Raphael his model, and in all his works endeavoured to reſemble him. He was employed by the Pope to adorn ſome of his palaces, along with the moſt eminent painters at Rome; and in the chapel of Sixtus IV. he deſigned the hiſtory of Pepin, King of France, giving Ravenna to the church of Rome; as alſo, in another chapel, he painted a Nativity, which is accounted a very grand performance, the airs of the heads being extremely fine, and the whole tolerably well coloured.

LUCA SIGNORELLI.

Painted Hiſtory and Portrait.

DIED 1521, AGED 82.

He was born at Cortona, in 1439, and placed as a diſciple with Pietro della Franceſca, who was alſo diſtinguiſhed by the name of Pietro dal Borgo San Sepulchro. He profited ſo much under the guidance of that maſter, that it ſeemed ſcarce poſſible to determine which was the work of the one or of the other; and he became not only a moſt exact imitator of Pietro, but he conſiderably ſurpaſſed him.

No artiſt of his time was more admired for deſigning naked figures, for giving them elegant forms, and a juſt character of nature and life. And an undoubted teſtimony of his merit, is the approbation of Michael Angelo Buonaroti, who not only publicly commended his works, but borrowed ſeveral of his ideas; and transferred ſome of the

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figures of Signorelli's compoſition into his own grand performance of the Laſt Judgment. He worked equally well in freſco and in oil, ſhewing as remarkable an excellence in portrait as in hiſtory; and in his celebrated deſign of the final diſſolution of the world, which he painted in the chapel of the Virgin at Orvieto, he introduced the portraits of many eminent perſons with whom he was connected in friendſhip, or who had been his patrons or benefactors. It was to that particular picture Buonaroti was indebted for many figures of angels, demons, and human forms, which appear in his Laſt Judgment, painted in the chapel of Sixtus IV.

The invention of this ancient maſter was ready and fertile; his manner of repreſenting the naked, was delicate; he gave a great degree of grace to the airs of his figures; and the diſpoſition of thoſe which were hiſtorical, ſhewed an excellent judgment, with elegance of taſte.

It is recorded of Signorelli, that a ſon of his (an amiable youth of very promiſing talents) being killed at Cortona, he had ſuch an uncommon firmneſs of mind, that though he loved that ſon with the utmoſt parental tenderneſs, yet, when he received the afflicting account of his death, he ordered the body to be laid naked in his painting room; and there, without ſhedding a tear, painted from the corpſe a living likeneſs of his ſon; perpetuating, by the power of his art, what nature had formed periſhable.

A great number of the works of Signorelli are in the churches of Arezzo, Peruſia, Cortona, Siena, Loreto, and Florence, which are exceedingly eſteemed; and his compoſitions were the means of enabling ſucceeding artiſts to approach much nearer to perfection.

GIOVANNI ANDREA SIRANI.

Painted Hiſtory.

DIED 1670, AGED 60.

He was born at Bologna, in 1610, and learned the art of painting in the ſchool of Guido. He uſually painted in a large ſize, and a grand ſtyle, like that of his maſter; but his manner was ſtrong, and rather too dark; though his compoſition is good, and a great deal of grace appeared in his attitudes, and in the airs of his heads.

At Rome there is a Laſt Supper of this maſter's hand, which alone would be ſufficient to prove him a very diſtinguiſhed painter.

ELIZABETHA SIRANI.

Painted Hiſtory.

DIED 1664, AGED 26.

She was the daughter and diſciple of *Andrea Sirani, born at Bologna in 1638, and was accounted a prodigy, as well for invention as execution, before ſhe arrived at her fifteenth

* Mr. Cochin, in his Voyage d'Italie, vol. ii. p. 123, mentions Elizabetha Sirani as a diſciple of Guido, and ſome other writers are guilty of the ſame miſtake; but, as ſhe was not born till the year 1638, and Guido died in 1642, ſhe could have been but four years old at the death of Guido, and therefore it was impoſſible that ſhe could have been his diſciple; but ſhe learned the art of painting from her father, who had been the diſciple of that inimitable maſter.

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fifteenth year. She painted in the manner of her father, but not with an equal freedom of hand; though her works might, in many reſpects, ſtand in competition with his.

At a time, when ſhe was univerſally admired for her performances, and eſteemed for her amiable qualities, ſhe died of poiſon, adminiſtered to her by perſons who were never diſcovered, though it was generally believed that ſhe was poiſoned by thoſe who envied her merit.

In a chapel of the church of St. Leonardo, at Bologna, is an admired picture, painted by Elizabetha Sirani; of which the ſubject is St. Anthony of Padua kiſſing the feet of the Infant Jeſus. It is a beautiful compoſition, and is executed in a firm and free manner; the heads of the figures are full of grace, and the whole is excellently coloured. And in the Palazzo Zambeccari, at Bologna, there are three paintings of this female artiſt, which are very highly commended; one is a picture of the Virgin; another a Magdalen, which is extremely fine; and a third is a repreſentation of St. Jerom.

VIOLANTE BEATRICE SIRIES.

Painted Portrait and Hiſtory.

This paintreſs was born at Florence, in 1710, and became the diſciple of Giovanna Fratellini, who at that time lived in very high eſteem at Florence; by whoſe excellent inſtruction ſhe made an extraordinary proficiency, and practiſed water-colour and crayon-painting under her direction, till ſhe was ſixteen years of age. She then quitted her native city, and went to Paris with her father, who was appointed goldſmith to the King of France; and in that city ſhe redoubled her application to learn the art of painting in oil, having an eminent Flemiſh painter for her director. She continued at Paris for five years, and not only enriched her mind with every kind of uſeful knowledge, but ſhe alſo ſhewed her ability in colouring, by ſeveral portraits of perſons who were of the firſt rank among the Nobility, which ſhe had finiſhed after the life.

Thoſe performances procured her ſuch general applauſe, that ſhe was invited to paint the portraits of the Royal Family; yet ſhe was under a neceſſity of declining that honour, by returning with her father to Florence, as he had a very lucrative employment conferred on him by the Grand Duke.

Notwithſtanding the great improvement ſhe had already acquired, and the reputation which very deſervedly ſhe had eſtabliſhed, yet being ſtill ambitious of gaining all poſſible aſſiſtance to excel in her profeſſion, ſhe engaged Franceſco Conti, an artiſt of ſingular merit, to give her farther inſtruction, as ſoon as ſhe arrived in her native city; and from him ſhe learned to deſign correctly, with elegance of taſte, and a beautiful tone of colouring.

The Grand Duke expreſſed an extraordinary eſteem for this paintreſs, and honoured her not only with his patronage, but ordered her portrait to be placed in the celebrated gallery of artiſts at Florence; and it is obſervable, that to perpetuate the memory of

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her father, ſhe introduced his portrait along with her own, giving at once a public proof of her filial piety, and her diſtinguiſhed merit.

She painted equally well in oil and with crayons; her pencil is light, delicate, and free; her carnations are natural and full of warmth and life; and as ſhe underſtood perſpective and architecture thoroughly, ſhe made an elegant uſe of that knowledge, by enriching her pictures with magnificent ornaments. Her draperies are generally well choſen, full of variety, and remarkable for a noble ſimplicity.

One of her capital performances is a picture in which are repreſented the portraits of the Imperial family. The deſign conſiſts of fourteen figures, in a ſuperb apartment of the richeſt architecture; and through the whole compoſition appears a fine taſte of deſign, a judicious diſpoſition, lovely colouring; and the dreſſes of the figures have a becoming grandeur, ſuitable to the dignity of the perſons. Moſt of her paintings are in oil, in which ſhe frequently painted hiſtorical ſubjects, as alſo fruits and flowers; and ſhe executed every ſubject with extraordinary taſte, truth, and delicacy.

JOHN PETER VAN SLINGELAND.

Painted Portraits and Converſations.

DIED 1691, AGED 51.

He was born at Leyden, in 1640, and was a diſciple of Gerard Douw, whoſe manner he always imitated; and in the opinion of ſome good judges he even ſurpaſſed his maſter, in the delicate and high poliſh which he gave to his pictures; yet his figures are confeſſedly much more ſtiff.

The neatneſs of his penciling compelled him to work exceedingly ſlow; and an inſtance of his laborious patience is cited, in reſpect to one family picture of Mr. Meermans, which he finiſhed ſo exquiſitely, that he ſpent three whole years on that ſingle picture. By that manner of working it was not poſſible for him to grow rich; for, although he demanded, and received very large prices for his paintings, yet he was in reality but poorly paid for the time he employed about them.

He imitated nature exactly, but without any great delicacy of choice. His colouring was nature itſelf, and the chiaro-ſcuro in his works produced a moſt charming effect; but his taſte of deſign was indifferent. However, he is ranked among the number of the beſt Flemiſh painters, and his works are often miſtaken for thoſe of Mieris and Gerard Douw. A remarkable picture of Slingeland's painting, is a girl who holds a mouſe by the tail, and a cat jumping at it, which is exquiſitely finiſhed, very naturally coloured, and as tranſparent as the beſt of Douw or Mieris; and another, mentioned by Houbraken, is, the portrait of a Sailor with a woollen cap on his head, which is ſo highly and minutely wrought, that every thread in the weaving is diſtinguiſhable.

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JACQUES VANDER SLUYS.

Painted Converſations.

DIED 1736, AGED 76.

He was born at Leyden, in 1660, and bred up in the Orphans hoſpital, where his gentle and pleaſing demeanour, as alſo the appearance of a ready and lively genius, recommended him to the favour of the governors, who determined to have him inſtructed in the art of painting, as he expreſſed a particular fondneſs for that profeſſion. At firſt he was placed under the care of Ary de Voys, and afterwards became the diſciple of Peter Van Slingeland. In a ſhort time he grew expert in copying the works of his maſter, and made ſo happy a progreſs, that he readily compoſed thoſe kind of ſubjects which pleaſed his own fancy, and always adhered to the manner of Slingeland in every thing he painted.

He ſeemed peculiarly fond of repreſenting the faſhions, modes, and cuſtoms of his own time; and his ſubjects were ſports, converſations, aſſemblies, and different kinds of entertainments, in which he introduced perſons of both ſexes, and diffuſed a look of joy, cheerfulneſs, and gaiety, through every countenance. He was very attentive to the neatneſs of his finiſhing; but his deſign, as well as that of his maſter, wanted elegance, though there is always great harmony in his colouring.

GASPAR SMITZS, called MAGDALEN SMITH.

Painted Portraits, Female Penitents, Fruit, and Flowers.

*DIED 1689.

None of the Flemiſh writers mention any circumſtances relative to the native city, the year of the birth, or the maſter from whom this painter derived his knowledge of the art; but the Engliſh writers repreſent him as a Dutch artiſt, who went firſt to England, and afterwards to Ireland, to follow his profeſſion.

He was a painter of conſiderable eminence, and excelled in miniature portraits, which he painted in oil; and they were very highly eſteemed, for the reſemblance, the expreſſion, and alſo for a pleaſing tone of colour, full of life and nature; but his principal delight was to paint Magdalens, which he executed in an admirable ſtyle. His figures are well drawn, and beautifully coloured; and the airs of the heads, as well as the attitudes, have a great deal of grace. He generally gave a ſolemn and engaging expreſſion of grief to his penitential ſubjects; and, for the moſt part, introduced a thiſtle in the fore-ground, delicately finiſhed, by which his pictures of that kind are uſually diſtinguiſhed. It is reported that an Engliſh gentlewoman, of an agreeable perſon, who paſſed for his wife, was his model for all the Magdalens he painted.

Beſide

* According to Graham, in his Lives of the Painters, Smith died in 1689; but, according to Vertue, he died in 1707.

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Beſide his excellence in portrait and hiſtorical figures, he painted fruit and flowers in great perfection; and they were in ſuch high eſteem, that a picture, which conſiſted only of one bunch of grapes, was ſold in this kingdom for forty pounds. He was induced to viſit Ireland by the perſuaſion of a lady of diſtinction, who had been his pupil while he reſided in London, and was coming to this kingdom; and, on his arrival, he found as great an encouragement as might ſatisfy the moſt ſanguine expectation. He had the higheſt prices for his works, and as much employment as he could poſſibly execute; yet, notwithſtanding all his acquiſitions, his extravagancies kept him always neceſſitous, and he died in the city of Dublin, extremely diſtreſſed, although his reputation as an excellent painter was univerſally eſtabliſhed.

LODOWICK SMITS, alias HARTCAMP.

Painted Hiſtory and Fruit.

DIED 1675, AGED 40.

He was born at Dort, in 1635, and was remarkable for a very ſingular manner of handling, by breaking and ſcumbling his colours; but he did it in ſuch a manner as to produce a very good and natural effect; and his fruit-pieces in particular were ſo much coveted, that, as ſoon as they were finiſhed, they were brought up.

However, his paintings ſoon loſt their original beauty, by the colours being too much ſcumbled, and unſkilfully mixed and broken, which depreciated his works in a ſhort time; and when he was reproached with that defect, he only anſwered, humorouſly, that his pictures laſted much longer than the money that purchaſed them.

PETER SNAYERS.

Painted Hiſtory, Portraits, Battles, and Landſcape.

DIED 1670, AGED 77.

He was born at Antwerp, in 1593, and ſuppoſed to have been a diſciple of Henry Van Balen. He ſtudied every branch of his art with ſo much care, that he diſtinguiſhed himſelf, not only by an excellent manner of painting hiſtory, but likewiſe by painting battles, huntings, landſcapes, and portraits, in all which he was equally eminent. His taſte of deſign was good; his animals have conſiderable ſpirit and life; his pencil is free, and frequently delicate; and ſometimes his colouring was not unworthy of Rubens.

The Archduke Albert was ſtrongly attached to him, on account of his extraordinary merit, and appointed him to be his principal painter, with a large penſion, which afforded him the means of exerting his genius, and employing his pencil as much to his honour as his advantage. The churches, and many of the grand apartments at Bruſſels, are ornamented with his paintings; and what ſeems an indiſputable proof of his poſſeſſing very eminent talents, is, that his works were commended by the two beſt artiſts of his time, Rubens and Vandyck.

JOHN

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JOHN SNELLINCK.

Painted Hiſtory and Battles.

DIED 1638, AGED 94.

He was born at Mechlin, in 1544, and is mentioned by Van Mander with great honour, for painting hiſtory and battles. His excellence principally conſiſted in painting horſes, and giving them graceful and ſpirited attitudes and actions, with a firm correct outline in every member.

The figures in all his compoſitions were diſpoſed in agreeable groups; he expreſſed the hurry and confuſion of an engagement with ſingular judgment and ſkill; and contrived the darkneſs ariſing from the clouds of ſmoke, in ſo artful a manner, as to relieve and animate his figures.

The greateſt Princes, and the prime Nobility, employed him inceſſantly; and he received the higheſt honour by the approbation of Vandyck, who eſteemed him one of the beſt painters of the Low Countries, and teſtified that eſteem, by painting the portrait of Snellinck, which was afterwards placed over the tomb of that artiſt, in the pariſh church of St. James at Antwerp.

FRANCIS SNYDERS, or SNEYERS.

Painted Animals, Fruit, Landſcape, Huntings, and Still Life.

DIED 1657, AGED 78.

He born was born in *1579, at Antwerp, where he became a diſciple of Henry Van Balen. The firſt ſubjects which he painted were fruits of different kinds, and ſtill life; but afterwards his genius prompted him to paint animals, and in that ſtyle he was accounted ſuperior to the greateſt maſters of his time. He ſtudied nature accurately; and his imitation of every object ſhewed not only great exactneſs and correction, but an equal degree of judgment in the goodneſs of his choice.

Though he had gained conſiderable credit by his performances in his own country, yet, from an eager deſire to improve himſelf, he travelled to Rome; and there having an opportunity of obſerving the works of Caſtiglione, he was ſo captivated with the ſtyle and manner of that great painter, that he not only endeavoured to imitate, but exerted himſelf, if poſſible, to ſurpaſs him. From that time his uſual ſubjects were huntings, engagements of wild beaſts, kitchens, ſhops with fruit and vegetables, dead game, and chaces of the fox and the ſtag; in which every object ſhewed truth and nature, every animal had an expreſſion ſuitable to his ſpecies or ſituation; the landſcape was always deſigned in a fine taſte, and the whole compoſition was admirable.

* The author of the Abrégé de la Vie des Peintres fixes the birth of Snyders in the year 1487, eight years later than moſt other writers, who agree that he was born in 1579, and died in 1657.

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If any of his deſigns required figures of a larger ſize, they were generally inſerted by Rubens or Jordaens, which ſtill gave an additional value to his works. And thoſe excellent artiſts ſo thoroughly underſtood the nature of tints, and were ſo expert in their manner of handling, that every picture, though finiſhed by the combined work of two or three different hands, appeared to have been the compoſition and execution of only one maſter.

His touch is light, and yet firm; his ſtyle of compoſition is rich, and full of variety; his colouring is remarkable for truth, nature, warmth, and force; his animals are deſigned in a grand taſte, their actions, attitudes, and all their motions, having life, ſpirit, and expreſſion; and he was ſo exact, that he made even the ſkins and hair of his animals appear to be real.

The Archduke Albert, who was governor of the Netherlands, appointed Snyders to be his principal painter; and the King of Spain adorned his palaces with ſeveral huntings of the wild boar and the ſtag, by that great painter; as alſo did the Elector Palatine; and in their ſuperb collections are ſtill preſerved ſome of the beſt works of that maſter.

Rubens, who well knew how to prize the merit of Snyders, employed him frequently to paint the landſcape in the back-grounds of his pictures; and although Rubens painted animals and landſcape incomparably well, yet he often intruſted Snyders to paint both, as alſo did Jordaens. It is greatly to the honour of three ſuch celebrated artiſts, that they aſſociated together in the ſtricteſt friendſhip, mutually aſſiſting each other in a moſt amicable manner; and the works of Snyders, Rubens, and Jordaens, where they have been painted in conjunction, are, perhaps, more eſtimable than if they had been the production of any one of them.

GERARD SOEST, or ZOUST.

Painted Portrait.

DIED 1681, AGED 44.

He was born in Weſtphalia, in 1637, and learned the art of painting in his own country; but went to England, about the year 1656, and very ſoon grew into eſteem for portrait-painting, as his pictures had force, nature, and warmth of colouring, to recommend them; and although they appear to be highly finiſhed, yet they ſhew freedom, ſpirit, and good expreſſion.

The portraits of his men were indeed often excellent; but in his female forms he wanted grace and elegance, and was very rarely commendable in his choice. His draperies are frequently of ſatin, in the manner of Terburgh; but as he gradually became more converſant with the works of Vandyck, while he reſided in England, his ideas were more enlarged, and his taſte much more improved. However, he never wanted employment, but always found encouragement equal to his merit.

ANTONIO

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ANTONIO MARIA DAL SOLE.

Painted Landſcape.

DIED 1677, AGED 80.

He was born at Bologna, in 1597, and was a diſciple of Albano; but he principally applied himſelf to landſcape-painting, and in that branch rendered himſelf deſervedly eminent. His ſituations were always beautifully choſen, his diſtances are pleaſing, the perſpective receding of his objects is conducted with great ſkill and judgment, and his colouring is bold and lively.

It was remarked of him that he painted, and alſo conſtantly wrote, with his left hand, and had full as much command of it as others have of their right.

GIUSEPPE DAL SOLE.

Painted Hiſtory, Landſcape, and Architecture.

DIED 1719, AGED * 65.

He was born at Bologna, in 1654, and was the ſon of Antonio Maria dal Sole, who beſtowed the utmoſt care on his education, in ſeveral branches of polite literature; and inſtructed him in the firſt principles of the art of painting, as he had obſerved that his ſon would not permit any other ſtudies to interfere with his determined application to deſign.

Antonio ſoon perceived the proficiency of his ſon under his own direction, and therefore reſolved to give him the aſſiſtance of the ableſt maſter, and placed him as a diſciple with Domenico Maria Canuti, with whom Giuſeppe continued his ſtudies aſſiduouſly. But he was interrupted in his progreſs by the indiſcreet advice of Giuſeppe Mazza, his fellow diſciple, who induced him to contemn the inſtructions of Canuti, and to ſtudy together after the works of the Caracci; concluding that they might more readily attain to the perfection of their art by that method.

This project they intended to execute, by reſorting to the collection of Count Alexander Fava, to copy the paintings of the Caracci, which were preſerved in that Nobleman's palace; and it is probable that they would have injured their talents, by following the dictates of their unguided fancy, if the Count had not diſſuaded them from ſo dangerous an experiment, and prevailed on them to become the diſciples of Lorenzo Paſſinelli.

Giuſeppe therefore applied himſelf to the directions of that maſter; and, by the precepts he received for the management of his pencil, as alſo for the improvement of his judgment and taſte, he gradually roſe into reputation. He imitated the agreeable ſtyle of Paſſinelli with ſo much ſucceſs, in the copies which he made after the works of that great artiſt, that thoſe copies were examined by the moſt able judges with ſurpriſe as

* The author of the Muſeum Florentinum affirms that he died at 73 years of age; but as he was confeſſedly born in 1654, and died in 1719, he could only be ſixty-five at his death.

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well as ſatisfaction, and they were conſidered as proofs of extraordinary abilities; for it was obſerved, that, although the copy was truly exact, yet Giuſeppe touched every part with certain peculiar graces, which in an inſtant diſtinguiſhed his work from that of his maſter.

He proved an excellent painter of hiſtory, and not only deſigned his figures with ſingular correctneſs, but he gave them grace and expreſſion. Landſcape alſo, and architecture, he painted in a fine taſte, and his portraits were as highly eſteemed as any other part of his compoſitions; for all thoſe objects which he thought proper to introduce in his pictures, either for ornament or elegance, were always painted with an exact reſemblance of nature.

Three of the pictures of this maſter were univerſally commended, and particularly admired for the beauty of the expreſſion. One was the death of Priam, killed by Pyrrhus in the Temple of Minerva, in which he alſo repreſented the diſtreſs of Hecuba; and that capital painting is now in the poſſeſſion of the Marquis Durazza at Genoa. Another was the ſtory of Queen Artemiſia, prepared to drink the wine in which were mingled the aſhes of her huſband; which picture is now in the collection of the Senator Bovio; and another admirable deſign was that of Andromache and Æneas.

For ſome time Giuſeppe imitated his maſter Paſſinelli, though he proved in ſeveral reſpects his ſuperior; but afterwards his models were the Caracci's and Raphael, from whom he acquired correctneſs of deſign and grace. But in his latter time, towards the decline of life, he ſeemed to attend more to Guido and Ludovico Caracci. A picture of Diana and Actæon, by Giuſeppe dal Sole, is at Wilton, in the Pembroke collection.

FRANCESCO SOLIMENA.

Painted Hiſtory, Portrait, Architecture, Landſcape, and Animals.

DIED 1747, AGED 90.

He was born at Nocera de Pagani, a village about eighteen miles diſtant from Naples, in 1657, and was the ſon of *Antonio Solimena, a painter of conſiderable rank, by whom he was intended for a learned profeſſion; and, with that view, was early inſtructed in philoſophy and mathematics. But the prevalent inclination of Franceſco to the art of painting influenced him to devote every leiſure hour, and particularly many hours of the night, in deſigning; for which he was often rebuked by his father, who concluded that his ſon's application to painting would too much interfere with his other ſtudies.

While Antonio was in that diſpoſition of mind, Cardinal Orſini, who was afterwards Pope Benedict XIII. happening to paſs through Nocera, viſited Antonio, who preſented his ſon to him; and the Cardinal condeſcending to examine Franceſco, to try what progreſs he had made in the ſciences, expreſſed great ſatisfaction at the anſwers he received. Antonio therefore

* The authors of the Abrégé de la Vie des Peintres call the father of Solimena Angelo, inſtead of Antonio.

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therefore immediately laid hold of the opportunity to complain of his ſon's miſapplication of his time, expecting the Cardinal would concur with him in diſſuading the youth from his love to painting; and to convince that eminent perſon of the indiſcretion of Franceſco, he ſhewed him ſome of his performances, which were either copied from others, or of his own compoſition.

However, the event did not anſwer the expectation of Antonio; for, the Cardinal having obſerved a delicate taſte and a ſtrong genius in Franceſco, and being ſurpriſed to ſee ſuch productions from one who had never been regularly inſtructed, adviſed Antonio to indulge his ſon in the choice of a profeſſion by which he would probably obtain riches as well as honour.

Antonio followed that advice, and began to inſtruct his ſon with great care; ſo that, in a ſhort time, Franceſco gave evident proofs of extraordinary talents, and deſigned after the naked with ſingular taſte and correctneſs. Thus prepared, he was ſent to Naples, and placed as a diſciple with Franceſco di Maria, an excellent maſter for deſign, who had been bred up in the Roman ſchool; and who taught his pupils to practiſe according to the beſt rules and principles, reſtraining the wildneſs of their imaginations, and directing them to ſtudy truth and elegance.

With that maſter Solimena applied himſelf diligently, deſigned in the academy after living models, and copied the works of the moſt celebrated artiſts; ſelecting ſuch only as were accounted the beſt, and endeavouring to form a ſtyle that might recommend his works to the eſteem of the world.

At firſt he imitated the manner of his father, but he afterwards fixed on Luca Giordano as his model, for the livelineſs of his colouring, and the ſpirited action of his figures; on Lanfranc, for the exactneſs of his outlines, and the judicious placing of his objects; on Pietro da Cortona, for animated expreſſion, and harmony of colouring; and on Calabreſe, for the management of the chiaro-ſcuro, and the variety of countenances. Nor did he omit the imitation of Carlo Maratti, in the graceful airs of the heads, and the grand and natural caſt of the draperies. But, to perfect himſelf ſtill more, he added to all the reſt the ſtudy of nature; to obſerve the various effects of light on different bodies, and the tints diffuſed over objects by its reflections and refractions; and by ſo judicious a method of acquiring knowledge, he rendered himſelf one of the moſt admired painters of his time.

The firſt public work of Solimena was a grand compoſition, repreſenting the Aſſumption of the Virgin, which was received with amazing applauſe; and every future work ſerved only to increaſe his reputation. As he had been always ſolicitous to ſee Rome, he took an opportunity to gratify himſelf in that point; and although the ſituation of his affairs would not permit him to indulge himſelf ſo far as to reſide in that city for any great length of time, yet he left nothing that was curious of the ancient or modern artiſts unobſerved. But, his particular attention was employed on the works of Raphael, Domenichino, Guido, Lanfranc, the Caracci, and Carlo Maratti.

At his return to Naples, he finiſhed an incredible number of paintings; his works were ſolicited by the King, by the greateſt of the Nobility of his own country, and by moſt of the

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Princes of Europe; but his moſt conſtant employment was for the churches and convents of Italy. The King of Naples honoured him with his particular eſteem; and, that poſterity might know the friendſhip that ſubſiſted between them, he deſired to have a picture, repreſenting him in familiar converſation with Solimena. He ſat to him for his own portrait, which was in every reſpect admirably executed; and the portrait of the painter was as ſtriking in the likeneſs, as the portrait of the King.

Towards the latter part of his life, his ſight was greatly impaired; yet that misfortune was not ſo much imputed to his advanced years, as to ſome defect in the organ itſelf. From that time his paintings were very inferior to his more early performances; though, even in thoſe which are leaſt to be commended, ſomewhat of the great maſter is always diſcernible.

Solimena poſſeſſed a moſt extenſive genius; he painted in a ſmall ſize as well as in a large, in freſco and in oil, and excelled equally in hiſtory, landſcape, portraits, animals, perſpective and architecture, fruit and flowers. His figures were elegant, correct, and graceful; his pencil is ſoft and ſpirited, and his draperies are broad and nobly diſpoſed. His ſkies, his grounds, and his trees, have a peculiar and admirable tint; and in his colouring we ſee tenderneſs and force uncommonly and harmoniouſly united. In ſhort, his taſte was exquiſite, his compoſition rich, and his imagination lively, fruitful, and elevated; and it was obſerved of him, that he choſe as often as poſſible to paint after nature, leſt too fond an attachment to the antique ſhould damp the fire of his fancy and invention.

The bent of the inclination of Solimena was to form youth; for which he deſerved to be highly applauded. He pointed out to them, in the moſt eaſy and familiar manner, every curious or inſtructive obſervation he had made, either in the principles or the practice of his art. He took pains to make the young artiſts acquainted with the perfections of the moſt celebrated maſters; which knowledge he himſelf had acquired by intenſe ſtudy, and judicious reflections; and he conſtantly inculcated the neceſſity of ſeeking out beautiful forms, and the fine proportions of nature, to unite with them the elegance of the antique.

JORIS VAN SON, or VAN ZOON, the Old.

Painted Fruit and Flowers.

He was born at Antwerp, in 1622; but the maſter under whom he ſtudied the art of painting is not aſcertained. It is only obſerved, that his compoſitions have in ſeveral reſpects conſiderable merit; that his objects are generally well grouped, and alſo well deſigned; and are painted with a light pencil, and a clear natural tone of colour.

JOHN VAN SON, or VAN ZOON, the Young.

Painted Fruit, Flowers and Still Life.

DIED 1702, AGED 41.

He was the ſon of Joris Van Son, born at Antwerp, in 1661, and was likewiſe his diſciple. In reſpect of his choice of ſubjects, as well as in reſpect of his handling and colour,

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VAN SON.

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colour, he painted exactly in the manner of his father; although he excelled him in a very high degree, in every part of his profeſſion. To the knowledge which he had acquired from his inſtructor, he added a continual ſtudy after nature; he ſketched every object; and by a curious and intelligent obſervation of what was beautiful in fruits and flowers, he gave his ſubjects an uncommon appearance of truth, and furniſhed himſelf with almoſt an endleſs variety.

As he had conceived a very high and a very juſt opinion of the taſte and benevolent principles of the Engliſh nation, he determined to ſettle himſelf at London; and on his arrival in that city, he met with ſo kind a reception as even exceeded his moſt ſanguine expectations; for he was immediately employed, and he painted in a large as well as in a ſmall ſize. It was his cuſtom to ſketch out ſeveral deſigns, before he took pains to finiſh a ſingle picture; by which means abundance of rough drafts, and the firſt markings of his ideas, were found at the death of this maſter, which other artiſts endeavoured to finiſh, but without ſucceſs.

He ſeemed particularly attentive to the finiſhing of his works with the utmoſt neatneſs; nor did he neglect any thing that might add to their luſtre, or procure to him the approbation of the public. His ſubjects uſually were flowers, fruits, Turkey carpets, curtains ornamented with gold or ſilver, and ſuch like; and he diſpoſed his objects with ſo much ſkill, that he made each particular incident in the compoſition contribute to a general harmony.

His pictures, in large as well as in ſmall, ſhew judgment and genius; his flowers have great truth, variety, and delicacy; nor could any of his cotemporaries ſurpaſs him, in repreſenting bunches of grapes; for he finiſhed them with ſo great a degree of tranſparence and truth of colour, that the light ſeemed to be tranſmitted through them, ſo that even the pulp and the ſeeds were perceptible.

The paintings of John Van Son, although they are often confounded with thoſe of his father Joris, through a want of ſkill and diſcernment in ſome who account themſelves connoiſſeurs, are yet very different both in the ſtyle and the compoſition, and are always inexpreſſibly ſuperior.

SOPHONISBA. Vid. ANGUSCIOLA.

HENDRICK MARTENSZE SORGH, or ZORG.

Painted Hiſtory, Converſations, Fairs, and Italian Markets.

DIED 1682, AGED 61.

He was born at Rotterdam, in 1621, and his real name was Henry Martin Rokes; but his father, Martin Rokes, being maſter of a barge which carried merchandize between Dort and Rotterdam, was nick-named Zorg (or the careful) on account of his induſtry and diligence; and that appellation deſcended to all the family.

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Hendrick was at firſt the diſciple of David Teniers, and from his penciling and colouring it is eaſy to obſerve the ſchool from whence he derived his knowledge of the art; but he afterwards ſtudied under the direction of William Buytenweg, who was eſteemed an excellent painter of converſations; his ſtyle of compoſition being rather more elevated than that of Teniers.

As Sorgh had therefore perfected himſelf under two ſuch able artiſts, he obtained from Teniers a pleaſing and delicate manner of colouring, and from the other an agreeable manner of deſign; yet he frequently varied his ſtyle, ſometimes painting in the manner of each of thoſe maſters, and ſometimes he imitated the ſtyle of Brouwer, though in general he imitated Teniers.

Houbraken mentions an Italian Fair painted by Sorgh, with a multitude of figures, and alſo a fiſh-market: in the former is a baſket of ducks and other fowls; and in the latter, different kinds of fiſh painted after nature in an exquiſite manner; and the figures as well as the back-grounds are cleanly and lightly handled, ſomewhat reſembling the manner of Wycke.

PIETRO SORRI.

Painted Hiſtory, Landſcape, and Portrait.

DIED 1622, AGED 66.

He was born at Siena, in 1556, and learned the firſt principles of the art from Archangelo Salimbeni, a painter of great reputation; by whoſe precepts he improved as much as it was poſſible for the time he continued under that maſter. But when he afterwards obſerved the great excellence of Paſſignano, and diſcerned in the works of that eminent artiſt an exquiſite union of nature and art, he ſtudied them inceſſantly, and ſo entirely devoted himſelf to Paſſignano that he attended him to Venice.

In that city he acquired additional improvement by the opportunity he had of attending to the grand compoſitions of Paolo Veroneſe; and, at his return to Florence, he received the higheſt marks of approbation and applauſe, for the beauty of his colouring, and the elegance of his taſte in his compoſition and deſign.

He excelled in landſcape and portrait, as well as in hiſtory; he had a ready and fine invention; his pencil was very free and maſterly; his imitation of nature, beautiful and juſt; and his thoughts were grand and elevated.

GIUSEPPE RIBERA, called SPAGNOLETTO.

Painted Hiſtory and Portrait.

DIED 1656, AGED 67.

This great painter was born at Xativa, a city about nine or ten leagues from Valentia in Spain, in the year 1589. His parents were but in low circumſtances, and unable to give

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him thoſe advantages of education, or inſtruction in painting, which his early genius ſeemed to demand; and therefore he quitted his own country, and travelled when he was very young to Italy, from a deſire to purſue his favourite inclination to the art of painting.

The firſt place where he took up his reſidence was at Parma, where he found himſelf exceedingly affected by the ſight of the works of Correggio, which are the ornaments of that city; and he ſtudied that maſter ſo thoroughly, that at laſt he qualified himſelf not only to copy him, but alſo to imitate his manner ſucceſsfully; and there is a picture of his hand in the chapel of St. Maria Biancha, at Parma, which (it is ſaid) hath more the appearance of the ſtyle and pencil of Correggio than of Spagnoletto.

When he left Parma he went to Rome, and there altered his manner entirely, by adopting the ſtyle of Caravaggio. Like that maſter he painted with bold broad lights and ſhadows, and gave ſo ſurpriſing a degree of force to his pictures, that the works of moſt other artiſts, when placed near them, appear comparatively weak and feeble and in their effect. However, he was ſometimes cenſured as being too black and dry; and although in the tints of his colour he might be accounted equal to his model, Caravaggio, and ſuperior to him in correctneſs of deſign, yet he wanted the ſweetneſs and mellowneſs of the pencil of that maſter.

Having at length eſtabliſhed his taſte and ſtyle, as to colouring and deſign, which he retained ever after, he ſettled at Naples, where his works were exceſſively admired; and he was enriched by his being perpetually employed for the Viceroy, for the King of Spain, and for many of the Potentates of Europe, who were ambitious to poſſeſs ſome of the performances of Spagnoletto; but Spain and Naples are the principal repoſitories of his works. He frequently painted hiſtorical figures, as well as portraits, at half-length, and was exact to an extraordinary degree in imitating the life; he finiſhed a great number of eaſel pictures, which are diſperſed through all Europe, but he rarely worked either for the churches or convents.

His natural turn was to deſcribe ſubjects which excite horror, whether he ſelected them from ſacred or profane hiſtory; ſuch as martyrdoms of ſaints; the flaying of St. Bartholomew; St. Lawrence on the gridiron; the murder of the Innocents; or the torments of Ixion and Prometheus; or Cato tearing out his own bowels. He was alſo particularly fond of deſigning emaciated limbs and bodies of old men, ſuppoſed to be reduced to that condition by mortification and abſtinence; ſuch as hermits and t. Jerom; which ſubjects were extremely agreeable to the Spaniards and Neapolitans, and were admirably executed.

Sandrart mentions a picture of Ixion on the Wheel, painted by Spagnoletto, which was in the poſſeſſion of Mr. Uffel, at Amſterdam, in which pain and agony were ſo powerfully and naturally expreſſed, and made ſo ſtrong an impreſſion on the imagination of the wife of that gentleman, who happened to be with child when ſhe looked at it, that her child, when it was born, had all the fingers diſtorted, exactly as the fingers of Ixion appeared in the

 picture;

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picture; and on that account the picture, though very capital in every reſpect, was ſent into Italy. The ſtrength of his expreſſion, and the force of his colouring, which gives extraordinary relief to his figures, make his works univerſally eſteemed, and they generally produce large prices, as often as they are to be purchaſed.

In the palace of the Prince della Torre, at Naples, there is a noble picture by Spagnoletto. The ſubject is St. Peter and St. Paul, the figures being at half-length, ſomewhat larger than life. The heads are extremely fine, and touched firmly, with great ſpirit; the hands are well deſigned, and the whole is natural and truly beautiful. Another admirable compoſition of this maſter is preſerved in the Palazzo Corſini, at Florence. It repreſents St. Peter taking the piece of money out of the mouth of the fiſh to pay the tribute. The colouring is wonderfully ſtriking, and full of force; the heads of the figures are exceedingly fine; and it it is finiſhed in a broad, free, and ſpirited manner.

SPAGNUOLO. Vid. GIUSEPPE MARIA CRESPI.

N. SPALTHOF.

Painted Hiſtory and Animals.

The time and place of the birth of this maſter are not mentioned by any writer; but the biographers agree that he was a painter of conſiderable credit; that he had ſpent ſeveral years in his ſtudies at Rome, and travelled on foot three ſeveral times to that city.

His moſt uſual ſubjects are Italian markets, filled with a variety of cattle and human figures, and alſo ſtalls and ſhops, where herbs, roots, and different kinds of vegetables, are expoſed to ſale; which objects he copied exactly after nature, and gave them a great deal of roundneſs and relief, with a ſtrong character of truth.

H. SPIERINGS.

Painted Landſcape.

He was a native of Antwerp, born about the year 1633, and proved a good painter of landſcapes, having acquired a great deal of ſkill in his profeſſion by travelling through Italy and France; and in the latter he had the honour to be employed by Lewis XIV. for whom he painted ſeveral landſcapes. His manner of deſigning was agreeable; his trees, and the forms of them, are well choſen; his touch is delicate, and his colouring has the look of nature. His fore-grounds are enriched with a variety of plants, which he copied from nature, and his compoſitions have a pleaſing and a good effect.

One of his greateſt excellencies was his ability to imitate the ſtyle and touch of other famous painters, and in particular of Salvator Roſa; and he had the dexterity often to deceive thoſe who deemed themſelves able connoiſſeurs, ſeveral of them having peremptorily pronounced ſome of the performances of Spierings to have been the work of Salvator Roſa.

ALBERT

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ALBERT VAN SPIERS.

Painted Hiſtory.

DIED 1718, AGED 52.

He was born at Amſterdam, in 1666, and proved one of the beſt diſciples in the ſchool of William Van Inghen; under whoſe direction he practiſed till he was qualified to appear with credit in his profeſſion. Yet, though he might be conſidered as an able artiſt, he determined to viſit Rome, to form himſelf there after the moſt perfect and beautiful models. He examined every production of the great maſters that ſeemed worthy of his attention, but attached himſelf particularly to the works of Raphael, Julio Romano, and Domenichino; and ſuch of their compoſitions as he could not copy in colour, for want of time or opportunity, he took care to deſign with extraordinary correctneſs.

By that method of conducting his ſtudies he eſtabliſhed a good and elegant taſte; and he then viſited Venice to improve his knowledge of colouring; for which purpoſe he choſe the works of Paolo Veroneſe for his guide, and attended alſo carefully to the manner of Carlo Loti. In the year 1697 he returned to his native city, with the character of an accompliſhed painter, and executed a great number of beautiful cielings; alſo ſeveral very magnificent apartments at Amſterdam were entirely adorned by his pencil. But being influenced by the ſolicitation of his friends, and probably urged by the proſpect of acquiring reputation and riches, he followed his profeſſion with too much ardour, and laboured abundantly more than he ought, which impaired his health, and ſhortened his days.

Thoſe who were moſt capable of judging of the merit of this maſter allowed him to have a fruitful imagination, great correctneſs, and a conſtant attention to nature, which he never neglected in any of his compoſitions. He followed the taſte of the Roman ſchool, and, in reſpect of compoſition and deſign, endeavoured to imitate thoſe great men who had formed themſelves in that celebrated ſchool; but it was obſerved of him, that he followed them no farther than where they took nature for their guide.

JOHN SPILBERG.

Painted Hiſtory and Portrait.

DIED 1691, AGED 72.

He was born at Duſſeldorp, in 1619, and at firſt was inſtructed in the art by his father, who intended to place him under Rubens; but that project being diſconcerted by the death of Rubens, he became the diſciple of Govaert Flink, at Amſterdam, who at that time was in the higheſt eſteem.

He continued in the ſchool of that artiſt for ſeven years, and afforded ſuch proofs of an happy genius, that before he quitted Flink, he diſtinguiſhed himſelf as an excellent

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painter of hiſtory and portrait. The merit of his performances ſoon recommended him to the favour of the great, and he was appointed principal painter to the Count Palatine, at whoſe Court he painted the portraits of that Prince and his family, which gained him very great applauſe. He was honoured with a medal of gold from the hands of his patron, and received ſeveral others from different Princes, by whom he was afterwards employed, as marks of their particular eſteem.

The general opinion of the works of this maſter is, that they are well coloured, correctly deſigned, and finiſhed with a bold, free pencil; and there are at Duſſeldorp ſeveral noble altar-pieces of his hand, which are evidences of the juſtneſs of that character. In the caſtle of that city are ſtill to be ſeen the whole Labours of Hercules, with figures as large as life, which is much commended; and Houbraken alſo mentions, as one of the capital works of Spilberg, an allegorical picture, repreſenting the alliance between Muſic and Poetry, in which the female figures have abundance of elegance, and are grouped with judgment. They are as large as life, and the whole is well deſigned, and in a good taſte.

ADRIANA SPILBERG.

Painted Portrait.

She was the daughter of John Spilberg, born at Amſterdam, in 1646; and ſhe learned the principles of painting from her father. Her greateſt merit conſiſted in painting portraits with crayons, though ſhe ſometimes painted in oil; and her works were very much eſteemed for the neatneſs and delicacy of the handling, and their lively and natural tint of colour. Her eminent abilities occaſioned her being invited to the Court of the Electreſs, at Duſſeldorp, where ſhe received all poſſible marks of approbation, reſpect, and honour; and ſhe afterwards became the wife of the celebrated painter, Eglon Vander Neer.

SPINELLO ARETINO.

Painted Hiſtory and Portrait.

DIED 1420, AGED 92.

He was born at Arezzo, in 1328, and from his infancy expreſſed a ſurpriſing inclination to the art of painting; and even without the aſſiſtance of any director, he gave ſuch proofs of a lively and ſtrong genius, that his early performances were ſuperior to thoſe produced by perſons of a much more advanced age, who practiſed under able inſtructors. But as he grew up he ſtudied under Jacopo di Caſentino, and, at the age of twenty years, proved far ſuperior to his maſter.

His uncommon abilities procured him abundance of employment at Florence, as well as in his native city, which extended his fame through all Italy; and he was admired, not only for his ready and fertile invention, but alſo for the manner of diſpoſing his figures, for a certain

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a certain ſimplicity of ſtyle, united with elegance, and for a peculiar neatneſs in his finiſhing. He had the art of giving a ſingular grace to his figures, an air of unaffected modeſty; but to his Madonnas he gave an air that was divine and inexpreſſible.

The compoſitions of this maſter ſhewed genius and judgment; and he was allowed equal to Giotto in deſign, but to ſurpaſs him in the force and beauty of his colouring. He gained very great applauſe by the portraits of Innocent IV. and Gregory IX. and painted with full as much excellence in freſco as in oil. It was remarked that, in the chapel of St. Maria Maggiore, at Florence, he painted in freſco ſeveral hiſtorical incidents relative to the life of the Virgin, and that the whole work was ſo perfectly well executed as to appear as if it had been finiſhed in one day, although it had employed him for a number of months.

He found out an unuſual and happy method of mixing his colours, by which means many of his works retained their original luſtre for an incredible length of time.

PARIS SPINELLO.

Painted Hiſtory and Portrait.

DIED 1422, AGED 56.

He was the ſon of Spinello Aretino, born at Arezzo, in 1366, and learned the rudiments of the art from his father; but as ſoon as he appeared to have made a competent progreſs, he was placed as a diſciple with Lorenzo Ghiberti, at Florence. His principal excellence conſiſted in working in freſco, though he alſo painted in oil and diſtemper; and rendered himſelf truly famous by a multitude of compoſitions which he executed in the churches, chapels, and convents, in ſeveral parts of Italy.

The colouring of this artiſt was as exquiſite as that of his father; and for its luſtre, and the beautiful poliſh which he artfully diffuſed over it, was inimitable by any of his cotemporaries. Nor was he leſs admired for the variety and elegance of the attitudes of his figures, than for the force and fine effect of his paintings.

He ſeemed naturally of a ſolitary and melancholy diſpoſition, and, to the prejudice of his health, too indiſcreetly indulged that turn of mind; ſo that having an invincible love to his profeſſion, an ambition to excel in it, and too ſevere an application to the laborious part, he contracted a diſtemper which ſhortened his life, and he was buried in the ſame tomb with his father.

BARTHOLOMEW SPRANGHER.

Painted Portrait and Landſcape.

DIED 1623, AGED 77.

He was born at Antwerp, in 1546, and ſucceſſively inſtructed by John Madyn, Moſtaert, Van Dalen, and a variety of other maſters, in his own country, at Paris, at Milan, and at Parma; and in the latter city he worked for three years with Bernardo Soiaro, who had

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been a diſciple of the incomparable Correggio. He went afterwards to Rome, and found a protector and patron in the Cardinal Farneſe; who not only employed him in his palace of Caprarola, but recommended him to the Pope, Pius V. who engaged him in his ſervice at the Belvedere. There he ſpent *two years and ten months in painting a Laſt Judgment, on a plate of copper, ſix feet high (according to Sandrart), which contained five hundred heads; and was ſo highly valued, that after the death of Pius it was placed over his monument, as a principal ornament.

From Rome he entered into the ſervice of the Emperors Maximilian and Rudolphus II. by whom he was exceedingly careſſed and honoured; and in 1588 Rudolph ennobled him and his deſcendants, and, in the preſence of the whole Court, placed a chain of gold, conſiſting of three rows, round the neck of the artiſt, and ordered him to wear it as long as he lived.

He painted in large as well as ſmall; and at Vienna finiſhed ſeveral grand altar-pieces, with figures nearly as large as life, and alſo a number of eaſel pictures for the Imperial palaces. He received but little improvement at Rome, by neglecting to deſign after the antiques, by truſting too much to his memory, and by the want of ſufficient judgment to guide and direct his genius. He had indeed an extraordinary lightneſs of hand, and great ſweetneſs of pencil, which always procured him admirers; but he never could be induced to ſtudy after nature, and only worked by the aſſiſtance of imagination. His deſigns therefore ſhewed nothing of the Roman taſte; the contours of his figures appear conſtrained and unnatural; and his outline, inſtead of partaking of the Roman ſchool, is hard, ſtiff, and ungraceful. In moſt of his attitudes there is an air of affectation, which muſt be diſguſtful to a judicious eye; and the extremities of his figures are uſually ſo contorted and extravagant, that he is with great juſtice accounted a manneriſt. However, he had in other reſpects conſiderable merit; his works ſhew a free pencil, and abundance of ſpirit; and in thoſe of his latter time are to be ſeen a more natural tone of colour, and fewer extravagancies. As he worked moſtly for the Emperors, for Princes, and the prime Nobility of Germany, his works are not frequently to be purchaſed; for his circumſtances were ſo affluent, that he painted only for thoſe who ſolicited him for his work, and he finiſhed all his pictures entirely with his own hand, having never employed any aſſiſtant.

FRANCESCO SQUARCIONE.

Painted Hiſtory.

DIED 1474, AGED 80.

He was born in 1394, and became a painter of eminence, by forming his taſte on the ſtudy of the moſt beautiful antiques. But, notwithſtanding his being perpetually employed, and

* Deſcamps ſays he finiſhed that work in fourteen months, which ſeems to be a miſtake; for Sandrart aſſures us, that he ſpent two years and ten months on that performance.

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and highly eſteemed at Florence, and other cities of Italy, yet, out of a deſire to cultivate the art of painting in the moſt effectual manner, he quitted all the advantages of his profeſſion, and travelled through Greece, to make deſigns after the fineſt models in ſtatuary, ſculpture, or architecture.

Thoſe drawings and deſigns he brought back to Italy, and opened a ſchool for painting, which immediately roſe into the higheſt reputation; and it was remarked, that at one time he had an hundred and thirty-ſeven diſciples under his direction; from which circumſtance, added to his laborious zeal in promoting the knowledge and love of the art, he was called the Father of the Painters.

He poſſeſſed a great number of bas-reliefs, paintings, and deſigns, which ſerved as inſtructors to his diſciples; and he was ſo generally reſpected, that he was honoured with the viſits of Emperors, Popes, Cardinals, and the Nobility of the firſt rank.

HENRY STABEN.

Painted Perſpective, Hiſtory, and Still Life.

DIED 1658, AGED 80.

He was born in Flanders, in 1578, where he learned the firſt principles of the art; but after he had made a tolerable proficiency in his own country, he travelled to Venice, and placed himſelf as a diſciple with Tintoretto; but the death of that great painter, which happened when Staben was not above ſixteen years of age, deprived him of many advantages, which he might have gained under ſo famous a maſter.

He painted in a ſmall ſize with aſtoniſhing neatneſs, and in his compoſitions ſhewed a commendable invention; and, making a proper allowance for his Flemiſh guſto, his manner of deſigning was agreeable, and the diſpoſition of his figures judicious.

At Paris there is a picture by this maſter, which is preſerved with extraordinary care, and is exceedingly admired. The ſubject is the Gallery of a Virtuoſo, in which are placed cabinets, and other curious pieces of ornamental furniture. Above thoſe, ſeveral pictures, of different ſubjects, are ranged in regular order; and every object is exquiſitely finiſhed, and placed in ſuch exact perſpective, that they afford the eye a moſt agreeable deception. Every part of thoſe ſmall pictures, which are ſuppoſed to be the decorations of that gallery, appear ſo diſtinct, with tints ſo aptly proportioned to their ſituations and diſtances, and the whole is executed with ſo delicate a touch, and ſo much judgment, that the performance is accounted truly admirable.

PALAMEDES PALAMEDESZ STAEVARTS, or STEVERS.

Painted Battles, Fairs, and Encampments.

DIED 1638, AGED 31.

This artiſt was born at London, in 1607, though he is reckoned among the eminent painters of the city of Delft. His father, who was a Fleming, and eſteemed an excellent

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workman in agate, jaſper, and other precious materials, being invited to England by King James I. reſided at London for ſome years, in which time his ſon Palamedeſz was born, but was carried to Delft while he was yet a child, when his father returned to his native country.

He did not ſtudy the art of painting under any particular maſter; but, by the force of a ſtrong natural genius, and heedfully attending to the works of Eſaias Vander Velde, he acquired a ſtyle of painting, and a tone of colour, much reſembling his model; but in the execution and finiſhing of his pictures, he was by good judges accounted far ſuperior; and by the beſt connoiſſeurs of his time his works were held in the greateſt eſteem.

He excelled in repreſenting encampments with the ſutlers booths, and alſo in deſcribing battles of horſe and foot; the ſcenes and ſituations which he choſe were agreeably contrived, and he had a very happy manner of expreſſing the ardour of thoſe who were engaged, the exultation of the victors, and the dejection of the vanquiſhed, the daſtards, and the dying. Yet his figures were deſigned entirely in the Flemiſh taſte, and their habits and dreſs were taken from thoſe of his own time.

His compoſitions are always full of ſpirit, and well diſpoſed; in every object nature is well imitated and truly repreſented; the perſpective diſtances are juſtly obſerved, and his figures truly proportioned, according as they are near or remote. His ſkies are clear; his pencil is free, yet particularly neat; and his pictures are diſtinguiſhed by a remarkable thinneſs and tranſparence of his colouring.

He arrived very early at excellence in his profeſſion; and as he was cut off juſt in the bloom of life, his pictures are few, and exceedingly ſcarce; and on that account, as well as on account of their confeſſed merit, they are much coveted, and bring large prices.

ANTHONY PALAMEDES STAEVARTS, or STEVERS.

Painted Converſations and Portraits.

DIED 1680, AGED 76.

He was the elder brother of Palamedeſz, born at Delft, in 1604, and became a painter of ſome note; but he was very far inferior to his brother in every part of painting, being neither poſſeſſed of ſo delicate a pencil, ſuch tranſparence of colouring, ſuch invention, diſpoſition, or expreſſion. He took pains to imitate nature, but without elegance of choice; and the figures which he introduced were formal copies of what had occurred to his obſervation; without any thing graceful in the airs of their heads, or in their attitudes; and his draperies were only plain, dry repreſentations of the modes of his time.

Though he frequently painted portraits, yet his general ſubjects were converſations of perſons of both ſexes; as as if they were engaged at cards, or at entertainments of vocal and

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and inſtrumental muſic, or at feaſts or dances. Of thoſe kinds he painted a prodigious number, which are but in ſmall eſteem; though ſome of them are much better finiſhed than others. But it has been thought that the reputation of his brother's works conduced not a little to the recommendation of his own, as they were often bought by injudicious purchaſers for thoſe of Palamedeſz, which are deſervedly valuable.

ADRIAN STALBEMT.

Painted Landſcape.

DIED 1660, AGED 80.

He was born at Antwerp, in 1580, and is placed in the firſt rank among the Flemiſh painters. His ſtyle was landſcape with ſmall figures, which he executed neatly, with a free and ſpirited touch, in imitation of the Velvet Brueghel, whoſe manner he carefully ſtudied, and made the works of that delicate maſter entirely his model. His ſcenes were pleaſingly choſen, and frequently ſolemn; his figures are properly introduced, and his trees are well formed, with great appearance of nature and truth, except that ſometimes they might ſeem a little too green.

His reputation was ſo effectually eſtabliſhed at Antwerp, that many of his pictures were ſent to different parts of Europe; and his merit procured him an invitation to the Court of Great Britain, where his paintings received the approbation of the beſt judges of that time; and even to this day they are mentioned with honour.

When he quitted England, he returned to his native city, where he continued to follow his profeſſion in the eightieth year of his age. But thoſe pictures which he painted towards his decline, are not comparable to thoſe which were finiſhed in the vigorous time of his life, though they have ſtill a ſufficient degree of merit to maintain the credit of the artiſt. Among a variety of ſubjects and views after nature, which he painted in England, the view of Greenwich was accounted a capital performance, and was exceedingly admired.

FRANCIS STAMPART.

Painted Portrait.

DIED 1750, AGED 75.

He was born at Antwerp, in 1675, and it is ſaid that he derived his knowledge of the art of painting from Tyſſens. He was induced to practiſe portrait-painting, by having had ſome degree of ſucceſs in that branch; but a much more prevalent inducement was the proſpect of gain. At firſt he made Vandyck and De Vos his models; but what he afterwards painted was after nature.

While he was yet a young man, he was invited to Vienna by the Emperor, who honoured him with the title of his cabinet painter; and his obtaining an employment of

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ſuch diſtinction, at a Court where uſually there were many conſiderable artiſts, ſhould ſeem a ſufficient proof of his merit.

He contrived a method of painting, in an eaſy and expeditious manner, the portraits of the Nobility, who have neither leiſure nor patience to ſit to a painter for a ſufficient length of time. He therefore only marked the features with white, black, and red crayons, which was ſoon executed, and then, at his own leiſure, worked on the portrait with colour, and only at the laſt finiſhing touched up the features after nature.

Thoſe connoiſſeurs who have ſeen the works of Stampart, are profuſe in his commendation; and an artiſt of credit and ſkill teſtifies, that it was the cuſtom of that painter to lay upon his canvas a quantity of fleſh colour, in proper places, before he ever began to work, which contributed at once to leſſen his labour, and to produce a much better effect.

GHERARDO STARNINA.

Painted Hiſtory.

DIED 1403, AGED 49.

He was born at Florence, in 1354, and was the diſciple of Antonio Venetiano, with whom he ſtudied deſign and colouring. He was indebted to nature for an excellent genius, and he took pains to cultivate that genius by inceſſant application. When he quitted the ſchool of Venetiano, the firſt works in which he was employed were ſo highly admired, for the elegance of his manner, that his reputation was very ſoon and very firmly eſtabliſhed; and his great abilities being made known to the King of Spain, that Monarch invited him to his Court, engaged him in ſeveral grand deſigns, and loaded him with preſents; ſo that Starnina, ſome years after, returned to his own country, enriched and honoured.

Among a great number of his compoſitions which are at Florence, one is particularly mentioned as an accompliſhed performance. The ſubject is St. Jerom addreſſing himſelf to his companions when he is near dying; and the artiſt has repreſented ſome of them writing down his laſt precepts, ſome attentively liſtening to his diſcourſe, and ſome expreſſing the effect produced in their hearts by the doctrines he uttered. In that compoſition the figures were well deſigned and contraſted; they had animated looks, and proper attitudes; and the whole together was eſteemed ſuperior to any of the works of his predeceſſors.

JAN STEEN.

Painted Converſations and Drolls.

*DIED 1689, AGED 53.

He was born at Leyden, in 1636, and was ſucceſſively the diſciple of Knufter, Brouwer, and Van Goyen; but he made himſelf ſo acceptable to the latter by his wit, his droll diſpoſition,

* Houbraken fixes his death in 1678, aged 42, eleven years earlier than other writers.

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diſpoſition, and above all by the livelineſs of his genius, that Van Goyen thought he diſpoſed of his daughter prudently when he gave her in marriage to Jan Steen. However, although he had many opportunities of enriching himſelf, by other occupations as well as by his profeſſion, he frequently was reduced, by an idle, intemperate and diſſipated courſe of life, even to the loweſt ebb, and compelled to work for the ſubſiſtence of himſelf and his family.

In the ſubjects he painted, his genius appeared admirable; and, notwithſtanding all the ſkill he had acquired from his different maſters, his genius was his principal director; for he ſeemed rather to derive his powers in painting from inſpiration than inſtruction. Few painters have animated their figures more than Jan Steen, or equalled him in the ſtrength of expreſſion. His drawing might ſometimes be cenſurable; but his deſign was generally correct, his figures well diſpoſed, and his characters ſtrongly marked. His touch is light, eaſy, and free, and his colouring appears always lively and natural.

A capital picture of Jan Steen's painting, is a Mountebank attended by a number of ſpectators, in which the countenances are wonderfully ſtriking, as being full of humour, and uncommon variety. Houbraken mentions a remarkable picture painted by this maſter, repreſenting a wedding. It conſiſted of the old parents, the bride, the bridegroom, and a lawyer or notary. Every perſon in the compoſition was exceedingly natural, with ſurpriſing expreſſion in the old, as well as the young. The notary is deſcribed as if he was thoroughly engaged in attending to the words which he was to write down; the bridegroom appears in a violent agitation, as if diſſatisfied with the match; and the bride ſeems to be in tears; every character evidencing the ready and humorous invention of the artiſt. Houbraken alſo mentions another compoſition, equally excellent, repreſenting the Funeral of a Quaker; in which each face is diſtinguiſhed by ſo ſtrong, ſo droll, and ſo humorous a caſt of features, that it excites mirth in every beholder; and would convince us that he had nature for the model of every object, the whole ſeeming ſo accurately deſigned, and with ſuch an air of nature and probability.

In deſigning his figures he ſhewed remarkable judgment and ſkill; for, at the firſt ſight, one may perceive a proper diſtinction of the ranks and conditions of the perſons introduced in his ſubject, the difference between a gentleman and a boor, or of thoſe in high or low ſtations, by their forms, their attitudes, their air or expreſſion; ſo that in this reſpect he appears worthy of being ſtudied by other painters. His works did not bear an extraordinary price during his life, as he painted only when he was neceſſitous, and ſold his pictures to anſwer his immediate demands. But after his death they roſe amazingly in their value, and are rarely to be purchaſed, few paintings bearing a higher price, as well on account of their excellence as of their ſcarcity.

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GIOVANNI BATTISTA STEFANESCHI, called EREMITA DI MONTE SENARIO.

Painted Hiſtory.

DIED 1659, AGED 77.

He was born at Florence, in 1582, and even in his youth gave early tokens of a good and apt genius; and was afterwards encouraged by his friend Andrea Commodi, to apply himſelf to the ſtudy of the art of painting. Andrea took him under his own care, pointed out to him the beſt rules for his improvement, and made him ſo thoroughly acquainted with the true principles of his art, that in a ſhort time he rendered himſelf very conſiderable, by the correctneſs of his deſign, and a beautiful lively tone of colouring. He alſo acquired an additional degree of knowledge from the inſtructions of Ligozzi and Pietro da Cortona, and became an excellent painter in oil and in miniature.

Ferdinand II. Duke of Tuſcany, held him in great eſteem; and for that Prince he painted ſeveral hiſtorical ſacred ſubjects in miniature; four of which were of a larger ſize than uſual, and of exquiſite beauty, being painted after four capital originals of Raphael, Correggio, Titian, and Andrea del Sarto. The figures of Stefaneſchi were exceedingly graceful and lovely; his ſtyle was grand, his touch delicate; and the chiaro-ſcuro was happily and judiciouſly managed.

STEFANO, called FLORENTINO.

Painted Hiſtory, Architecture, and Perſpective.

DIED 1350, AGED 49.

He was born at Florence, in 1301, where he became the diſciple of Giotto, and painted principally in freſco. He was accounted ſuperior to any artiſt of his time, except his maſter, and allowed to be ſomewhat ſuperior even to him in colouring and deſign.

Stefano had a ready and fine invention, was rich in his compoſition; deſigned his figures with proper and becoming attitudes; gave to the countenances and heads graceful airs, and good expreſſion; and made his draperies appear looſe, eaſy, and delicate. He was the firſt who attempted to ſhew the naked under the draperies, and the firſt who reduced the practice of perſpective to a more regular method than had been obſerved by any of his predeceſſors.

He received the greateſt imaginable applauſe for a painting in perſpective, which ſurpriſed every beholder; as the principles of perſpective were at that time very little known or underſtood. The ſubject of the picture was, Chriſt delivering a Demoniac from his tormentor. The ſcene of the tranſaction was repreſented as in a magnificent building; and the grandeur of the edifices, the elegant form and juſt proportion of the columns and other parts of the architecture, the perfect deception to the eye, and the grand effect of

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the whole, ſhewed ſuch a taſte, ſkill, and invention, as well as judgment, that it was conſidered as an inimitable performance.

Many of the works of this maſter are preſerved in Florence, Piſtoia, and Peruſia; and ſome of them ſtand in competition with thoſe of his maſter Giotto.

JACQUES STELLA, Chevalier.

Painted Hiſtory, Portrait, Landſcape, and Architecture.

*DIED 1647, AGED 51.

He was born at Lyons, in 1596; and his father being a painter, inſtructed him carefully in his art, as ſoon as he found him capable of learning to draw. Jacques had arrived only at his ninth year, when he had the misfortune to be deprived of his father; but even at that early age he could deſign well, and afforded an expectation of his future merit.

In his twentieth year he travelled to Italy, with an intention to complete his ſtudies at Rome; but paſſing through Florence, he was engaged by Coſmo de Medicis, the Grand Duke, and continued in his ſervice for ſeven years. He then proceeded to Rome, where he ſtudied the antiques, the works of Raphael, and the compoſitions of other great maſters, with ſuch ſucceſs, that he obtained an excellent taſte of deſign, and performed works, in large as well as in ſmall, which effectually eſtabliſhed his reputation.

As he had received repeated invitations to the Court of Spain, he determined at laſt to viſit that kingdom; but travelling through France in his progreſs, he could not reſiſt the ſolicitations of Cardinal Richelieu, who recommended him to the King, and procured him a penſion of a thouſand livres, together with the employment of ſtate painter, and an apartment in the Louvre; and beſide all thoſe advantages, the order of St. Michael was conferred upon him, as a particular mark of the King's favour.

This maſter had an extenſive genius; and though hiſtory engaged his attention principally, yet he painted all kinds of ſubjects with equal readineſs and eaſe. His invention is noble, his attitudes are natural, and his outline is correct; but his expreſſion is not ſtriking, nor are his local colours ſufficiently determined; his carnations are rather too red, and generally the ſame kind of tint predominates through them all; though his pictures, taking the whole together, are very agreeable. The ſubjects which he painted beſt are of the paſtoral kind; however, he ſhewed great excellence in painting boys, perſpective, and architecture; yet by the ableſt judges he is accounted a manneriſt.

FRANCIS STELLA.

Painted Hiſtory.

DIED 1661, AGED 60.

He was the brother and diſciple of Jacques Stella, born at Lyons, in 1601. He travelled with his brother to Italy, lived with him during his reſidence at Florence, and afterwards

* De Piles and the Chronological Tables agree that Stella died at the age of 51, in 1647; but the authors of the Abrégé de la Vie des Peintres fix his death in 1657, at the age of 61, making a difference of ten years.

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afterwards went along with him to Rome; but as he did not poſſeſs ſuch a genius as Jacques, he never could equal him in any branch of his profeſſion.

Orlandi, in the Abecedario Pittorico, is guilty of a great error, in aſcribing to this maſter the character, the age, and the merit of Jacques Stella, referring to De Piles for his authority, whereas there appears nothing in De Piles any way referable to Francis Stella.

HENRY STENWYCK, or STEENWYCK, the Old.

Painted Perſpective and Architecture.

DIED 1603, AGED 53.

He was born at Steenwyck, in 1550, and was the diſciple of John de Vries, who excelled in painting architecture and perſpective. In imitation of the ſtyle of his maſter Stenwyck choſe thoſe kind of ſubjects; but ſurpaſſed him and all his cotemporaries, in the truth, neatneſs, tranſparence, and delicacy of his pictures. His ſubjects were the inſides of ſuperb churches and convents, of Gothic architecture, and generally views of them by night, when they were illuminated by flambeaux, tapers, or a number of candles fixed in magnificent luſtres, or ſconces.

He was a thorough maſter of the true principles of the chiaro-ſcuro, and diſtributed his lights and ſhadows with ſuch judgment, as to produce the moſt aſtoniſhing effects. The reflections of his lights are charming; and every column, cornice, or other member of his Gothic architecture, is painted with the utmoſt truth and preciſion. His pencil is wonderfully delicate, his touch light and ſharp; and as he was not expert at deſigning figures, thoſe that appear in any of his compoſitions were inſerted by Brueghel, Van Tulden, and other eminent artiſts.

The genuine pictures of this maſter are extremely ſcarce, and very highly prized in every part of Europe.

*HENRY STENWYCK, or STEENWYCK, the Young.

Painted Perſpective and Portraits.

He was born about 1589, and was the ſon of the famous Henry Stenwyck, by whom he was taught the art of painting; and, by ſtudying the works of his father from his infancy, and alſo receiving excellent directions from him, he adopted the ſame manner and ſtyle; and, by ſome very competent judges, was thought to have often equalled, if not ſurpaſſed his father.

Vandyck,

* The authors of the Abrégé de la Vie des Peintres call the ſon of Henry Stenwyck, Nicholas, though Deſcamps and moſt writers affirm, that the name of the younger Stenwyck, who reſided in London, and was favoured by Charles I. and Vandyck, was undoubtedly Henry. There was a painter at Breda, of the name of Stenwyck, who is by ſome called Nicholas, and probably thoſe authors have miſtaken the one for the other; but the ſubjects painted by the latter, were emblems of mortality and ſtill life, whereas Henry Stenwyck painted no ſubjects but of perſpective and architecture.

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Ant. Van Dyck, pinx.t — Bannerman, Sculp.

HENRY STEENWYCK.

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Vandyck, who admired his works, introduced him to the Court of King Charles I. where he met with ſuch a degree of encouragement as was due to his extraordinary talents, and found employment in England for ſeveral years. His uſual ſubjects were the inſides of churches and grand edifices; but at laſt he quitted the dark manner, which he had originally acquired by imitating the manner of his father. He ſometimes painted the back-grounds of Vandyck's portraits, as often as they required ornamental architecture; and it is the portrait of the younger Stenwyck which was painted by Vandyck, and perpetuated by his hand among the diſtinguiſhed artiſts of his time.

He died at London; and his widow, who practiſed perſpective-painting during the life of her huſband, retired after his death to Amſterdam, where ſhe followed that profeſſion, and painted in the ſtyle of her huſband and his father with great credit; and as her works were generally eſteemed, ſhe was enabled to live in affluence and honour.

NICHOLAS DE HELT STOCCADE.

Painted Hiſtory and Portrait.

He was born at Nimeguen, in 1614; and having the advantage of a near alliance to David Ryccaert the old, who was his father-in-law, he became his diſciple, and was inſtructed by him with extraordinary care. But as ſoon as he imagined himſelf capable of ſubſiſting by his own induſtry, and by the knowledge he had already acquired, he travelled firſt to Rome to improve himſelf in deſign, and went afterwards to Venice, to ſtudy that excellence of colouring for which the artiſts of the Venetian ſchool are ſo particularly eminent.

In his return to his own country he viſited France, where his works received great approbation, and he was appointed painter to the French King. Moſt of the paintings of this maſter are preſerved in Venice and Rome, as he reſided for a long time in thoſe cities; and few of them are to be met with in our kingdoms, though they are very much prized.

The hiſtorical pictures which he painted are of a large ſize, and his figures are deſigned in a good taſte. He had a broad and free manner of penciling, with a remarkable ſweetneſs of colour, and ſhewed an ingenious ſingularity in expreſſing the actions and paſſions of his hiſtorical characters, in a manner very different from other deſigners. For inſtance, while, in the ſtory of Andromeda, many other painters repreſented her as almoſt dying with fear and terror, on her apprehenſion of her danger from the monſter, this artiſt deſcribed her in modeſt confuſion, as bluſhing more from the conſciouſneſs of her being expoſed naked, than terrified at all the horrors with which ſhe was threatened. That picture, and thoſe of Clelia, and Joſeph diſtributing the corn in Egypt, are exceedingly admired, and were highly celebrated by the beſt poets of the Low Countries.

ABRAHAM

ABRAHAM STORK.

Painted Sea-Pieces and Sea-ports.

DIED 1708.

He was born at Amſterdam; but the maſter from whom he learned the art is not mentioned. He ſtudied aſſiduouſly after nature, and ſketched every veſſel and every view, which he intended to introduce in any of his compoſitions; by which means his ſeas, rocks, havens, and ſhips, have a ſtrong character of truth to recommend them.

His uſual ſubjects are, the repreſentation of veſſels at ſea, in calms or ſtorms, or riding at anchor in havens; alſo views of ſea-ports, with a great variety of boats, barges, and ſhips, with a great number of figures, occupied in different employments, lading or unlading the veſſels. His colouring is pleaſing, his touch full of ſpirit, and his pencil clean, neat, and delicate. His figures, though ſmall, are deſigned with a correct exactneſs; and his compoſitions are generally filled with ſuch a number of them, as at once ſurpriſes and entertains the obſerver.

A moſt capital picture of this maſter, is the reception of the Duke of Marlborough in the river Amſtel; in which he has repreſented an inconceivable number of veſſels, barges, and yachts, ſuperbly decorated, and crowded with figures in a variety of habits, adapted to their different dignities, ranks and conditions. And although the compoſition is immenſe, yet it is diſpoſed without any confuſion, and every part of it is very neatly handled, and delicately finiſhed.

He had a brother who was a landſcape-painter, and for the moſt part painted views of the Rhine; but he did not arrive at the excellence of Abraham.

JOHN STRADA, or STRADANUS.

Painted Hiſtory, Animals, Battles, and Chaces.

*DIED 1604, AGED 68.

He was born at Bruges, in 1536, of an illuſtrious family, and in that city ſtudied the firſt principles of painting; but, to complete his knowledge, he went very young to Italy, and for ſome time found employment at Florence, in the palace of the Duke, and alſo in the palaces of ſome of the Nobility. From thence he proceeded to Rome, where he exerted his utmoſt induſtry to ſtudy the antiques, the works of Raphael and Buonaroti, which gave him a much better taſte of compoſition and correctneſs, and enabled him to appear as one of the eminent artiſts of his time. Before he quitted Rome, he painted in conjunction

* De Piles, and Reſts, fix the birth of Stradanus in 1527, and his death in 1604, aged 77; yet Sandrart, and other writers, fix his birth in 1536, and his death in 1604, aged 68. But the authors of the Abrégé de la Vie des Peintres, though they appear to be perſons of taſte and judgment, have unaccountably affirmed that Stradanus was fourſcore and two years old at his death, although they fix his birth in 1536, and his death in 1605, which dates can only allow him to be 69. Vid. Abrégé, &c. Vol. II. p. 113.

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conjunction with two celebrated maſters, Daniel da Volterra, and Franceſco Salviati, at the Pope's Palace of Belvedere, and acquired a great deal of the manner of Salviati.

Although he was invited to Naples, and other cities of Italy, where he finiſhed a great many conſiderable works in freſco and in oil, yet he fixed his reſidence at Florence; and in that city are ſtill to be ſeen ſome noble performances of Stradanus, which will perpetuate his reputation. In particular, a painting repreſenting the Crucifixion of Chriſt between the thieves; which is a grand and fine compoſition, conſiſting of a number of figures of foot ſoldiers and horſemen, all of them rather larger than life; and around the Croſs are the Virgin, St. John, and Mary Magdalen.

Beſides the ſubjects taken from ſacred hiſtory, which he was frequently engaged to undertake, he delighted to paint animals, huntings of the wild boar, and ſometimes battles, all which ſubjects he executed in a noble ſtyle, with a ready hand, and firm pencil. But, notwithſtanding his long reſidence in Italy, and his ardent ſtudies after the antiques and famous painters of Rome, he always retained too much of the Flemiſh taſte, nor could he ever totally diveſt himſelf of it.

Stradanus however had a good taſte of deſign, and an agreeable tone of colouring; and thoſe works of his which are in the palace of Belvedere at Rome, maintain their credit, although they are placed among the paintings of Salviati and Volterra.

JURIAN VAN STREEK.

Painted Portraits and Still Life.

DIED 1678, AGED 46.

He was born at Amſterdam, in 1632; and thoſe objects of ſtill life which he choſe for his ſubjects, were painted by him in a very agreeable manner. He carefully ſtudied and imitated nature in all his compoſitions, and he grouped his objects with ſo much judgment, that they harmonized very pleaſingly together. He underſtood the chiaro-ſcuro thoroughly, and by that means gave his pictures great force, relief, and true reſemblance of nature.

He ſometimes painted portraits, which were well eſteemed; and had a free, firm pencil, as alſo great truth in his colouring.

HENRY VAN STREEK.

Painted Hiſtory and Architecture.

DIED 1713, AGED 54.

He was the ſon of Jurian Van Streek, born at Amſterdam in 1659, and at firſt was inſtructed by his father, till he was a tolerable proficient; but afterwards he was placed as a diſciple with Emanuel de Wit.

Under the direction of that maſter he ſtudied for ſeveral years, and aſſumed his manner and ſtyle of colouring; yet his inclination led him principally to paint architecture; and he

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gained conſiderable reputation by his performances in that ſtyle, which were uſually views of the inſides of churches, convents, palaces, town-halls, and other grand buildings, in which his perſpective was regular and true, and the imitation very exact.

N. VANDER STRETEN, or STRAETEN.

Painted Landſcape.

He was born in Holland, in 1680, and had an extraordinary genius, with a very lively imagination; by which he made a remarkable progreſs in the art of painting, at an early time of life. Nature was his principal ſtudy; and by diligent practice he acquired an uncommon freedom of hand; and, at his firſt ſetting out in his profeſſion, was qualified to make a conſiderable figure among the beſt landſcape-painters of his time.

He ſhewed abundance of merit in his drawings after nature with black and red chalk; but his inordinate love of aſſociating with a ſet of gay diſſolute companions, deprived him of his fortune and reputation, and deſtroyed thoſe talents which, if they had been properly cultivated, might have procured him affluence, honour, and eſteem.

He viſited London, as it ſeemed the moſt certain place in Europe for an artiſt to meet with encouragement, and he had the good fortune to find his work ſo much coveted, that he could ſcarce execute the quantity that was beſpoke; and his pictures had, at that time, ſuch real merit, as juſtified the eager deſire of the public to poſſeſs ſome of his performances. But the affluence which he for ſome time enjoyed, ſerved only to give him a ſtronger appetite to his predominant pleaſures; and wherever he could procure a flatterer to feed his vanity, he waſted his ſubſtance to entertain him.

So abandoned a courſe of life as he conſtantly indulged, impaired his abilities; and although he ſhewed the ſame freedom of hand, he had neither the ſame judgment, nor the ſame force. He painted ten pictures in one day, and each of them full of agreeable variety, with views of mountains, foreſts, water-falls, and other pleaſing incidents; and thoſe pictures were fixed up in taverns, where he too frequently conſumed his time and his fortune; yet, even in ſuch a place, they excited the curioſity of many connoiſſeurs, who reſorted thither to ſee them. However, his early productions are far ſuperior to thoſe of his latter time, and it is from thoſe only that his character, or power as a painter, ought to be eſtimated.

PETER STRUDEL.

Painted Hiſtory.

DIED 1717, AGED 37.

He was born in the Tiroleſe, in 1680, and went early to Venice, where he had the happineſs of being admitted a diſciple of Carlo Loti, by whoſe excellent precepts and example he very ſoon ſhewed himſelf ſuperior to thoſe who were trained up in the ſame ſchool;

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ſchool; and, as well by his ſkill, as by the readineſs of his execution, obtained particular marks of regard.

By the Emperor Leopold he was invited to Vienna, and employed to adorn the palaces of that Monarch, where he finiſhed ſeveral very grand compoſitions, ſo much to the ſatisfaction of the Emperor and his whole Court, that, as an acknowledgment of his merit, he was honoured with the title of a Baron. Many of the churches and convents of Germany are adorned by his paintings; and, when the ſhortneſs of his life is conſidered, it might appear amazing to think what a number of large works were finiſhed by his hand.

His compoſitions ſhewed genius, and good invention; and alſo an original taſte and ſpirit, not indebted to others for any part of his deſign. He ſtudied nature with accuracy and judgment, and the effect of that ſtudy appears in the truth of all his performances. His colouring is ſtrong, his deſign correct; and he had a manner in his painting boys, that was peculiarly graceful, expreſſing very artfully the plumpneſs and pliancy of the limbs at their age, and always giving them a natural and agreeable colour.

STUDIO. Vid. HENDRICK VAN LINT.

ERNEST STUVEN.

Painted Fruit, Flowers, and Portraits.

DIED 1712, AGED 55.

He was born at Hamburgh, in 1657, and was taught the rudiments of the art by one Hins, a painter in that city; but at the age of eighteen he went to Amſterdam, and ſpent ſome time under the direction of John Voorhout, and William Van Aalſt.

As he had obſerved that portrait-painting was a moſt profitable branch of his profeſſion, he applied himſelf to it induſtriouſly; yet was he ſoon diſcouraged, as he perceived his pencil (as well as his genius) was better adapted to the painting of fruit and flowers, and therefore he placed himſelf as a diſciple with Abraham Mignon. His works ſoon recommended him to the favour of the public, and he was conſidered as a very excellent painter, in the ſtyle of his maſter.

All thoſe objects of which his ſubject was compoſed he copied after nature, and imitated them with a neat and beautiful exactneſs. He grouped them agreeably, and finiſhed his pictures with a light touch, giving them ſuch a tranſparence as well as truth, as muſt always render them eſtimable, although they are not of the firſt rank.

LAMBERT SUAVIUS. Vid. LAMBERT LOMBARD.

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PETER SUBLEYRAS.

Painted Hiſtory and Portrait.

DIED 1749, AGED 50.

He was born at Uſez, a town in Languedoc, not far from Niſmes, in 1699, and was the ſon of an indifferent painter, who taught him the firſt principles of drawing and deſign. But when he perceived in Peter ſuch evident appearances of a happy genius, as entitled him to a much more able inſtructor, he placed him as a diſciple with Anthony Rivalz at Toulouſe.

His proficiency under that maſter was conſiderable, and it qualified him to appear at Paris with ſo great credit (particularly on account of a deſign repreſenting the Brazen Serpent in the Wilderneſs, by which he gained the prize at the academy), that he was ſent to Rome by order of the French King, where he ſpent above ſeven years in purſuing his ſtudies and perfecting his hand, as well as his taſte of deſign.

At laſt he roſe to high reputation, and was employed by the Pope, the Cardinals, and the principal Nobility; and his work was coveted, not only by the grandees of Italy, but by ſeveral of the Princes of Europe. He painted one grand compoſition for the church of St. Peter, which was extremely commended; he finiſhed alſo abundance of eaſel-pictures for private perſons; and being full as excellent in portrait-painting as in hiſtory, he had the honour to paint the portraits of Benedict XIV. and a great number of the Cardinals and Princes who reſided at Rome.

He was remarkable for the delicacy of his pencil, for the goodneſs of his colouring, and for a judicious manner of diſpoſing his ſubjects; and he poſſeſſed ſo many amiable qualities, united with a fine underſtanding, that he lived univerſally eſteemed, and died at Rome univerſally regretted.

JUSTUS SUBTERMANS, or SUTERMANS.

Painted Portrait and Hiſtory.

DIED 1681, AGED 84.

He was born at Antwerp, in 1597, and was the diſciple of William de Vos, though he alſo received inſtruction from Francis Pourbus. By practiſing under both of thoſe maſters, he formed a ſtyle that was accounted elegant, and in his colouring and diſpoſition equalled the beſt maſters who were his cotemporaries.

But, having eſtabliſhed his reputation in his own country, he travelled to improve himſelf in Italy; he viſited the principal cities, and accurately ſtudied every thing that could any way conduce to the advancement of his taſte or his knowledge. For many years he was employed by Coſmo II. Duke of Tuſcany, by the Emperor Ferdinand II. by Pope Urban VIII. and by moſt of the Cardinals, Princes, and Nobility of every city through which he paſſed.

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The invention of Subtermans was admirable, and he had an elevated manner of thinking and compoſing; his attitudes were juſt and natural; his draperies broad, and well caſt; his colouring, though of a particular kind, was ſtrong, lively, and pleaſing, ſhewing a powerful effect from the management of the chiaro-ſcuro, and his expreſſion is excellent. All which perfections in this great maſter may be obſerved in a celebrated picture of his hand, in the palace at Florence: the ſubject of it is the Homage ſworn to Ferdinand II. by the Florentine Nobility. It is a grand and fine compoſition; the colouring is wonderfully natural and true, having alſo an extraordinary force; and the portraits are deſigned ſo judiciouſly, and have their characters ſo well marked, that it is eaſy to perceive one of his greateſt excellencies conſiſted in painting portraits.

HERMAN SWANEFELD, called The HERMIT of ITALY.

Painted Landſcape.

DIED 1680, AGED 60.

He was born in 1620, and it is generaally ſaid that he was the diſciple of Gerard Douw; but he went very young to Italy; and his genius prompting him to landſcape-painting, he placed himſelf as a diſciple with that inimitable artiſt Claude Lorraine, and ſoon proved himſelf worthy of ſo diſtinguiſhed a maſter. He ſtudied nature inceſſantly; and very frequently, along with Claude, obſerved the tingings of the morning light on the ſurfaces of different objects, on the mountains, rocks, trees, ſkies, and waters; and the various effects of light at noon and evening; by which he was enabled to give his own works ſo much beautiful truth and nature, as will for ever render them extremely eſtimable.

It afforded him particular delight to frequent the elegant remains of antiquity about Rome, to obſerve and to deſign after the fineſt ruins; and in that entertainment he ſpent all his leiſure hours. From which ſtudious and retired manner of life, he was called the Hermit; and although he was by birth a Fleming, he was diſtinguiſhed by the name of the Hermit of Italy.

His pictures have a ſweetneſs and tenderneſs like Claude, but they want his warmth, and are not ſo ſtriking in their effect; yet, with reſpect to his figures and animals, they are far ſuperior to thoſe of his maſter, in the deſign as well as the outline. The forms and the touchings of his trees are evident proofs of the delicacy of his ideas and of his pencil; and as the paintings of Swanefeld approach neareſt to the ſtyle and manner of Claude, they have always been proportionably prized; and, contrary to what has happened to ſome of the greateſt artiſts that ever painted, his pictures were ſo eagerly coveted, that, even in the life-time of Swanefeld, they were ſold at exceſſive high prices.

EUSTACHIUS

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EUSTACHIUS LE SUEUR.

Painted Hiſtory.

DIED 1655, AGED 38.

He was born at Paris, in 1617, was the diſciple of Simon Vouet, and became one of the moſt eminent artiſts of the French ſchool, his reputation having roſe to ſo high a degree that he was called the French Raphael. He ſtudied thoſe antiques to which he had acceſs in his own country with all poſſible aſſiduity, and ſeemed to be always ambitious of imitating the ſtyle of Raphael, as well as other diſtinguiſhed maſters of the Roman ſchool; but, aiming to be delicate, his proportions are ſometimes too ſlender, and his figures frequently appear to have too great a length.

The invention of Le Sueur was eaſy and fertile; his compoſitions grand and judicious; his draperies ſhew ſimplicity and grandeur united, in conformity to the taſte of Raphael; and in the manner of his folds he endeavoured to obſerve the order of the antique. Yet, perhaps, his too cloſe attention to the antique, contributed in a great meaſure to that hardneſs and dryneſs which are obſervable in ſome parts of his works. He never quite diveſted himſelf of the manner of colouring which he had acquired under Vouet, and knew but little of the chiaro-ſcuro, or of thoſe colours which are called local.

Le Sueur had undoubtedly very extraordinary merit, but that merit is blended with great imperfections; ſo that, in ſome parts of every picture he painted, he appears unequal to himſelf. His taſte of deſign, and the airs of his heads, are juſtly to be admired; but his naked figures are uſually faulty in the diſpoſition, as well as the action of the muſcles. The diſtribution of his lights and ſhadows is not judicious; his colouring is bold, but not free; and there ſeems to be too much ſtrength in proportion to the deſign. Yet his attitudes are always noble, ſimple, and natural; his expreſſion is great, and well adapted to his ſubject; and he was ingenious in the choice of his objects. Upon the whole, he had an uncommon mixture of the elegancies and defects of painting; he excelled in the ſuperior and moſt difficult parts of his profeſſion, and erred in thoſe which are leaſt important.

The principal work of this maſter is the life of St. Bruno, in twenty-two pictures, preſerved in the cloiſter of the Chartreux at Paris; it employed him for three years, and by that performance poſterity will be enabled to judge of his eminent abilities.

DANIEL SYDER, called Cavaliére DANIELLO.

Painted Hiſtory and Portrait.

DIED 1721, AGED 74.

He was born at Vienna, in Auſtria, in 1647, and there received his education in philoſophy and polite literature; but he went young to Venice, and ſtudied the art of painting

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under Carlo Loti. After a cloſe application for ſome years, he imitated the manner of that artiſt with ſo great accuracy, that many of his pictures have been taken for thoſe of his maſter; and even in Italy, where two or three pictures of the ſame ſubject are ſeen, it is a diſputable point at this day, which were painted by Syder, and which by Loti.

When he had continued a ſufficient length of time at Venice to perfect his knowledge of the art of colouring, he removed to Rome, to obtain a more improved taſte of drawing and deſign, as the Roman ſchool excelled in thoſe branches; and, preferably to all others in that city, he placed himſelf under the direction of Carlo Maratti, who was at that time the moſt celebrated maſter in Italy. Every advantage he could hope for he obtained from the precepts of that great man, who not only communicated whatever obſervations might be profitable to him in his profeſſion, but alſo recommended him to the favour of the Duke of Savoy. That Prince having received him with ſingular reſpect, engaged him in his ſervice; and was ſo exceedingly pleaſed with his performances, that he ſhewed him many public marks of his regard, and conferred on him the honour of knighthood.

Two capital compoſitions of this maſter are at Rome, one in the Chieſa Nuova, and the other in the church of St. Filippo Neri; the ſubjects of which pictures are, the Gathering of the Manna in the Deſert, and a Laſt Supper. In both the diſpoſition is good, the drawing and deſign ſo correct, and the expreſſion of the paſſions ſo excellent, that thoſe two compoſitions are deemed ſufficient to eternize his reputation.

One incident relative to this maſter may not be unworthy of the reader's notice, as it ſerves to ſhew how highly he was favoured by his patron the Duke of Savoy. To unbend his mind from the fatigue of compoſing hiſtorical ſubjects, he ſometimes painted portraits; and when the Duke ſat down to be painted, Syder appeared in ſome confuſion, having miſlaid his maulſtick; but the Duke offered him his walking-cane, which was very richly ſet with diamonds, and cheerfully aſked him whether that would anſwer his purpoſe. The painter made uſe of it while the Duke ſat, and preſented it to him as ſoon as he aroſe; but the courtiers, having previouſly received their directions, prevented him from returning it, and told Syder that the Duke never reſumed a gift which he had voluntarily beſtowed.

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T.

ANDREA TAFFI.

Painted Hiſtory and Moſaic.

DIED 1294, AGED 81.

HE was born at Florence, in 1213, and was the firſt who introduced among his countrymen the true knowledge of the art of painting in Moſaic, as Cimabue had before revived the art of painting in freſco and diſtemper in that city. Andrea, having heard of ſome very famous Greek artiſts who painted Moſaic in the church of St. Mark at Venice, went thither, and cultivated an intimate friendſhip with a principal perſon among them, called Apollonius, and finally prevailed on him, by ſolicitations, by preſents, and by large promiſes of advantage, to accompany him to Florence, to teach him the beſt manner of working in Moſaic, and alſo the method of compounding the moſt durable kind of cement.

On their arrival at Florence they aſſociated together, and executed ſeveral works, which in that age were wonderfully admired. But the performance which ſecured the fame of Andrea, was a Dead Chriſt, which he finiſhed with his own hand, in a chapel at Florence; and it coſt him abundance of care and labour, as the deſign was ſeven cubits long.

Undoubtedly Andrea was very far excelled by Giotto, and many other ſubſequent artiſts, yet he had the honour of being the firſt who inſtructed his countrymen in the art of Moſaic, and pointed out to them that road to excellence, which they afterwards very happily purſued.

EMILIO TARUFFI.

Painted Landſcape and Hiſtory.

DIED 1694, AGED 62.

He was born at Bologna, in 1632, and was a diſciple of Albano, with whom he ſtudied for ſome years; and then appeared in his profeſſion with all thoſe advantages that might be expected from an artiſt directed by ſo eminent a maſter.

The taſte of Taruffi in landſcape was beautiful, and he had a moſt agreeable choice in his ſcenes and ſituations; his figures are elegant, and placed with judgment; and, as well in hiſtorical compoſitions as in his landſcapes, he had a lively and pleaſing manner of painting and deſigning. There is a fine picture by Taruffi, in the noble collection of the Earl of Pembroke, at Wilton, repreſenting Cupid forcing away his bow from another boy who had ſeized it.

AGOSTINO

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AGOSTINO TASSI.

Painted Landſcapes, Views of the Sea, and Architecture.

He was born at Bologna, about 1580, where he learned the rudiments of the art; but he completed his ſtudies at Rome, having there been the diſciple of Paul Bril. He imitated in his landſcapes the ſtyle and manner of colouring which ſo deſervedly had rendered his maſter famous; and was much admired for the freedom of his pencil; for a remarkable ſpirit in his touch, either in the leafing of his trees, or in the plants with which the fore-ground of his pictures was uſually decorated; and alſo for the goodneſs of his colouring. Nor was he leſs eminent as a painter of architecture and perſpective, to which branches he particularly applied himſelf, as he found conſtant employment for his pencil in that ſtyle.

For a long time he was engaged at Genoa, along with Ventura Salimbeni; and thoſe works which they jointly performed, contributed equally to the honour and applauſe of both. Very few of the paintings of this maſter are to be ſeen in theſe kingdoms; but whenever they are to be purchaſed, they afford conſiderable prices.

LAZARO TAVARONE.

Painted Hiſtory and Portrait.

DIED 1631, AGED 75.

He was born at Genoa, in 1556, and was a diſciple of Luca Cangiagio or Cambiaſi, a maſter of extraordinary diſtinction.

When his proficiency under that able artiſt ſufficiently qualified him to appear with credit in his profeſſion, Luca was invited by Philip II. King of Spain, to paint ſeveral grand deſigns at the Eſcurial; and he took Tavarone along with him, to aſſiſt him in that undertaking. But after the death of Cangiagio, Tavarone was retained in the ſervice of that Monarch for nine years, not only to finiſh what had been left imperfect by his maſter, but alſo to paint many compoſitions of his own, which he executed to the entire ſatisfaction of the King and his whole Court.

He likewiſe painted portraits when he returned from Spain to his own country, and acquired by his works a great fortune, and a much greater reputation.

PETER TEMPESTA. Vid. PETER MOLYN.

ANTHONY TEMPESTA.

Painted Landſcapes, Animals, and Battles.

DIED 1630, AGED 75.

He was born at Florence, in 1555, and was a diſciple of John Strada or Stradanus; but he proved in many reſpects far ſuperior to his maſter, particularly in the fertility of

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his invention, and alſo in the abundance and variety of his figures. The ſubjects which he moſt delighted to paint, were animals of various kinds; huntings of the ſtag and wild boar, and battles; and thoſe ſubjects he expreſſed with much livelineſs and nature, though he ſeemed to neglect the delicacy of colouring. He invented his ſubjects with eaſe; he had a ready execution, and his touch was free and firm; but his chiefeſt excellence conſiſted in battles and horſes, which he deſigned with a peculiar ſpirit.

DAVID TENIERS, the Old.

Painted Converſations.

DIED 1649, AGED 67.

He was born at Antwerp, in 1582, and had the good fortune to be a diſciple of Rubens, who highly eſteemed him for his promiſing genius, and with great ſatisfaction examined and commended his deſigns. From the ſchool of that celebrated painter, Teniers went to finiſh his ſtudies at Rome; and having attached himſelf to Adam Elſheimer, he continued with him for ſix years; and between the ſtyles of his two maſters, who were incomparable artiſts in their different manners, he formed a peculiar ſtyle which was agreeable and very natural; and he appeared to be the inventor of that manner of painting which his ſon afterwards ſo happily cultivated, and brought to its utmoſt perfection.

His pictures were uſually ſmall, and his ſubjects were the ſhops or elaboratories of chymiſts, converſations, rural feſtivities and exerciſes, temptations of St. Anthony, or Friars, with a number of figures, which he executed with ſo neat a pencil, and with ſo much nature and truth, that his pictures procured him great honour, as well as continual employment; and every lover of the art ſeemed eagerly deſirous to poſſeſs ſome of his works.

However, although his colouring, his touch, his deſign, and his pleaſing diſtribution of the lights and ſhadows in his pictures, very deſervedly received univerſal applauſe, yet whoever will critically examine the paintings of the old and young Teniers, may obſerve a touch more free and delicate, a finer choice of actions and attitudes, and a much greater tranſparence in the works of the ſon, than in thoſe of the father.

DAVID TENIERS, the Young.

Painted Landſcapes, Converſations, Still Life, and Portraits.

* DIED 1694, AGED 84.

He was born at Antwerp, in 1610, and was principally inſtructed by his father, whoſe taſte of deſign he always followed; but he was afterwards the diſciple of Adrian Brouwer, and

* Deſcamps fixes the death of Teniers in 1690, at the age of 80, contrary to other authentic writers, who fix his death in 1694, at the age of 84.

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and had alſo the advantage of receiving great improvement (particularly in reſpect of colouring) from the precepts and direction of Rubens.

For ſome time after he commenced painter, his merit was ſo little regarded, that he was often under a neceſſity of going in perſon to Bruſſels to diſpoſe of his own pictures, as well as thoſe that were painted by his diſciples; and was as often mortified to find the paintings of Tilburg, Artois, Van Heil, and others, preferred to his own, although they were in every reſpect far inferior. But the Archduke Leopold, as ſoon as he had ſeen ſome of his performances, immediately diſtinguiſhed him in an honourable manner, placed him in ſuch a light as made all his merit conſpicuous; and laid the foundation of his future fortune. He appointed him one of the gentlemen of his bed-chamber; preſented him with a chain of gold, to which the portrait of the Archduke was affixed; and gave him the direction of his gallery of paintings, which Teniers afterwards copied, and publiſhed thoſe prints of them in a folio volume, that are well known by all the lovers of the art of painting.

The works of this extraordinary genius being diſperſed through moſt of the European Courts, and ſome of them having been tranſmitted to the King of Spain, he expreſſed uncommon pleaſure in beholding them; invited the artiſt into his ſervice, employed him for ſeveral years, and ordered a gallery to be built, as a particular repoſitory for the paintings of Teniers. Nor had this maſter fewer marks of honour and particular eſteem from Don John of Auſtria, and Chriſtina Queen of Sweden; the former having aſſociated with him in the moſt familiar friendſhip; and the latter (beſides a liberal payment for his works) having made him many valuable preſents, and among others a chain of gold, with her own buſto impreſſed on a medal.

He ſtudied nature in every ſhape, with a moſt curious and critical obſervation; and as he generally compoſed his ſubjects from perſons in low ſtations, he accuſtomed himſelf to frequent their meetings at ſports, feaſts, and paſtimes; and by that means had an opportunity of remarking the ſimplicity of their manners, and the various actions, attitudes, characters, and paſſions, of every age and ſex. From ſuch obſervations he had nature always preſent to his imagination, in whatever ſubject he compoſed; and was enabled to give his figures ſuch truth, and ſuch expreſſion, as muſt for ever aſſure his works of the approbation of the beſt judges. And it cannot but ſeem ſurpriſing, that ſubjects which appear to be ſo low and barren, could furniſh ſuch a wonderful variety from the hand of one maſter.

Teniers had a ready and lively invention, and was full as ready to execute as to invent; he made nature his model perpetually, and imitated it with aſtoniſhing exactneſs and truth. His pencil is free and delicate; the touching of his trees is light and firm; his ſkies are admirable, and, although not very much varied, are clear and brilliant. And as to the expreſſion of his figures, whether they are mirthful or grave, in anger or in good humour, nothing can be more ſtrongly marked, more ſtriking, or more natural. His pictures are generally clear in all their parts, with a beautiful tranſparence; and it is

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obſerved of him by ſeveral writers, that he poſſeſſed the art of relieving his lights, by other lights, without employing deep ſhadows, and yet produced the intended effect in a very ſurpriſing manner. That method of practice, it is thought, was derived from an obſervation communicated to him by Rubens, which was, that ſtrong oppoſitions were not always neceſſary to produce a fine effect in a picture; and that obſervation Rubens knew infallibly to be juſt, from his ſtudying the colouring and tints of Titian with accuracy and judgment.

Teniers was remarkable alſo for another extraordinary excellence; the power of imitating the works of the greateſt painters that Italy, or any other country, produced. The power of his pencil was incredible; he knew how to adapt it to a variety of eminent artiſts, whoſe touch and colouring were exceedingly different; and yet could give his imitations of thoſe maſters ſo ſtrong a character of originality, as to leave it doubtful, whether they were not really painted by the very artiſts of whoſe manner of thinking, compoſing, and penciling, they were only an imitation, or (what the Italians call) Paſtici.

His principal ſubjects are landſcapes with ſmall figures, corps de garde, merry-makings, kermeſſes, fairs, ſhooting at butts, playing at bowls, and the diverſions, ſports, or occupations of villagers; but any of thoſe ſubjects which he painted in a ſmall ſize, are by many degrees preferable to thoſe of larger dimenſions. Some connoiſſeurs have objected to the compoſitions of Teniers, that his figures are too ſhort and clumſy, and that there appears too much of a ſameneſs in their countenances and habits; but it ought to be conſidered, that as he deſigned every object after nature, and formed his ideas from that nature with which he was moſt converſant, he may indeed be thought not to have given an elegance to his forms equal to the Italian ideas of elegance; but of ſuch elegance as appeared in his models, there is ſufficient to demonſtrate the goodneſs of his choice, and the moſt exact preciſion in every character and every expreſſion. And the incredible prices which are at this day given for the paintings of this maſter, in every part of Europe, are an inconteſtable evidence of the univerſal eſteem and admiration of his works.

Many pictures of this great maſter are accounted principal ornaments of the richeſt cabinets of Italy, England, France, Germany, and Ireland, too numerous to be particularly recited; but Deſcamps mentions an altar-piece in the church of Meerbeck, a village near Mechlin, painted by this artiſt, of which the ſubject is the Temptation of St. Anthony; and what ſeems very remarkable is, that the figures are as large as life, and it is thus inſcribed, *David Teniers junior fecit* 1666.

TERBRUGGEN. Vid. VERBRUGGEN.

GERARD

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GERARD TERBURGH, Chevalier.

Painted Converſations and Portraits.

DIED 1681, *AGED 73.

He was born at Zwol near Overyſſel, in 1608, and learned the art of painting from his father, who had ſpent ſome years at Rome. Some authors imagine that he perfected himſelf under another maſter at Haerlem, before he commenced artiſt; but, however that may be, he made a conſiderable figure in the Low Countries, and was accounted a very good painter before he ſet out on his travels.

He viſited Italy, Germany, and France, and, wherever he followed his profeſſion, received all poſſible encouragement and approbation. At length, by the influence of Count Pigoranda, the Spaniſh Ambaſſador at the treaty of Munſter, he was induced to viſit Spain, and had the happineſs of being favoured by the King and the Grandees of his Court. His works afforded ſo great ſatisfaction to the Spaniſh Monarch, that he conferred on him the honour of knighthood, and preſented him with a chain and medal of gold.

But, although he had viſited the principal cities of Italy, and had ſufficient opportunities of obſerving the fineſt productions of ancient and modern artiſts, yet from his works it appears, that the curioſities of that country muſt have made very little impreſſion on him, as he never improved his taſte of deſign by any thing he had obſerved, nor altered his manner of compoſition.

The ſubjects which Terburgh generally painted, were converſations, repreſenting either perſons engaged at different games, performers on muſical inſtruments, or humorous droll adventures and incidents, all of them copied from nature; though it muſt be allowed that in his compoſitions nature often appears too ſervilely copied, and without that deſired embelliſhment, which is the reſult of elegance of choice. He finiſhed his pictures highly, with a light and agreeable touch; his colouring is lively and tranſparent; and he ſhews a pleaſing and ſkilful management of the chiaro-ſcuro; but he wanted a better taſte of deſign.

He was remarkable for introducing white ſatin, in the dreſs of ſome figure, in every one of his compoſitions; for he painted that kind of ſilk perfectly well, and always took care to diſpoſe of it in ſuch places as cauſed it to receive the principal light; nor did he ever paint a picture without a ſatin drapery. But he was neither ſo delicate nor ſo judicious as Mieris, or Gerard Douw, or his diſciple Netſcher; his pencil being more heavy, and his figures more groſs. His greateſt excellence conſiſted in portrait, and in that ſtyle his colouring was true nature, the reſemblance ſtriking, and the character well marked.

The moſt capital performance of Terburgh, is the repreſentation of the Plenipotentiaries aſſembled at the congreſs of Munſter; in which he has painted from the life the portraits of all the Ambaſſadors and noble perſons which were preſent at the ſigning of that treaty.

TERENZIO. Vid. URBINO.

AUGUSTIN

* The authors of the Abrégé de la Vie des Peintres ſay that Terburgh died in 1681, at the age of 63, and yet fix his birth in 1608, which in 1681 makes him 73. Vid. vol. ii. p. 66.

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AUGUSTIN TERWESTEN.

Painted Hiſtory.

DIED 1711, AGED 62.

He was born at the Hague, in 1649; and having from his youth had a fondneſs for the art, he made it his conſtant amuſement to draw after prints and caſts, and in ſome years acquired ſufficient ſkill to model in wax, and carve on different metals. But finding himſelf unſatisfied with that knowledge which he had already obtained, he determined to make painting his profeſſion; and for that purpoſe, although he was near twenty years of age, he placed himſelf as a diſciple with Wieling, who was a painter in great reputation; and continued with him for two years, till that maſter went into the ſervice of the Elector of Brandenburg. Then, for two years more he practiſed in the ſchool of William Dodoens, where he improved himſelf in penciling and colouring; and afterwards travelled to Italy, to eſtabliſh himſelf in a more correct taſte of deſign than he found it poſſible to acquire in his own country.

At Rome he exerted himſelf to deſign after the fineſt antiques, and alſo to ſtudy and copy the beſt works of Raphael; but at Venice he devoted his whole attention to the colouring of Titian and Tintoretto; and by a cloſe application, during ſix years which he ſpent in Italy, he obtained ſuch improvement as procured him honour and employment on his return to his own country. Among other accompliſhments, Terweſten had gained an uncommon freedom of hand and readineſs of pencil, which enabled him to finiſh ſeveral grand compoſitions in ſalons and magnificent apartments, in a ſhort ſpace of time; and by thoſe works he eſtabliſhed his reputation effectually through the Low Countries.

The ſubjects which this maſter painted, were uſually taken from Ovid; but he likewiſe compoſed many from ſacred hiſtory, as well as from profane writers. He had a good genius, a lively and prompt invention, and a rapid execution; his colouring is natural, his draperies are well caſt, his deſign is correct; and he is ranked among the principal painters of his time.

A convincing proof of Terweſten's expeditious manner of painting, is afforded us by Houbraken, from his own knowledge. He tells us, that having paid a viſit to Terweſten, while he was painting the hall of burgomaſter Slingeland at Dort, with fabulous hiſtories from Ovid, and having ſurveyed the work of the whole apartment, he obſerved the outline of a deſign ſketched only with a crayon on the chimney-piece. He then preſſingly invited the artiſt to ſuſpend his work for a while, and walk abroad with him; but Terweſten ſaid, he had ſomewhat that would engage him for two hours, and if his friend would call on him at that time, he would cheerfully attend him. Houbraken did not fail to return preciſely at the time appointed, and then ſaw with aſtoniſhment, that, in ſo ſhort a ſpace of time as two hours, the chimney-piece was entirely finiſhed, although it conſiſted of three or four figures.

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He was the principal reviver of the academy at the Hague, which had been much declined; and, by his abilities, it was reſtored to its former luſtre. At laſt he was invited to the Court of Brandenburgh, where he was employed to adorn the grand apartments of Orangeburgh; for which he not only received the commendations of the Elector, and the Nobility of his Court, but alſo the approbation of the beſt judges of the art.

At Berlin he introduced an academy for painting, like that at Paris, of which he was appointed director; and in that city he continued the remainder of his life, reſpected by his Prince, and eſteemed by the Nobility.

ELIAS TERWESTEN.

Painted Fruit and Flowers.

DIED 1724, AGED 73.

He was born at the Hague, in 1651, the brother and diſciple of Auguſtin. He became very eminent for painting flowers, animals, and fruit, and his works were in great eſteem; but, notwithſtanding the ſucceſs he experienced in his own country, he was deſirous to improve himſelf ſtill more by examining the works of the beſt artiſts of Italy, and therefore travelled to Rome, where he ſettled entirely.

The Elector of Brandenburgh, confiding in the judgment and ſkill of this maſter, appointed him to procure the fineſt caſts from the antique ſtatues, for the ornament and uſe of the academy at Berlin; and he alſo purchaſed for that Prince, the valuable curioſities collected by Bellori, which were ſo carefully packed up, that they arrived at Berlin without the ſmalleſt damage.

MATTHEW TERWESTEN.

Painted Hiſtory.

DIED 1735, AGED 65.

He was born at the Hague, in 1670, being the youngeſt brother of Auguſtin, who with great ſatisfaction obſerved the early appearances of genius in Matthew, and inſtructed him carefully in the rudiments of the art. But afterwards he was ſucceſſively the diſciple of William Dodoens, and Daniel Mytens, under whom he made ſuch a progreſs, that he diſtinguiſhed himſelf by ſeveral good compoſitions, and finiſhed ſome noble cielings, which were begun by his brother Auguſtin, but had been left imperfect at his going to the Court of Berlin.

As Auguſtin had rendered himſelf eminent by having ſtudied in Italy, Matthew purſued the ſame track, and viſited Venice and Rome; in the former city, to obtain a true knowledge of the art of colouring; and in the latter, an elegant taſte of deſign; and in both reſpects he proved extremely ſucceſsful: ſo that, on his arrival in Holland, after perfecting his ſtudies, he found immediate employment, and his compoſitions were approved of by the ableſt judges and connoiſſeurs.

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The greateſt part of his performances are cielings, and the decoration of grand apartments with hiſtorical ſubjects; though he frequently painted altar-pieces for many of the churches, and particularly one for the church of the Janſeniſts at the Hague, repreſenting the Tranſfiguration, which is highly commended.

His paintings are allowed to have evident appearances of genius, judgment, and good invention; of remarkable freedom in the execution; of being exceedingly well coloured, and correctly deſigned.

PIETRO TESTA.

Painted Hiſtory.

DIED 1650, AGED 39.

He was born at Luca, in 1611, where, it is thought, he was inſtructed in the firſt principles of painting; but being impatient to ſee Rome, he went thither in the habit of a pilgrim, and for ſome time ſtudied in the ſchool of Domenichino.

He was indefatigable in deſigning the antique ſtatues, the baſſo-relievos, and magnificent ruins about Rome; as alſo in attending to the works of the moſt celebrated painters; and gave himſelf up ſo entirely to thoſe ſtudies, that he ſuffered extreme poverty, being deſtitute of all aſſiſtance, except what he could procure for his ſketches and deſigns. Sandrart found him in a wretched condition among the ruins; and compaſſionating his diſtreſs, conducted him to his own houſe, where he clothed and entertained him; and not only procured him employment in the gallery of Prince Juſtiniani, but took pains to recommend him to others.

However, although he had ſpent ſo much time in deſigning the antique ſtatues, as enabled him to draw any of them even by his memory, though he had all the aſſiſtances which might have been derived from a thorough intimacy with the moſt admirable productions of human ſkill and ingenuity, and although he alſo ſhewed an unexampled application, yet he ſeems not, at any time, to have produced many things worthy of commendation; his colouring being very bad, his pencil extremely hard, his genius licentious, and his figures too frequently extravagant in their proportions.

This artiſt loſt his life, by endeavouring to recover his hat, which by a ſudden guſt of wind was blown into the Tyber, while he ſat on the bank deſigning.

JOHN PHILIP VAN THIELEN.

Painted Flowers.

DIED 1667, AGED 49.

He was born at Mechlin, in 1618, of a noble family, and was Lord of Couwenberg; yet, although he was carefully educated, and inſtructed in every branch of polite literature, his predominant love to painting prevailed ſo far, that he placed himſelf as a diſciple with Daniel Segers.

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Under ſo able a director, he ſoon gave evident proofs of genius and taſte, as well as of patient application to his ſtudies; and imitated the ſtyle and manner of his maſter with the greateſt ſucceſs. He compoſed his ſubjects uſually in the taſte of Segers, in garlands of flowers around ſome hiſtorical deſign, or in feſtoons that encircled vaſes enriched with bas-relief. He copied every object after nature, ſelected them when they appeared in their fulleſt bloom, and grouped them with elegance. Nor can any circumſtance contribute more effectually to the honour of Van Thielen, than to ſay, that his works ſtood in competition with thoſe of his maſter. His pictures are well compoſed, and very highly finiſhed, with a light touch, a neat pencil, and full as much tranſparence as thoſe of Segers; but they were not touched with a ſpirit equal to what is obſervable in the works of that excellent artiſt, nor are they diſpoſed with quite ſo much art and elegance.

He was much employed by the King of Spain, and moſt of his fineſt performances are in the collection of that Monarch. But there are two capital pictures of his at Mechlin, which repreſent garlands of flowers, with a number of different inſects artfully diſtributed among the leaves, which are exquiſitely finiſhed; the figure of St. Bernard being painted in the centre of the one, and in the other St. Agatha. Weyerman alſo mentions one with great commendation, which is alſo a garland of flowers, in which is inſerted a nymph ſleeping, and a ſatyr watching to ſurpriſe her, the figures being painted by Poelemburg.

It ought to be obſerved that this maſter rarely inſcribed the name of Van Thielen on any of his pictures, but generally marked them with J. or P. Couwenberg, the title of his ſeigniory.

Maria Theresa Van THIELEN.

Painted Flowers and Portraits.

She was the daughter of John Van Thielen, born at Mechlin, in 1640, and inſtructed in the art of painting by her father. She painted portraits as excellently as ſhe did flowers; and for neatneſs of pencil, tender and delicate colouring, and great tranſparence, ſhe was not inferior to the beſt of her cotemporaries.

De Bie obſerves that her pictures were worth their weight in gold.

Anna Maria Van THIELEN.

Painted Portraits and Flowers.

She was the ſecond daughter of John Van Thielen, born in 1641, and proved as eminent in the ſubjects ſhe choſe to paint as either her father or ſiſter. Each of thoſe female artiſts ſeemed to emulate each other, in endeavouring to acquire reputation and honour. Each of them had abundance of merit; and their taſte of deſign, colouring, and handling, were perfectly ſimilar.

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FRANCISCA CATHERINA VAN THIELEN.

Painted Flowers and Portraits.

She was a third daughter of John, born in 1645, and, as well as her ſiſters, learned the art of painting from her father. Nor was ſhe any way inferior to her ſiſters, either in the delicacy of her pencil, or the ſoftneſs of her colouring.

JACQUES ERNEST THOMAS, called THOMAS of LANDAW.

Painted Landſcapes.

DIED 1653, AGED 65.

He was born at Hagelſtein, in 1588, and learned the principles of deſign at Landaw; and when he was only ſeventeen years of age diſtinguiſhed himſelf ſo highly, as to obtain the character of a good painter. But he quitted his own country to viſit Italy, and ſpent fifteen years at Rome, Naples, and Genoa.

At Rome he aſſociated with Elſheimer, Laſtman, and Pinas, and in their company ſtudied nature in the environs of that city; obſerving accurately the different tinges of light on all objects, at the different hours of the day, from ſun-riſing to ſun-ſet. He alſo ſtudied the manner of the maſters who were moſt eminent; but particularly devoted himſelf to the ſtyle of Elſheimer, to whom he was moſt cloſely attached in friendſhip and diſintereſted affection.

He therefore made that celebrated painter his model, and acquired a neat, delicate, and beautiful manner of touching his trees, ſkies, and figures, which procured him univerſal admiration. He had a wonderful power of imitating the ſtyle and touch of Elſheimer, having ſo thoroughly ſtudied him, that many of thoſe copies which he painted after the works of that maſter, as well as many of his own compoſitions, have been accounted the work of Elſheimer himſelf.

It is probable that he would never have quitted Rome, had it not been on account of the death of his friend Elſheimer; for as he both admired and loved him, Rome ſeemed to have loſt in that one artiſt, not only its greateſt ornament, but alſo loſt (in reſpect to himſelf what he felt moſt ſenſibly) all that had rendered even Rome ſo deſirable. He therefore, in the fullneſs of grief, quitted that city, returned to his own country, and died in the ſervice of the Emperor at Landaw.

SIR JAMES THORNHILL.

Painted Hiſtory, Architecture, and Portrait.

DIED 1732, AGED 56.

This maſter was born in Dorſetſhire, in 1676, but was conſtrained to ſeek out ſome profeſſion, by the diſtreſſes of his father, who had been under a neceſſity of ſelling his

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paternal eſtate. His inclination directed him to the art of painting; and on his arrival at London, he applied to his uncle, the famous Doctor Sydenham, who enabled him to proceed in the ſtudy of the art, under the direction of a painter who was not very eminent. However the genius of Thornhill made ample amends for the inſufficiency of his inſtructor, and by a happy application of his talents he made ſo great a progreſs, that he gradually roſe to the higheſt reputation.

His genius was well adapted to hiſtorical and allegorical compoſitions; he poſſeſſed a fertile and fine invention; and he ſketched his thoughts with great eaſe, freedom, and ſpirit. He excelled alſo equally in portrait, perſpective, and architecture; ſhewed an excellent taſte of deſign, and had a free and firm pencil. Had he been ſo fortunate as to have ſtudied at Rome and Venice, to acquire greater correctneſs at the one, and a more exact knowledge of the perfection of colouring at the other, no artiſt among the moderns might perhaps have been his ſuperior. Nevertheleſs, he was ſo eminent in many parts of his profeſſion, that he muſt for ever be ranked among the beſt painters of his time; and his performances in the dome of St. Paul's church at London, in the hoſpital at Greenwich, and at Hampton-Court, are ſuch public proofs of his merit, as will convey his name to poſterity with great honour.

This painter lived in general eſteem; he enriched himſelf by the excellence of his works; was appointed ſtate-painter to Queen Anne, from whom he received the honour of knighthood; had the ſingular ſatisfaction to re-purchaſe the family eſtate; and was ſo much diſtinguiſhed, as to be elected one of the members of parliament.

ALESSANDRO TIARINI.

Painted Hiſtory and Portrait.

*DIED 1668, AGED 91.

He was born at Bologna, in 1577, and was at firſt the diſciple of Proſpero Fontano; but, after the death of that maſter, he finiſhed his ſtudies in the ſchool of Paſſignano, who conceived a very high opinion of the abilities of his ſcholar; and there are ſeveral paintings of Tiarini in Florence, Piſa, and Bologna, in which Paſſignano aſſiſted his diſciple.

Ferdinand Duke of Mantua took him into his favour, and employed him for ſeveral years; he ſat to him for his portrait, and appointed him to paint all the Princes of his family; and thoſe pictures gained him ſuch general applauſe, that all the Nobility of Mantua were ſolicitous to be tranſmitted to poſterity by his pencil.

Tiarini had a ſtrong beautiful ſtyle of colouring, and deſigned his ſubjects in a good taſte; his expreſſion was uſually juſt and natural; and he often gave to the heads of his

* The French authors of the Abrégé de la Vie des Peintres, vol. 1, page 237, aſſert that Tiarini was born in 1517, and died 1668, being then 91 years of age. But thoſe ingenious writers ought to have obſerved, that ſuppoſing thoſe dates to be true, as they are ſet down, he muſt have died at the age of 151, and not at 91. Whereas other writers agree to the dates mentioned above; and I am induced to impute the miſtake rather to the inaccuracy of that author, from whom they abridged the life of Tiarini, or to the incorrectneſs of a printer, than to any original error of the authors of the Abrégé.

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figures an air of dignity, and ſometimes a graceful turn. But this character of his works agrees only with thoſe which he compoſed and executed in his prime, and to his middle age; for in his declining years his colouring and penciling were not comparable with his former productions, as the colour was very weak, and his touch ſtiff and unſteady.

In the church of St. Salvatore at Bologna, there is a Nativity painted in his beſt ſtyle, and time, which is a fine compoſition, with figures larger than life; the deſign is grand, and the colouring excellent; and in the church of St. Agnes, in the ſame city, are to be ſeen the Marriage of St. Catherine, and the Annunciation, which are admirably deſigned, and the characters are marked with great judgment and good expreſſion.

TIBALDI. Vid. PELLEGRINO.

PHILIP TIDEMAN.

Painted Hiſtory and Allegory.

DIED 1705, AGED 48.

He was born at Hamburgh, in 1657, and received his earlieſt inſtruction from Nicholas Raes, with whom he continued for eight years, and ſhewed himſelf a good proficient. But in order to improve his knowledge and taſte, he went to Amſterdam, to make proper obſervations on the moſt capital works of the great maſters preſerved in that city.

At that time Laireſſe was in high eſteem, which induced him to place himſelf under the direction of that maſter for ſome time; and as Laireſſe obſerved his diſciple to be poſſeſſed of good talents, he grew extremely fond of him, gave him the beſt precepts for his improvement, and employed him to aſſiſt him in ſeveral grand works in which he was engaged; and in thoſe works Tideman gave ſuch manifeſt proofs of his abilities, that from thenceforward he had ſufficient buſineſs, independent of Laireſſe, which eſtabliſhed his reputation.

The manner in which he compoſed ſubjects of fabulous hiſtory and allegory was allowed to have ſtrong appearances of a lively fancy, a good genius, and a ready invention; and in that reſpect his deſigns were propoſed to ſubſequent artiſts as models. One of the capital compoſitions of this maſter is the repreſentation of Venus complaining to Jupiter of Juno's perpetual perſecution of Æneas; and another is, Juno applying to Eolus to deſtroy the fleet of the Trojans. He left abundance of ſketches and deſigns, which are at once an evidence of his induſtry, and of the fertility of his invention.

EGIDIUS (or GILLES) VAN TILBORGH, or TILBURG.

Painted Converſations and Markets.

He was born at Bruſſels, in 1625, and imitated the manner of Brouwer and Teniers. His ſubjects are of the low kind, ſuch as the aſſemblies of boors at markets, fairs, or feaſtings, corps de garde, and taverns, as alſo converſations. In his colouring he

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approached near to the manner and tints of Brouwer; but in his pencil, and in his touch, he was neither ſo ſpirited nor ſo delicate. One of his chief excellencies conſiſted in the variety obſervable in his compoſitions, as it afforded a proof of the fruitfulneſs of his imagination; and his deſign and colouring were very commmendable.

He had a competent knowledge of the chiaro-ſcuro, by which he gave a great deal of roundneſs and relief to his objects; though in ſome of his pictures he might be accounted a little too dark; but that imperfection is not perceivable in all his paintings, ſeveral of them being really excellent.

TIMOTEO DA URBINO.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1524, AGED 54.

He was born at Urbino, in 1470; and in the early part of his youth ſtudied deſign, to qualify himſelf for the occupation of a goldſmith, for which he was at firſt intended. With that view he went to Bologna to his elder brother, who was eminent for that kind of work; but the inclination of Timoteo ſoon directed him to prefer the knowledge of painting to all other arts; and he applied himſelf with inexpreſſible diligence and laborious pleaſure to deſign and copy the fineſt works of the great maſters which were to be ſeen at Bologna. He entered into converſations on the ſubject of painting with the beſt artiſts of that city, and gradually made ſuch a progreſs, as excited their admiration of his talents, as well as their ſurpriſe at his rapid proficiency. For, without having any particular director, he acquired an excellent taſte of compoſition, great correctneſs of outline, and a ſweet manner of colouring, much reſembling that of Raphael; although at that time he had not ſeen any of the productions of that inimitable maſter.

When he had performed ſeveral works at Bologna, which procured him general applauſe, he returned to Urbino, where he proceeded in his profeſſion with equal ſucceſs, till the fame of his paintings, which was ſpread through all Italy, induced Raphael importunately to invite him to Rome to be his aſſiſtant; and on his arrival he met with ſo generous a reception, as was at once worthy of the benevolent ſpirit of Raphael, and the extraordinary merit of Timoteo.

Having thus an opportunity of obſerving the taſte, the ſtyle, the colouring, expreſſion, and execution of the greateſt painter that had appeared ſince the revival of the art, he ſoon improved to ſuch a degree, as to eſtabliſh his reputation on a moſt ſolid foundation; and while he advanced his fame, proportionably increaſed his fortune.

He painted ſome grand deſigns in conjunction with Raphael; and he alſo finiſhed many of his own compoſitions entirely with his own hand, at Siena, Forli, and his native city Urbino. His manner of deſigning was bold, but his colouring was ſweet and lovely; and his pictures were neatly and delicately finiſhed. From the time of his going to Rome, his taſte became more elegant; and as long as he lived, his principal attention was to endeavour at the imitation of Raphael.

An Holy Family, which is ſaid to be painted by Timoteo, is in the Pembroke collection at Wilton.

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TIBERIO TINELLI, Cavaliére.

Painted Hiſtory and Portrait.

DIED 1638, AGED 52.

He was born at Venice, in 1586, and was the diſciple of Giovanni Contarini, a celebrated painter of portraits; but when he gained a ſufficient degree of knowledge to commence artiſt, he ſtudied the ſtyle and manner of Baſſan, whoſe pictures he not only copied, but at laſt imitated with ſuch exactneſs of colouring, and ſimilarity of taſte and ideas, that many of his own original compoſitions have been eſteemed the real work of Giacomo Baſſan.

He proved himſelf extremely well qualified for hiſtorical deſigns, by ſeveral ſubjects painted by him in that ſtyle; and in particular by a picture of the Salutation, by another of the Laſt Supper, and by a repreſentation of Paradiſe, in which he introduced a multitude of figures. But finding leſs time to be requiſite for painting portraits, and obſerving alſo that the mind ſuffered leſs fatigue from that employment, than when it was engaged in deſign and invention, he followed it entirely, and (Sandrart ſays) he brought it to conſummate perfection.

His manner was different from all the portrait-painters of his time; for he repreſented the perſons under hiſtorical characters, deduced from authentic or fabulous hiſtory, and always expreſſed the true reſemblance of his models. For inſtance, the portrait of David Spinelli he repreſented in the character of Marc Antony, and his wife in that of Cleopatra preparing to drink the diſſolved pearl; and beautiful young females he deſcribed in the forms of Aurora, Hebe, or other poetical deities and nymphs, which rendered his portraits abundantly more eſtimable. On the ſight of ſome of Tinelli's pictures, Lewis XIII. expreſſed ſo much ſatisfaction, that he honoured him with the order of St. Michael.

He lived highly reſpected and beloved at Florence, and might have ended his life with happineſs to himſelf, and pleaſure to his friends; but, by ſome domeſtic misfortunes, his mind was ſo diſturbed, that he fell into an unaccountable dejection of ſpirits, and in one of his diſtracted moments he opened one of his veins and expired.

GIACOMO TINTORETTO, or ROBUSTI.

Painted Hiſtory, Portrait, and Architecture.

DIED 1594, AGED 82.

The paternal name of this celebrated painter was Robuſti, but he was diſtinguiſhed by the appellation of Tintoretto, on account of his being the ſon of a dyer. He was born at Venice, in 1512, and became the diſciple of Titian, who is ſaid to have been ſo apprehenſive of being excelled by his pupil, that he diſmiſſed him from his ſchool. But Tintoretto was at that time ſufficiently qualified to purſue his ſtudies, without any director; and therefore applied himſelf to ſtudy deſign after the works of Buonaroti, and alſo to acquire elegance of taſte, by a more intimate knowledge of the antique.

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While he continued with Titian, he made the moſt accurate obſervations on the colouring of that great genius, till he diſcovered the true principles by which his maſter had arrived at ſuch a degree of excellence; and in his beſt works one may readily diſcern a manner that ſtrongly reſembles the colouring of Titian, and a ſtyle of deſign ſimilar to that of Buonaroti.

Tintoretto was, perhaps, the moſt expeditious painter that ever appeared; and although the rapidity of his execution was ſometimes attended with incorrectneſs, yet are there many inſtances of his having at once ſhewn great readineſs of execution, and great excellence. A memorable proof of his abilities may be ſeen in the ſchool of the Confraternity of St. Roch at Venice. The members of that ſociety having deſired Paolo Veroneſe, Tintoretto, Salviati, and Zucchero, to make deſigns for a picture of the Crucifixion, in order to have that deſign executed which appeared to have the greateſt merit; Tintoretto finiſhed his picture, and had it fixed in the appointed place, before any of the other artiſts had completed their ſketches. From which tranſaction he was called, Il Furioſo Tintoretto, the Impetuous Tintoretto.

Sandrart ſays, that he frequently painted his pictures without any preparatory outline, as if he only ſported with his pencil; ſo that he ſeems to have executed his ideas almoſt as quick as he conceived them. In ſhort, he worked ſo faſt, and adapted his work ſo proportionably to the price he was to receive, that very few of the other painters could get employment; for, as he was capable of excellence, his reputation induced perſons of all ranks to be deſirous of poſſeſſing ſome of his performances.

He ſurpaſſed all the artiſts of the Venetian ſchool, in the quickneſs of his genius, and the fertility of his invention. His knowledge of the beſt principles of his art was very extenſive; but he had too much fire to be at all times diſcreetly directed by that knowledge. He omitted no labour, no ſtudy, no application, that could in any degree conduce to his improvement in his profeſſion, and, by his general conduct, appeared rather to be ambitious of acquiring glory than riches. Yet he often injured his fame, by proportioning his work to the poorneſs of the payment he expected; and by not ſufficiently conſidering, that many of his ſlight and ill-executed pictures would ſubſiſt, to the diſcredit of the artiſt, when the cauſe of his putting ſuch indifferent paintings out of his hand might either be forgotten or unknown. From that cuſtom practiſed by Tintoretto, the remark of Annibal Caracci is juſtified, that Tintoretto, in ſome of his works, appears equal to Titian, and in others, inferior to himſelf.

His manner of painting is bold, with ſtrong lights, oppoſed by deep ſhadows; his pencil is wonderfully firm and free; his diſpoſition is good, his execution eaſy, and his touch lively, and full of ſpirit. His local colours are true, and well underſtood, and the carnations of his beſt pictures approach near to thoſe of Titian. De Piles eſteems his colouring to be more true, and more ſanguine, than that of Paolo Veroneſe; and Freſnoy, who was an incomparable judge, accounts his colouring admirable.

The Doge and Senate of Venice, preferring Tintoretto both to Titian and Salviati, appointed him to paint, in one of the grand apartments, the repreſentation of that memorable victory

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victory gained by the Venetians over the Turks, in 1571; and although the deſign was large, and a multitude of figures were introduced in that compoſition, yet the whole was completely finiſhed in one year. But although, in ſeveral reſpects, he might not be eſteemed inferior to Titian or Veroneſe, yet he certainly wanted that dignity of character obſervable in the works of the former, and the grace, as well as the richneſs of compoſition, which diſtinguiſh the works of the latter. He had great variety in his attitudes, and ſome of them are excellent; yet often the attitudes are contraſted to exceſs, though thoſe of his women are generally graceful, and the heads deſigned in a fine taſte.

Algarotti, a late writer, obſerves, that this maſter is no way inferior to any of the Venetian artiſts, in thoſe pictures which he painted, with an intention to diſplay his talents; and this (ſays that author) he has particularly ſhewn in his Martyrdom, or Miracolo del Servo, which is now preſerved in the ſchool of St. Mark at Venice. In that picture there is deſign, colouring, compoſition, life, expreſſion, and the effects of light and ſhadow, all carried to the higheſt pitch of perfection. Scarce had that painting made its appearance in public, when all perſons ſeemed to fall in love with it; and Aretine himſelf, though ſo cordial a friend to Titian, wrote to Tintoretto, that this piece had extorted the applauſe of all thoſe who ſaw it. The ſcene (ſays he) appears rather true than feigned; and happy would you be, if, inſtead of being ſo expeditious, you could prevail on yourſelf to be a little more patient. A fine ſketch of this famous picture, reputed to be the original ſketch, brought into Ireland, with many capital paintings of the Italian maſters, by the old Duke of Ormond, and purchaſed at the attainted Duke's ſale at a high price, is now in the poſſeſſion of the author of this book.

Moſt of the grand performances of Tintoretto are in the palaces, churches, and convents at Venice; and in many of them the fire of his genius, the excellence of his invention, compoſition, colouring, and handling, are inconteſtably evident; and at the Eſcurial in Spain are two admirable pictures painted on canvas, with figures as large as the life, which are ſufficient to immortalize the artiſt. The ſubject of one is, our Saviour waſhing the feet of the Apoſtles; and the ſubject of the other is, Queen Eſther fainting in the preſence of Ahaſuerus. Several of his works are preſerved in the collections of the Engliſh Nobility and gentry, and ſome are in the Royal collections of the Kings of England and France.

MARIETTA TINTORETTO.

Painted Portrait.

DIED 1590, AGED 30.

She was the daughter of Giacomo, born at Venice, in 1560, and was inſtructed in the art of painting by her father. She ſhewed an early genius to muſic as well as to painting, and performed remarkably well on ſeveral inſtruments; but her predominant inclination to that art in which her father was ſo eminent, determined her to quit all other ſtudies, and apply herſelf entirely to it.

By the direction of Giacomo, ſhe ſtudied the principles of deſign, compoſition, and colouring; and drew after the antiques and the fineſt models, till ſhe had obtained a good taſte

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taſte, and great readineſs of hand. But, although ſhe was well qualified to make a conſiderable appearance in the hiſtorical ſtyle, ſhe devoted her talents wholly to portrait-painting. At laſt, ſhe became excellent in that way; for her father, who was accounted very little inferior to Titian, if not his equal in portrait, took pains to communicate to her his beſt precepts, in order to direct her judgment and ſkill in that branch of the art, till ſhe gained an eaſy elegance in her manner of deſign, and an admirable tint of colour. Her pencil was free, her touch light and full of ſpirit; and ſhe received deſerved applauſe, not only for the beauty of her work, but likewiſe for the exactneſs of reſemblance viſible in all the portraits ſhe painted.

Moſt of the Nobility at Venice ſat to her; and ſhe was ſolicited by the Emperor Maximilian, by Philip II. King of Spain, and by the Arch-Duke Ferdinand, to viſit their Courts; though the tender affection of her father, who could not be happy if ſhe was abſent from him, prevented her from accepting thoſe offers, which were ſo highly to her honour, and might have been attended with great advantage to her fortune.

DOMENICO TINTORETTO.

Painted Portrait.

DIED 1637, AGED 75.

He was the ſon and diſciple of Giacomo, born at Venice, in 1562; but he was very far inferior to his father in his invention, and in his ſtyle of compoſing hiſtorical ſubjects; yet he diſtinguiſhed himſelf greatly as a painter of portraits, and finiſhed a number of pictures for the Princes, and perſons of moſt eminence in Venice, Ferrara, Verona, and Breſcia.

SANTI DI TITI. Vid. SANTI.

TIBERIO TITI.

Painted Portrait.

DIED 1627, AGED 54.

He was born at Florence, in 1573, the ſon of Santi di Titi, and alſo his diſciple; but the branch of his profeſſion which he principally cultivated, was portrait-painting, and in that ſtyle he was accounted to excel.

Yet, although his talent lay ſolely in that particular part of his art, being ſolicited to finiſh a picture of the Laſt Supper, which his father had begun, but left imperfect, he undertook it, and imitated the manner, the touch, and the tone of colouring of his father with ſuch exactneſs, that it gained him univerſal applauſe.

The Prince de Medicis employed him continually, and allowed him an honourable penſion; but, in the midſt of the happineſs he enjoyed from his ſituation, and the favour of the public,

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he was ſo violently affected by the unexpected death of his brother Orazio, who had an extraordinary genius, who was not long returned from his ſtudies at Rome, and who for ſome time had been his aſſiſtant, that grief ſhortened his days, by bringing upon him a pleuritic fever, of which he died, univerſally lamented.

TITIANO. Vid. VESCELLI.

GIROLAMO DI TITIANO.

Painted Hiſtory and Portrait.

He was a very eminent diſciple of Titian, in whoſe ſchool he continued for ſeveral years, and by his works proved that he had thoroughly imbibed the taſte of that celebrated maſter.

He copied and imitated the works of Titian with ſo great accuracy, that the paintings of the one were frequently taken for the paintings of the other; and yet, what was very ſingular, his poverty was as remarkable as his reputation was great.

LA TOMBE.

Painted Portraits and Converſations.

DIED 1676, AGED 60.

This artiſt was born at Amſterdam, in 1616, but went to Rome when he was very young, and ſtudied there for a great many years.

It was his conſtant rule to obſerve nature, and to deſign after thoſe elegant remains of antiquity, which are in the villas about Rome, as well as in the city. His uſual ſubjects were converſations and aſſemblies of both ſexes, habited in the mode of the country; and frequently he painted portraits; but, in all his deſigns, he was fond of introducing caves, grottos, ruins, or antique ſepulchres, wherever his ſubject would admit of them; and he rendered his ſituations agreeable, by the beauty of his diſtances, as alſo by a multitude of ſmall figures, which were touched with abundance of ſpirit.

JACQUES TOORNVLIET, or TORENELIET.

Painted Portraits and Converſations.

DIED 1719, AGED 78.

He was born at Leyden, in 1641, and in that city advanced ſo far in the knowledge and practice of the art of painting, as to be enabled to paint portraits, and to gain credit by thoſe which he finiſhed. But in his twenty-ninth year he travelled to Rome, along with Nicholas Roſendaal, and ſtudied the works of Raphael, Paolo Veroneſe, and Tintoretto, with ſuch ſucceſs, that his reputation was well eſtabliſhed through that city; and from

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thence he went to ſtudy the art of colouring at Venice, where he continued for three years. His merit, and the politeneſs of his addreſs, procured him the favour of thoſe of the firſt rank, and afforded him free acceſs to the palaces and collections of the Nobility.

He deſigned his ſubjects with eaſe and freedom; and his compoſition manifeſted the taſte of the Italian ſchool. He generally painted portraits in the manner of converſations; and the diſtinguiſhed marks of this maſter's paintings are the judicious diſpoſition of the figures, the correctneſs of his deſign, and the agreeable ſtyle of his colouring. But notwithſtanding the improvement of his taſte by his reſidence at Rome, and that he ſhewed himſelf much ſuperior, as well in correctneſs as colouring, to what he had been before he ſtudied in Italy, yet it was obſerved, that after his return to Holland his pictures did not proportionably increaſe in their price. It was thought, that by his endeavouring too earneſtly to imitate the great maſters of Italy, though his deſign might be more correct, it had the appearance of being more ſervile, and leſs original; and perhaps, by his not having gone ſufficiently early abroad, he might have contracted ſuch habits as he was never able entirely to ſhake off.

FLAMMINIO TORRE.

Painted Hiſtory.

DIED 1661, AGED 40.

He was born at Bologna, in 1621, and learned the firſt rudiments of the art from Cavedone; but he accompliſhed himſelf in the ſchool of Guido.

His colouring was bold, but mellow; the management of his tints ſhewed great judgment, and he had a light, clean manner of penciling. His moſt remarkable excellence however conſiſted in his copying the works of the greateſt painters, which he ſo exquiſitely performed, that he made it almoſt an impoſſibility to diſtinguiſh his paintings from the originals.

JOHN TORRENTIUS.

Painted Still Life, and obſcene Subjects.

DIED 1640, AGED 51.

He was born at Haerlem, in 1589, and in that city was ſo well inſtructed, that, without quitting his own country, he became an admirable painter.

At his firſt ſetting out in the profeſſion, the ſubjects he generally painted were objects of ſtill life; tables furniſhed with a variety of books, ſome of them open, and others cloſed, or with vaſes filled with flowers, or tables covered with carpets, on which were placed ſtandiſhes, pens, hour-glaſſes, and ſuch like; ſome of which Sandrart ſays he ſaw that were exceedingly high finiſhed, with all poſſible ſimilitude to nature; and, on account of their ſingular merit, were valued at a very large price. Sometimes he painted converſations,

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ſations, which were extremely admired for their lovely tone of colouring, and alſo for being charmingly penciled, and executed with great truth and force.

While he continued to paint on ſuch ſubjects as thoſe, he lived in affluence, ſurrounded with friends of the firſt rank, and in general eſteem. But, unhappily, he grew moſt diſſolute and abandoned in his morals, and equally ſo in his ſtyle of deſign; his imagination became infected by his debaucheries, and he proſtituted the moſt delicate pencil, and the ſweeteſt colouring, to the worſt and moſt depraved purpoſes. From that time his favourite and cuſtomary ſubjects were naked figures, which he repreſented in ſuch attitudes as were always offenſive to modeſty, and too often moſt infamouſly obſcene. His friends exerted all the power of argument to reclaim him from his follies and indecencies; but their expoſtulations proved ineffectual. At laſt, by inſtituting a private conventicle, as a meeting-place for a ſociety of Adamites, he rendered himſelf obnoxious to the magiſtracy, who brought him to his trial, and produced ſeveral of his pictures, as well as ſatisfactory evidence of his preſiding in that infamous aſſembly. As he peremptorily denied himſelf to be either the painter of thoſe pictures, or the patron and contriver of that deteſtable aſſembly, although the proofs of both appeared inconteſtable, he was condemned to the torture; his lewd paintings were publicly burnt by the executioner (at leaſt as many of them as could be diſcovered), and he was ſentenced to impriſonment in the houſe of correction for twenty years.

He ſupported the torture with incredible obſtinacy; and, after ſome time of confinement, was releaſed at the requeſt of the Engliſh Ambaſſador, and went to London, where he reſided for a few years. But that worthy nation, who deteſt profligacy of manners, as much as they regard merit, diſcountenanced him as he deſerved; and he retired to Amſterdam, where he ſpent the remainder of his life in obſcurity and contempt.

Sandrart, and after him Weyermans, affirm that he died under the torture; but Houbraken, who had carefully read the authentic account of him at Haerlem, written by Schrevelius (which is the beſt narrative of the tranſactions relative to Torrentius), ought certainly to be moſt relied on, and the above account is extracted from that writer.

PIERRE-CHARLES TREMOLLIERE.

Painted Hiſtory.

DIED 1739, AGED 36.

He was born at Cholet, in Poictou, in 1703, and was the diſciple of John-Baptiſt Vanloo the Elder; under whom he ſtudied, till he had gained ſeveral prizes in the academy; and then he was ſent to the French academy at Rome, where he reſided for ſome years, and qualified himſelf to return to his native country with great credit.

By the French writers he is accounted a very eminent artiſt; they atteſt that he had an elevated genius, a grand and elegant ſtyle of compoſition, and a correct manner of deſigning; that the diſpoſition of his figures was highly commendable, that he uſually gave them an agreeable and graceful turn, but that his colouring was weak.

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He painted ſeveral grand altar-pieces at Lyons, and other cities of France; and the year before his death was employed to paint deſigns for tapeſtry, by order of the French King; but he died in the prime of life, and in the height of his reputation, when he had ſketched only one ſubject, the deſcription of the golden age, and even that he left unfiniſhed.

FRANCESCO TREVISANI, Cavaliére.

Painted Hiſtory, Portraits, Landſcape, and Architecture.

DIED 1746, AGED 90.

This admired painter was born at Trieſte, in 1656, and received his firſt inſtruction from his father Antonio Treviſani, an architect of ſome diſtinction. Afterwards he was taught the principles of deſign and colouring by a Flemiſh artiſt, whoſe name is not mentioned; but he is repreſented as an artiſt in great eſteem, for the excellence of his colouring in pictures of a ſmall ſize, of which the ſubjects were ſpectres, incantations, or enchantments. However, although Treviſani did not admire the uncommon ideas of that maſter, yet he was ſo far benefited as to learn his art of colouring; and a deſign which he finiſhed in the taſte and ſtyle of his inſtructor, was accounted a ſurpriſing effort of genius, as Treviſani was at that time not above ten years of age.

Such an exertion of his talents cauſed his friends to place him as a diſciple with Antonio Zanchi, who was then much noticed for a new and unuſual ſtyle of painting, peculiar to himſelf, whimſical, fantaſtical, and ſingular; and yet, even to that ſtyle Treviſani ſoon adapted himſelf, and not only coloured, but compoſed ſeveral deſigns exactly in the manner of Zanchi. However, after he had ſomewhat more of practice and experience, his ideas were too elevated to be confined to ſuch a taſte of deſign; and therefore he applied himſelf to ſtudy after the beſt maſters of the Venetian ſchool; and, by ſo diſcreet a conduct, laid the foundation of that exquiſite taſte which recommended him to the admiration of all Italy, and afterwards to the eſteem of all Europe.

As Treviſani was in every reſpect very accompliſhed, a Venetian lady of a noble family fell in love with him, and conſented to marry him; but as that tranſaction might involve the lovers in ſome dangers and difficulties, if it ſhould ſuddenly be diſcovered, they thought it prudent to retire to Rome with the utmoſt ſecrecy, to avoid the reſentment and perſecution of the lady's relations. Fortunately, on his arrival at Rome, he found a patron and protector in Cardinal Chigi, who employed him in ſeveral conſiderable works, and afforded him an opportunity to advance his reputation by diſplaying his talents, till his real merit procured him not only admirers, but valuable friends.

The Duke of Modena, who reſided at Rome as Ambaſſador from the King of Spain, having purchaſed ſome of the paintings of Treviſani, engaged him to copy ſeveral capital pictures of Correggio, and Paolo Veroneſe, which proved a very fortunate incident to that artiſt; becauſe he could not have wiſhed for a more happy opportunity to improve his own taſte and ſtyle, as well as his manner of colouring, than by obſerving the grace, the ſweetneſs

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ſweetneſs of the tints, and the incomparable touch of Correggio, and alſo the grandeur, elegance, and richneſs of Veroneſe; and he finiſhed thoſe copies in ſo admirable a manner, that he gained incredible applauſe by his performance. It procured him the honour of knighthood, and ſpread his reputation ſo univerſally, that his works were ſolicited by the firſt Princes of Europe, and by all the lovers of the polite arts, being purchaſed alſo at extraordinary prices. After the death of Chigi, Cardinal Ottobuoni became his patron, and employed him to adorn his gallery, in which he painted a celebrated picture, repreſenting the Murder of the Innocents.

He received commiſſions from all the European Courts, which compelled him to work almoſt without intermiſſion; nor did any perſon of conſequence paſs through Rome, without endeavouring to procure ſomewhat of his hand, either of portrait, hiſtory, architecture, landſcape, animals, or flowers, all which ſubjects he painted with equal readineſs and excellence. When he choſe to unbend his mind from the fatigue of his profeſſion, he aſſociated with a few ingenious friends; and had a ſmall elegant theatre erected in his own houſe, where comedies were performed. His laſt work, which was left unfiniſhed, was intended to be ſent to Naples, and the ſubject of it was St. Michael; but a ſudden defluxion on his throat carried him off, and he was interred with all the funeral ceremonies and honours uſually ſhewn to the principal Nobility of Rome.

This maſter had great freedom of hand, a genius full of elevation, and a noble and grand ſtyle of compoſition; his figures were generally correct and graceful; they were coloured with tints uncommonly clear, bright, and beautiful; and what is very ſingular in reference to the pencil of Treviſani, is, that notwithſtanding his having died when he was ninety years old, yet he preſerved the ſame delicacy of colouring to the laſt period of his life; nor was the elegance of his deſign perceptibly impaired by his years.

GIROLAMO DA TREVISI, or TREVIGI.

Painted Hiſtory and Portrait.

DIED 1544, AGED 36.

He was born at Treviſi, in 1508, and in ſome parts of the art of painting was accounted to have abundance of merit. His manner of deſigning was not indeed in the grand taſte and ſtyle; but his colouring was exceedingly agreeable, and he always endeavoured to imitate the manner of Raphael.

After ſome years ſpent in different parts of Italy, he gained the reputation of being an excellent painter, and particularly by the works which he performed in a chapel belonging to the church of St. Petronius; and then he was induced to viſit England, where he was preſented to King Henry VIII. That Monarch readily took him into his ſervice, and allowed him (according to Vaſari) a penſion of four hundred crowns a year, employing him not only as a painter, but as an engineer and architect. He received extraordinary encouragement in England, and painted many pictures for the King, as alſo for the Nobility about the Court, which enabled him to live in affluence; and his merit procured him eſteem.

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As he was ſingularly well ſkilled in every part of architecture, civil and military, he was appointed by the King principal engineer at the ſiege of Boulogne. But that employment proved fatal to him; for he was unfortunately killed by a cannon-ſhot, while he was with the utmoſt activity giving his directions.

CORNELIUS TROOST.

Painted Hiſtory, Converſations, and Portraits.

DIED 1750, AGED 53.

He was born at Amſterdam, in 1697, and was the diſciple of Arnold Boonen, but he perfected himſelf in the knowledge of his art by an attentive ſtudy after nature. He ſometimes painted hiſtorical ſubjects, and ſcenes taken from the comedies of his time; and likewiſe painted converſations in a very agreeable ſtyle, as well as portraits, in which he chiefly excelled.

He was engaged to paint the portraits of the directors of the college of phyſicians at Amſterdam, as large as life, and at full length, in one piece; which picture effectually eſtabliſhed his reputation, and afforded him the opportunity of painting moſt of the conſiderable perſons of his time. The moſt capital performance of this maſter, is the picture in the Surgeons-hall at Amſterdam, repreſenting the principal perſons of that profeſſion ſitting at a table, on which is placed a ſubject prepared for diſſection; and the profeſſor appears as if explaining the parts, previous to the operation. The figures, which are all portraits, are well deſigned, and have a good relievo; the habits are ſuitable to the mode, and the whole has a great deal of harmony. He was alſo much applauded for the portrait of the famous phyſician Boerhaave, which is placed in the anatomical hall.

His converſations were, in ſome reſpects, commendable; but he was cenſured for not being more ſtrictly modeſt in his ſubjects, and for indulging too great an indelicacy and licentiouſneſs in his compoſitions.

FRANCIS DE TROY.

Painted Hiſtory and Portrait.

DIED 1730, AGED 85.

He was born at Toulouſe, in 1645, the ſon and diſciple of Nicholas de Troy; but at the age of ſeventeen he became the diſciple of Nicholas Loir, at Paris, under whom he was much improved. When he commenced artiſt, he begun with hiſtorical ſubjects, which gained him credit; but his genius more ſtrongly inclined him to portraits than to any other branch of his art, and in that ſtyle he received great aſſiſtance from the inſtructions of Claude le Fevre.

In ſome time he was admitted as a profeſſor in the academy; and having at his introduction preſented, according to cuſtom, an hiſtorical picture, repreſenting Mercury and Argus,

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Argus, it was received with ſuch public approbation, that he was immediately engaged to paint a number of ſacred as well as profane ſubjects, and in particular, one noble compoſition in the church of St. Genevieve. He alſo finiſhed a picture for the Duke of Maine, deſigned in a very elegant ſtyle, which conſiſted of above fifty figures, as large as life. It was well compoſed, and finely coloured, and repreſented the ſplendid reception given by Dido to Æneas, when that hero recounts the ſeries of his diſtreſſes and misfortunes.

By the order of Lewis XIV. he went to the Court of Munich, to paint the portrait of Anna Maria Chriſtina, who was to be married to the Dauphin; and at his return to Paris, he received the higheſt encomiums for the beautiful colouring, and exquiſite finiſhing of that portrait; and particularly for preſerving the remarkable vivacity of that Princeſs, by a lovely and graceful expreſſion.

The Florentine and the French writers concurrently atteſt, that the colouring of De Troy is natural, and very pleaſing; that his pencil is delicate; his figures round, and well relieved; and that, by a peculiar happineſs of touch, he gave ſweetneſs and harmony to the whole.

The portrait of this maſter is honoured with a place in the Florentine gallery of artiſts.

JOHN-FRANCIS DE TROY, Chevalier.

Painted Portrait and Hiſtory.

DIED 1752, AGED 76.

He was born at Paris, in 1676, and was inſtructed in deſign and colouring by his father Francis de Troy, under whoſe direction he acquired a free and expeditious manner of painting; but, when he had made a conſiderable progreſs in his art, he travelled to Italy to finiſh his ſtudies; and having viſited Piſa and Rome, and obſerved every thing worthy of his attention in thoſe cities, he returned to Paris, being then reputed an excellent artiſt.

On the firſt public exhibition of his works, they were generally admired, and the beſt judges of the art commended the taſte, the colouring, the invention, the neatneſs of his finiſhing, and the happy union of ſimplicity and grandeur, which appeared in his compoſitions. His uncommon merit procured him the particular eſteem of Lewis XIV. who honoured him with the order of St. Michael, and afterwards appointed him director of the academy at Rome; which ſtation he filled with dignity, being as exemplary in his conduct in private life, as he was to the artiſts in his profeſſion.

This maſter had a fine and fruitful invention, and an extraordinary readineſs in his manner of handling; his touch was free and firm; his colouring extremely pleaſing; and in all his deſigns he ſhewed a natural and juſt expreſſion, as well of the motions of the limbs, as of the paſſions of the mind.

The portrait of this maſter, painted by himſelf, is placed among the celebrated painters in the gallery at Florence.

ROMBOUT

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ROMBOUT VAN TROYEN.

Painted Hiſtory and Landſcapes, with Caves.

DIED 1650.

This maſter, who (according to the Flemiſh writers) had never ſeen *Rome, uſually painted caves, grottoes, and the veſtiges of ancient edifices, which are to be ſeen in the environs of Rome, and other parts of Italy; of which, it is ſuppoſed, he took the ideas, from ſketches made by other artiſts; and he always introduced ſome hiſtorical ſubject, taken from the ſacred, or poetical hiſtory.

In his ſmall pictures, he had great neatneſs in his touch, firmneſs in his pencil, and tranſparence in his colouring, and ſome of them have the appearance of great merit; but he was not correct in his figures; nor were all his ſmall works of equal eſtimation, ſome being far inferior to others.

His colouring is, in general, not very pleaſing, having painted many of his pictures with too predominant a yellow; and in others, his browns create obſcurity; yet ſometimes his execution is remarkably good, and his perſpective agreeable. In his large pictures his touch, his deſign, his colouring, and his drawing, are all very indifferent, and his ſmalleſt are perpetually his beſt performances.

THEODORE VAN TULDEN, or THULDEN.

Painted Hiſtory, Converſations, and Fairs.

DIED 1676, AGED 69.

He was born at Bois-le-duc, in 1607, and was the diſciple of Rubens. He diſtinguiſhed himſelf ſo highly while he ſtudied under the direction of that great man, that he was conſidered as one of the beſt of that ſchool; and his maſter, who ſoon diſcerned his talents, employed him as one of his aſſiſtants in thoſe grand deſigns which he finiſhed in the Luxembourg gallery.

At firſt he was fond of painting lively and chearful ſubjects, ſuch as fairs, kermeſſes, converſations, and the diverſions of peaſants, in the manner of Teniers; but his greateſt excellence appeared in his compoſitions of hiſtorical ſubjects. Thoſe are entirely in the ſtyle of his maſter Rubens, and are extremely ſimilar, as well in reſpect to the ideas as the colouring; nor are they much inferior to him. But what ſeemed very ſingular in this painter was, his ability to paint in ſmall as well as in large, his genius being happily adapted to both; in the former, he was ingenious; and in the latter, elevated and grand. He had a thorough knowledge of the chiaro-ſcuro, and by that means he gave force to his figures, and life to his colour; but in reſpect of his drawing, he is eſteemed to be rather leſs correct than his maſter, the imperfections of an inſtructor being very apt to infect a diſciple. However, he was ſo ready at deſigning ſmall figures, that he frequently was employed to inſert them in the works of Stenwyck, Neefs, and other maſters of diſtinction.

* The publiſher of the Chronological Tables ſays, that Van Troyen ſtudied in Italy.

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FRANCESCO TURBIDO, or TORBIDO, called IL MORO.

Painted Hiſtory and Portrait.

SUPPOSED TO HAVE DIED IN 1581, AGED 81.

He was born at Verona, in *1500, and at firſt was a diſciple of Giorgione; but afterwards ſtudied under Liberale Veroneſe, and was accounted an admirable painter of hiſtory and portrait, equal in both reſpects to any artiſt of his time.

In his colouring he imitated Giorgione, and his works were applauded for the ſweetneſs, union, and harmony of his tints; but, as to taſte of compoſition and deſign, he always retained the manner of his maſter Liberale, who loved him as if he had been his own ſon. Vaſari obſerves, that although Torbido was but a young man at the death of his maſter, yet by his amiable qualities, and by his perſonal merit, as well as by the beauty and ſpirit of his works, he ſo won the eſteem and affection of Liberale, that he was appointed heir to that painter; and by that acquiſition of fortune was enabled to follow his profeſſion with greater eaſe and ſatisfaction.

He painted a great number of pictures in freſco and in oil, at Verona, Friuli, and Venice; and in the chapel of Santa Maria in Organo, at the latter city, he painted a Transfiguration, which was eſteemed a capital performance. His portraits were exceſſively curious, beautifully and naturally coloured, finiſhed with remarkable care and neatneſs, and had all the look of real life, with a ſurpriſing reſemblance of his models.

ALESSANDRO TURCHI. Vid. ALEXANDER VERONESE.

PETER TYSSENS.

Painted Hiſtory and Portrait.

DIED 1692, AGED 67.

He was born at Antwerp, about the year 1625, and was one of thoſe diſtinguiſhed artiſts whoſe works were eſteemed to be not much inferior to Rubens.

At

* The different accounts of ſeveral authors relative to the birth and death of Franceſco Torbido appear to be very confuſed, and not eaſily reconciled. They agree in general that he was 81 when he died; but ſome affirm that his death was in 1521; and the Chronological Tables fix his birth in 1430, and his death in 1521, which makes him 91 when he died.

Vaſari, who ſeems to be moſt worthy of credit, as being the writer neareſt to his time, though he does not mention the preciſe year of the birth of Torbido, nor the year of his death (as that artiſt was probably alive when Vaſari wrote), yet mentions certain circumſtances which may direct us to the truth. That author ſays Liberale died in 1536, and bequeathed his houſe, &c. to Franceſco Torbido, who was at that time a young man. Now, as that expreſſion can ſcarce be juſtified, if we ſuppoſe Franceſco to have been above 36 years of age at that time, it may ſeem probable that he was born in 1500, and to have died in 1581, aged 81, which alſo appears to be three years after the death of Vaſari. For as to the dates of the other authors, they muſt be evidently falſe, becauſe he outlived Liberale by many years; and as that maſter died in 1536, Franceſco being appointed his heir, could not poſſibly have died in 1521, fifteen years before Liberale; and for the ſame reaſon, he could not have died in 1521, at the age of 91, according to the Chronological Tables.

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At his firſt ſetting out in his profeſſion, he applied himſelf to the painting of portraits, merely from a view of immediate advantage, and neglected hiſtory; but having received ſome ſevere mortification in regard to his works in that ſtyle, he determined to relinquiſh it, and reſume the more maſterly ſtyle of hiſtory, in which he had all the ſucceſs he could deſire.

His manner of deſigning was grand; his compoſitions are full of ſpirit; his colouring is ſtrong; and he uſually enriched his back-grounds with architecture. His reputation was very greatly advanced by an altar-piece which he painted for the church of St. James, at Antwerp; the ſubject of it was the Aſſumption of the Virgin; and the colouring and compoſition of it gained him the approbation of the public, and the eſteem of the beſt judges.

N. TYSSENS.

Painted Still Life, Flowers, and Birds.

He was born at Antwerp, in 1660, and ſuppoſed to be the ſon of Peter Tyſſens. He learned the art of painting in Flanders, but lived at Rome for a long time, where he was conſtantly employed by a picture merchant; and he alſo ſpent ſome years at Naples and Venice. However, his pictures did not pleaſe in general, as being dull and unenlivened; and were only purchaſed by other artiſts, who valued them for being true imitations of nature, and for the goodneſs of the colouring.

This maſter rarely painted any other ſubjects but thoſe of the military kind, ſuch as armour, helmets, ſwords, guns, drums, ſabres, and all ſorts of trophies, which he compoſed and grouped with a great deal of ingenuity. When he returned from Italy to his own country, he found no greater demand for his works at home than abroad, which induced him to viſit Duſſeldorp, as the Elector Palatine was a remarkable encourager of all artiſts. As that Prince was then anxious to have the beſt collection of paintings in Europe, he employed Tyſſens as his agent to purchaſe for him every curious picture through the Low Countries, that could be procured at any price; and that artiſt executed his commiſſion with honour to himſelf, and to the utmoſt ſatisfaction of his employer.

As he found no conſiderable demand for his uſual ſubjects, he changed his ſtyle, and painted flowers, but not with any great degree of credit; he therefore at laſt painted birds, and proved very ſucceſsful, ſome of his compoſitions in that way having been accounted worthy of being compared with the works of Boel or Hondekoeter.

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V.

LOUIS DE VADDER.

Painted Landſcape.

HE was born at Bruſſels, about the year 1560, and became an excellent painter of landſcape. He underſtood the principles of perſpective thoroughly, and diſpoſed his grounds, trees, views, and figures, in ſo true a manner, proportioning every object to its diſtance, that his pictures have always a fine effect.

It was his cuſtom to ſtudy nature with a very uncommon degree of exactneſs; and frequently he was abroad in the fields at the riſing of the ſun, to obſerve the gradual diffuſion of light upon every object, even to the moſt remote diſtance; and alſo the manner of the diſperſion of the morning miſts and vapours by degrees unfolding the diſtant mountains and hills, and rendering them more perceptible; and the knowledge which he derived from ſuch a method of ſtudy is evidently ſeen in all his landſcapes.

The pictures of Vadder, though not deſigned with all the elegance of the Italian artiſts, have nevertheleſs abundance of truth and nature; and he had the art of blending through many of his ſkies the reſemblance of thoſe floating vapours which gradually form themſelves into clouds. His diſtances are generally blue and clear; his trees are deſigned in a good taſte, touched in a free and maſterly manner, with a great deal of ſpirit; and the reflexions of thoſe trees in the water (which he always paints very tranſparent), are clear, true, and ſo natural as to afford pleaſure to the moſt judicious beholder.

VAGA. Vid. PIERINO.

WALLERANT VAILLANT.

Painted Portrait.

DIED 1677, AGED 54.

He was born at Liſle, in 1623, but quitted his native city, and went to Antwerp to learn the art of painting, where he placed himſelf as a diſciple with Eraſmus Quellinus. The love of his profeſſion engroſſed his whole mind, and to the inſtructions of his maſter he added a diligent ſtudy after nature; by which means he became a good deſigner, and a conſiderable artiſt.

He found his genius to be beſt adapted to portrait-painting, and therefore applied himſelf particularly to that branch, in which he ſucceeded to his wiſh. And as very ſplendid preparations were making at Frankfort, for the coronation of the Emperor Leopold, he went, by the advice of his friends, to that city, where he had the honour of painting the portrait of his Imperial Majeſty; and he gave the figure ſuch an air of dignity, with ſo ſtriking a reſemblance, that it procured him abundance of employment among the Princes

and

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and Ambaſſadors who were reſident there at that time. He afterwards ſpent four years at the Court of France, to which he was recommended by the Mareſchal Grammont, and painted the portraits of the Queen Mother and the Duke of Orleans with extraordinary approbation.

With an equal degree of merit he painted in oil and with crayons; but as his younger brother painted only in the latter, he relinquiſhed it entirely, to avoid all manner of competition with his brother.

BERNARD VAILLANT.

Painted Portraits in Crayon.

He was the brother of Wallerant, born at Ryſſel, in 1625, and was alſo his diſciple, travelling along with him wherever he went. At firſt he practiſed in oil, but he afterwards neglected it, and painted only in crayon, in which manner of painting he acquired conſiderable reputation.

It was allowed by the beſt judges that his attitudes were eaſy, that his manner of handling was excellent, and that the likeneſs was remarkably ſtriking. He ſpent the greateſt part of his life at Rotterdam, in general eſteem and conſtant employment.

VALENTINE DE COLOMBIEN, called VALENTINO.

Painted Hiſtory, Soldiers at play, and Taverns.

DIED 1632, AGED 32.

He was born at the village of Colomiers, in the country of Brie Champagnoiſe, in the year 1600, and for ſome time was a diſciple of Vouet; but he ſoon quitted that maſter, and travelled to Italy to obtain a better taſte of deſign and colouring than he could poſſibly acquire under the guidance of Vouet. He ſtudied the works of the great artiſts at Rome, but preferred the ſtyle of Caravaggio to others; and as he obſerved that the ſtrong maſſes of light and ſhadow of that maſter produced a bold effect and great relief, he fixed on him for his model, and ever after endeavoured to imitate his manner.

His uſual ſubjects are of the ſame caſt as thoſe of Caravaggio and Manfredi, ſoldiers playing with cards or dice, taverns, or concerts of muſic; and he rarely painted hiſtorical ſubjects, yet ſometimes he compoſed them for churches and the palaces of the nobility. One devotional ſubject in particular he painted for St. Peter's at Rome, by order of his patron Cardinal Barberini, nephew to Urban VIII. repreſenting the Martyrdom of St. Martinian. That performance procured him extraordinary honour, as it was executed with a great degree of force, and with more elegance than is uſually obſerved in his compoſitions.

He made nature his principal ſtudy, and diſpoſed his figures with conſiderable judgment; his pencil is firm, and his colouring has remarkable force; nor is it loaded with ſuch extreme blackneſs in the ſhadows as we ſee (and cannot but diſapprove) in many of the paintings

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paintings of Caravaggio. But as to the elegance of his figures, the grace, or the grandeur of his deſign, he cannot be commended, nor was he very correct. His peculiar attention ſeemed to be exerted, to add force to his colouring, ſo as to produce a ſtriking effect; and the readineſs of his hand frequently cauſed him to overlook many incorrections in his drawing as well as in his deſign.

Several of the works of this maſter are in the royal collection at Paris; among which are mentioned, Judith with the head of Holophernes, the Judgment of Solomon, Suſanna and the Elders, two muſical aſſemblies; and one, of ſoldiers playing at cards.

VALKENBURGH.

Painted Italian Fairs, and Dead Game.

DIED 1623, AGED 68.

He is ſuppoſed to have been born at Nuremburgh, about the year 1555; and having learned the principles of his art in his own country, he went to Venice, and placed himſelf under the care of the moſt eminent painter in that city. He ſtudied the works of Titian, Tintoretto, and P. Veroneſe; and from exact obſervations which he made, of the merits of thoſe admirable maſters, he formed a ſtyle of his own, that was agreeable and elegant.

Fairs, markets, feſtival ſports, and dead game, were his general ſubjects; and likewiſe, views of cities and buildings, which he copied from nature. Thoſe he executed with a light clean pencil, a delicate touch, and a tone of colouring that appeared lively and natural. For the moſt part, he deſigned a great number of figures in all his compoſitions that required them; and his figures were generally very correct, and full of expreſſion, though he could not entirely diveſt himſelf of the German taſte, which appeared in the air and dreſs of many of his figures. When he returned to Germany, his paintings were highly admired, and even in his life-time afforded a very large price.

DIRK, or THEODORE VALKENBURGH.

Painted Portraits, and Game of ſeveral kinds.

DIED 1721, AGED 46.

He was born at Amſterdam, in 1675, and even in his earlieſt youth, ſhewed ſtrong tokens of a good genius to painting. At firſt he was placed as a diſciple with Kuilenburg; but he ſoon diſcovered the inability of that maſter to afford him the improvement he deſired. He therefore ſucceſſively ſtudied with Muſcher and Weeninx, with whom he continued for a few years, till, by the inſtructions of Weeninx in particular, and the aſſiſtance he received from ſtudying after nature, he found himſelf qualified to commence painter.

His ſubjects were portraits, and game of all ſorts, in which he had extraordinary ſucceſs; though he ſeemed ambitious to deſign ſubjects of a more elevated ſtyle, and for that purpoſe determined to viſit Rome. But, in his intended route to Italy, happening to travel

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travel through Vienna, the Prince of Lichtenſtein, who ſaw and admired his performances, made him the moſt honourable propoſals to detain him at the Imperial Court. There he found ſo much encouragement and reſpect, and likewiſe acquired ſo large a fortune, that his reſolution to ſtudy at Rome was totally laid aſide, and then he only became anxious to reviſit his native country.

Loaded with riches and honours, he returned to Amſterdam, and was employed by King William III. to adorn his palace at Loo. Yet, in the midſt of his ſucceſs, his life was rendered ſo unhappy by domeſtic diſquiets, that, in ſearch of tranquillity, he fled to Surinam in the Weſt Indies, and continued there for two years; but as the climate diſagreed with his conſtitution, he returned to Holland, in a very bad ſtate of health, and much enfeebled in his limbs. As ſoon as his infirmity permitted, he reſumed his pencil; but his performances did not appear in any degree equal to what he had produced in the former part of his life, either in reſpect to the colouring, deſign, or execution: ſo that his latter paintings are not to be compared with thoſe of his early time.

The beſt works of this maſter are deſervedly in very high eſteem; and after his death, two of his pictures were ſold at Amſterdam for a thouſand florins, although the ſubjects were only dead game; and the value of his pictures is ſtill increaſing, whenever they are to be purchaſed in Holland.

VANBALEN. Vid. BALEN.

VANDIEST. Vid. DIEST.

Sir ANTHONY VANDYCK.

Painted Hiſtory and Portrait.

DIED 1641, AGED 42.

This incomparable painter was born at Antwerp, in 1599, and was at firſt inſtructed by Henry Van Balen, but afterwards became the diſciple of Rubens; and diſtinguiſhed himſelf ſo highly in the ſchool of that great artiſt, that he conferred honour on his inſtructor, and was accounted, in ſome reſpects, to approach very near him.

By the advice of Rubens, he went in his twentieth year to Italy, in order to complete his ſtudies, and perfect himſelf in his profeſſion; and, after a ſhort continuance at Rome, viſited Venice, where he conceived that exquiſite notion of colouring which hath ſecured to him the admiration of the whole world. He obſerved minutely every tint and every delicacy in the works of Titian, Veroneſe, and the celebrated maſters of the Venetian ſchool, with judgment and a nice penetration; and by the ſtrength of his genius diſcovered the true principles which guided thoſe illuſtrious artiſts to ſo high a degree of excellence; by which means he acquired ſuch an exquiſite pencil as might almoſt place him in competition even with Correggio.

Having ſufficiently diſplayed his eminent talents at Venice, Rome, Genoa, and his native city, till his reputation ſpread itſelf through all parts of Europe, he was invited to

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London by King Charles I. who received him into his ſervice, with an appointment of a conſiderable penſion; and not only preſented him with a chain of gold, and his own portrait richly adorned with diamonds, but alſo conferred on him the order of knighthood in 1632. His amiable diſpoſition, and perſonal accompliſhments, united with his extraordinary merit in his profeſſion, gained him the affection of the King; procured him the reſpect, eſteem, and admiration of the Nobility, and every lover of the art; and, by his perpetual employment, he was enabled to live in the utmoſt ſplendour and opulence.

He excelled in hiſtory and portrait, but his greateſt power appeared in the latter; and no painter better underſtood the principles or practice of the chiaro-ſcuro than Vandyck. His choice of nature, when he painted portraits, was always that which was moſt agreeable; he gave an inexpreſſible grace to his heads; he ſhewed abundant variety in the airs, and in ſome of them the character was even ſublime; and as to his expreſſion, it was inimitable, the very ſoul of the perſon repreſented being viſible in the portrait. The extremities of his figures are true, graceful, and exact; and the hands in particular are deſigned in the greateſt perfection, beautiful in their form, and delicately exact in their proportions. His draperies, which were taken from the mode of the times, are caſt in a grand ſtyle, broad, and ſimple in the folds, eaſy and natural in the diſpoſition, and his colouring is lovely.

In ſeveral parts of painting, Vandyck has ever been acknowledged to ſurpaſs his maſter; his touch is more delicate, his ideas more graceful, and his expreſſion more true. It is indeed generally alledged, that he had leſs invention, and leſs fire, than Rubens; yet if it is conſidered that he devoted himſelf ſo entirely to portrait-painting, as to allow himſelf leſs opportunity to improve his taſte for hiſtorical compoſitions, it cannot ſeem ſurpriſing that Rubens, who made hiſtory his principal and perpetual object, ſhould in that reſpect claim a ſuperiority. However, it appears no way improbable, that if Vandyck had been as inceſſantly employed in hiſtory as he was in portrait, his ideas might have been more enlivened, his genius rendered more extenſive, and his invention more animated, ſo as to have equalled his maſter in deſign, as he ſurpaſſed him in the delicacy and ſweetneſs of his tints. And if Rubens deſerves to be preferred to Vandyck in hiſtory, yet the latter, in many of the portraits of his earlier time, is allowed equal even to Titian, and ſuperior to all others who have appeared ſince the revival of the art of painting.

During the firſt ſix or ſeven years after his arrival in London, his performances are accounted moſt excellent, and moſt eſtimable; but ſome of his latter works are painted in ſuch a manner as ſhews the uncommon rapidity of his pencil, though they are touched with wonderful ſpirit; and others of them are comparatively weak, and partake too much of the lead colour, though his penciling is always maſterly, always inimitable.

The moſt capital of the works of Vandyck are in England. At Blenheim, the portrait of King Charles I. in armour on a dun horſe. At Houghton, a whole length in armour. At Hampton Court, the King in armour on a white horſe, his equerry holding his helmet. At Kenſington, George Villiers, ſecond Duke of Buckingham, and Lord Francis his brother. And at Wilton, the Pembroke family, a moſt capital performance. Alſo at the Marquis of Rockingham's, the celebrated picture of the Lord Strafford and his ſecretary. In the collection

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collection of the Duke of Orleans there is a moſt admirable picture by Vandyck; it is a whole-length of Mary de Medicis, which is finiſhed as highly as the power of his art could reach; it ſhews at once the ſtrength of Rubens, and almoſt the colouring of Titian: the manner of it is in the higheſt degree noble, and yet it appears equally eaſy and natural; and many of the portraits of the Nobility of England, which were painted by Vandyck, are not in any reſpect inferior to that celebrated portrait of Mary de Medicis.

PHILIP VANDYCK.

Painted Hiſtory, Portraits, and Converſations.

DIED 1752, AGED 72.

He was born at Amſterdam, in 1680, and was the diſciple of Arnold Boonen, with whom in a few years he made a commendable progreſs; but, as he was deſirous to obtain all poſſible improvement under that maſter, he determined to continue under his direction till his reputation was well eſtabliſhed; nor did he quit his maſter Boonen before his works were in great requeſt, and very readily purchaſed.

As Amſterdam ſeemed ſufficiently ſtocked with painters, he ſettled for ſome time at Middleburgh, and afterwards at the Hague; and in both was employed by the principal perſons for their portraits, which he painted in a ſmall as well as a large ſize, with an equal degree of merit. Many of them he painted in the manner of Mieris and Gerard Douw; and although he was indefatigable at his work, he found it ſcarce poſſible to anſwer the demands of thoſe who were ſolicitous to procure them.

In Holland, Flanders, and Germany, he was conſidered not only as an artiſt of the firſt rank, but as one of the moſt judicious connoiſſeurs; and on that account was employed by Prince William of Heſſe Caſſel, who patroniſed him, and by ſeveral others of princely fortunes, to purchaſe collections of paintings for their cabinets; which commiſſions he always executed to the ſingular ſatisfaction of his employers, and to his own honour.

The number of portraits, converſations, and hiſtorical ſubjects, which he finiſhed, is almoſt incredible; but two of his performances are particularly mentioned with great commendation. One is a picture containing the portraits of the Prince of Orange, his mother, and ſiſter, in one piece; the other is a cieling, which he painted for Mr. Schuylenburgh, repreſenting the ſtory of Iphigenia, in which ſubject he introduced the portraits of the whole family of his employer.

His portraits, eſpecially thoſe in his ſmall ſize, have a ſtrong reſemblance, and ſuch truth as evidently ſhews that he faithfully copied nature. All his ſubjects are well compoſed, neatly penciled, and highly finiſhed, with an agreeable tone of colour; and although his pictures cannot be deſervedly ranked with thoſe of Douw, Netſcher, or Mieris, yet they have abundance of merit, and are admitted to a place in the moſt ſelect collections.

VANGOYEN. Vid. GOYEN.

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VANDER DOES. Vid. DOES.
VANDER HELST. Vid. HELST.
VAN HUYSUM. Vid. HUYSUM.
VANDER KABLE. Vid. KABLE, or CABEL.
VAN LAER. Vid. BAMBOCCIO.
VAN EYCK. Vid. EYCK.

JACQUES VANLOO.

Painted Hiſtory and Portrait.

He was the ſon of John Vanloo, a painter of ſome diſtinction, by whom he was inſtructed in the art of painting, and became an excellent maſter. He followed his profeſſion at Amſterdam, and in the chief cities of Holland and Flanders, with great credit and ſucceſs; and particularly excelled in deſigning naked figures, which he drew correctly, and finiſhed with a neat pencil, and agreeable colouring.

Houbraken mentions a fine picture of this maſter's compoſition, which repreſented Diana in the Bath, and the diſcovery of Caliſto; and another alſo, of a Woman playing on the Lute, which, in the ſtyle and handling, might be taken for the painting of Jan Lys. Both of thoſe pictures were marked as being painted in the ſame year, 1657.

JOHN BAPTIST VANLOO.

Painted Portrait and Hiſtory.

DIED 1745, AGED 61.

He was the ſon of Lewis, and grandſon of Jacques Vanloo, two eminent artiſts, and was born at Aix in 1684. His father, perceiving very promiſing appearances of an apt genius in his ſon, from his earlieſt years, cultivated his talents with all poſſible diligence and care. He taught him the beſt principles of his art, communicated to him every uſeful inſtructive obſervation, and cauſed him to copy the beſt compoſitions of the greateſt maſters; till, by the ſtudious application of a few years, he appeared in the world with very great advantage.

At firſt he ſettled at Toulon; but when that fortreſs was beſieged in 1707, he fled to Aix, where he painted a great number of hiſtorical pictures for the churches, convents, and hotels of the Nobility, as well as portraits; and, after a continuance of five years in that city, entered into the ſervice of the Prince of Carignan, who enabled him to complete his ſtudies at Rome.

Vanloo made a proper uſe of ſo happy an opportunity; and, on his arrival at Rome, devoted his whole time and attention to eſtabliſh his taſte of deſign, and perfect his hand. He ſtudied the antiques, he copied the moſt famous paintings, and appropriated not only the entire days to his improvement, but the evenings alſo were ſpent in drawing and deſigning;

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deſigning; and, that he might not omit any thing conducive to his advantage, he placed himſelf as a diſciple with Benedetto Luti, who was at that time in high eſtem. In a ſhort time he ſo effectually eſtabliſhed his credit, that he found ſufficient employment while he reſided at Rome, by which he added continually to his reputation; and when he quitted that city was honourably employed by the Duke of Savoy, though he ſtill attached himſelf to his patron, the Prince of Carignan.

For ſome years he reſided at the French Court, and by his performances gained univerſal eſteem, and a large fortune; till, by the advice of his friends, he was prevailed on to viſit London, being recommended to Sir Robert Walpole. By that miniſter he was made known to the Prince and Princeſs of Wales, who honoured him ſo far as to ſit to him for their portraits; and afterwards he painted ſeveral of the Royal Family, and ſo great a number of the Nobility and Gentry, that he ſcarce had any diſengaged hours for the firſt four years of his reſidence in London. At length, finding his health much impaired, he returned to Aix, in 1742, where, in a few months, he was able to reſume his pencil; and with undiminiſhed merit followed his profeſſion, till near the time of his death, which happened three years after in 1745.

Vanloo had an uncommon quickneſs of invention; he deſigned with all imaginable facility, and was ſo remarkable for the readineſs of his execution, that in one day he compleatly finiſhed three portraits, in a good ſtyle, and a free manner. He had an excellent tone of colouring, with a light and ſpirited touch; and gave his carnations a freſhneſs and warmth not very far inferior to the tints of Rubens.

CARLO VANLOO, Chevalier.

Painted Hiſtory.

DIED 1765, AGED 60.

He was born at Nice, in Provence, in 1705, the ſon of Lewis Vanloo, and brother to John-Baptiſt Vanloo, by whom he was inſtructed in the firſt principles of painting; but afterwards he was placed as a diſciple with Benedetto Luti, who took pleaſure in cultivating thoſe extraordinary talents which he diſcerned in his pupil; and the precepts of Luti, aided by the inſtructions of John-Baptiſt his brother, laid the foundation of that excellence at which Carlo afterwards arrived.

As ſoon as he had confirmed his hand in drawing, and gained a good degree of knowledge in regard to colouring, he quitted the ſchool of Luti, and accompanied his brother to France, where he aſſiſted him in repairing the gallery at Fontainbleau, originally painted by Primaticcio, and then returned to Rome to purſue his ſtudies. The love of his profeſſion, and his commendable ambition to become eminent in it, engaged his whole attention; and therefore he applied himſelf inceſſantly to deſign after the antiques, to copy the moſt capital paintings of Raphael, Domenichino, Guido, the Caracci, and Carlo Maratti; and his aſſiduity was rewarded with all the ſucceſs he could deſire; for his

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reputation at Rome increaſed with every new performance, and the Pope conferred on him the order of knighthood.

It is remarked by the writer of the life of this painter, that he often varied his ſtyle of painting, and finiſhed ſome of his pictures with a bold, free pencil, and others with ſoftneſs and delicacy; in ſome, imitating the touch and colouring of Guido, and in others, the manner of other great maſters; ſo that one would be induced to believe that he ſaw nature only with the eyes of thoſe illuſtrious maſters who were his models.

The imagination of Carlo was lively, and very fertile; he invented with eaſe, and compoſed his ſubjects with elegance of taſte, and ſingular judgment; nor was he, like many artiſts, ſo fond of his own productions as to overlook their imperfections; for, with an accurate, impartial, and ſevere eye, he examined every work he compoſed, and altered whatſoever his judgment diſapproved, with full as much readineſs as he compoſed. And of this he gave an evident proof, in a picture of the Graces chained by Love, which he totally altered, even after it had been publicly exhibited at the Louvre, in 1763.

His colouring is exceedingly natural; and his power in penciling enabled him to produce a pleaſing effect, as well when his touch was ſtrong and vigorous, as when it was tender and delicate. His eminent talents procured him the honour of being appointed principal painter to the King of France, at which Court he was held in the higheſt eſteem. But, wherever he reſided, he was admired and careſſed; nor was he in his life more generally applauded for his merit, than he was univerſally regretted at his death.

CHARLES VANMANDER.

Painted Hiſtory and Landſcape.

DIED 1606, AGED 58.

He was born at Meulebeke, a ſmall diſtance from Courtray, in 1548, and was ſucceſſively the diſciple of Lucas de Heere at Ghent, and Peter Vlerick at Courtray; but his principal knowledge in the art of painting was acquired at Rome, where he ſtudied for three years.

His greateſt pleaſure conſiſted in deſigning after the antiques, and the curious remains of Roman magnificence; the temples, baths, ruinous theatres, ſepulchral monuments and their decorations, and, in ſhort, every elegant and noble object that invited his attention. He alſo ſtudied after nature in the environs of Rome, ſketching every ſcene that pleaſed his imagination, or could afford him materials for future compoſitions in the landſcape ſtyle; and having practiſed to paint with equal freedom in freſco and in oil, he executed ſeveral hiſtorical works, as well as landſcapes, for the Cardinals and Nobility of Rome, with extraordinary approbation.

At his return to his own country he was received with unuſual reſpect, and ſoon after painted the repreſentation of the Terreſtrial Paradiſe, which procured him great honour; as the figures of Adam and Eve were finely deſigned, and well coloured; and the landſcape

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and animals were executed with an equal degree of merit. He painted likewiſe a picture of the Deluge, which was highly applauded for the compoſition and expreſſion, as it deſcribed all the paſſions of grief, fear, terror, horror, and deſpair, with a ſenſible and affecting variety. In general he was eſteemed a good painter of landſcape: the choice in his trees was judicious, his figures were well deſigned, his colouring was agreeable, and his compoſition full of ſpirit; though, in the advanced part of his life, he appeared to have ſomewhat of the manneriſt.

Van Mander had many accompliſhments, and diſtinguiſhed himſelf not only as a painter, but as a writer. He compoſed tragedies and comedies, which were acted with applauſe; and, what is very uncommon, he painted alſo the decorations of the theatre. At Haerlem he introduced an academy, to diffuſe among his countrymen a taſte for the Italian maſters; and the world is indebted eminently to Van Mander for ſearching out, and tranſmitting to poſterity, the characters and merits of ſo many memorable artiſts as are compriſed in his Lives of the Painters.

JACQUES VAN OOST, the Old. Vid. OOST.

——— OOST, the Young. Vid. OOST.

ADAM VAN OORT. Vid. OORT.

VAN OPSTAL. Vid. OPSTAL.

VAN ORLAY. Vid. ORLAY.

PAUL VAN VANSOMEREN, or VANSOMER.

Painted Portrait.

DIED 1621, AGED 45.

He was born at Antwerp, in 1576, and excelled in painting portraits, having been perfected in that branch by Bernard Vanſomeren his elder brother, who had ſpent ſeveral years in Italy, and was accounted extremely eminent for painting converſations and portraits. For ſome years he followed his profeſſion with great ſucceſs at Amſterdam; but afterwards went to England, where he found encouragement equal to his merit, as his portraits were deſervedly admired for elegance and eaſe in the attitudes, and alſo for a remarkable reſemblance.

At St. James's there is a half-length of the Earl of Pembroke, at that time Lord Chamberlain, which is admirably executed, the figure being finely relieved by a ſkilful management of the chiaro-ſcuro. There is alſo a whole-length of the firſt Earl of Devonſhire at Chatſworth, reputedly by this maſter, which is accounted not inferior to Vandyck; and ſeveral others are to be ſeen at Hampton Court, and in the collections of the Engliſh nobility and gentry.

JORIS VANSON, the Old. Vid. SON.

——— VANSON, the Young. Vid. SON.

ADRIAN

ADRIAN VANDERBURGH.

Painted Portraits and Converſations.

DIED 1733, AGED 40.

He was born at Dort, in 1693, and was a diſciple of Arnold Houbraken. He painted portraits and converſations; in the former he proved very ſucceſsful, by not only giving a ſtrong likeneſs, but by his improving nature to ſuch a degree as to make his pictures agreeably reſemble their models; and in the latter he painted in the ſtyle of Mieris and Metzu.

His manner was very pleaſing; for the colouring of his portraits appeared natural and true; nor were any of the tints broken or tortured. His touch had the appearance of eaſe and freedom; and yet, while his pictures ſeem to have been expeditiouſly finiſhed, and with a kind of negligence, they were accurately and neatly performed. His talents were confeſſedly good, but he impaired them by indulging too great a fondneſs for diſſolute company, extravagance, and exceſs; neglecting his family, his diſciples, and his reputation; till by his intemperance he ſhortened his days, and left but few of his paintings to perpetuate his memory.

Two of this maſter's compoſitions are mentioned by a Dutch writer: one is the repreſentation of a Fiſhmonger's ſhop, in which a man appears toying with a young woman; the other is a woman overcome with liquor, which is exceedingly well finiſhed, but rather too indelicate. Thoſe pictures are at preſent in the poſſeſſion of Mr. Biſchop, at Rotterdam.

VANDERMEERE. Vid. MEERE.

VANDERMEULEN. Vid. MEULEN.

VANDERNEER. Vid. NEER.

ADRIAN VANDERVELDE.

Painted Landſcapes, Animals, and Hiſtory.

DIED 1672, AGED 33.

He was born at Amſterdam, in 1639, and from his infancy ſhewed a ſtrong genius to painting, which induced his father to place him as a diſciple with John Wynants, with whom he continued for ſeveral years; and was ſo carefully inſtructed by that maſter, that before he quitted Wynants, he perfectly underſtood the beſt and fineſt principles of the art. It was his conſtant cuſtom to ſtudy every object after nature; the ſcenes and ſituations of his landſcapes, the trees, clouds, and every ſpecies of animals, were curiouſly obſerved by him, and ſketched in the fields, to which he every day reſorted; nor did he diſcontinue that practice as long as he lived.

As he had applied himſelf in a particular manner to the deſigning of figures, he not only had the advantage of embelliſhing his own landſcapes, but alſo the landſcapes of many other

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other artiſts, whoſe works were in the higheſt eſtimation. He inſerted the figures in the landſcapes of Ruyſdael, Hobbima, Moucheron, Vander Heyden, and even in the pictures of his maſter Wynants, who, till he experienced the ability of his diſciple, had generally engaged Wouwermans for that purpoſe, but afterwards entruſted that part to Adrian.

In the choice of his ſubjects, and the agreeableneſs of his ſcenes, as well as in the excellence of his colouring, he ſcarce had a ſuperior; and as nature was always his model, his compoſitions are remarkable for their truth. His touch is free and ſteady; his trees are natural and well formed, and the leafing ſharply and accurately marked. His ſkies have a peculiar brilliancy; and as he was exactly watchful to obſerve the effects of light on every particular object, he has moſt happily expreſſed its effects, through the branches of his trees, on the ſurface of his waters, on his cattle, and in ſhort on every part of his ſcenery.

But although the general ſubjects of Adrian were landſcapes, with ſheep, goats, horſes, or horned cattle, yet he was not leſs expert at compoſing ſubjects of hiſtory, nor were his works in that ſtyle in any degree leſs eſtimable. In the Romiſh church at Amſterdam there is an excellent picture painted by Adrian Vandervelde, repreſenting the Deſcent from the Croſs, with figures half as large as life, which is greatly admired; and he alſo painted ſeveral other hiſtorical pictures, taken from the ſufferings of Chriſt, with equal ſucceſs and reputation.

Through all the paintings of this maſter there appears a tenderneſs and uncommon warmth; his figures are well deſigned, and his cattle remarkably correct, with abundance of life and ſpirit in their actions and attitudes. And when we conſider how highly his own pictures are finiſhed, and alſo how many figures he inſerted for others, it will be evident that he muſt have been indefatigable in his labours, as well as exceedingly expeditious in his manner of working, ſince he died when he was only thirty-three years of age.

Few of his works are now to be met with, as he did not live long enough to leave any conſiderable number, and thoſe that are to be purchaſed are extremely dear; as they are particularly coveted through the Low Countries, where he is accounted one of their moſt eminent painters.

ESAIAS VANDERVELDE.

Painted Battles and Landſcape.

He was born about 1590, and eſteemed a very excellent painter of ſuch kind of ſubjects as ſuited his genius, and thoſe were principally battles, ſkirmiſhes, robberies, plundering of villages, or the marchings of ſoldiers, in a ſmall ſize, which he deſigned with a great deal of ſpirit, and finiſhed them with a light, free pencil, and a good tone of colouring, if it was not ſometimes a little too green.

His expertneſs in ſmall figures procured him employment almoſt perpetually from other artiſts, who were ſolicitous to have their landſcapes or perſpective views adorned by his

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his pencil; and it was remarked of this painter, that he uſually dreſt his figures in the Spaniſh mode. During his life his works were highly eſteemed, and brought great prices; but at this time they ſeem to be conſiderably ſunk in their value.

WILLIAM VANDERVELDE, called the Old.

Painted Sea-pieces and Sea-fights.

DIED 1693, AGED 83.

He was born at Leyden, in 1610, and in his youth was bred up to a ſeafaring occupation; but afterwards he applied himſelf to the art of painting, and diſtinguiſhed himſelf eminently as a painter of ſhips and ſea-pieces. As he had been early acquainted with marine affairs, and for a long time converſant with marine objects, he became a moſt correct and admirable deſigner, and made an incredible number of drawings on paper, heightened with Indian ink, which he ſketched after nature, with as much elegance as exactneſs. He gave an eaſy, natural poſition to the ſails of his veſſels, and likewiſe to the rigging; his proportions of every part were beautifully true, and he finiſhed his pictures with the utmoſt neatneſs.

As the Engliſh were remarkable for conſtructing their veſſels in a much more graceful form than any other European power, and were equally remarkable for their generous encouragement of artiſts, Vandervelde determined to ſettle himſelf and his family in London; and on his arrival his expectations were not diſappointed. For, ſoon after, he had the honour of being taken into the ſervice of King Charles II. with an appointment of a conſiderable ſalary, and was continued in the ſame ſituation under his ſucceſſor James II.

This maſter ſeems to have been, even to a degree of enthuſiaſm, fond of his art; for, in order juſtly to obſerve the movements and various poſitions of ſhips engaging in a ſea-fight, that he might deſign them from nature, and unite truth with grandeur and elegance in his compoſitions, he did not heſitate to attend thoſe engagements in a ſmall light veſſel, and ſail as near to his enemies as his friends, attentive only to his drawing, and without the leaſt apparent anxiety for the danger to which he was every moment expoſed. Of that bold and dauntleſs diſpoſition he gave two very convincing proofs before his arrival in England, the one, was in that ſevere battle between the Duke of York and Admiral Opdam, in which the Dutch Admiral and five hundred men were blown up; the other was in that memorable engagement which continued three days between Admiral Monck and Admiral De Ruyter. During the continuance of thoſe different engagements Vandervelde plied between the fleets, ſo as to repreſent minutely every movement of the ſhips, and the moſt material circumſtances of the action, with incredible exactneſs and truth.

It is obſerved that, in the latter part of his life, he commonly painted in black and white, on a ground ſo prepared on canvas as to make it have the appearance of paper.

WILLIAM

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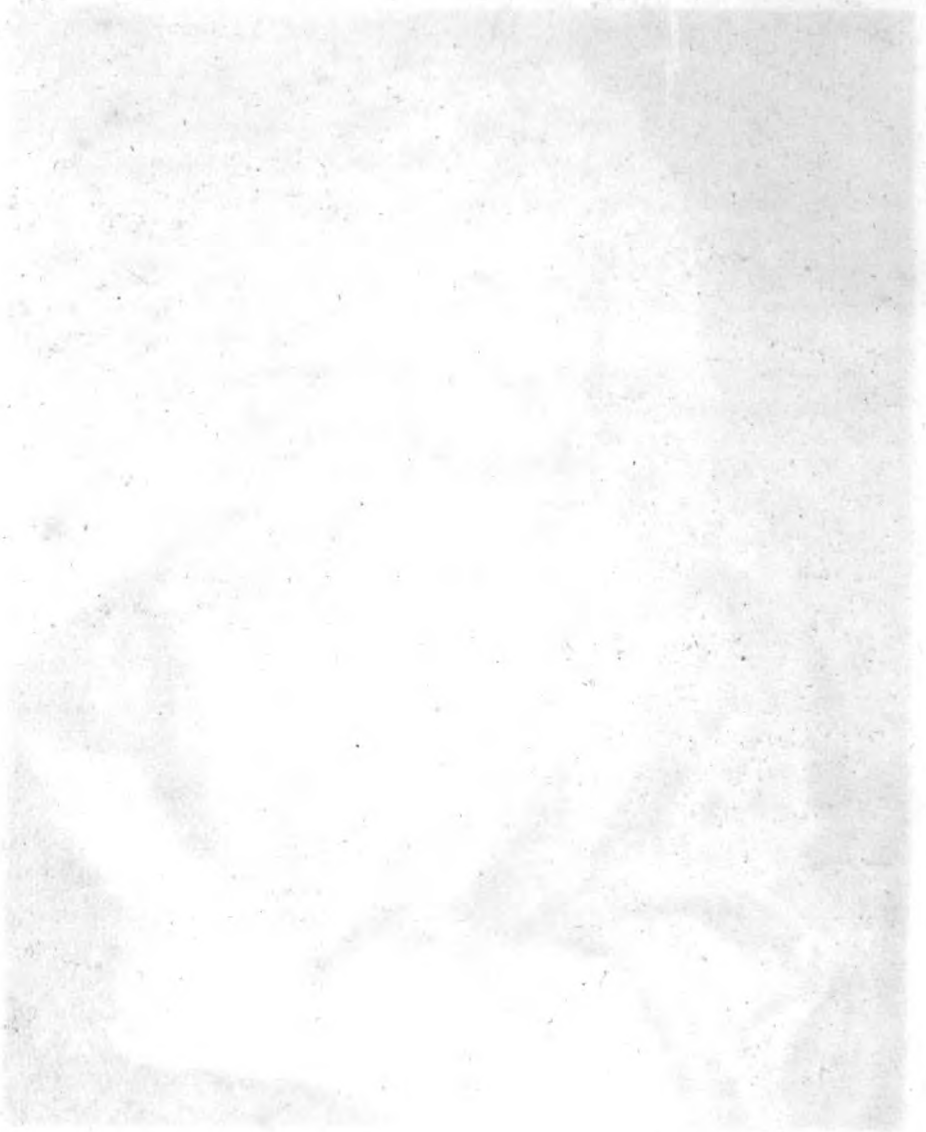

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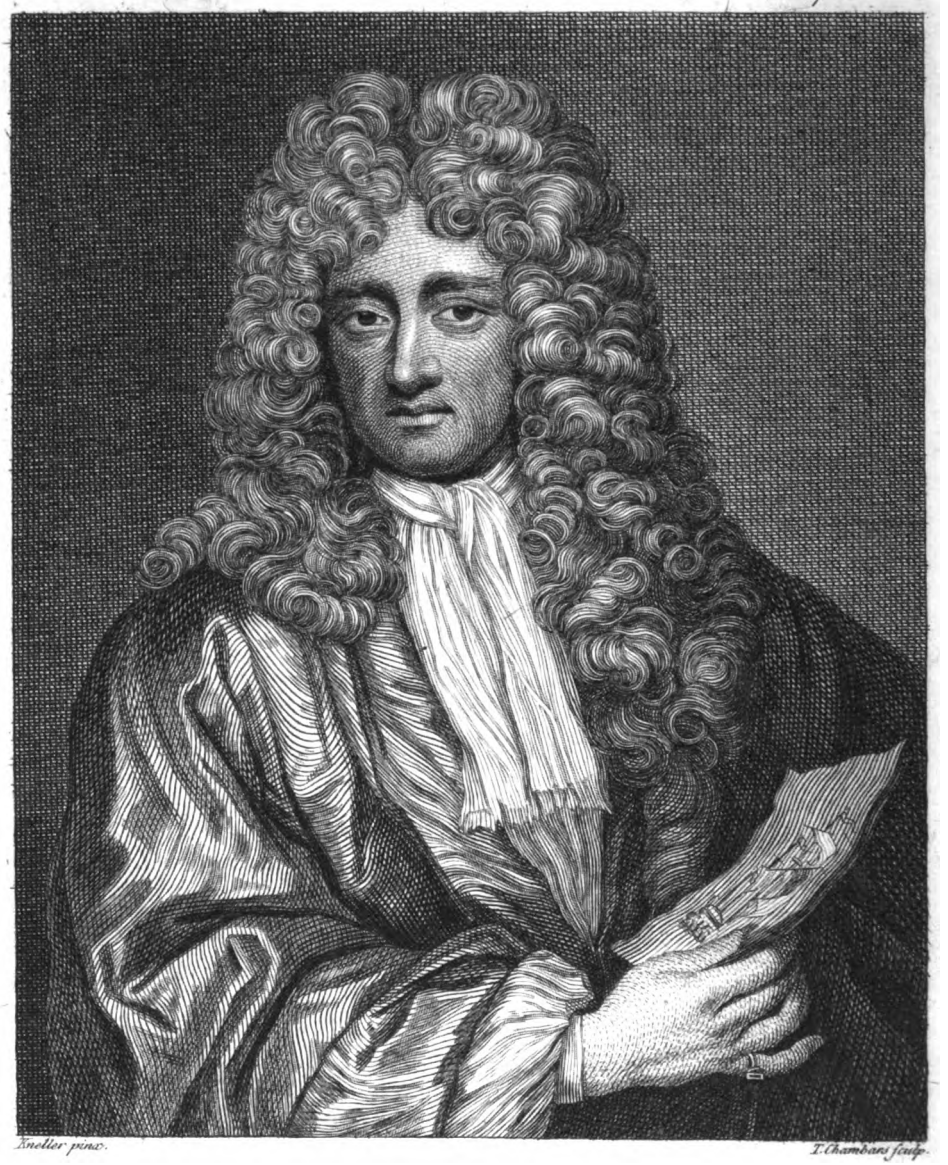

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WILLIAM VANDE VELDE, Junr.

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WILLIAM VANDERVELDE, called the Young.

Painted Sea-pieces, Storms, Calms, and Sea-fights.

DIED 1707, AGED 74.

He was born at Amſterdam, in 1633, the ſon of William Vandervelde, by whom he was carefully inſtructed in the art; but afterwards he was placed under the direction of Simon de Vlieger, a very excellent painter of ſhips, ſea-ſhores, and ſea-ports, who however was far ſurpaſſed by his diſciple.

As ſoon as young Vandervelde found himſelf ſufficiently prepared to appear with advantage in his profeſſion, he went to viſit his father in London; and ſome of his paintings being exhibited at the Engliſh Court, were beheld with ſuch applauſe and admiration, that he was immediately employed by the King, and alſo by the principal Nobility. His ſubjects were the ſame as thoſe of his father, and he obſerved the ſame method of ſketching every object after nature; but his pictures were deſigned and finiſhed in ſo exquiſite a manner, that they are not only ſuperior to the works of his father, but to all other artiſts in that ſtyle; no age, ſince the revival of the art, having produced his equal.

The paintings of this maſter have in every reſpect ſuch a degree of perfection as is not to be diſcerned in the productions of any other artiſt. And whether we conſider the beauty of his deſign, the correctneſs of his drawing, the graceful forms and poſitions of his veſſels, the elegance of his diſpoſition, the lightneſs of his clouds; the clearneſs and variety of his ſerene ſkies, as well as the gloomy horror of thoſe that are ſtormy; the livelineſs and tranſparence of his colouring; the look of genuine nature that appears in agitated and ſtill waters; and the lovely gradation of his diſtances, as well as their perſpective truth; we know not what principally to admire: they are all executed with equal nature, judgment, and genius; they all are worthy of our higheſt commendation, they are truly inimitable.

Houbraken and other writers obſerve, that the pictures of the young Vandervelde are ſo eſteemed in England, that thoſe which were ſcattered through the Low Countries were eagerly ſought after, and purchaſed at vaſt prices; ſo that in Holland they rarely have the pleaſure of ſeeing any of them. Undoubtedly the moſt capital of his works are in England in the Royal collections, and in the cabinets of the Nobility and Gentry of that kingdom; and ſome few are alſo in Ireland. Among the number, one fine picture of a Calm is in the poſſeſſion of Thomas Cobbe, Eſq. and another, of a large ſize, repreſenting a ſhip of war grappled by a fire-ſhip, and ſet on fire by the exploſion, is in the poſſeſſion of the Lord Viſcount Kingſland.

ADRIAN VANDERVENNE.

Painted Drolls, Beggars, and Figures dancing.

He was born at Delft, in 1589, and was ſucceſſively the diſciple of Simon de Valck and Jerom Van Dieſt of Leyden, who followed the profeſſion of painting in that city

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with great credit; and under the direction of the latter he continued for ſeveral years, till he was qualified to commence artiſt.

His ſubjects are generally of the loweſt kind, copied from nature, without choice or variation, either as to the dreſs, features, or forms of his figures; and his ſubjects are as generally diſagreeable. His pictures ſhew freedom of hand, and a maſterly pencil; but his ideas are groſs, and his colouring is unpleaſant, by the tints of yellow and brown being too predominant. His chief merit was ſeen in thoſe compoſitions which he painted only in black and white; and as he had a light ſpirited touch, his expreſſion is well adapted to his characters. He appears fond of deſcribing mirthful ſcenes of dancing, drinking, or ſporting; and, it cannot but be allowed, that notwithſtanding the ungraceful forms of his figures, ſome of his pictures have a lively and pleaſant effect.

The King of Denmark and the Prince of Orange held the works of this maſter in great eſteem; and for the latter he painted ſeveral hunting-pieces, which are ſtill in the collections of the deſcendants of that Prince.

ADRIAN VANDERWERF. Vid. WERF.

ROGER VANDERWEYDE. Vid. WEYDE.

FRANCESCO VANNI, Cavaliére, called VANNIUS of SIENA.

Painted Hiſtory.

*DIED 1610, AGED 47.

He was born at Siena, in 1563, the ſon of a painter who was in no great reputation, and received his earlieſt inſtruction in the ſchool of Archangelo Salimbeni; but when he was twelve years old, he travelled to Bologna, and there ſtudied for two years under the direction of Paſſerotti. Yet finding in himſelf an impatient deſire to ſee the celebrated antiques, and the works of Raphael, he went to Rome, and placed himſelf with Giovanni da Vecchia. By the precepts of that maſter, his proficiency was extraordinary; ſo that his performances not only extorted applauſe from the ableſt judges, but alſo excited the jealouſy and envy of Gioſeppino, who was inſtructed in the ſame ſchool.

Having therefore taken every prudent method to eſtabliſh his taſte, and alſo to perfect his hand, he returned to his native city, where he ſtudiouſly contemplated the paintings of Baroccio, and ſo highly admired them, that he preferred the ſtyle and manner of that maſter to all others. He made him conſtantly his model; imitated him in the graceful turn of his figures, as well as in the delicacy of his pencil, with all imaginable ſucceſs; and was generally eſteemed to be no way inferior to him. However Vanni, in his travelling through Lombardy, added to his taſte conſiderably, by ſtudying the compoſitions of Correggio, as univerſally allowed to be one of the beſt painters of his time.

His

* According to Baglione, whoſe authority ſeems to deſerve the preference, Vanni was born in 1563, and died 1610, aged 47. But De Piles fixes the death of Vanni in 1615, aged 47; the Chronological Tables aſſert that he was born in 1568, and died in 1615, aged 47; and the authors of the Abrégé de la Vie des Peintres ſay he died in 1609, aged 46.

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His peculiar turn of mind made him fond of deſigning religious ſubjects; and for that reaſon he was principally engaged in grand works for the churches and convents at Siena and at Rome. To the latter of thoſe cities he was invited by Pope Clement VIII. and, by order of that Pontiff, he painted in the church of St. Peter an incomparable deſign, repreſenting Simon the Sorcerer reproached by St. Peter; for which performance he received the honour of knighthood.

This maſter had an excellent genius; his invention was fruitful and ready, his ſtyle of compoſition truly fine, and his deſign correct. His manner of colouring was bold, lively, and beautiful; his penciling tender and delicate; and the airs of his heads were remarkably graceful. The moſt capital works of Vanni are at Siena, Rome, Piſa, and Piſtoia; among which are mentioned a Crucifixion, a Flight into Egypt, the Wiſe Men offering to Chriſt, and the Marriage of St. Catherine, all of them eſteemed admirable.

OTTAVIO VANNI.

Painted Hiſtory.

DIED 1643, AGED 60.

He was born at Florence, in 1583, and at firſt was the diſciple of one Mecatti, a painter of very mean abilities, with whom he continued for four years with little advantage; but having travelled to Rome, he became the diſciple of Aſtaſio Fontebuoni; and beſide the inſtruction which he received from that maſter, he took pains to ſtudy the deſigns of Raphael, Buonaroti, and other eminent artiſts; by which he acquired a conſiderable degree of taſte and knowledge. However, notwithſtanding his former improvement, as ſoon as he returned to Florence he entered himſelf in the ſchool of Paſſignano, and lived with him for many years; not only being employed in painting his own original deſigns, but alſo painting in conjunction with that maſter.

Ottavio had great application, but not equal judgment; and frequently aiming at too great a degree of delicacy, and likewiſe at too nice and exact an expreſſion, he touched his pictures too often over, and gave them an unpleaſing hardneſs and heavineſs.

VANUCCHI. Vid. SARTO.

LUCAS VANUDEN.

Painted Landſcape.

DIED 1660, AGED 65.

He was born at Antwerp, in 1595, and learned the art of painting from his father; but he derived his chief excellence from a diligent obſervation of nature. Every hour that was not employed at his eaſel was ſpent abroad in the fields, where he noticed, with curious exactneſs, the variety of appearances perpetually occurring from the dawn to the evening over the face of nature. He watched the different effects of light on different objects,

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nor ſuffered any incident that might heighten his ideas to eſcape his obſervation; not even thoſe inſtantaneous beauties perceptible in the forms and colours of vapours and clouds, which are loſt almoſt in the moment they are beheld with admiration. Thoſe he ſketched on the ſpot, and had ſuch a genius as enabled him to apply his obſervations happily in his works; but he was frequently ſo intent on his ſtudies, that he ſcarce allowed himſelf time to work for his maintenance.

He had a tender, ſoft, delicate manner of painting in ſmall, and had ſufficient power of his pencil to adapt his touch to thoſe of his largeſt ſize; though it is allowed that the exquiſite pencil of Vanuden is principally ſeen in his ſmalleſt performances. His trees are ſo happily managed, as to appear almoſt in motion; his ſkies are clear, and beautifully adapted to his ſcenes; and by his diſtances he ſhewed an immenſe extent of country, as often as his deſign would admit of it. His compoſition is always pleaſing; his moſt minute figures are correctly deſigned; and his tints are the colouring of nature.

He is conſidered as one of the moſt delicate painters of landſcape that appeared in the Low Countries; and it is the higheſt commendation that can poſſibly be given him, to ſay that Rubens not only approved, but admired his ſtyle of painting, and often employed him to paint the back-grounds of his pictures, which Vanuden adapted with ſo much judgment, that the whole ſeemed to be only the work of one maſter.

In the chapels belonging to the cathedral church at Ghent there are ſeveral noble paintings of this maſter, which are eſteemed his moſt capital landſcapes; and in the poſſeſſion of a private perſon in that city, there is an excellent picture, in which the figures are inſerted by David Teniers.

He had a brother,

JACQUES VANUDEN,

who was his diſciple, and painted entirely in his manner; but he was very far inferior to Lucas, though ſome of the paintings of Jacques are often paſſed on the unſkilful for the genuine works of his brother.

LOUIS DE VARGAS.

Painted Hiſtory and Portrait.

DIED 1590, AGED 62.

He was a Spaniſh painter, born at Seville, in 1528, who being endowed with a very happy genius, and being alſo ambitious to obtain all poſſible improvement in the art of painting, travelled to Italy, and ſpent ſeven years at Rome, particularly ſtudying the works of Pierino del Vaga. When he imagined himſelf ſufficiently qualified to commence artiſt, having by great application acquired ſomewhat of the elegance of taſte and compoſition of the Italian maſters, he returned to his own country, and began to follow his profeſſion at Seville. But it ſoon appeared that he had not imbibed the true taſte of the grand ſtyle, nor was he thoroughly ſkilled in the beſt principles of the art; for his paintings could

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could not ſtand in competition with thoſe of ſome other artiſts who were at that time reſident at Seville.

It muſt undoubtedly have been an inexpreſſible mortification to Vargas, to find himſelf publicly accounted inferior to thoſe whom he expected to ſurpaſs; but he made a prudent uſe of that diſcouragement, and returned again to Italy, where he ſpent ſeven years more with intenſe application, more accurately examining the peculiar excellencies of his models, and endeavouring to imitate them with greater exactneſs. At length he was amply rewarded for his induſtry, by an improvement in his taſte, compoſition, and freedom of hand, as rendered him equal to the beſt of his own time, and ſuperior to moſt of his cotemporaries.

He painted with equal ſucceſs in freſco and in oil, and on his return to Spain was immediately employed, and, preferably to all others, engaged in ſeveral grand works for the cathedral, the archiepiſcopal palace, and the convents; and he had the good fortune to eſtabliſh his reputation by two capital compoſitions, one of which repreſented Chriſt bearing the Croſs, and the other Adam and Eve; but the latter is accounted his maſterpiece, and very juſtly merited the applauſe it received.

He alſo painted a great number of portraits, though he did not appear ſo excellent in that ſtyle as in hiſtorical ſubjects. Nevertheleſs he is highly celebrated for the portrait of Donna Juana Cortez, Ducheſs of Alcala, which was eſteemed not much inferior to the pencil of Raphael. In the collection of the Duke of Orleans, is to be ſeen one picture by this maſter; the ſubject is St. John in a ſitting poſture, with a croſs in his hand, dreſſed in the garment of camel's hair, and the figure is larger than life.

DARIO VARIOTARI, called PADUANINO.

Painted Hiſtory.

DIED 1596, AGED 57.

He was born at Verona, in 1539, and was the diſciple of Paolo Veroneſe. He painted in the manner of the Venetian ſchool with extraordinary ſucceſs, and was allowed to have a lively and elevated genius; of which he afforded many inconteſtable proofs in thoſe noble deſigns which he executed in his native city, and in ſeveral churches and convents in Italy.

He was as much diſtinguiſhed for his piety, as for his ſingular merit in painting; and for both he was univerſally eſteemed.

ALESSANDRO VAROTARI, called PADUANINO.

Painted Hiſtory.

DIED 1650, AGED 60.

He was born at Verona, in 1590, the ſon of Dario Varotari. The firſt rudiments of the art were explained to him by his father; but he completed his ſtudies under another maſter,

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maſter, being ſo unhappy as to be deprived of his inſtructor while he was very young. He imitated the ſtyle of Veroneſe, as his father had done before; but his colouring was not comparable with that of Dario, though ſeveral of his pictures are to be ſeen in the churches and choiceſt collections of Italy.

In the church of St. Maria Maggiore, at Venice, is an excellent picture of this maſter's hand; it repreſents ſome legendary miracle of the Virgin, and is well compoſed; the figures are well grouped, and it is ingeniouſly deſigned, though incorrect. The heads are in a fine taſte, the tone of colour is in general very agreeable, and the broad maſſes of light and ſhadow have a noble effect. And in the Pembroke collection, at Wilton, is a picture painted by Aleſſandro Varotari, of which the ſubject is Herodias dancing before Herod.

GIORGIO VASARI.

Painted Hiſtory and Portrait.

DIED 1578, AGED 64.

He was born at Arezzo, in the territory of Tuſcany, in 1514, and received his earlieſt inſtruction from a painter on glaſs, called William of Marſeilles; but by Cardinal Paſſerini he was afterwards taken to Florence, where he deſigned after the works of Michael Angelo Buonaroti, Andrea del Sarto, and other great maſters, for three years.

Some time after Cardinal Hippolito de Medici brought him to Rome; and as the mind of Vaſari was filled with an extreme fondneſs for the nobler arts, he dedicated his whole thoughts to the advancement of his knowledge; he ſtudied every thing worthy of his admiration, either in the antiques or the moderns, in ſculpture, painting, or architecture. It happened to prove of ſingular benefit to Vaſari, that Franceſco Salviati accompanied him to Rome in the train of the Cardinal his patron; for thoſe artiſts aſſociated together in all their ſtudies, and when they ſpent whole days in deſigning after Raphael, Buonaroti, and Balthaſar of Siena, they, out of a cordial love to the art, devoted their evenings to copy each other's deſigns, and endeavoured by every method to promote their mutual improvement.

By ſuch a courſe of induſtry and attention Vaſari qualified himſelf for thoſe various undertakings in which he was afterwards engaged, and which he always executed with honour to himſelf and to the ſatisfaction of his employers. In deſign and invention he ſhewed himſelf to be a man of learning and genius; but by neglecting to make himſelf properly acquainted with the true principles of colouring, his works were never in any high degree of reputation. He is beſt known as the writer of the Lives of the Painters, from Cimabue to his own time, for which work the whole polite world is moſt deſervedly indebted to him.

He executed a great number of his compoſitions in freſco and in oil, for the churches, convents, and alſo for the Duke's palace at Florence, moſt of them being of a large ſize; and for the churches at Rome, Bologna, Piſa, Venice, and Naples; of which the figures were from ſix to eight cubits high. The works of Vaſari are particularly recited and deſcribed by Sandrart.

ANTONIO

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ANTONIO MARIA VASSALLO.

Painted Hiſtory, Portrait, and Animals.

He was born at Genoa, and placed as a diſciple with Vincenzio Malo; by whoſe excellent precepts he acquired a good manner of deſign, and a charming tone of colouring. He was an univerſal painter, and equally ſucceſsful in every branch of his art; in hiſtory, portrait, landſcape, animals, birds, fruit, and flowers; all which ſubjects he repreſented with extraordinary ſweetneſs in his colour and handling, and with abundance of truth.

His pictures were in ſuch eſteem, that he was employed without intermiſſion by foreigners as well as his own countrymen; but by too cloſe an application to his profeſſion, and being alſo of a melancholy turn of mind, he died in the bloom of life, exceedingly lamented.

ANTONIO VASSILACCHI, called ALIENSE.

Painted Hiſtory.

DIED 1629, AGED 73.

He was born in the Venetian territory, in 1556, and was the diſciple of Paolo Veroneſe. As he had the double advantage of a very good genius, and an admirable inſtructor, his progreſs was remarkable; and in a few years he acquired as extenſive a knowledge of the art as he could poſſibly derive from his maſter, and imitated the ſtyle of Veroneſe with general applauſe. However, having afterwards ſome juſt cauſe for reſentment againſt Paolo, he quitted his manner entirely, and aſſumed that of Tintoretto in its ſtead.

Philip II. King of Spain, and Sigiſmond, King of Poland, ſolicited him earneſtly to enter into their ſervice; but he declined the honours and emoluments propoſed to him by thoſe Monarchs, and continued at Venice, where the Doge and the principal Nobility reſpected and employed him as long as he lived.

The general character given to this artiſt is, that he had a wonderful readineſs in deſigning, that his colouring is excellent, and that he was remarkable for the freedom and ſpirit of his pencil. In the Sala dello Scrotinio, at Venice, there is a capital painting of Vaſſilacchi; the ſubject of it is the Taking of Tyre, and it has a noble effect, being finely coloured, and very judiciouſly diſpoſed. Alſo in the church of St. John the Evangeliſt, in the ſame city, is preſerved a picture of St. James, which is admirably deſigned and executed; approaching very near to the works of Paolo Veroneſe, in the air and turn of the figures, as well as in the colouring.

PAOLO UCCELLO, or MAZZOCHI.

Painted Birds, Animals, Landſcape, Perſpective, and Portrait.

DIED 1432, AGED 83.

He was born at Florence, in 1349, and was the diſciple of Antonio Venetiano. Though he painted a variety of ſubjects, yet he ſhewed a peculiar delight in painting

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birds, and for that reaſon introduced them whenever it was poſſible, in all his compoſitions; from which circumſtance he was called Paolo *Uccello, and by that appellation is generally known.

He ſtudied perſpective with infinite labour, till he found out a method of reducing it to practice; and for that purpoſe ſpent a great deal of time in making himſelf thoroughly acquainted with the Elements of Euclid, in which he was aſſiſted by Giovanni Manetti, an eminent mathematician. He is mentioned as one of the firſt of the old artiſts who painted perſpective.

As his principal power conſiſted in deſigning every ſpecies of animals, he always fixed on ſuch ſubjects as might afford him an opportunity to introduce the greateſt number, and the greateſt variety; ſuch as the Creation; the family of Noah entering the Ark, or quitting it; and the general Deluge: and thoſe ſubjects he deſigned with much truth and expreſſion, ſo as to render his works very eſtimable in that early age of painting.

He alſo deſcribed frequently the battles of fierce and venemous animals, ſuch as the engagements of lions with ſerpents; in which ſubjects he expreſſed the vehement rage and fury of thoſe creatures, with abundance of nature and ſpirit; and in the landſcape part he uſually repreſented peaſants, or ſhepherdeſſes, watching their cattle, and, with the appearance of fright or terror, beholding, or flying from the engagement.

He painted in diſtemper and freſco, but conſumed ſo much of his time in the ſtudy of perſpective, that the profits of his works could ſcarce preſerve him from poverty: yet he juſtly may be allowed to have had conſiderable merit, if we conſider that the art of painting was but in its infancy at the time in which he flouriſhed.

GIOVANNI DA UDINO.

Painted Hiſtory, Birds, Animals, and Groteſques.

DIED 1564, AGED 70.

The real name of this painter, who was born at Udino, in 1494, was Giovanni Nanni; but he was called Giovanni da Udino, from the place of his nativity. His father, who was much devoted to hunting, having obſerved that his ſon, who at leiſure hours accompanied him, took a delight in drawing the pictures of thoſe animals which he purſued in the chace, concluded that his genius inclined him to painting; and therefore he took him to Venice, and placed him in the ſchool of Giorgione, to learn deſign and colouring. But Giovanni, inſpired with the accounts of the wonderful performances of Raphael, and Michael Angelo Buonaroti, procured letters of recommendation from Domenico Grimani, a friend of his father, to Balthaſar Caſtiglioni, Secretary to the Duke of Mantua, who introduced him to Raphael, and he was admitted as a diſciple of that illuſtrious artiſt.

Under ſo great a maſter, he learned the true principles of the art; though, having been originally inſtructed by Giorgione, he was enabled more readily to obtain the approbation of Raphael; and in a ſhort time ſhewed himſelf uncommonly excellent in deſign and colouring.

* Uccello ſignifies a bird.

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colouring. He imitated, with gracefulneſs and eaſe, thoſe objects with which his fancy was moſt delighted, ſuch as animals of all kinds, birds, quadrupeds and fiſhes, vaſes, muſical inſtruments, landſcapes, and buildings; and painted each of them with the utmoſt preciſion, truth, and delicacy.

By many proofs of ſuperior talents, he recommended himſelf ſo effectually to Raphael, that he appointed him to paint the organ and muſical inſtruments in the celebrated picture of St. Cecilia. Thoſe parts Giovanni executed to the extreme ſatisfaction of his maſter; and particularly, as he with great ſkill adapted his pencil ſo happily to the other parts which were painted by Raphael, that the whole ſeemed to be only the work of one hand.

About that time the ruins of the palace of Titus were cleared away: ſeveral curious and almoſt ineſtimable antique ſtatues were reſcued from the rubbiſh; and many of the ancient groteſque paintings, as well as ornaments in ſtucco, were brought to light, which appeared with aſtoniſhing freſhneſs and beauty. Thoſe not only excited the admiration of Giovanni, but engroſſed his whole attention for a conſiderable time. The ſtyle and taſte of the paintings he knew how to imitate; but the compoſition of the ſtucco was not to be found out, except with great labour and judgment. He therefore applied himſelf induſtriouſly to that diſcovery; and after a variety of experiments on different kinds of materials, found that the true antique Roman ſtucco was a preparation of the whiteſt marble reduced to a fine powder, ſifted carefully, and mixed with a proper quantity of the whiteſt lime; which in every reſpect anſwered all the purpoſes of the ancient ſtucco, being as durable, as bright, and as beautiful, and in all probability exactly the ſame.

Raphael, being at laſt fully convinced that his diſciple had diſcovered and reſtored the art of compounding ſtucco, which had been loſt for many hundred years, employed him in one of the galleries of the Pope's palace, where he finiſhed the moſt beautiful ornaments in ſtucco, and enriched the work with groteſque paintings, in the manner of the antiques. The beſt judges at Rome were aſtoniſhed at the perfection of his works, which were univerſally allowed to ſurpaſs the performances of the ancients, in the beauty of deſign, in elegance of taſte, in variety of invention, and in the agreeable wildneſs of imagination; and to be preferable to any of thoſe decorations or paintings, which were at that time diſcovered, either at the Coloſſeum, the baths of Diocletian, or any other places in Rome. For, in all his groteſque deſigns, the ornaments were ſuited, with peculiar judgment, to the animals repreſented: where he introduced birds, which he painted in an exquiſite manner, the ornaments were fruits of every kind, diſpoſed with inexpreſſible grace; and in all his other decorations, he was not only attentive to beauty, but to elegant propriety. But although he ſeemed ſuperior to all his cotemporaries, in deſigning birds, fruits, flowers, and alſo all ſorts of marine and terreſtrial animals, yet, in hiſtorical compoſitions, he was not equal to any of the diſciples of Raphael.

One very famous work he finiſhed for Pope Clement VII. in conjunction with Pierino de Vaga, in the Vatican, which is ſufficient to convince poſterity that he poſſeſſed moſt extenſive powers in his profeſſion. The work repreſents the Seven Planets; the figures deſigned by Pierino; but all the ornaments of the compartments in ſtucco, all the decorations,

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the ſymbols of thoſe fabulous deities, the baſſo-relievos, and the groteſque paintings, are executed by Giovanni, and are admirably performed.

His numerous works at Florence, for the Menicean family; at Rome, for the Pope, under the direction of Raphael; and in ſeveral parts of Italy, as well as at Udino; raiſed his reputation to the higheſt pitch: but on the death of his beloved maſter, and of the Pope his patron, he retired to his native city, determined to lay aſide his pencil for ever. Yet, afterwards going on a pilgrimage to Rome, on account of the Jubilee, though obſcured in the habit of a poor pilgrim, he was known by Vaſari, and with the utmoſt difficulty prevailed on to work for the new Pope, Pius IV.

He died at Rome, where for ſo many years he had been the object of general admiration; and, in concurrence with his lateſt requeſt, was buried in the Rotonda, near his maſter Raphael; and having been inſeparable in their lives, they were at their deaths as cloſely as poſſible united.

JAKOB VANDER ULFT.

Painted Italian Sea-Ports, Markets, and Perſpective Views.

He was born at Gorcum, about the year 1627; but the maſter by whom he was inſtructed is not mentioned. He painted excellently on glaſs, as well as in oil; and although he certainly never had been in Italy, yet, by his ſubjects, one would imagine he had ſpent a great part of his life at Rome; for he moſt frequently painted views of Rome and other cities of Italy, markets, proceſſions, and ſea-ports, which he repreſented with great appearance of truth and nature.

The deſigns of other maſters were his only models; he made ſketches from them of the nobleſt remains of antiquity; the columns, arches, trophies, and elegant buildings, with which objects he enriched his own deſigns; and it is a matter of doubt whether he could have repreſented them better, if he had deſigned them after nature on the ſpot. He underſtood the principles of perſpective thoroughly, and by that means gave to his own compoſitions an appearance of grandeur and truth. However, it cannot but be allowed, that whenever he had not the Italian deſigners for his guides, the Flemiſh taſte prevailed in his pictures, as may be evident from obſerving his views of the cities in his own country, and his view of London bridge. And, although they are as well painted, and with as good figures, veſſels, and boats, as are to be ſeen in any of his other works, yet have they nothing equal to the elegance or grandeur of thoſe views of the ſea-ports of Italy, which he had ſketched from the deſigns of other artiſts, whoſe ideas were more elevated.

As the knowledge of Vander Ulft in architecture and perſpective was very conſiderable, it enabled him to embelliſh ſuch ſcenes as were naturally unpleaſant and cold, with additional incidents that rendered them agreeable. He was remarkable for introducing a great number of figures in all his pictures, which he diſpoſed judiciouſly, deſigned well, and dreſſed them according to the modes and cuſtoms of different nations.

In the town-hall at Amſterdam there is a picture of this maſter's painting, in which he has repreſented a vaſt crowd of people in ſeveral groupes; which ſingle performance is

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ſufficient to do honour to his memory. He alſo painted a very exact view of London bridge, with the adjacent buildings; the river being crowded with boats, and thoſe filled with figures. The whole was well coloured, and neatly finiſhed, with great tranſparence, and very exact perſpective.

TIMOTEO DA URBINO. Vid. TIMOTEO.

TERENZIO DA URBINO.

Painted Hiſtory.

DIED 1620.

This artiſt was a correct deſigner, and a good painter; but he is not ſo memorable for any particular works of his own invention and compoſition, as for a ſingular dexterity and art, which he practiſed for many years with the greateſt ſucceſs. That art conſiſted in his making pictures, which he himſelf had painted, appear to be very ancient originals of ſome of the moſt celebrated maſters of Italy; by which he frequently deceived even good judges.

He uſed to procure a very old panel of oak, and having painted on it a ſubject ſuitable to his purpoſe, which he uſually copied from others, accurately imitating the touch and the colouring of his model, he diffuſed a look of ſuch antiquity over the whole, by ſmoke, varniſh, and ſome unknown artificial management, that he impoſed on moſt of the connoiſſeurs of his time. But that deception of others ended in his own undoing; for having impoſed upon his patron and beſt friend, Cardinal Montalto, by ſuch a contrivance, and ſold to him a ſpurious picture at an immenſe price, the fraud happened accidentally to be detected, and he was deſervedly covered with diſgrace; being alſo for ever deprived of the protection and favour of his benefactor, and rendered an object of univerſal contempt.

ADRIAN VAN UTRECHT.

Painted Birds, Fruit, Flowers, and Dead Game.

DIED 1651, AGED 52.

He was born at Antwerp, in 1599, and learned the art of painting in that city. For ſome time he painted peacocks, and other fowl, only for his amuſement; but as ſoon as they were ſeen, they were ſo exceedingly admired, that he was encouraged and ſolicited to purſue that kind of painting as his profeſſion.

His general ſubjects were fruit, birds, flowers, dead game, and objects of ſtill life, in which he always imitated and copied nature; and he was not only correct in his drawing, but his colouring ſhewed all the truth, freſhneſs, and force of nature itſelf. Next to Snyders, he was eſteemed to be the beſt painter in that ſtyle, in the Low Countries; and although he was extremely induſtrious, yet he found it impoſſible to finiſh one half of the pictures which were earneſtly requeſted of him.

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This maſter had a moſt delicate and tender manner of penciling; and gave an unuſual tranſparence to his colours. The King of Spain, who employed him for a conſiderable time, engroſſed the greateſt part of the works of Adrian, which hath occaſioned their preſent ſcarcity, few of them being now offered to ſale; and, when they are to be ſold, they produce very large prices. Sometimes, indeed, he painted his favourite objects in the compoſitions of other maſters; and thoſe pictures in which Van Utrecht had inſerted any thing, were always accounted abundantly more eſtimable.

PIETRO DA VECCHIA.

Painted Hiſtory.

DIED 1678, AGED 73.

He was born at Vicenza, in 1605, and was the diſciple of Aleſſandro Varotari; but he quitted the manner of that maſter, and adhered to the ſtyle of Giorgione, which he preferred to all others. The figures in his compoſitions are of a large ſize, and he always painted with a ſtrong body of colour; ſo that his carnations have a remarkable force; and by his ſkill in the chiaro-ſcuro, every figure, and every limb, apparently projects from the canvas.

No artiſt could poſſibly imitate the work of another with more preciſion, than he did the paintings of Giorgione. The ſame ideas, the ſame ſtyle of invention and compoſition, the ſame ſtrength of colour and manner of penciling, are obſervable in both. So nicely and exactly ſimilar to the pictures of Giorgione, are thoſe of Vecchia, that even the moſt expert connoiſſeurs have been frequently puzzled, to determine between the performances of thoſe maſters; particularly as the pencil of Vecchia gave ſuch a look of originality to his imitations, that nothing like a copy appears in any part of them.

Sandrart, who was a great painter, and a good judge, freely confeſſes, that when the Count Palatine of the Rhine, Charles Guſtavus, ſhewed him the picture of a ſoldier, boldly painted, and finely relieved, and aſked him by what maſter it might have been painted, Sandrart, having ſurveyed it with all poſſible attention, and examined it critically, was juſt going to pronounce his opinion that it was the work of Giorgione, when he took notice of the canvas appearing more new than it could have done if the picture had really been painted by that maſter; and had juſt time enough to reſcue himſelf from giving a wrong judgment of the author.

The genius of this painter was, however, ſomewhat bold; and in the draperies of his figures he was apt too much to indulge his own fancy. He was fond of inventing dreſſes which had a mixture of the ancient and modern; and frequently the draperies were of ſilk, ſatin, and the richeſt materials. At Venice, where he ſpent the greateſt part of his life, the Doge and Senate employed him to paint in oil thoſe hiſtorical deſigns which were worked in Moſaic, in the church of St. Mark; and in that church are to be ſeen two very capital paintings of Vecchia; the one is a Crucifixion, and the other Chriſt driving the Money-Changers out of the Temple; both of them highly admired, and accounted very excellent performances.

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TITIANO VECELLI, Cavaliére, called TITIAN.

Painted Hiſtory, Portrait, and Landſcape.

DIED 1576, AGED 96.

This illuſtrious painter was born at the caſtle of Cador, in Friuli, a province ſubject to the Venetians, in * 1480 (according to Vaſari and Sandrart); but at ten years of age he was conducted to Venice, and left under the care of an uncle, who was a perſon of ſome diſtinction in that city. That guardian ſoon obſerved the predominant inclination of his nephew to painting, and therefore placed him as a diſciple with Giovanni Bellini, who at that time was in the higheſt eſteem.

By the inſtructions of that maſter, and the ſtrength of his own genius, the proficiency of Titian was amazing; and as he continued in that ſchool for ſome years, he imitated the ſtyle and manner of his maſter ſo exactly, that his productions ſeemed aſtoniſhing to all who beheld them. But, as Bellini had never ſtudied the antique, and painted in a dry, ſtiff, and laboured ſtyle, Titian unavoidably adopted it; though even in that ſtyle he diſtinguiſhed himſelf extremely, in ſeveral portraits, landſcapes, and hiſtorical deſigns. However, he made nature his principal ſtudy, and imitated it faithfully and happily, not only in the tints of his carnations, when he painted figures, but even in the local colours of every inanimate object which he introduced in his compoſitions; and as he ſpent near ten years in that ſtudy, he by that means was enabled to give an uncommon character of truth to whatever he painted.

But as ſoon as Titian had ſeen the works of Giorgione, whoſe manner appeared to him abundantly more elegant, and leſs conſtrained than that of Bellini, he determined to quit the ſtyle to which he had ſo long been accuſtomed, and to purſue the other that recommended itſelf to him, by having more force, more relief, more nature, and more truth. Some authors affirm, that he placed himſelf as a diſciple with Giorgione; yet others only ſay, that he cultivated an intimacy with him; but it is undoubtedly certain, that he ſtudied with that great maſter; that he learned his method of blending and uniting the colours; and practiſed his manner ſo effectually, that ſeveral of the paintings of Titian were taken for the performances of Giorgione; and then his ſucceſs inſpired that artiſt with an invincible jealouſy to Titian, which broke off their connexion for ever after.

The reputation of Titian roſe continually; every new work contributed to extend his fame through all Europe; and he was conſidered as the principal ornament of the age in which he flouriſhed. And yet Sandrart obſerves, that amidſt all his applauſe, and conſtant employment at Venice, his income and fortune were inconſiderable; and he was more remarkable for the extenſiveneſs of his talents, than for the affluence of his circumſtances. But when his merit was made known to the Emperor Charles V. that Monarch knew how

* De Piles, the Chronological Tables, and the authors of the Abrégé de la Vie des Peintres, fix the birth of Titian in 1477; and make him 99 at his death: but as Giorgione was confeſſedly older than Titian, and was born in 1478, I have preferred the joint authorities of Vaſari and Sandrart, who affirm that Titian was born in 1480.

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how to ſet a juſt value on his ſuperior abilities; he enriched him by repeated bounties, allowed him a conſiderable penſion, conferred on him the honour of Knighthood, and, what was ſtill more, honoured him with his friendſhip. He painted the portrait of that benefactor ſeveral times; and it is recorded by Sandrart, that one day, while the Emperor was ſitting for his picture, a pencil happening to drop from the painter, he ſtooped, took it up, and returned it, obligingly anſwering to the modeſt apology of the artiſt, (who bluſhed at the condeſcenſion of ſo great a Monarch) that the merit of a Titian was worthy of the attendance of an Emperor.

By the Cardinal Farneſe he was invited to Rome, where he painted an admirable portrait of the Pope, at full length; as alſo many hiſtorical ſubjects, taken from ſacred and fabulous hiſtory, and a great number of portraits; every Prince, and perſon of rank, exerting themſelves ambitiouſly to procure ſome of his works.

While he was engaged at the Pope's palace of Belvedere, Michael Angelo Buonaroti and Vaſari went to viſit him; and on ſeeing a picture of Danaë which Titian had juſt finiſhed, Buonaroti, having given the moſt deſerved commendation to the real perfections of that picture, lamented that the Venetian artiſts attended ſo little to deſigning; for, if Titian had ſtudied the antique, as accurately as he before had ſtudied nature, he muſt have been abſolutely inimitable; becauſe the perfection of colouring would have been rendered ſtill more lovely, by being united with perfection of deſign.

The excellence of Titian was not ſo remarkably apparent in the hiſtorical compoſitions which he painted, as in his portraits and landſcapes, which ſeem to be ſuperior to all competition; and even to this day many of them preſerve their original beauty being as much the admiration of the preſent age as they have deſervedly been of the ages paſt.

It is obſerved of Titian, by moſt writers, that in the different periods of his life he had four different manners; one, reſembling his firſt inſtructor Bellini, which was ſomewhat ſtiff; another, in imitation of Giorgione, more bold, and full of force. His third manner was the reſult of experience, knowledge, and judgment, beautifully natural, and finiſhed with exquiſite care, which manner was peculiarly his own; and in thoſe pictures which he painted between the years of approaching old age, and his death, may be noticed his fourth manner. His portraits were very differently finiſhed in his early, and in his latter time, according to the teſtimony of Sandrart. At firſt he laboured his pictures highly, and gave them a poliſhed beauty and luſtre, ſo as to produce their effect full as well when they were examined cloſely, as when viewed at a diſtance; but afterwards, he ſo managed his penciling, that their greateſt force and beauty appeared at a more remote view, and they pleaſed leſs when they were beheld more nearly. So that many of thoſe artiſts who ſtudied to imitate him, being miſled by appearances which they did not ſufficiently conſider, have imagined that Titian executed his work with readineſs and a maſterly rapidity; and concluded that they ſhould imitate his manner moſt effectually, by a freedom of hand and a bold pencil. Whereas, in reality, Titian took abundance of pains to work up his pictures to ſo high a degree of perfection; and the freedom that appears in the handling was entirely effected by a ſkilful combination of labour and judgment.

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It cannot be truly affirmed, that Titian equalled the great maſters of the Roman ſchool in deſign, but he always took care to diſpoſe his figures in ſuch attitudes as ſhewed the moſt beautiful parts of the body. His taſte in deſigning men was not generally ſo correct or elegant as it appeared in his boys and female figures; but his colouring had all the look of real fleſh; his figures breathe. He was not ſo bold as Giorgione, but in tenderneſs and delicacy he proved himſelf much ſuperior to him and all other artiſts. The expreſſion of the paſſions was not his excellence, though even in that reſpect many of his figures merited the juſteſt commendation; but he always gave his figures an air of eaſe and dignity. His landſcapes are univerſally allowed to be unequalled, whether we conſider the forms of his trees, the grand ideas of nature which appear in his ſcenery, or his diſtances, which agreeably delude and delight the eye of every obſerver; and they are executed with a light, tender, and mellow pencil. He learned from nature the harmony of colours; and his tints ſeem aſtoniſhing, not only for their force, but their ſweetneſs; and in that reſpect, his colouring is accounted the ſtandard of excellence to all profeſſors of the art.

De Piles remarks, that as the colouring of draperies affords a painter an opportunity of ſhewing all his ſkill in the chiaro-ſcuro, Titian made uſe of that artifice in moſt of his pictures; becauſe he was at liberty to give his draperies what colour he thought moſt proper, either for making his ground, for ſpreading light, or for characteriſing objects by compariſon. It was the cuſtom of this great maſter frequently to repeat the ſame ſubject, ſometimes by his own pencil, and often by the hands of his diſciples, who carefully copied them; yet he always re-touched them, adding only a back-ground, or ſome trifling alteration, by which management they had the look of originals, and in all probability were very little, or perhaps in no degree inferior.

It would prove almoſt an endleſs taſk to enumerate the variety of works executed by this illuſtrious artiſt, at Rome, Venice, Bologna, and Florence, as well as thoſe which are to be ſeen in other cities of Italy, in England, Spain, Germany, and France; but there are two which are mentioned as being exceedingly capital. One is a Laſt Supper, preſerved in the Refectory at the Eſcurial in Spain, which is inimitably fine; the other is at Milan, repreſenting Chriſt crowned with Thorns. The principal figure in the latter has an attitude full of grace and dignity, more than mortal, and the countenance ſhews a benevolence and humility, combined with dignity and pain, which no pencil but that of Titian could ſo feelingly have deſcribed. It is admirably coloured, and tenderly and delicately penciled; the heads are wonderfully beautiful, the compoſition excellent, and the whole has a charming effect by the chiaro-ſcuro.

FRANCESCO VECELLI.

Painted Hiſtory and Portrait.

He was born at Friuli, in 1483, the younger brother of the celebrated Titian, by whom he was inſtructed in the art of painting; but before he commenced artiſt, though extremely well

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well qualified to appear with reputation in the profeſſion, he engaged in a military life, in which he continued till peace was reſtored in Italy. He then went to his brother Titian to Venice, and reſumed the pencil; and being employed to paint ſeveral altar-pieces for churches, and a few portraits for his friends, he proved himſelf worthy of being the diſciple, as well as the brother of Titian.

Such promiſing talents ſerved to ſow the ſeeds of jealouſy in the breaſt of his brother, while they promoted his own reputation; and Titian, dreading a powerful rival and competitor in Franceſco, contrived artfully to turn his thoughts from painting in the ſtyle which he himſelf purſued, and perſuaded him to employ himſelf in adorning the inſides of rich cabinets, with ſmall hiſtorical ſubjects, and pieces of architecture, for which at that time there was a great demand.

Some of thoſe cabinets have reached our time; and, being miscalled the work of the famous Titian, they have been eſtimated at an incredible price, and often ſold for a large ſum; though the paintings are certainly only by Franceſco Vecelli, who in every reſpect was remarkably inferior to his brother.

HORATIO VECELLI.

Painted Portrait and Hiſtory.

DIED 1579.

He was the ſon and diſciple of Titian, born at Venice, and painted ſome portraits which might ſtand in competition with thoſe of his father's hand. He likewiſe painted hiſtory, in concurrence with Paolo Veroneſe and Tintoretto, in the palace of the Doge, at Venice; particularly the repreſentation of a battle, which for ſome time was aſcribed to Titian.

He travelled with his father to Rome and Germany, and was much eſteemed for his extraordinary merit; but after the death of Titian, finding himſelf in very ample circumſtances, he devoted more of his hours to pleaſure than to painting; and although he outlived his father but a few years, yet ſome time before his death, which happened in the vigour of his years, he had conſumed the greateſt part of that wealth which had been honourably acquired by his father, in the ridiculous purſuit of the philoſopher's ſtone.

DON DIEGO VELASQUEZ, DE SILVA.

Painted Portrait, Hiſtory, Converſations, and Landſcapes.

DIED 1660, AGED 66.

He was born at Seville, in 1594, and at firſt was inſtructed by Franciſco Herrera, called the old; but afterwards became the diſciple of Franciſco Pacheco, an artiſt of conſiderable diſtinction in that city. As Velaſquez had received a polite education in moſt branches of literature, before he applied himſelf to painting, and as he alſo poſſeſſed a very

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Don Diego Velazquez.

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a very happy genius, his progreſs in the ſchool of Pacheco was remarkable, and he ſoon gave manifeſt proofs of his abilities. He ſtudied diligently after nature, and painted birds, beaſts, fiſhes, and landſcapes, as they occurred, and deſigned them with ſuch truth and exactneſs, that his performances roſe into high eſteem.

His moſt favourite ſubjects, at firſt, were of the low kind, ſuch as taverns, kitchens, converſations, and perſons feaſting; and thoſe he executed with a bold pencil, and uncommon tints of colour, in a ſtyle peculiar to himſelf, having always nature for his director. But Pacheco having procured ſome pictures of the Italian maſters, the ſight of them inſpired Velaſquez with nobler ideas; and being particularly charmed with the colouring of Caravaggio, he made him his model, and his ſucceſs in that ſtyle anſwered his moſt ſanguine expectations.

Having ſpent five years under Pacheco, and finding himſelf ſufficiently qualified to ſet out as an artiſt, he went to Madrid, where he received great encouragement, and had an opportunity of improving himſelf ſtill more by viewing the paintings in the Eſcurial, and in the palaces of the Nobility. At length he had the good fortune to procure the patronage of the Duke D'Olivarez, favourite of Philip IV. and the portrait which he painted of that Grandee being ſhewn at Court, was ſo generally applauded, that it obtained him the royal favour, and he was appointed principal painter to the King of Spain, with an honourable penſion, and an apartment in the palace.

While he was in that ſtation, Rubens arrived in Spain; and having viſited Velaſquez, and conſidered his works, he conceived a moſt friendly affection for him on account of his talents; and, knowing that it would be of infinite advantage to that artiſt to have a more extenſive acquaintance with the Roman and Venetian taſte of deſign and colouring, he recommended it to him to ſpend ſome time in Italy. Velaſquez, convinced of the ſincerity and probity of Rubens, as well as of his judgment, followed his advice, and travelled to Venice and Rome: at the former he copied the works of Titian, Tintoretto, and P. Veroneſe; and at the latter ſtudied the antiques, the works of Raphael, Buonaroti, and the Caracci's; by which means he acquired ſuch an improvement of taſte, correctneſs, compoſition, and colouring, as placed him at the head of his profeſſion.

At his return to Spain, he was received with every mark of eſteem by the King, and applauſe by the public; and having finiſhed a noble deſign of the Crucifixion for the convent of St. Placidia, the whole Court had an inconteſtable evidence of his merit, and the improvement he had obtained, by ſtudying the fineſt productions of art and genius in Italy.

As Philip IV. had determined to procure the beſt collection poſſible of antique ſtatues, and the works of the greateſt maſters of Italy, he commiſſioned Velaſquez to chooſe and purchaſe the moſt curious, and alſo to copy ſuch celebrated paintings as he found unpurchaſeable. During that progreſs, he painted the portrait of Innocent X. and moſt of the Cardinals and Princes at Rome; and was treated with the utmoſt diſtinction and honour, as long he continued in that city. He had the happineſs to enrich his own country with many admirable curioſities of ancient and modern artiſts; and adorned it alſo with a number

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of his own works, in portrait and hiſtory. The compoſitions of Velaſquez were remarkable for ſtrong expreſſion, for a freedom of pencil, for a ſpirited touch, and ſuch a tone of colour as almoſt equals nature itſelf. The moſt capital performance of this eminent maſter, is the hiſtorical repreſentation of the expulſion of the Moors by Philip III. which is in the grand ſalon at Madrid.

VENETIANO. Vid. SEBASTIAN DEL PIOMBO.

ANTONIO VENETIANO.

Painted Hiſtory and Portrait.

DIED 1384, AGED 74.

He was born at Venice, in 1310, and was a diſciple of Agnolo Gaddi; but ſurpaſſed him in many reſpects, being accounted one of the beſt painters of his time. At Florence and Piſa he performed ſeveral works which were univerſally admired, as he likewiſe did in his native city, and other parts of Italy; and rendered himſelf eſteemed not only for his ſingular merit in his profeſſion, but on account of his other accompliſhments.

He was correct in his deſign, and had a lively imagination; the attitudes of his figures were natural and becoming; the airs of his heads were graceful and full of variety; and his expreſſion was well adapted to the characters and actions of his figures. The moſt celebrated painting of this maſter is at Florence, repreſenting the miracle of the loaves and fiſhes, in which he has given a divine expreſſion to the air, countenance and attitude of our Saviour, and a look that amiably ſhews the compaſſion he felt for the multitude around him.

DOMENICO VENETIANO.

Painted Hiſtory.

DIED 1476, AGED 56.

He was born at Venice, in 1420, and was the diſciple of Antonello da Meſſina; from whom he learned the art of painting in oil, at that time known in Italy only by Antonello, as the ſecret had been communicated to him alone by John Van Eyck, the original diſcoverer.

He painted ſeveral pictures at Loretto and Florence, that were exceedingly admired; but at the latter city he connected himſelf unhappily with Andrea del Caſtagno, who invidiouſly and treacherouſly murdered him while he was ſerenading his miſtreſs, and accompanying the lute with his voice. That deteſtable action was committed by Andrea, partly that he might preſerve the ſecret of painting in oil from any other artiſts; but as much out of envy, on obſerving the works of Domenico abundantly more commended than his own.

OCTAVIUS,

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OCTAVIUS, or OTHO VENIUS, or VAN VEEN.

Painter Hiſtory and Portrait.

DIED 1634, AGED 78.

He was born at Leyden, in 1556; and his parents, who were perſons of diſtinction, had him carefully educated in every branch of polite literature; but he was inſtructed in deſign by Iſaac Nicholas, and in painting by John Van Winghen. Being compelled to leave his own country on account of the troubles, and retire to Liege to purſue his ſtudies, he gained the eſteem of Cardinal Grooſbeck by his perſonal merit; and that prelate obſerving the appearance of excellent talents in Otho, particularly in regard to painting, encouraged him to perfect his ſtudies at Rome; and in ſo earneſt a manner recommended him to ſeveral of his friends, that the Cardinal Maduccio entertained him in his palace.

On his arrival at Rome, he placed himſelf as a diſciple with Frederigo Zucchero, a maſter of very great eminence; and, under his guidance, not only practiſed in private, but applied himſelf to deſign after the antiques, and to copy the moſt admired paintings of the beſt artiſts. Having thus employed ſeven years in conſtant attention to his improvement, he acquired a delicate manner of penciling, an agreeable ſtyle of colouring, and ſuch a knowledge of the chiaro-ſcuro, as diſtinguiſhed him above all the painters of his time. For, by the ſolidity of his judgment, he penetrated into the true principles of that refined part of his art; he reduced thoſe principles to practice; and was the firſt who explained to the Flemiſh artiſts the doctrine of lights and ſhadows, which his diſciple Rubens afterwards ſo thoroughly comprehended, and carried to ſo great a degree of perfection.

He was extremely careſſed by the Emperor, the Duke of Bavaria, the Elector of Cologne, and the Prince of Parma, governor of the Netherlands; and having painted a portrait of the latter, it procured him the honour of being employed in the ſervice of that Prince, and eſtabliſhed his reputation through the Low Countries.

Venius had a lively and fertile invention; his drawing was generally correct, and particularly ſhewn in the extremities of his figures. The airs of his heads were not without grace; his draperies had an eaſy flow, and they were ſo well caſt as to give a certain dignity to his figures. The principal works of this maſter are to be ſeen in the churches of Flanders. In the cathedral at Antwerp is preſerved a Laſt Supper, eſteemed an excellent performance; in the pariſh church of St. Andrew is an altar-piece, repreſenting the Martyrdom of that Apoſtle; and in the refectory of the Abbey of St. Vinox is a picture of Mary Magdalen anointing the feet of our Saviour.

He had a daughter, named

GERTRUDE VENIUS, or VAN VEEN,

Who was born at Bruſſels, and painted portraits and hiſtory, in the ſtyle and manner of her father, with very great ſucceſs; her colouring being clear and lively, and her touch delicate.

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MARCELLO VENUSTI, called MANTUANO.

Painted Hiſtory.

DIED 1576, AGED 61.

He was born at Mantua, in 1515, and proved an honour to the ſchool of Pierino del Vaga, to whom he was a diſciple. His merit was ſo extraordinary that he aſſiſted his maſter in many of his moſt grand compoſitions at Rome and Florence; and his own works were exceedingly eſteemed by Michael Angelo Buonaroti. The Cardinal Farneſe employed him to copy the celebrated picture of the Laſt Judgment, allowed to be the nobleſt production of Buonaroti's genius; and that copy was greatly commended, even by the painter of the original.

Few of the churches or chapels at Rome were without ſome of the paintings of Venuſti, either in freſco or in oil; for he was exceedingly admired for the elegant taſte of his deſign, for the grandeur of his compoſitions, for the beauty of his colouring, and the neatneſs of his finiſhing.

HENRY VERBRUGGEN, or TERBRUGGEN.

Painted Hiſtory.

*DIED 1640, AGED 52.

He was born at Overyſſel, in 1588, and placed as a diſciple under Abrahem Bloemart; but being deſirous to improve himſelf by ſtudying the works of thoſe who were confeſſedly moſt eminent in his profeſſion, he travelled through ſeveral parts of Italy, and reſided for ten years at Rome. His ſtudies in that city were attended with ſucceſs, and he painted many altar-pieces for the churches and convents, which are evident proofs of the noble taſte in which he compoſed his ſubjects, and the freedom and firmneſs of his execution.

In the principal church at Naples there is a large altar-piece, much admired for the goodneſs of the deſign, and alſo for the colouring; and, contrary to the rule of the Flemiſh maſters, he did not put his name to that picture, concluding that his ſtyle and pencil were at that time ſo generally known, that his name was unneceſſary. There is alſo at Middleburgh an extraordinary fine picture by this maſter, repreſenting an entertainment at dinner, with figures as large as life; which being ſhewn to Rubens, that great man, to the honour of Verbruggen, commended his works above all thoſe which he had ſeen in his progreſs through the Low Countries.

GASPARD PETER VERBRUGGEN.

Painted Flowers.

DIED 1720, AGED 52.

He was born at Antwerp, in 1668, and, under the direction of Peter Verbruggen, became a conſiderable artiſt. He ſettled at the Hague, where his reputation procured him

* Sandrart and other writers agree that Verbruggen died in 1640, aged 52; and yet Deſcamps ſays he died in 1629, aged near 42, which ſeems to be a miſtake.

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him a favourable reception; and aſſociated in that city with Matthew Terweſten, a painter of hiſtory, whoſe works were in great eſteem. Terweſten painted the figures in ſeveral grand compoſitions, and Verbruggen painted the flowers and other decorations.

This painter had an unuſual readineſs of hand, and an expeditious manner of working, which contributed to enrich him; but when he returned to Antwerp, he devoted moſt of his time to company and amuſements, and painted moſtly at night. By that means his latter pictures have not the real merit of his earlier works, having nothing to recommend them but the freedom of penciling, and a tone of colour that had more of brilliancy than of truth and nature.

In his ſtyle he reſembled Baptiſt Monnoyer more than Van Huyſum. His manner of painting flowers in cielings and ſalons was truly grand; his colouring and grouping of the objects ſhewed extraordinary art and judgment; and his touch was eaſy, free, and well adapted to that kind of painting, as it ſhewed a lightneſs of hand without labour.

Giovanni Mario VERDIZZOTTO.

Painted Landſcapes.

DIED 1600, AGED 75.

He was born at Venice, in 1525, and was the diſciple of Titian; who, obſerving the genius and capacity of his pupil to be capable of any improvement, and alſo diſcerning the amiable qualities of his mind, acquired by an excellent education, loved him, and treated him as if he had been his own ſon. He explained to him every principle of the art that might conduce to his advantage, and took all poſſible pains to render him eminent in his profeſſion. Nor was Titian diſappointed in his expectations; for Verdizzotto ſhewed him every mark of reſpect and affection, as if he had been really his parent, and acted as his ſecretary whenever he had occaſion to correſpond with Princes or perſons of high nobility.

His favourite ſubjects were landſcapes, which he deſigned and painted in an admirable ſtyle, very much in the manner of his maſter. His pictures were uſually of a ſmall ſize, but they were excellently coloured, and enriched with figures that were delicately penciled.

Simon VERELST.

Painted Fruit, Flowers, and Portrait.

DIED 1710, AGED 46.

He was born at Antwerp, in 1664, and ſtudied after nature all thoſe ſubjects which he choſe to paint, till he became very eminent, as well for the elegance of the objects which he ſelected, as for his exquiſite manner of finiſhing them.

He had already acquired conſiderable reputation in his own country, when the proſpect of advancing his fortune induced him to viſit England; and his ſucceſs was almoſt incredible.

His

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His works very ſoon came into vogue; they were exceedingly admired, and ſold for greater prices than had ever been given in London, for any compoſitions in that ſtyle of fruit and flowers. He had abundant vanity, and he found that vanity abundantly gratified, not only by the eſteem in which his paintings were held, but by the compliments of poets, particularly by thoſe lines which were written by Prior.

It is ſaid that the Duke of Buckingham propoſed to him a ſcheme for adding to his reputation and fortune, by painting portraits; though the advice was given by the Duke, more out of an inclination to mortify Verelſt, than to afford him any new incentive to his pride, as he concluded that the vanity of the painter would influence him to undertake that branch of his profeſſion which was ſuperior to his ſkill. The Duke ſat to him to try the experiment, and Verelſt took pains to embelliſh the portrait with fruit and flowers; but as ſoon as it was exhibited, though it appeared to be highly laboured, the whole compoſition was very juſtly ridiculed. And yet that manner of Verelſt, which was at firſt ſo deſervedly decried, became in a ſhort time ſo faſhionable, as even to leſſen the number of the employers of Kneller; and he was paid for one half-length above an hundred pounds ſterling.

As to his flower and fruit ſubjects, he handled them in a charming manner, and gave them force and relief by a judicious management of the chiaro-ſcuro. He painted his objects with great truth and reſemblance of nature, and his colouring was freſh; but as to his portraits, they were not much to his honour; though he finiſhed them as highly as he did his flowers, which he always took care to introduce in every portrait.

HERMAN, or HARMAN VERELST.

Painted Hiſtory, Fruit, and Flowers.

DIED 1700.

He was the elder brother of Simon Verelſt; and the ſubjects he choſe were painted in an agreeable manner, and well coloured. He ſtudied for ſome years at Rome, and reſided at the Emperor's Court at Vienna, till it was beſieged by the Turks, in 1683; and being on that occaſion under a neceſſity of leaving that country, he went to ſettle in England, where he ſpent the remainder of his life.

CORNELIUS VERELST.

Painted Fruit and Flowers.

BORN IN 1667.

It is generally thought that he was a brother to Simon; and it is moſt probable that he was his diſciple, as he painted the ſame ſubjects, and his colouring and handling were very ſimilar. The ſucceſs of his brother in England was undoubtedly his inducement to ſettle in London, where he found great encouragement; but as the general taſte for ſuch ſubjects as he painted has for ſome years ſubſided, his pictures at this day are held in no great eſteem, and produce but low prices at public ſales.

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MADEMOISELLE VERELST.

Painted Hiſtory and Portraits.

BORN IN 1680.

This paintreſs was niece to Simon Verelſt, and was taught the art of painting by her father; but afterwards lived entirely with her uncle, who gave her the beſt inſtructions in his power for her improvement. She had an excellent education, was a fine performer on ſeveral inſtruments of muſic, and ſpoke and wrote the German, Italian, and Latin, the Engliſh and French languages, with fluency and elegance.

She painted portraits and hiſtory with genius and ſpirit, and was admired for the delicacy of her touch, and the neat manner of her finiſhing. Her portraits generally were of a ſmall ſize; and ſhe was accounted to deſign her figures with more correctneſs than any female artiſt of her time. She gave her portraits a fine expreſſion, not only in reſpect of the features, but alſo of the mind of her models; and thoſe who poſſeſs her works hold them in the higheſt eſteem.

ADRIAN VERDOEL.

Painted Hiſtory.

DIED 1684, AGED 64.

This artiſt was born at a village on the Meuſe, about the year 1620, and became the diſciple of Rembrandt; in whoſe ſchool he made a conſiderable figure, and ſet out in his profeſſion with a great deal of credit.

He always endeavoured to imitate the ſtyle and taſte of his maſter, and aimed at ſomewhat grand in his compoſitions of hiſtorical ſubjects; but his works ſufficiently ſhew that he wanted an elevation of thought adequate to the deſigns he undertook to execute. He was accounted rather ſuperior to his maſter in invention, and in ſome reſpects to be a better deſigner; yet he was far inferior to him in his colouring and handling. Beſides, his figures are often incorrect, his manner of painting is generally too black; there is ſcarce any, even the ſmalleſt appearance of grace or elegance in his figures; and his expreſſion is very moderate. However, ſome of his pictures have a competent ſhare of merit in the diſpoſition, in the freedom and ſpirit of his pencil, and in the tranſparence of his colours.

For ſome years he painted with good ſucceſs; but in his advanced age he quitted the pencil entirely, and became a dealer in pictures. At this day his pictures are not in much eſteem.

.... VERENDAEL.

Painted Fruit and Flowers.

He was born at Antwerp, in 1659, and in that city learned the art of painting; but the maſter by whom he was inſtructed is not aſcertained. He employed his talents in painting

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painting fruit and flowers, which he ſtudied after nature, and exerted himſelf alſo in obſerving the works of thoſe maſters who were moſt eminent in that ſtyle; by which means his reputation was very ſoon ſpread through the Netherlands, and from thence through moſt parts of Europe, as he ſhewed both genius and judgment in his compoſitions, and executed every ſubject in a maſterly and delicate manner.

Sometimes he introduced objects which he had imitated from Mignon, but uſually ſuch only as he copied from nature; yet wherever he collected his ſubjects, they were delicately choſen, repreſented with exact truth and nature, and exquiſitely finiſhed. By a noted Dutch* writer he was cenſured as being tedious and ſingular; but the ſingularity of which Verendael was accuſed, aroſe from his having his whole thought and attention totally occupied by the love of his profeſſion; and if he ſeemed tedious in finiſhing his works, it was no more than what ſeemed abſolutely requiſite to give them that luſtre and neatneſs for which they were remarkable.

While he was alive his pictures were extremely coveted, and carried abroad to moſt parts of Europe, and to this day they maintain their character and eſteem. He was ſo curious, and apprehenſive of his paintings being injured by duſt or other accidents, that whenever he had finiſhed a flower, he guarded it carefully by a cover of paper. Next to Mignon and Van Huyſum, his merit renders him moſt worthy of commendation; nor in the neatneſs and delicacy of his pictures is he ſurpaſſed by any of the Flemiſh maſters.

TOBIAS VERHAECHT.

Painted Landſcape and Architecture.

DIED 1631, AGED 65.

He was born at Antwerp, in 1566, and diſtinguiſhed himſelf as an excellent painter of landſcape; in which, though the ſtyle, the taſte of deſign, and the diſtribution of the parts, were very peculiar, yet were they exceedingly natural and pleaſing, as well as elegant; inſomuch that even Rubens, who was a moſt admirable painter of landſcape, uſed often to ſay that Verhaecht was his firſt and beſt inſtructor in that branch of his art.

His ſites were generally well choſen, his ſcenes agreeable; and, by a ſkilful method of managing the aërial perſpective, he opened a large extent of country, deluding the eye to a very remote diſtance, by interſperſed hills, rocks, mountains, and well broken grounds. The forms of his trees were looſe and natural; the ruins and pieces of architecture, which he always introduced, were in an elegant taſte; and a general harmony appeared through the whole compoſition.

The Grand Duke of Tuſcany careſſed him extremely, and for that Prince he painted ſeveral noble landſcapes. At Rome alſo he was much admired, and particularly on account of one picture repreſenting the Tower of Babel, which was an immenſe compoſition.

FRANCIS

* Weyermans.

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FRANCIS PETER VERHEYDEN.

Painted Fowl, and Huntings of Wild Beaſts.

DIED 1711, AGED 54.

He was born at the Hague, in 1657, and was originally bred a ſtatuary, in which profeſſion he proved a good artiſt, and was one of thoſe who were employed to model the figures and ornaments of the triumphal arch erected in 1691 at the Hague, for the public entry of King William III. But by aſſociating with ſome painters who were employed along with him at the King's palace at Breda, and obſerving their manner of working, he made ſome attempts to imitate them, and did it ſo ſucceſsfully as to occaſion the ſurpriſe of all who ſaw his firſt productions; and ſoon after he entirely laid aſide the profeſſion of a ſtatuary, and devoted himſelf wholly to painting.

His friends, who diſapproved of his conduct, endeavoured to diſſuade him, by repreſenting how indiſcreet it muſt appear for an artiſt who was eminent in one profeſſion to exchange it at the age of forty for another, in which he could only be a beginner; but their opinions had no influence on him to alter his reſolutions. He began with copying animals of different kinds, after Snyders, and very ſoon found himſelf capable of deſigning ſubjects in the ſame ſtyle, ſuch as huntings of the wild boar, ſtag, and other animals, in which he introduced a multitude of dogs in bold and natural actions, full of peculiar ſpirit and fire. He likewiſe painted fowl in the manner of Hondekoeter, and touched the plumage with a lightneſs and tenderneſs almoſt equal to the maſter who was his model.

He had a good manner of colouring, and a great command of his pencil; and marked even the hairs of his animals with truth, and a ſtrong reſemblance of nature. His works in general had much harmony, and looked more like the performances of an experienced artiſt, than the efforts of one who had been ſo ſhort a time a practitioner; and it was imagined that he would have excelled moſt of the painters in that ſtyle, if from his youth he had made the art of painting his ſole profeſſion.

PETER CORNELIUS VERHOEK, or VERHUICK.

Painted Landſcapes, Animals, and Battles.

He was born at Bodegrave,* in 1642, and became the diſciple of Abraham Hondius, whoſe manner he imitated while he continued in the Low Countries, and deſigned animals with a great deal of ſpirit and good action; but when he travelled to Rome, he was ſo affected by the ſight of Bourgognone's works, that he ſtudied them induſtriouſly and inceſſantly.

By a careful obſervation of the excellencies of that maſter, he acquired the ſkill to paint battles in his ſtyle, with a lively tint of colour, and a competent degree of force; and executed them in a large and ſmall ſize, with ſuch public approbation, that he found

* According to Houbraken, Verhoek was born in 1648.

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conſtant employment at Rome, Naples, and other cities of Italy through which he journied. His landſcapes were painted in a very pleaſing ſtyle, and ornamented with ſmall figures in the taſte of Callot, which were correctly deſigned, and touched with ſpirit.

GYSBERT VERHOEK.

Painted Landſcapes, Battles, and Encampments.

DIED 1690, AGED 46.

He was the brother and diſciple of Peter Verhoek, born at Bodegrave, in 1644; but as ſoon as he was well eſtabliſhed in the rudiments of the art, he placed himſelf as a diſciple with Adam Pynaker, and copied ſome of the works of his maſter with ſucceſs. However, as he had formed his taſte by the paintings of his brother, he endeavoured, like him, to imitate the manner of Bourgognone; and his uſual ſubjects were battles, encampments, or ſkirmiſhes.

He was remarkably ſtudious to improve himſelf, and took uncommon pains to ſketch the different motions, actions, and attitudes of men and horſes, that he might have them ready whenever he had occaſion to introduce them in his compoſitions; and of thoſe kind of ſketches he left an incredible number, which were well deſigned, and marked with a great deal of freedom.

JAN VERKOLIE.

Painted Hiſtory, Portraits, and Converſations.

DIED 1693, AGED 43.

He was born at Amſterdam, in 1650; and having ſpent ſome part of his youth in drawing and ſtudying perſpective, he choſe to imitate the ſtyle of Gerrit Peters Van Zyl, (generally called Gerrard) and arrived at ſuch a degree of expertneſs, as to make his works ſcarcely diſtinguiſhable from thoſe of that maſter. He was afterwards for a ſhort time the diſciple of Jan Lievens, and profited conſiderably under his direction; but when he had continued about ſix months in that ſchool, he perceived that he had gained as much knowledge as he could poſſibly obtain from his inſtructor, and therefore ſet up as a profeſſed painter.

Lievens, while Verkolie was his pupil, obſerving how ſtrong a reſemblance there was between his handling and colouring and that of Gerrard, employed him to finiſh ſeveral pictures which the latter had left imperfect; and even the moſt ſagacious connoiſſeurs could not remark any perceptible difference between thoſe maſters.

Verkolie for the moſt part painted portraits, and in an excellent manner; but he alſo painted hiſtorical ſubjects and converſations. His colouring was good, and his deſign in many reſpects correct, with a tender and neat manner of penciling; but he cannot be juſtly commended for grace or elegance.

NICHOLAS

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NICHOLAS VERKOLIE.

Painted Portrait and Hiſtory.

DIED 1746, AGED 73.

He was born at Delft, in 1673, and was at firſt inſtructed by his father Jan Verkolie, who died when Nicholas was only twenty years of age; yet even then he was far advanced in the knowledge of his art, and took pains to repair the loſs of ſo able an inſtructor, by a more diligent application to his ſtudies. At firſt he painted portraits, with reaſonable ſucceſs, but afterwards he applied himſelf entirely to painting hiſtory, and by his taſte of deſign and compoſition, gave ſingular ſatisfaction to thoſe who were good judges of merit, and eſtabliſhed his reputation.

Beſide the merit of Verkolie in his oil paintings, he had a very peculiar excellence in drawing and deſigning with Indian ink; and he finiſhed thoſe drawings with ſuch accurate neatneſs, that they are ſold at a very high rate, and are exceedingly rare. In all his ſubjects, whether of hiſtory or portrait, he was very correct in his deſign; his colouring is good, and in his eaſel-pictures it appears beautifully melting. His touch, though delicate, is firm; and his night-pieces, which have a ſurpriſing effect, are very much coveted, being eſteemed worthy of a place in the beſt collections.

JOHN CORNELIUS VERMEYEN, or MAYO.

Painted Hiſtory and Portrait.

DIED 1559, AGED 59.

He was born at the village of Beverwyck, in 1500, and became principal painter to the Emperor Charles V. who honoured him with many marks of particular eſteem. He attended that Monarch at all his battles and ſieges, and deſigned on the ſpot views of all the fortified places which were attacked by the Emperor, as alſo the different encampments of his army, and every memorable action of the whole war, by ſea as well as by land; eſpecially the moſt material incidents of the ſiege of Tunis. From thoſe deſigns of Vermeyen the tapeſtries were made which adorn the * Eſcurial, and which will be an indiſputable proof of the genius, the talents, and the lively imagination of the deſigner.

He was remarkarble for having a beard of ſuch an enormous length, that when he ſtood upright he could tread on it; from which circumſtance he was known through all Germany by the name of Johannes Barbatus.

ANDREA VEROCCHIO.

Painted Hiſtory.

DIED 1488, AGED 56.

He was born at Florence, in 1432, and was at firſt a ſculptor of conſiderable eminence, having executed a great number of curious works in gold and other metals, as well as in

 marble;

* According to De Piles, thoſe magnificent tapeſtries were executed for Philip II. who left them in Portugal, where they ſtill remain; but other writers affirm that they were made for the Eſcurial.

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marble; but, being eager to add to his reputation, he applied himſelf induſtriouſly to the ſtudy and practice of the art of painting. He proved himſelf very excellent in deſign, by ſeveral admirable compoſitions which he ſketched, with an intention of finiſhing them in colour; though, for ſome unknown cauſe, he never completed them. One of thoſe deſigns was a battle, in which the figures were naked; and in others he repreſented female figures, elegantly formed, with an air of peculiar grace in the heads and the diſpoſition of the hair, which Lionardo da Vinci always took pleaſure to imitate.

Yet, although Verocchio gained great credit by his manner of deſigning, his colouring was indifferent and unpleaſing, and his pencil dry and hard. And of that defect in his pictures he happened to be effectually convinced, by a performance of one of his own pupils; for, being aſſiſted by his diſciple Lionardo da Vinci, in an altar-piece repreſenting St. John baptizing Chriſt, Lionardo deſigned and coloured an Angel, in one part of the picture, ſo exceedingly fine, and ſo far ſuperior to his maſter, that it made the reſt of the picture look contemptible. The ſight of it ſtrongly affected Verocchio; and he was ſo thoroughly mortified to ſee himſelf far ſurpaſſed by ſo young an artiſt, that it made him determine to lay aſide the pencil for ever.

He had, however, the honour of being the maſter of Pietro Perugino, and Lionardo da Vinci; and was the firſt who invented and practiſed the method of taking off the features of any face in a mould of plaiſter.

PAOLO VERONESE. Vid. CAGLIARI.

ALEXANDER VERONESE, called TURCHI, and IL ORBETTO.

Painted Hiſtory.

DIED 1670, AGED 70.

He was born at Verona, in 1600, and placed as a diſciple with Felice Riccio; though he afterwards did not adopt the ſtyle of that maſter, but formed his ideas of the beauty of colouring from the manner of Correggio, and his ideas of elegance and grace from the taſte of Guido.

He ſtudied at Rome after the fineſt of the ancient and modern productions, and accuſtomed himſelf alſo to draw after nature; by which means he acquired the habit of deſigning with eaſe and freedom, and alſo with tolerable correctneſs of outline. It was generally ſaid, that the colouring of the Venetian ſchool, and the Roman guſto of deſign, were combined in this artiſt. His wife and his daughter were his models for the figures in his compoſitions; for, without particularly attending to nature, he never attempted to deſign any member of the human body.

The invention and imagination of this maſter were ſo ready, that it was cuſtomary with him to proceed directly in his painting, without having prepared any previous ſketch; he diſpoſed his figures with propriety, and grouped them in ſuch a manner, as to make them ſet off each other, and contribute to the good effect of the whole. Yet, although his

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colouring had great force, and his pictures were carefully finiſhed, one could often wiſh that he had been more nice in the choice of his attitudes and draperies, as well as a little more accurate in his compoſitions. He painted many delicate eaſel pictures, moſt of which are preſerved at Rome, where he ſpent the greateſt part of his life: but his grand compoſitions are in the churches and convents at Venice and Verona, as well as at Rome.

In the church of St. Maria in Organis, at Verona, is a very admired picture by this maſter, of which the ſubject is St. Anthony and St. Francis, with a Glory and Angels above; it is well finiſhed, and the glory is ſweetly coloured. And in the church Della Miſericordia, in the ſame city, is an altar-piece repreſenting the Deſcent from the Croſs, which is an admirable performance, and finiſhed with abundance of care. The penciling is extremely ſoft, and the colouring beautiful; being much in the taſte of the Caracci's ſchool. The figures of the Virgin and Nicodemus are exceedingly fine, and the expreſſion of the Virgin's afflictive ſorrow is truly affecting; but the draperies, and the linen, are not equal in merit to the other parts of the picture.

ANTONIO VERRIO.

Painted Hiſtory.

DIED 1707, AGED 73.

He was born at Naples, in 1634; and having learned the art of painting in his own country, he at firſt ſettled in France, and was there employed to paint the high altar in the church of the Carmelites at Thouloufe; but being invited by King Charles II. to enter into his ſervice, he went to England, and by the royal command was engaged at Windſor, where he painted moſt of the cielings, the chapel, and one ſide of St. George's hall.

*In one of his compoſitions he introduced the portrait of Anthony Earl of Shafteſbury, in the character of Faction; and, from a private pique to Mrs. Marriot, the houſe-keeper, he borrowed her face for one of the Furies. His invention was but indifferent, though he had a free and ready pencil, adapted to the particular kind of works which he undertook, and underſtood; but he wanted elegance. And as to the propriety of his taſte, it may be eaſily eſtimated, if it be only obſerved, that he introduced himſelf and Sir Godfrey Kneller, in long periwigs, as ſpectators of Chriſt healing the deceaſed.

That performance which is accounted his beſt, is the altar-piece in the chapel at Chatſworth, repreſenting the incredulity of St. Thomas.

HENRY VERSCHURING.

Painted Battles, Landſcapes, and Huntings.

DIED 1690, AGED 63.

He was born at Gorcum, in 1627, and at firſt was the diſciple of Dirk Goverts; but afterwards became the diſciple of the celebrated John Both, under whoſe direction he practiſed for ſix years.

When

* Vid. Anecdotes of Painting.

When he had, under that maſter, gained ſuch a degree of knowledge as might enable him to purſue his ſtudies with advantage, he travelled to Rome, and attended regularly at the academy, to deſign after the naked; he ſtudied after the antiques, after the paintings alſo of thoſe artiſts who were the ornaments of the Roman ſchool, and deſigned the ruins and veſtiges of ſuperb architecture, which were not only in and near Rome, but through every part of Italy which he viſited; and, with great propriety, introduced ſuch pieces of Roman architecture into moſt of his compoſitions. His landſcapes were copied from nature, juſt as the beautiful ſituations and ſcenes occurred to him in his travels; and generally they ſhew a judicious and agreeable choice.

The peculiar talent of Verſchuring was for painting battles, and ſkirmiſhes of horſemen; and, to enable him to repreſent them with exactneſs and truth, he was exceedingly curious in obſerving the actions, movements, and attitudes of horſes, and the engagements, retreats, and encampments of armies, and even made a campaign in 1672, to deſign his ſubjects on the ſpot. His genius was fruitful and happy; there appears a great deal of fire in his ideas; and, as he always ſtudied after nature, he had nothing of the manneriſt. His ſcenery is beautiful, his figures are correctly deſigned, and are touched with ſpirit. He finiſhed his pictures with extraordinary neatneſs of pencil, and they are remarkably tranſparent.

One of his moſt capital performances (according to Houbraken) is at Dort; it repreſents the plundering of a country, and particularly of a caſtle. There is a view of the ſea-ſhore, to which a large herd of cattle are driven as a prey; the owner of the caſtle appears bound with cords, and his wife is on her knees, as if ſupplicating her enemies to accept of a ranſom for herſelf and her huſband. This picture is exquiſitely finiſhed, with a great number of figures well deſigned, correctly drawn, and with good expreſſion.

He was unfortunately drowned, by a ſudden ſquall of wind which overſet the veſſel in which he ſailed, a few leagues from Dort.

WILLIAM VERSCHURING.

Painted Converſations and Portraits.

He was the ſon of Henry Verſchuring, born at Dort in 1657, and learned the principles of deſign from his father; yet he afterwards ſtudied for ſome time under Jan Verkolie.

The ſubjects which he ſeemed to be moſt fond of, were converſations, though he ſometimes painted portraits; and, by the works which he has left, it appears highly probable, that if he had continued to practiſe his art, with the ſame aſſiduity that he exerted at the beginning of his ſtudies, he would have arrived at a high degree of eminence; but he gradually diſcontinued painting, being engaged in other lucrative employments.

DANIEL VERTANGEN.

Painted Landſcapes and Nymphs.

BORN ABOUT 1599.

Very few particulars relative to the life of this artiſt have been recited by any of the writers on this ſubject, although his merit is ſo univerſally known and allowed.

He

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He was born at the Hague, and proved one of the moſt eminent diſciples in the ſchool of Poelemburg. He imitated that maſter, not only in his handling and tone of colour, but in his taſte and ſtyle of compoſition; ſo that the deſcription of the manner of Poelemburg would be almoſt an exact and true deſcription of the manner of Vertangen.

His ſubjects were ſimilar to thoſe of his maſter; landſcapes, with nymphs bathing; caves, and bacchanals; which he finiſhed with great delicacy, and neatneſs of pencil; but they are in general far inferior to the paintings of Poelemburg, and, if compared with the genuine works of that maſter, they cannot ſupport a competition. However, the beſt deſcription of the ſtyle of Vertangen, as well as the beſt teſtimony of his real merit, is, to ſay, that very many of his paintings have been aſcribed to his maſter Poelemburg.

Ary Hubertz VERVEER.

Painted Hiſtory and Portrait.

He was born at Dort, in 1646, and by many of his own countrymen was much eſteemed for hiſtorical compoſitions, which he uſually furniſhed with naked figures.

He was a good deſigner, but he painted in a rough manner, ſo as to make it neceſſary to view his pictures at a diſtance. The greateſt objection to his pictures was, that he coloured the fleſh of his figures of too tawny a complexion; and that the bluiſh tint, which is always perceptible in fine carnations, was not ſeen in any part of the naked which he painted; but he ſeemed to be fully ſatisfied, if his pictures had a ſtrong and bold effect.

It was remarked of him, that although he deſigned and painted ſeveral ſubjects, yet he rarely found ſufficient reſolution or application to finiſh any of them as he ought.

Francis VERWILT.

Painted Landſcape.

He was born at Rotterdam, about 1598, and at firſt was inſtructed in landſcape-painting by an artiſt of no great reputation; but he afterwards became the diſciple of Poelemburg.

His landſcapes were painted in an agreeable manner, generally clear, and adorned with pieces of architecture and ruins, which were deſigned in a good taſte. He conſtantly endeavoured to imitate his maſter Poelemburg, and in his figures he very much reſembled him; but there is a very apparent difference in the ſtyle of his landſcapes.

Giovanni VIANI.

Painted Hiſtory.

DIED 1700, AGED 63.

He was born at Bologna, in 1637, and was the diſciple of Flamminio Torre. He formed his taſte of deſign and compoſition from the works of the moſt famous maſters of the Lombard ſchool, the Caracci, and Guido; and his own performances were admired

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for the airs of the heads, which were deſigned much in the taſte of Guido, for a tint of colouring that was exceedingly pleaſing, and for correctneſs in his outlines.

In the church at Bologna, called I Servi, there is a picture by this artiſt which repreſents a Saint carried up to heaven by angels; and it is extremely beautiful, as well in reſpect of the deſign, as of the fine effect of the whole.

Domenico Maria VIANI.

Painted Hiſtory.

DIED 1716, AGED 46.

He was the ſon and diſciple of Giovanni Viani, born at Bologna, in 1670. From the precepts of his father he learned deſign, but perfected himſelf in the knowledge of colouring by his ſtudies at Venice.

The manner of Domenico was bold, his colouring agreeable, and he ſhewed correctneſs and elegance in the contours of his figures. The grandeur of his taſte may be ſeen in that celebrated picture which he painted at Imola, compoſed in honour of ſome particular Saints, who were ſuppoſed to have driven away the peſtilence from that city; in which noble deſign fifty figures are repreſented, as large as life, extremely correct, and pleaſingly coloured; though, in general, his colouring is inferior to that of Giovanni, having rather too much of one tint of colour predominating through the whole. Alſo, in a chapel belonging to the church I Servi, in Bologna, there is a grand altar-piece painted by Domenico Viani. The ſubject is a legendary ſtory, of the miraculous healing of a ſore leg of ſome pilgrim by Chriſt; it is in many of its parts very beautiful; it is finely painted, in a broad free manner, with a bold pencil, and well deſigned, though too much of one colour.

VINCENTINO. Vid. Vincentio di San Geminiano.

Lionardo da VINCI.

Painted Hiſtory and Portrait.

DIED 1520, AGED 75.

This maſter was deſcended from a noble family, and born at the caſtle of Vinci, near Florence, in 1445, and from his infancy had an education ſuitable to his birth; being carefully inſtructed in the ſciences, and every branch of polite literature. And having ſhewn a peculiar fondneſs for deſigning, he was placed as a diſciple with Andrea Verocchio, at that period of time when Pietro Perugino ſtudied in the ſchool of that maſter.

From the excellence of his genius, his proficiency was ſo rapid, that he ſurpaſſed his inſtructor in an eminent degree; and being appointed by Verocchio to paint the Angel, who was to be repreſented as bearing the garment of Chriſt when he was baptized by St. John; the deſign and the colouring of the diſciple, ſo far diſcountenanced the work of

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of the maſter, and ſo much aſtoniſhed Verocchio, that it provoked him to quit the profeſſion entirely.

No artiſt before his time ever had ſuch comprehenſive talents, ſuch profound ſkill, or ſo diſcerning a judgment, to explore the depths of every art or ſcience, to which he applied, as Lionardo; and the virtues of his mind were only equalled by the powers of his underſtanding. He ſtudied nature with a curious and critical obſervation; and it might have been wiſhed, that he had ſought even more than he did, to improve, correct, and refine nature, by a greater attention to the antique; yet, in all other reſpects, his thoughts were perpetually employed in ſearching out every principle, every circumſtance, that could enable him to arrive at excellence; and he had the happineſs to be at laſt ſucceſsful.

He was peculiarly attentive to mark the paſſions of the human mind diſtinctly, being convinced that a juſt expreſſion is not only the moſt difficult part of the painter's province, but alſo that part which will always afford to the judicious and the learned, the moſt ſenſible ſatisfaction. To ſtrengthen his ideas in that point, he ſketched every countenance that appeared to have any ſingularity, and attended the proceſſions of criminals carried to execution, that he might impreſs on his memory the variety of paſſions which he noticed among the crowd, every individual being perhaps differently affected; and to trace, through the viſage of the ſufferers, thoſe ſtrong emotions of mind, which became viſible in every feature, from the near approach of a ſudden and violent death.

In the year * 1494 he went to Milan, where he was moſt affectionately received by the Duke Ludovico Sforza, on account of his many accompliſhments, in muſic, poetry, and architecture, as well as for his ſuperior merit in his profeſſion; and the fondneſs which that Prince afterwards expreſſed for Lionardo increaſed to a height that ſeemed ſcarcely credible. By order of the Duke he painted a Nativity for an altar-piece, which was preſented to the Emperor; and he likewiſe painted that incomparable picture of the Laſt Supper, in the church of the Dominicans at Milan, which will, to the end of time, diſplay the elevated genius of its author.

As that compoſition is a maſter-piece of Da Vinci, it ought not to be paſſed over without a particular obſervation on its allowed merit; and the reader will probably be more inſtructed and entertained, by reciting to him the opinion of Rubens on that ſubject, than by any remarks of others, who muſt be confeſſedly his inferiors.

In a Latin manuſcript, part of which has been tranſlated by De Piles, Rubens obſerves, "that nothing eſcaped Lionardo that related to the expreſſion of his ſubject; and, by the "warmth of his imagination, as well as by the ſolidity of his judgment, he raiſed divine "things by human, and underſtood how to give men thoſe different degrees, that elevate "them to the character of heroes.

"The beſt of the examples that Lionardo has left us, is the Laſt Supper, in which he "has repreſented the Apoſtles in places ſuitable to them; but our Saviour is in the midſt

* Vaſari ſays, it was in the year 1494 Lionardo went to Milan; but by ſome unaccountable miſtake in Sandrart (if not by an incorrectneſs of the publiſher of his works) it is ſaid, in page 112 of his Academia Pictorum, that Lionardo went to Milan in 1434, which happens to be eleven years before that artiſt was born.

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" of all, in the moſt honourable, having no figure near enough to preſs or incommode " him. His attitude is grave, his arms are in a looſe free poſture, to ſhew the greater " grandeur, while the Apoſtles appear in agitation, by their vehement deſire to know " which of them ſhould betray their maſter; in which agitation, however, not any mean- " neſs, or indecent action can be obſerved. In ſhort, by his profound ſpeculations, he " arrived to ſuch a degree of perfection, that it ſeems impoſſible to ſpeak as highly of him " as he deſerves, and much more impoſſible to imitate him."

* This picture was left unfiniſhed for ſome time, in reſpect to the head of Chriſt, and to the face of Judas; the former was left imperfect, as the painter could not expreſs that ſublime idea which he had conceived in his mind, of the Redeemer of the World in a human form; and he delayed the latter, as he wanted to combine, in the features of one face, avarice, ingratitude, malice, treachery, and every malign diſpoſition of the human heart. The firſt he never attempted to finiſh; but he amply anſwered his purpoſe in the head of Judas, by giving the intended figure a ſtriking likeneſs of the Prior of the Dominican Convent.

He was remarkably ſlow in finiſhing his pictures; but whenever he did finiſh them, they were exquiſite. He ſpent four years on one portrait, which was of Mona Liſa, the wife of Franceſco di Giocondo; in which it is aſtoniſhing to obſerve, how cloſely he has imitated nature: the eyes have all the luſtre of life; the hairs of the eyebrows and lids ſeem real, and even the pores of the ſkin are perceptible.

In his compoſition he was careful to avoid incumbering it with a multitude of figures, and therefore never admitted a greater number into his deſign than what were abſolutely neceſſary to illuſtrate his ſubject; and he had ſufficient judgment and power of execution to give every figure its proper character. Yet, although he had ſo accompliſhed a genius, in every reſpect, to a very uncommon degree, he had alſo as uncommon a modeſt diffidence of his own abilities; and left ſeveral of his pictures imperfect, only becauſe he apprehended that his execution could not ſufficiently correſpond with thoſe ideas of excellence, of which he had a diſtinct conception in his mind.

He poſſeſſed a very enlarged genius, a lively imagination, a beautiful invention, and a ſolid judgment. His deſign was extremely correct, his diſpoſition judicious, and his expreſſion natural. But as to his colouring, it is not agreeable, as the violet tint predominates to an extreme degree. However, it may not be improbable that, when his colours were at firſt laid on, they might have had a very different appearance; nay, from the indiſputable judgment aſcribed to Lionardo, it ſeems more than probable, that as he made nature his conſtant ſtudy, his original colouring had all the look of nature and life. And, perhaps, the variety of varniſhes which we are told he uſed, to add luſtre to his colours, or his wanting a ſufficient experience in the quality of oils, and their proper mixture

* Mr. Cochin, a late traveller, and ingenious writer, deſcribing the picture of the Laſt Supper, which he ſaw at Milan in 1757, after giving a particular deſcription of the beauty of the deſign, the fine airs of the heads, the noble caſt of the draperies, and that in general it was extremely in the taſte of Raphael, concludes, with obſerving a very ſingular impropriety in it, which is, that the hand of St. John has ſix fingers. Vid. Voyage d'Italie, tom. i. p. 42.

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mixture to render his colours durable, may have, by length of time, occaſioned that unpleaſing tint, which is noticed in all the paintings of that great man.

When he went in the train of Giuliano da Medici to Rome, and was employed by Pope Leo X. his reſidence in that city was made ſo diſagreeable, by the moroſe temper of Michael Angelo Buonaroti, that he retired to France, where he ſoon after ended his days, having had the honour to expire in the arms of the King.

DAVID VINCKENBOOMS, called VINKOBOON.

Painted Landſcape.

He was born at Mechlin, in 1578, and inſtructed in deſign by his father, Philip Vinckenbooms, who painted only in diſtemper; and, while Philip lived, his ſon David practiſed the ſame kind of painting with ſucceſs; though he afterwards carefully ſtudied the art of painting in oil; and all his ſubſequent works were painted in that way.

The general ſtyle of this maſter was landſcapes, in a ſmall ſize, which he uſually crowded with figures, cattle, carriages, houſes, and trees; and he ſhewed a good taſte of deſign in his figures. His ſubjects were ſometimes taken from ſacred hiſtory, and ſometimes converſations, rural feaſts, weddings, fairs, or feſtivals, which for the moſt part he copied after nature; and in ſeveral of thoſe compoſitions of mirthful ſubjects, there appeared humour and ſtrong expreſſion, but without the ſmalleſt traces of elegance or grace.

The peculiar genius and taſte of Vinckenbooms may be judged of by that picture of his painting at Amſterdam, repreſenting Chriſt carrying his Croſs; and by another at Frankfort, of which the ſubject is Blind Bartimeus reſtored to his ſight by our Saviour; and as engravings after thoſe paintings, as alſo after ſeveral of his landſcapes, have been publiſhed by Nicholas de Bruyn, they cannot but be known to all the lovers of the art. His landſcapes, in reſpect to the touch and the colouring, have conſiderable merit; but the judicious eye will, in all his compoſitions, obſerve ſomewhat ſtiff and hard, that greatly diminiſhes their value. In many of his pictures Rothenamer inſerted the figures; and yet thoſe figures which he himſelf deſigned, are executed with ſpirit, and very correctly drawn.

VINCENT VANDER VINNE.

Painted Hiſtory, Portrait, Converſations, and Landſcapes.

DIED 1702, AGED 73.

He was born at Haerlem, in 1629, and placed as a diſciple with Francis Hals, by whoſe inſtruction he became very expert in imitating the touch and colouring of his maſter; and, by a proper application of his talents, might have rendered himſelf an artiſt of eminence.

He painted almoſt all kinds of ſubjects with equal readineſs and eaſe, as well in a large ſize as in a ſmall; but he was particularly ſucceſsful in portraits, as he had derived from

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Hals the art of giving them an agreeable likeneſs and character; and he touched them with a free ſpirited pencil, and bold handling. For Hals laid it down as a maxim to his pupils, to practice at firſt with boldneſs and freedom, alledging, that neatneſs and high finiſhing would afterwards be eaſily acquired.

Vander Vinne proved to be leſs attentive to his fame than to his fortune, and depreciated his talents ſo far, that he undertook every kind of ſubject that was beſpoke, from which an immediate profit was to ariſe. He had a lively imagination, and a very fertile invention, which evidently appears in thoſe emblematical pictures which he compoſed in the manner of Goltzius, and others; and as he had always made nature his particular ſtudy, he was remarkable for imitating it with exactneſs and truth.

LAWRENCE VANDER VINNE.

Painted Flowers.

DIED 1724, AGED 66.

He was the ſon of Vincent Vander Vinne, born at Haerlem, in 1658, and after the example of his father, who was his only inſtructor, he painted a variety of ſubjects, but chiefly flower-pieces. Thoſe flowers which he uſually painted, were of thoſe kinds moſt admired by floriſts; and he worked as neatly in water-colours as in oil.

A friend of his, who was extremely curious, having procured a number of uncommon exotics from the Eaſt and Weſt Indies, employed him to paint them after nature; and he executed that work with great approbation. However, it muſt be allowed that he was in all reſpects very far inferior to his father.

GIOVANNI BATTISTA VIOLA.

Painted Hiſtory and Landſcape.

DIED 1622, AGED 50.

He was born at Bologna, in 1572, and was the diſciple of Annibal Carracci, with whom he ſtudied for ſeveral years; and, when he quitted that ſchool, was accounted an extraordinary good painter. His reputation was well eſtabliſhed at Rome and Florence, as well as in his native city; but his works are rarely to be met with in theſe kingdoms. Freſnoy, who undoubtedly was an able judge of the merit of a painter, allows the works of Viola to be wonderfully fine, and well coloured. He painted a grand landſcape for the Cardinal Montalto, in conjunction with Paul Bril, whoſe manner, as well as that of Brueghel, he ſtudied to imitate. He alſo executed ſeveral noble compoſitions in the Villa Aldobrandina, which rendered him deſervedly famous through all Italy.

GIOVANNI DELLA VITE. Vid. JAN MIEL.

OTTAVIO

OTTAVIO VIVIANI, called CODAZZO.

Painted Perſpective, Architecture and Ruins.

DIED 1674, AGED 75.

He was born at Breſcia, in 1599, and was the diſciple of Tomaſo Sandrino, an eminent painter of perſpective in that city; but afterwards he ſtudied under Agoſtino Taffi, who had been the diſciple of Paul Bril, and was excellent in painting architecture.

By practiſing under ſuch excellent inſtructors, he became a moſt admirable painter in their ſtyle, and ſurpaſſed them both conſiderably. His ſubjects were the ruins of magnificent edifices, porticoes, convents, &c. which, for the truth of perſpective, for delicate handling, and for fine keeping, are ſuperior to moſt of thoſe who have diſtinguiſhed themſelves in that ſtyle; and his works are ſo univerſally admired, that they are aſſiduouſly ſought for through every part of Europe, and purchaſed at very large prices.

Nothing can be more exactly true than the perſpective paintings of Viviani; nothing more elegant and grand in the diſpoſition, nor more beautiful than his choice of objects. His figures are generally placed with peculiar judgment, and as ſkilfully proportioned to their ſituation, ſo as by their comparative height to make the magnificence of his buildings more ſtriking, even at the firſt view; and, by his thorough knowledge of the principles of the chiaro-ſcuro, as alſo by an excellent ſtyle of colouring, he gave to every column and elevation the look of real nature; and every ornament and member of his architecture, fills the eye and the imagination with uncommon ſatisfaction.

JOSEPH VIVIEN.

Painted Portraits, in Oil and Crayon.

DIED 1735, AGED 78.

He was born at Lyons, in France, in 1657, and was the diſciple of Charles le Brun, with whom he was ſo indefatigable in his ſtudy and practice, that, during his continuance in the ſchool of le Brun, he gained conſiderable credit by ſome performances which he painted in oil.

The firſt finiſhed work which contributed to raiſe the reputation of Vivien, was a family picture, twelve feet long and ten in height; but another painting in crayon, which had all the force, beauty, and harmony of oil-painting, rendered him ſtill more the object of admiration. When he obſerved that his pictures began to be publicly approved, he undertook to paint portraits in the hiſtorical ſtyle, adorned with agreeable viſtas, or embelliſhed with fabulous, or allegorical figures, ſome of which were afterwards engraved.

From France he viſited Bruſſels and the Court of Bavaria; and, at the latter, painted the portrait of the Elector with crayons, in an exquiſite manner, which afforded that Prince ſo much ſatisfaction, that, to preſerve it from duſt, or damp air, he had it covered with a

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cryſtal forty-eight inches high, which was the dimenſion of the painting; and not only appointed him ſtate-painter, but honoured him alſo with ſeveral very valuable preſents. And, to ſhew how high an opinion he had conceived of the merit of Vivien, he ſent the portrait of that artiſt to Coſmo III. Duke of Tuſcany, which was placed in the Florentine gallery of artiſts.

No painter in crayon could have more beauty in his tints than Vivien, nor more grace or elegance in the airs of his heads, and in his attitudes. He gave extraordinary ſoftneſs, relief, and plumpneſs, to his carnations; and for that reaſon he was called, by ſome of his own countrymen, the French Vandyck; his crayon-paintings being allowed to have ſuch a degree of force, as few of the painters in oil have ſurpaſſed.

PETER VLERICK.

Painted Hiſtory.

DIED 1581, AGED 42.

He was born at Courtray, in 1539, and at firſt was inſtructed by William Snellart, an artiſt who painted in diſtemper, with whom he continued for a long time; but afterwards he improved himſelf in correctneſs of deſign, and in a better ſtyle of painting, under Charles D'Ypres; and if that maſter had not been of an odd and diſagreeable temper, he probably would have made a much greater progreſs under him. But he was conſtrained to quit him, and, being in very narrow circumſtances, was forced to ſeek his fortune out of his own country. After he had contended with many difficulties he arrived at Venice, where he had the good fortune to obtain the friendſhip of Tintoretto; and, by ſtudying the works of that excellent painter, and obſerving his inſtructions, he acquired a good ſtyle of colouring, as well as of compoſition.

To perfect himſelf ſtill farther, he travelled to Rome, not permitting any thing that was curious in that city to eſcape his obſervation. He deſigned after the antiques, and ſketched the beautiful views on the banks of the Tiber with great ſpirit and freedom of hand; and in the ſame manner deſigned the proſpects about Naples and Puteoli. During his reſidence at Rome he finiſhed ſeveral hiſtorical pictures in oil, as well as in diſtemper, which gained him conſiderable reputation; and, on his return to his own country, his compoſitions procured him the approbation of all the artiſts of his time. The ſubjects of ſome of thoſe compoſitions were, Judith with the head of Holophernes; the Brazen Serpent; the Four Evangeliſts; and a Crucifixion. In all his performances the manner of Tintoretto was obſervable, for he retained that manner to the laſt.

He was well ſkilled in perſpective and architecture; he diſpoſed his figures with propriety and judgment; and had a very agreeable ſtyle of colouring. It was remarked that, in his picture of the Crucifixion, he repreſented the poſition of Chriſt on the Croſs contrary to the general practice of all other painters, and deſcribed him as hanging only by the hands, as they were nailed, without any other ſupport.

HENDRICK

HENDRICK VAN VLIET.

Painted Perſpective Views and Portraits.

He was born at Delft, in 1608, and learned the principles of painting from his uncle, William Van Vliet, who was accounted a very good painter; but, to eſtabliſh himſelf in the beſt ſtyle of portrait-painting, he placed himſelf as a diſciple with Mirevelt. However, although he ſhewed great merit in portrait, yet was he moſt ſucceſsful in painting perſpective views of the inſides of churches, which were uſually repreſented by candle-light; and he filled thoſe pictures with excellent figures, of a ſmall ſize, always contriving to diſpoſe his lights in ſuch a manner as to produce a very pleaſing effect.

CHARLES BOSSCHART VOET.

Painted Birds, Flowers, and Inſects.

DIED 1745, AGED 75.

He was born at Zwolle, in 1670, and inſtructed by his brother, who was burgomaſter of that city; and who, being an excellent painter of plants and flowers, gave his pupil a delicate taſte for deſigning the ſame ſubjects. He alſo practiſed under another flower-painter for ſome time; but his maſter being apprehenſive of being ſurpaſſed by Voet, ſeemed rather to conceal the ſecrets of the art of colouring from him, than to acquaint him with the true principles of it. For that reaſon Voet quitted him, and applied himſelf with the greater induſtry to ſtudy accurately after nature.

His proficiency ſoon diſcovered the goodneſs of his genius; and, when he was only nineteen years of age, his merit recommended him to the Duke of Portland, the favourite of King William III. who took him in his train to London, ſettled on him a conſiderable annuity, and bought all his works as ſoon as they were finiſhed.

As he painted his ſubjects entirely after nature, he had thoſe objects which he painted always ready for his uſe in his own garden; and he took care to ſupply that ſpot of ground with the moſt beautiful kinds of plants and flowers, ſome of them being curious exotics, and others natives of his own climate. His colouring was extremely natural, his pencil delicate, and ſome of his birds have been eſteemed ſcarcely inferior to thoſe of Hondekoeter.

JOHN VOLLEVENS.

Painted Portrait.

DIED 1728, AGED 79.

He was born at Gertruydenberg, in 1649, and, according to ſome writers, was at firſt the diſciple of Netſcher, and afterwards of Nicholas Maas and John de Baan; but his greateſt improvement is aſcribed to his ſtudies under the direction of the latter, to whom he became almoſt equal before he left the ſchool of that maſter.

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The Prince of Courland proved to be his firſt patron; and, out of a particular reſpect to his merit, procured him the advantage of painting the portraits of all the officers of his own regiment; and the Prince of Naſſau was painted by him at full length, as large as life, which effectually eſtabliſhed his reputation.

The colouring of Vollevens was natural, and ſhewed a remarkable freſhneſs; an eaſe and elegance of taſte appeared in his figures, which he always diſpoſed very judiciouſly, and produced a ſtriking reſemblance of the perſons who ſat to him; and the harmony obſervable in all his performances, is a ſufficient proof that he had profitably ſtudied the great maſters.

DANIEL DA VOLTERRA, or RICCIARELLI.

Painted Hiſtory.

DIED 1566, AGED 57.

He was born at Volterra, in 1509; his family name was Ricciarelli, but the appellation of Volterra was given him from the place of his nativity, according to a cuſtom which at that time generally prevailed through Europe.

In his youth he learned the principles of painting from Giovanni Antonio Vercelli, called Sodoma; but he improved himſelf abundantly more by the inſtructions of Balthaſar Peruzzi, of Siena; and yet even under both thoſe maſters he made no conſiderable progreſs; becauſe, though he ſtudied with great diligence, and was impelled by a deſire to ſucceed in his profeſſion, yet at that time of life his genius appeared rather heavy, and his execution was ſlow. His firſt works therefore, in his own country, ſhewed much more of the ſtiffneſs of labour than of any thing grand in the deſign, or noble in the taſte; and very little either of grace in his ideas, or of elegance in the invention; directly contrary to thoſe great maſters who ſeemed to be born painters, and whoſe early productions afforded promiſing expectations of their future perfections.

However, what he wanted in quickneſs of parts, was compenſated by his diligence, patience, and indefatigable induſtry; and as he found neither antique figures, nor any fine paintings in his native city, which could inſpire him with more elevated ideas, and prove incentives to him to aſpire after a nobler manner of deſigning, he determined to viſit Rome, as the only place that could furniſh him with proper models for his improvement, and alſo with ſufficient encouragement, whenever he was qualified to deſerve it.

As an introductory performance, to afford a ſpecimen of his abilities, he painted a picture in oil, repreſenting the Scourging of Chriſt, with a number of figures in the compoſition; and thoſe figures he deſigned after living models, the faces being alſo portraits. That picture was finiſhed with abundance of care, and with the utmoſt exertion of his ſkill; and when it was accompliſhed, he preſented it to Cardinal Trivulzi, who received it with great ſatisfaction, became his patron, and, what was ſtill more, conceived a particular friendſhip for him; and, by his intereſt and recommendation, Volterra had ſoon after ſufficient employment. As ſoon as he arrived at Rome, he no longer adhered to the manner

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manner of his firſt maſters, but ſtudied and adopted the ſtyle of Michael Angelo Buonaroti; and was not only much improved by the works of that famous artiſt, but was promoted by his ſolicitation.

For ſome time he worked as an aſſociate with Pierino del Vaga, in the chapel belonging to Agnolo de Maſſimi, at Rome; and after the death of Vaga, he ſucceeded him by the appointment of Pope Paul III. in his penſion and employment. But the work which immortalized the fame of Volterra, was the Hiſtory of St. Helena finding the true croſs, painted in a chapel belonging to the church of Trinita del Monte, on which he ſpent ſeven years; and the celebrated picture accounted one of the beſt in Europe, is among the number of the compoſitions painted in that chapel. It repreſents Chriſt taken down from the Croſs by Joſeph, Nicodemus, and other diſciples; the Virgin in a ſwoon, ſupported by Mary Magdalen, and the other Mary. It is an admirable performance, diſpoſed with great ſkill and judgment, having a great deal of grace, with good expreſſion: and according to the opinion of Nicolo Pouſſin, the Transfiguration, by Raphael; the Communion of St. Jerom, by Domenichino; and the Deſcent from the Croſs, by Volterra, are the three moſt capital pictures in the world.

The principal works of this maſter are at Rome; but when he reviſited his native city, he painted, as a memorial of himſelf, the hiſtory of the Murder of the Innocents, with figures of a ſmall ſize, which was placed in the church of St. Peter at Volterra, and eſteemed a maſter-piece of art. Not long after, Pope Paul IV. having, through an exceſs of zeal, determined to deface the celebrated Laſt Judgment of Buonaroti, on account of the nudities, was with great difficulty prevailed on to alter his reſolution, by the importunity of the Cardinals, who probably were better judges of the merit of that grand compoſition than himſelf. Volterra was therefore appointed to clothe the exceptionable figures with light and proper draperies, ſuitable to the attitudes; and he executed that work extremely to his own honour, although it deprived the original of many of its real beauties.

He painted ſeveral grand compoſitions for the Cardinal Farneſe, and alſo at the Pope's palace of Belvedere; but Julius III. who ſucceeded Pope Paul, having diveſted Volterra of his penſion and employment, he quitted painting entirely, and ever after applied himſelf to ſtatuary.

VOLTERRANO. Vid. BALDASSARE FRANCESCHINI.

JOHN VOORHOUT.

Painted Hiſtory and Converſations.

He was born at Amſterdam, in 1647, and at firſt was the diſciple of Conſtantine Voorhout of Gouda, a good painter of converſations, with whom he continued for ſix years; and afterwards he placed himſelf as a diſciple with John Van Noort, a painter of portraits and hiſtory, at Amſterdam, and ſpent five years in completing his ſtudies under that maſter.

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When he begun to practiſe independent of his inſtructors, he was very induſtrious to improve himſelf by ſtudying after nature, and made ſo great a proficiency, that in a few years his works roſe into much eſteem. By the troubles in the Low Countries he was compelled to retire; and he ſettled at Hambourg, where he might have made a large fortune, as his paintings were exceedingly coveted, if the ſolicitations of his friends had not prevailed on him, contrary to his own inclination, to return to his own country. However, as ſoon as he arrived at Amſterdam, he found every encouragement he could wiſh, as well in regard to the high prices paid for his pictures, as to the prodigious demand there was for them; and as the freedom of his hand was remarkable, he painted ſuch a number as muſt have diminiſhed their price, if his pictures had not perpetually allured purchaſers by their intrinſic merit.

But, although the works of this maſter were much admired, yet, as to himſelf, there appeared ſomewhat ſo reſerved in his manner of addreſs, or rather ſo diſagreeable, that he did not meet with that countenance and favour from thoſe of rank and fortune, to which he was juſtly entitled by his eminence in his profeſſion.

One of his moſt capital paintings is the repreſentation of the Death of Sophoniſba, which is well deſigned, and the expreſſion is ſtrong. It is obſerved, in reference to the ſtyle of Voorhout, that the hiſtorical ſubjects which he choſe to paint were of the noble and elevated kind, and ſuch as were ſufficient to employ all the powers of genius to repreſent them with dignity and propriety.

MARTIN DE VOS.

Painted Hiſtory, Landſcape, and Portrait.

DIED 1604, AGED 84.

He was born at Antwerp, in * 1520, and had the happineſs of being at firſt carefully inſtructed by his father, Peter de Vos, a very able artiſt; but afterwards he was the diſciple of Francis Floris, with whom he gained great knowledge of deſign and colouring.

When he quitted the ſchool of Floris he travelled to Rome, where he continued for ſeveral years, improved himſelf by ſtudying after the beſt models; but being captivated with the lovely colouring of the Venetian ſchool, he went to Venice, and attached himſelf particularly to Tintoretto, who ſoon found him worthy of his eſteem, and employed him to paint the landſcapes in his pictures. He alſo explained to him thoſe principles and rules by which he had formed his own taſte; and generouſly diſcloſed to him every ſecret relative to colouring, which he had either derived from his maſter Titian, or had been the reſult of his own ſkill and experience.

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* In the Chronological Tables the birth of De Vos is fixed in the year 1531, by which account he could have been but 73 when he died, as all authentic writers affirm that he died in 1604; but according to thoſe Tables he died in 1630, which makes him 99 at his death, though by the beſt accounts he was only 84; and the authors of the Abrégé de la Vie des Peintres fix the birth of De Vos, full as improperly, in 1534, which makes him only 70 when he died, in the year 1604, though he certainly was 84 years old at his death.

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Under the direction of ſo able an inſtructor, de Vos became an excellent maſter, his reputation ſpread through all Italy; and he was not only employed for hiſtorical compoſitions, but he painted many portraits for the illuſtrious family of the Medici; and when he returned to Antwerp, he finiſhed ſeveral grand altar-pieces, which were beheld with general approbation.

De Vos had a very fruitful invention, and compoſed his ſubjects with great readineſs; his manner reſembled that of Tintoretto, but his compoſition had leſs fire, and leſs variety in the contours of his figures. His deſign was correct, and his works had a conſiderable degree of elevation. His colouring approached near to Tintoretto, and his pencil was free; but his draperies appear too much broken in the folds; and although in many reſpects he had great merit, yet he ſeems to want grace and expreſſion.

SIMON DE VOS.

Painted Hiſtory, Portraits, and Huntings.

He was born at at Antwerp, in 1603, but the maſter by whom he was inſtructed is not mentioned. He occupied himſelf continually in ſtudying every thing that might promote his knowledge in his profeſſion, and was one of thoſe maſters who took pains to make the deepeſt reſearches into the true principles of the art.

He painted hiſtory equally well in large and in ſmall ſizes; his pencil is free; his touch light and firm; his colouring in general lively and agreeable, producing a good effect. His figures were well deſigned, although ſometimes a little too much conſtrained in the attitudes; and he often wanted elegance and dignity in his ideas, as well as grace in the airs of his figures. But he ſhewed extraordinary force and nature in his pictures of the chace; and one of his compoſitions in that ſtyle is in the cabinet of the Elector Palatine. Houbraken obſerves that Simon de Vos was alive in the year 1662.

PAUL DE VOS.

Painted Huntings and Battles.

He was born at Hulſt, in Flanders; and having obtained a competent degree of ſkill in his own country, he travelled through ſeveral parts of Italy and Spain, and every where met with reſpect, on account of his merit, as well as in deſigning as colouring. His ſtyle of painting was battles, and huntings of the wild boar and other game; and as he always painted after nature, his animals of every kind were correctly drawn, and their actions and attitudes had abundance of ſpirit and fine expreſſion.

As he uſually painted in a large ſize, his pictures were moſtly the ornaments of magnificent halls in the palaces of the great; and at preſent very few of them are to be met with, as the Emperor, the King of Spain, and the Duke of Arſchot, purchaſed the greateſt part of his works at very high prices.

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JOHN VOSTERMAN.

Painted Landſcapes.

DIED 1693, AGED 50.

He was born at Bommel, in 1643, and learned the rudiments of the art from his father, who was a portrait-painter; but he obtained that excellence to which he afterwards arrived from Herman Sachtleven, with whom he ſtudied as a diſciple. Nor had he been very long in the ſchool of that eminent artiſt, before he equalled his inſtructor; and as he advanced in practice, he proved himſelf ſuperior not only to Sachtleven, but to all his cotemporaries.

Though the merit of Voſterman was confeſſedly very great, yet, unhappily for himſelf, his vanity was ſtill greater; and inſtead of purſuing his profeſſion, by which he might have lived in honour and affluence, he conſumed his time and his fortune, by aſſuming the appearance of a perſon of rank; being attended, while he reſided in France, by a great number of domeſtics in rich liveries, frequenting the houſes and aſſemblies of the great, and ſquandering his patrimony in many oſtentatious follies.

Reduced at laſt by ſo indiſcreet a courſe of life, he turned his attention to England; fame having deſervedly celebrated the natives of that kingdom for being, beyond all other nations, generous and liberal to diſtinguiſhed merit in any art or ſcience. He undertook the voyage, and his reception anſwered his warmeſt expectations, for he was ſoon made known to King Charles II. and employed by many of the principal Nobility. That beautiful view of Windſor, which is ſtill preſerved in the royal collection, is the moſt remarkable picture of his painting during his reſidence in England. The King and the whole Court were charmed with it, and the price expected by Voſterman for it was two hundred pounds. However it is affirmed that he received but a ſmall part of that ſum; and as he could not be influenced to diſcontinue his expenſive manner of living, what he earned was inſufficient to anſwer his demands, and he was thrown into priſon. Yet the King's neglect of Voſterman happened to be compenſated by the benevolent zeal of the Engliſh artiſts, who diſcharged his debts, and reſtored him to liberty.

He ſurpaſſed, by many degrees, all the landſcape-painters of his time in neatneſs of touch and delicacy of finiſhing. His taſte was Flemiſh; but he worked up his pictures in an exquiſite manner, and enriched them with ſmall figures, which had wonderful truth and exactneſs. His ſcenes are always well choſen, and generally are views of the Rhine, deſigned with all poſſible accuracy. In his views he conſtantly repreſents a large extent of country, diverſified with hills, lawns, groves, and lovely windings of the river; and artfully compriſed the moſt extenſive ſcenes in a ſmall compaſs. His tone of colouring is extremely pleaſing, and like nature; his touch is tender, yet full of ſpirit; and the boats and veſſels which appear on the river, are not only drawn correctly, but they are ſo placed and proportioned as to delude the eye agreeably by their perſpective truth.

That the works of Voſterman are at preſent in the higheſt eſteem is ſufficiently evident, from their being bought up by the beſt judges of painting, almoſt at any price. He accom-

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accompanied Sir William Soames, the Engliſh Ambaſſador, when he was ſent by James II. to the Ottoman Court; intending, as he travelled in the train of the Ambaſſador, to ſketch the moſt beautiful proſpects in that part of the world; but as Sir William died in the voyage, the noble ſcheme of Voſterman, and the curioſity as well as the entertainment of the public, were by that accident unluckily diſappointed.

SIMON VOUET.

Painted Hiſtory and Portrait.

DIED 1641, AGED 59.

He was born at Paris, in 1582, and inſtructed in the principles of painting by his father Laurence Vouet, by profeſſion a painter, but one of very moderate abilities; yet Simon, by having a good natural genius, and having alſo opportunities of ſeeing many capital paintings of the beſt maſters, among the collections at Paris, obtained a conſiderable degree of improvement.

While he was but a youth he was made known to Cardinal Barberini, who was Nuncio at Paris; he had the good fortune to be patronized by him; and when that Cardinal was exalted to the Papacy, Vouet flattered himſelf with an expectation of deriving great advantages from his favour and protection, and on that account went directly to Rome. The Pope and his nephews careſſed Vouet exceedingly; they enabled him to purſue his ſtudies with ardour and ſatisfaction, and conferred on him many marks of real eſteem. Thus ſituated, he ſtudied induſtriouſly after nature, and endeavoured to imitate it with fidelity. He painted many portraits and hiſtorical compoſitions during his reſidence at Rome for fourteen years; and if we may rely on the teſtimony of Sandrart, no French painter before Vouet made ſo ſucceſsful a progreſs, or ſo reſpectable a figure at Rome.

At firſt he fixed on Caravaggio and Valentino as his models; but he afterwards quitted their manner and ſtyle for another which he formed, that was peculiar to himſelf, and which he found to be more expeditious, though it had much leſs force than the firſt. He had a ready invention, and having ſtudied nature, and alſo practiſed in the academy, he was generally correct in his drawing. His pencil was light and lively; and his attitudes had ſomewhat very pleaſing, and ſometimes they had a degree of elegance; but his colouring was bad, having abundantly too much of the white, or (as the painters term it) the mealy; and his figures ſhew no expreſſion of the paſſions of the ſoul. He ſeemed to content himſelf with giving a certain air to his heads, which he frequently painted in profile, and a turn which he intended for grace, though it had little or no meaning; ſo that he became a manneriſt in all his compoſitions, particularly in regard to the hands, the fingers, and the heads of his figures.

The taſte which Vouet introduced into France by his ſtyle of painting, although unnatural, is ſtill followed by the artiſts of that country; and it is ſtill doubted whether they will ever be able to diveſt themſelves of it. He was accuſtomed to employ his

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diſciples (of which he had a great number) to paint his deſigns, which he afterwards retouched; and that practice, though it increaſed the number of his works, diminiſhed their value. But thoſe pictures which were entirely of his own hand, have a different degree of merit, and are proportionably more eſteemed.

He had no genius for grand compoſitions, nor had he any great knowledge of perſpective; and as to the union of colours, or the true principles of light and ſhadow, his works evidently ſhew that he was not ſufficiently maſter of thoſe points.

ARY DE VOYS.

Painted Hiſtory and Portrait.

He was born at Leyden, in 1641, and at firſt was the diſciple of Nicholas Knupfer, a good painter at Utrecht; but he ſtudied afterwards in the ſchool of Abraham Vanden Tempel. Yet although each of thoſe maſters had a conſiderable ſhare of merit, he aſſumed a manner of his own, different from both, which was very much commended and approved.

He was naturally ſtudious, and applied himſelf with uncommon diligence to his profeſſion, till he was diverted from it for three whole years, by marrying a wife that was very rich; and being by that means enabled to indulge himſelf in a life of idleneſs, extravagance, and diſſipation. But when he reſumed his pencil, after ſo long an intermiſſion, there was not the leaſt perceptible alteration to his diſadvantage, either in his handling or colouring.

In painting naked figures he particularly excelled, and enlivened his landſcapes with ſuch figures; chooſing generally ſome ſubject from fabulous hiſtory. He alſo painted ſubjects ſelected from the Greek and Roman hiſtorians, with great ſucceſs; his figures being well deſigned, and correctly drawn. The pictures of de Voys were ſold at a large price, and yet there was ſuch a demand for them, that his hand could not poſſibly furniſh the public with a ſufficient number; for they were admired by the ableſt judges of painting, as being well deſigned, well coloured, and ingeniouſly compoſed. He was naturally of an indolent temper; and it is much lamented, that, by ſuch a turn of mind, few of his works are now to be procured. Sometimes he imitated the manner of Poelemburg, ſometimes that of Brouwer, and frequently he painted in the ſtyle of Teniers.

The hiſtory of Dido and Æneas hunting, when they are overtaken by the ſtorm, is commended for being an excellent performance, both in reſpect of the deſign and the colouring, as alſo a picture of St. Cecilia performing on a muſical inſtrument; and Houbraken mentions his having ſeen a picture of a ſoldier, painted by de Voys in a ſmall ſize, which, for its merit in the handling, colouring and deſign, was worthy of being placed among the beſt works of the Flemiſh maſters.

VRANX. Vid. SEBASTIAN FRANKS.

JOHN

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I. Oliver pinx. T. Chambars scu.

HENRY CORNELIUS VROOM.

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JOHN FREDEMAN DE VRIES.

Painted Perſpective.

This maſter was born at Leeuwaerden in Friſeland in 1527, and for five years was the diſciple of Renier Gueritſen at Amſterdam; but afterwards he ſtudied under another maſter, with whom he practiſed perſpective and architecture. Having at length commenced artiſt, he proceeded to Antwerp, and in concurrence with other artiſts painted the triumphal arches erected in that city, for the entry of the Emperor Charles V. From thence he travelled to Mechlin, where he finiſhed ſeveral fine pictures in perſpective; and likewiſe corrected and improved ſome paintings in that ſtyle, which had been begun by Cornelius de Vianen, but were heavy and cold in the colouring. And the ſkill which de Vries manifeſted on that occaſion, gained him very great applauſe.

A very memorable painting by this maſter, was for Gilles Hofman at Antwerp. He repreſented, on a wall fronting the entrance, a viſta, through which appeared an elegant garden, laid out in noble parterres. That performance was ſo amazingly like nature, and the perſpective ſo exactly true, that by many it was taken for a real view; and the deception was ſo ſtrong, that it impoſed even on the Prince of Orange, who could ſcarce be perſuaded that it was not really what it appeared, till he was convinced by the neareſt approach to it.

In that ſtyle of painting de Vries was excellent; his lights and ſhadows were judiciouſly conducted, and every object which he introduced in the perſpective views of the inſides of rooms, halls, or galleries, was repreſented with all the truth of nature, and finely coloured, with remarkable tranſparence. His works are diſperſed through Germany, and the Low Countries, and ſeveral are to be ſeen in theſe kingdoms; they preſerve the ſame eſtimation in which they were originally held, and bring conſiderable prices in all parts of Europe, where they are to be purchaſed. What frequently adds a much higher value to ſome of the pictures of de Vries, is, that other very celebrated maſters painted the figures in his compoſitions, which are always well adapted to the perſpective ſcenes deſigned by de Vries. However, it muſt be owned that the ſtyle of his architecture is quite German, heavy, and without elegance; being oftener an imitation of that nature with which he was converſant, than the reſult of his own invention or imagination.

One of the beſt pictures of de Vries (in this kingdom), repreſenting the inſide of a room, with figures delicately painted, deſcribing the Salutation of the Virgin, is in the poſſeſſion of Dr. Robinſon.

HENRY CORNELIUS VROOM.

Painted Sea-ports, Calms, Storms, and Sea-fights.

He was born at Haerlem, in 1566, the ſon of a ſtatuary, who died when Cornelius was very young; and his mother having afterwards married Cornelius Henrickſen a painter, he learned the art of painting under his direction; till at laſt finding himſelf too harſhly

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treated by his ſtepfather, he quitted Haerlem, and went to Rotterdam, to obtain more ſkill in his profeſſion.

Either from a diſpoſition naturally reſtleſs, or perhaps from a deſire to improve himſelf, he went to Spain, where he ſpent ſome time with a Flemiſh painter of no great note, who reſided at Seville; and afterwards he travelled to Rome. There he had the good fortune to be taken into the ſervice of Cardinal de Medici, and for two years worked in his palace; having, in that time, finiſhed ſeveral large compoſitions. But, by his eſtabliſhment in the Cardinal's family, he had frequent opportunities of converſing with Paul Bril, and received ſignal advantage from his intercourſe with that eminent artiſt. From Rome he viſited Venice, Milan, Genoa, and other cities of Italy, and returned to Haerlem, where he very induſtriouſly followed his profeſſion; but intending to diſpoſe of ſome of his works of Spain, he was ſhipwrecked in the voyage, and by a ſucceſsful endeavour to repreſent the ſtorm in which he ſuffered, the picture of it ſold for ſo unexpected a price, that he no longer heſitated to make thoſe kind of ſubjects his entire ſtudy and employment.

This maſter was fixed on to draw the deſigns of the engagement between the Engliſh and the Spaniſh Armada, in 1588; and he executed that ſubject in ten pictures, intended as patterns for tapeſtries, each piece containing the deſcription of the particular incidents of each day. Thoſe deſigns were at that time much commended; though it muſt be allowed that he diſpoſed his veſſels injudiciouſly in moſt of his compoſitions; for his veſſels are deſigned without grace or elegance, as to their forms; and by his wanting a competent knowledge of perſpective, he placed the horizontal line ſo high, that it deſtroyed the diſtance which he wiſhed to expreſs; becauſe, the more any horizontal line is depreſſed, the more remote all objects muſt neceſſarily appear. His works are now in no great eſteem.

W.

LUCAS DE WAAL, or WAEL.

Painted Battles and Landſcapes.

DIED 1676, AGED 85.

HE was born at Antwerp, in 1591, and ſtudied the art of painting under his father, John de Waal, who was an artiſt of conſiderable note; but he afterwards became the diſciple of John Brueghel, whoſe manner he followed with great ſucceſs, and his pictures contained a greater variety than thoſe of his maſter. He ſpent ſeveral years in Italy, and particularly at Genoa, with his brother Cornelius de Waal, where he finiſhed many noble deſigns

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T. Chambars sculp.

ROBERT WALKER.

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deſigns in freſco as well as in oil. He painted battles in an excellentſtyle, and deſigned his figures with ſpirit and good expreſſion. But his particular merit was ſhewn in his landſcapes, in which he introduced great variety of ſteep precipices, craggy rocks, waterfalls, torrents, and other pictureſque incidents, much in the manner of Brueghel, each object being very happily imitated, and extremely natural.

CORNELIUS DE WAAL, or WAEL.

Painted Battles and Landſcapes.

DIED 1662, AGED 68.

He was the ſon of John, and brother to Lucas de Waal; born at Antwerp, in 1594, and learned the art of painting from his father. His landſcapes were highly eſteemed for the choice of his ſituations, for the judgment he ſhewed in conducting his diſtances, and for excellent keeping. But the ſubjects in which he appeared moſt eminent, were battles and ſea-fights, in which the joy and exultation of the victors, and the dejection and terror of the vanquiſhed, were ſtrongly expreſſed. He filled his deſigns with an abundance of figures, which he grouped and diſpoſed with great ſkill. His invention was lively and fruitful; his pencil free, and very maſterly; and an agreeable manner of colouring recommended his pictures to the beſt judges of his time. Though it muſt be confeſſed, that his taſte is entirely Flemiſh, in the airs and forms of his figures, in their habits, their characters and countenances, and alſo in his cattle.

However, from an eager deſire to improve himſelf, he travelled to Italy; and in ſome of the principal cities was employed by perſons of the firſt rank, and by his paintings acquired honour and riches. The Duke D'Arſchot appointed him his principal painter; and for Philip III. King of Spain he finiſhed ſeveral grand compoſitions of battles, extremely to the ſatisfaction of that Monarch, and his whole Court.

Houbraken mentions with great approbation one picture of de Waal, which he ſaw at Amſterdam. The ſubject of it is, the ſtorming of a fortification; with a vaſt number of figures, well deſigned, and with good expreſſion. He takes particular notice of a commanding officer in the front, mounted on a dappled grey horſe, and eſpecially notices a figure in black armour, at ſome diſtance, riding among a throng of foot ſoldiers, which he ſeems encouraging to ruſh on to the attack; and the whole had a good effect. According to Houbraken's deſcription, that very picture hath ſince his time been imported into this kingdom, and is at preſent in the poſſeſſion of Doctor Robinſon.

ROBERT WALKER.

Painted Portrait.

DIED 1658.

He was an Engliſh artiſt, who improved himſelf by ſtudying the works of Vandyck; and, during the uſurpation, was much eſteemed by the republican party, and painted the portraits of Oliver, and all the principal officers of his army. The moſt memorable cir-

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cumſtance in the life of this maſter is, that one of his portraits of the Protector was accidentally ſold, for five hundred pounds, to the Duke of Tuſcany's reſident in London; but whether he paid that immenſe price out of compliment to the pride and power of Oliver, or to the merit of the performance, may eaſily be conjectured, when it is conſidered that the tranſaction happened while the power of the uſurper ſubſiſted.

He painted the portraits of Lambert and Cromwell, in one picture, which was in the poſſeſſion of the Earl of Bradford; and the portrait of himſelf, painted by his own hand, is ſaid to be placed in the founder's gallery, near the public library at Oxford.

JOHN ABEL WASSENBERG.

Painted Hiſtory and Portrait.

DIED 1750, AGED 61.

He was born at Groeningen, in 1689; and having ſpent ſome time in deſigning, he was placed as a diſciple with John Van Dieren. But his principal knowledge in the art of painting was derived from the precepts of Vander Werf, who taught him the beſt manner of penciling and colouring; and, by a cloſe application to his profeſſion, he ſoon qualified himſelf to appear with great credit in the world.

Having completed his ſtudies at Rotterdam, he returned to his native city, and was employed in ſeveral conſiderable works in the ſalons and grand apartments of the Nobility; for which he compoſed hiſtorical deſigns, and interſperſed them with portraits painted in a good ſtyle, well coloured, and with a ſtrong likeneſs. Thoſe works procured him great approbation, and recommended him to the notice of the Prince of Orange, who employed him to paint the portraits of himſelf and his Princeſs, as alſo the chief ladies of his Court.

But, beſide the compoſitions which he finiſhed in a large ſize, he alſo painted eaſel pictures, which he worked up with exquiſite neatneſs: and it ſeemed ſomewhat extraordinary that an artiſt, who was ſo generally accuſtomed to large works, whoſe effect on the eye muſt be at a diſtance from the painting, could adapt his touch, his tints, and his handling, to ſuch ſmall works as required the neareſt view to obſerve their beauties, and yet in each ſtyle to ſhew himſelf equally a maſter.

Among ſeveral of his ſmall-ſized pictures, a Nativity is particularly mentioned, which in every reſpect is charmingly executed.

ANNA WASSER.

Painted Portraits in Miniature, and Paſtoral Subjects.

DIED 1713, AGED 34.

She was born at Zurich, in Switzerland, in 1679, being the daughter of Rudolph Waſſer, a perſon of conſiderable note in his own country. She had the advantage of receiving very early a polite education; and as ſhe ſhewed a lively genius, particularly in deſigning, ſhe was placed under the direction of Joſeph Werner, at Berne. At firſt he made her ſtudy

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ſtudy after good models, and copy the beſt paintings he could procure, that he might form a true judgment of her talents; but, after he had inſtructed her for ſome time, having ſeen a copy which ſhe had finiſhed of a Flora, after a picture of his own painting, it aſtoniſhed him to ſee ſuch correctneſs and colouring in ſo young an artiſt, as ſhe then was only thirteen years of age.

She painted at firſt in oil, with very promiſing appearances of ſucceſs; but afterwards ſhe applied herſelf entirely to miniature, for which indeed nature ſeemed to have furniſhed her with peculiar talents. Her work in that ſtyle ſoon procured her the favour of moſt of the Princes of Germany, and the Nobility of Holland; and the Duke of Wirtemberg, in particular, ſent the portraits of himſelf and his ſiſter in large, to be copied in miniature by her hand; in which performance ſhe ſucceeded ſo happily, that her reputation was effectually eſtabliſhed through all Germany.

Though, by the influence of her father, ſhe was prevailed on to devote moſt of her time to portrait-painting, as thoſe kind of pictures produced a much greater, and a more immediate profit to his family, yet her favourite ſubjects were thoſe of the paſtoral kind, in which ſhe diſplayed the delicacy of her taſte, in invention and compoſition, in the elegance of her manner of deſigning, and in giving ſo much harmony to the whole as never failed to afford pleaſure to the moſt judicious beholders. But, in all her ſubjects, ſhe diſcovered a fine genius, an exceeding good taſte, and agreeable colouring.

ANTHONY WATERLOO.

Painted Landſcape.

Houbraken and Weyermans, the principal Dutch authors who write any thing relative to Waterloo, make no mention of the place or time of this artiſt's nativity, nor of the maſter by whom he was inſtructed in the art of painting; but they take notice, that by ſome it is ſaid he was born at Amſterdam; and as poſitively affirmed by others, that he was born at Utrecht, near which city, and in it, he ſpent the greateſt part of his life. However, his ſtyle ſufficiently diſtinguiſhes him from any of his cotemporaries, and his merit entitles him to a place among the beſt painters of the Low Countries.

His ſcenes are agreeable repreſentations of ſimple nature, though he wanted ſkill to aſſiſt or improve it; he imitated juſtly what he ſaw, but wanted elegance in his choice of objects, as well as in the choice of his ſituations; yet truth and nature are viſible in all his performances. There is generally a great degree of clearneſs in his ſkies, and very good keeping in reſpect to his diſtances; he ſhews an extraordinary variety in the verdure of the trees and grounds which compoſe his ſubjects; and he adapted them very judiciouſly to the different hours of the day, as alſo to the different ſeaſons of the year. The trunks of his trees are particularly laboured, and the reflections of objects in the water are wonderfully tranſparent.

Several of the landſcapes of Waterloo have no figures, becauſe he was conſcious of his want of ability to execute them in ſuch a manner as to add any degree of honour to the

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reſt of the work; and therefore he procured Weeninx to inſert the figures and cattle in many of his landſcapes, which at preſent adds conſiderably to their value. In his own time his pictures were eagerly purchaſed, and at large prices; nor are they, even at this day, held in leſs eſtimation; but his paintings are now very rarely to be purchaſed, though he has left abundance of excellent drawings, and etched a great number of his deſigns, which have a great deal of ſpirit, and are true nature.

ANTHONY WATTEAU.

Painted Converſations, Landſcapes, and Encampments of Armies.

DIED 1721, AGED 37.

He was born at Valenciennes, in 1684, and received ſome inſtructions from an indifferent painter, who reſided in that town. But Watteau, who neither wanted genius nor application, ſoon obtained ſufficient ſkill to perceive the incapacity of his inſtructor, and therefore quitted him, and placed himſelf with another, whoſe principal employment was deſigning theatrical decorations; and for a ſhort time he aſſiſted that maſter in the ornaments of the Opera-houſe at Paris. But, being afterwards left deſtitute and unknown in that great city, he laboured under ſuch difficulties, that, to procure an immediate maintenance, he was compelled to work for the ſhops, and, with all his induſtry, could ſcarcely get even a poor ſubſiſtence.

While he was in that wretched ſituation, he accidentally became intimate with Claude Gillot, who was in good eſteem for his deſigns in the groteſque ſtyle, though in other reſpects he was accounted but an indifferent painter, and very incorrect. Gillot conceived ſuch a friendſhip for Watteau, that he freely communicated to him all the obſervations he had made in the art, and every precept by which he formed his own taſte, and in ſhort inſtructed him to the utmoſt of his ability; ſo that Watteau ſoon equalled his maſter in invention and readineſs of execution, till at laſt he exceedingly ſurpaſſed him. For, as he in a ſhort time had acceſs to the Luxembourg gallery, by being employed under Audran, he was ſtrongly affected with viewing the works of Rubens; he ſtudied them with attentive pleaſure; he acquired new ideas of light and ſhadow, and of the true beauty of colouring, to which before that time he had been totally a ſtranger. Immediately he quitted his former taſte of deſign derived from Gillot, and aſſumed another in its ſtead, peculiar to himſelf, that was more elegant, and more correct.

From that period the reputation of Watteau increaſed daily; though, as his manner of thinking, compoſing and colouring, was quite new, his performances were neither ſo much admired nor coveted, while he lived, as they have been ſince his death; and they ſeem to be ſtill increaſing in their value. He hoped to have added to his fortune and credit, by viſiting London: but the bad ſtate of his health during his continuance in that city, which was but for one year; the novelty of his ſtyle, which at firſt ſeemed rather to ſurpriſe agreeably than immediately to excite either admiration or applauſe; and perhaps his not being ſufficiently known

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known to thoſe who were the beſt judges of the art; thoſe ſeveral circumſtances might have contributed to his not having experienced in England ſuch an encouragement as was proportioned to his merit.

He accuſtomed himſelf to copy the works of the beſt artiſts, and made the colouring of Rubens and Vandyck always his models. He was indefatigable in deſigning, never permitting his pencil to be unemployed; as may readily be conjectured, from the great quantity of works which he ſketched and finiſhed. His ſubjects are generally comic converſations, the marchings, haltings, or encampments of armies, landſcapes, and groteſques, all which he finiſhed with a free, flowing pencil, a pleaſing tone of colour, a neat and ſpirited touch, and they are alſo correctly deſigned. The figures which he introduces in his compoſitions, in whatever character he deſigns them, have a peculiar grace in the airs of the heads, and ſomewhat becoming in their attitudes; their actions are eaſy and natural, and they are always agreeably and ſkilfully diſpoſed. The colouring of his landſcapes is lively, his trees are touched with a ſingular freedom, and the whole together has a charming effect.

Although the compoſitions of Watteau cannot be juſtly conſidered as of the firſt rank, yet they have their particular merit; and, in their way, have a degree of excellence which no ſubſequent artiſt has yet equalled, and they ſeem to advance daily in the eſteem of the public.

ANSELME WEELING.

Painted Portraits, Converſations, and Hiſtory.

DIED 1749, AGED 74.

He was born at Bois-le-duc, in 1675, and learned the art of painting from one Delang, a portrait-painter of very low rank, to whom in a ſhort time he ſhewed himſelf ſuperior; for it may be often obſerved, that many excellent painters have been diſciples to very indifferent maſters, and have owed their future eminence to the powers of their own genius, and their aſſiduity in ſtudying after nature.

Weeling ſoon quitted Delang, not without feeling a conſcious pride on obſerving the ſuperiority he had gained over his inſtructor; but going to Middleburgh, and ſeeing ſome fine original paintings of different maſters, which were there in the poſſeſſion of a picture merchant, he was mortified to find himſelf ſo inferior in every reſpect to what might be expected from a good artiſt; it almoſt reduced him to a deſpair of ever ſucceeding in his profeſſion, and made him reſolve to fix his reſidence in the Eaſt-Indies. However, the merchant encouraged him, and recalled him from his deſpondency, by offering him the opportunity of ſtudying after the beſt paintings in his collection; and he kept him in his houſe for two years, copying the works of thoſe great men who were the beſt models for the improvement of his taſte, his colouring, or his handling.

From that time he became uncommonly induſtrious, and at laſt compoſed and finiſhed ſeveral pictures, in the ſtyle of Vanderwerf and Schalcken, which were very highly

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commended, and immediately bought up at large prices. It was then in his power to have eſtabliſhed his fortune and his reputation; but, by ſome unaccountable infatuation, he grew diſſolute, and loſt not only the eſteem of the public, but forfeited alſo the favour of his beſt friends. His manner of life proved to have a great influence on all his latter productions; for they are by no means equal to thoſe of his early time; and by a neglect of his practice, and a diſregard to his moral character, he was reduced to the utmoſt wretchedneſs and want before he died.

His taſte of deſign and colouring was very good, and his knowledge of the chiaro-ſcuro very extenſive; for which reaſon many of his ſubjects repreſent figures by candle-light. His firſt and beſt works, after his ſtudies at Middleburgh, are as much commended and coveted, as his latter works are diſliked and contemned.

JOHN BAPTIST WEENINX, called the Old.

Painted Landſcapes, Portraits, Animals, and Flowers.

DIED 1660, AGED 39.

He was born at Amſterdam, in 1621, and placed as a diſciple with Abraham Bloemart, who was excellently qualified to give him every neceſſary inſtruction; and his pupil received proportionable improvement. Weeninx laboured inceſſantly, and ſhewed a careful attention to the precepts of his maſter; but he daily increaſed his knowledge, by ſtudying nature, and deſigning every object that appeared worthy of being inſerted in his future compoſitions. Particularly he was fond of making ſketches after elegant buildings that were entire, or of caſtles that were ruinous and decayed, as alſo ſhips and animals of all kinds, by which method of practice he rendered himſelf an univerſal painter.

After he left the ſchool of Bloemart, he ſpent ſome time with Nicholas Moojart, and adopted his manner ſo effectually, that it was ſcarce poſſible to diſtinguiſh the work of the one from the work of the other. He alſo ſpent four years at Rome, where he was patroniſed by Cardinal Pamphilio, who wiſhed to detain him in that city, and engaged him in the ſervice of the Pope; but the importunity of his wife, and the joint ſolicitation of all his friends, induced him to return to his native country.

He excelled equally in hiſtory, portrait, animals, ſea-ports, and landſcapes; and every ſubject he painted was agreeably executed, with an excellent tone of colour; but his portraits, in particular, had force, freſhneſs, and great reſemblance. His pictures of the larger ſize are in general accounted better than thoſe in a ſmall; for he found it difficult to adapt his pencil to ſuch different proportions, with ſuch neat exactneſs as could be wiſhed. And yet there are ſome ſmall pictures of his hand, which appear as delicately finiſhed as ſome of Gerard Douw, or Mieris; though, on a judicious inſpection, they are found leſs ſpirited, and leſs exquiſite, than the works of either of thoſe maſters, and the figures want correctneſs and elegance.

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He painted with a ſurpriſing and almoſt incredible expedition, having very often not only ſketched, but finiſhed a picture five or ſix feet high in the compaſs of one day; and particularly he finiſhed one, repreſenting a bull baited by dogs, painted after nature, in that ſpace of time. It is alſo aſſerted, that in one ſummer's day he begun and entirely finiſhed three portraits on canvas, of a three-quarter ſize, and the heads were full as large as life.

Houbraken mentions a very capital picture of this maſter, of which the ſubject was the Prodigal Son, which he deſcribes as being excellent in the invention and compoſition, and touched with a mellow and a charming pencil.

JOHN WEENINX, called the Young.

Painted Landſcapes, Animals, Huntings, and Dead Fowl.

DIED 1719, AGED 75.

He was the ſon and diſciple of John Baptiſt Weeninx, born at Amſterdam, in 1644; but although his father exerted all his induſtry to improve him in every branch of his profeſſion, yet the moſt eſſential part of his ſkill was derived from his inceſſant ſtudy of nature. He painted as great a variety of ſubjects as his father, and with great ſucceſs. The pictures of his firſt time can ſcarce be diſtinguiſhed from thoſe of John Baptiſt Weeninx; nor is it poſſible to find ſo ſtrong a reſemblance in the works of any two painters, as to their manner or merit. The younger Weeninx, however, avoided what was moſt exceptionable in the works of his father, which was a predominant grey or brown colour, obſervable in the paintings of that maſter. He alſo had a ſurpriſing power of his pencil, and finiſhed with an equal degree of excellence what he painted in a large and a ſmall ſize.

The Elector John William, Count Palatine of the Rhine, invited Weeninx to his Court; he allowed him a conſiderable penſion; and employed him to adorn the galleries at Benſberg, which he accompliſhed with very great applauſe; having in one gallery repreſented the hunting of the ſtag, and in the other the chace of the wild boar. The figures, landſcapes, and animals, were all executed by his own pencil, and equally well finiſhed.

Although the old Weeninx was juſtly very much eſteemed, yet was he far ſurpaſſed by his ſon, whoſe uſual ſubjects were, animals of every kind, landſcapes, and flowers, and thoſe he painted exactly after nature. His colouring was true; he had the ſkill to vary his touch according to every different ſubject, without adhering to the ſtyle of any particular maſter, either in his pencil or his colour; and his figures had as much merit in their deſign and diſpoſition, as any other part of his works.

One of the pictures of the younger Weeninx was ſold for three hundred florins, though the ſubject was only a pheaſant and other game.

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ADRIAN VANDER WERF, Chevalier.

Painted Hiſtory, Portraits, and Converſations.

DIED 1727, AGED 68.

He was born near Rotterdam, in 1659, and received his firſt inſtruction from Picolet, a portrait-painter; but he was afterwards the diſciple of Eglon Vanderneer, with whom he continued for four years, and made ſo happy a progreſs, that before he quitted that maſter he copied a picture of Mieris's painting ſo exceedingly exact, that it afforded as much ſurpriſe as pleaſure to all judges who examined the neatneſs of the penciling, and the truth of the imitation.

He took pains to improve himſelf, by deſigning after the beſt plaiſter figures he could procure, which were caſts from the antique; and acquired a much better taſte of the delicate turn of the limbs, and of the naked in general, than he had hitherto poſſeſſed; ſo that he was introduced into the world at a very early time of life, with all poſſible advantages. Before he was engaged in the ſervice of the Elector Palatine, he employed himſelf in painting portraits in the manner, and alſo in the ſize of thoſe of Netſcher; but he was ſoon diſguſted with that kind of painting, and applied himſelf entirely to paint hiſtorical ſubjects in a ſmall ſize. The Elector, having accidentally ſeen ſome of his performances in that ſtyle, conceived ſuch a friendſhip for the artiſt, and ſuch a fondneſs for his paintings, that he engroſſed the greateſt part of his works, and thoſe that were moſt capital.

That Prince ſhewed Vander Werf every mark of real eſteem, and alſo of liberality and beneficence. He conferred on him the order of knighthood, ennobled his deſcendants, honourred him with a preſent of a chain of gold and a medal, preſented him with his portrait ſet with diamonds of great value, and allowed him a noble penſion, beſides paying him generouſly for his work. And being complimented with a picture of Diana and Caliſta, by the wife of Vander Werf, he gave Vander Werf, in return, ſix thouſand florins, and to his wife a magnificent toilette of ſilver.

The genius of this maſter peculiarly directed him to the painting of hiſtory in ſmall, which he finiſhed in a moſt exquiſite manner. His pencil is tender and ſweet, his deſign correct, and the roundneſs and relief of his figures appear truly admirable; but his carnations are not lively, they have ſomewhat of a yellowiſh tint; and though, in the poliſh of his finiſhing, he had no ſuperior, yet in moſt of his works his colouring is cold, and hath more of the appearance of ivory than of animated fleſh. He ſpent a great deal of time on his pictures, to give them the utmoſt tranſparence; but, by that intenſe labour, the ſpirit of his works ſeemed to be conſiderably diminiſhed. The pictures of this eminent maſter's hand are ſtill purchaſed at very high prices, and are rarely to be met with; but at this day his paintings do not excite ſo great a degree of admiration as they ſeem to have done in the life-time of their author, though they are very highly prized.

PETER

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PETER VANDER WERF.

Painted Portraits, Converſations, and Hiſtory.

DIED 1718, AGED 53.

He was born near Rotterdam, in 1665, and was the diſciple of his brother Adrian Vander Werf. At firſt he copied the works of his brother, with the ſame tone of colour, and the ſame delicate manner of finiſhing; but afterwards he painted from his own deſigns, and thoſe were generally re-touched by Adrian, which entitles them to much greater eſteem, than any other of his performances which were entirely of his own hand.

He painted portraits and converſations extremely well; and, without allowing him to be any way on an equality with his brother, yet he may be conſidered as a very able artiſt; and a ſmall picture of his painting was, in the year 1713, ſold at Rotterdam for five hundred and fifty guilders. That picture repreſented three girls playing with flowers; and a copy after a painting of his brother Adrian, which repreſented a Holy Family, was, in the year 1731, ſold for eight hundred guilders.

JOSEPH WERNER.

Painted Hiſtory and Portrait, in Oil, and Miniature, and Freſco.

DIED 1710, AGED 73.

He was born at Berne, in Switzerland, in 1637, and inſtructed in the principles of painting, particularly in deſign, by his father, who was an artiſt of good eſteem; but he afterwards was placed as a diſciple with Mathieu Merian, at Frankfort. Under that maſter he diſcovered ſo apt a genius, and made ſo quick a progreſs, that Merian, deſirous to have the talents of his pupil properly cultivated, adviſed him to perfect himſelf in Italy, and procured for him a friend, with whom he travelled to Rome without any expence. There Werner applied himſelf induſtriouſly to his ſtudies, and not only examined every object by which he could be improved, but took pains to copy and deſign the beſt productions of ancient and modern art; and by that means acquired ſuch a readineſs of hand, as enabled him to make an incredible number of ſketches, and valuable deſigns.

He painted as well in freſco as in oil; but having a predominant inclination to miniature, he indulged it, and ever after devoted his pencil entirely to that kind of painting; in which (according to the teſtimony of Sandrart) he arrived at great excellence; and Sandrart, who had ſeen his works, was an indiſputable judge of their merit.

He painted hiſtorical ſubjects in miniature with remarkable neatneſs and elegance; they were correctly deſigned, and well coloured; his diſtances receded happily; his figures were finely proportioned, and had good expreſſion; and the whole had a great deal of harmony. But his chief pleaſure conſiſted in painting portraits, which he finiſhed in an exquiſite manner, and gave his pictures a moſt exact reſemblance of his models.

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For ſome years he was employed at the Court of France, where his performances procured him honour; and he afterwards painted the portrait of the Arch-Ducheſs at Inſpruck, for which he was liberally recompenſed, and received the diſtinction of a chain of gold and a medal. But notwithſtanding the happy ſituation of his affairs, while he lived at Auxbourg, where he was inceſſantly engaged by the Princes and prime Nobility of Germany, yet he was anxious to reviſit his native city, though, on his arrival there, he found himſelf much diſappointed in his expectations; and on that account he ſoon after accepted of the employment of Director of the Royal Academy of Painting at Berlin, to which he was appointed by a patent from Frederick III. King of Pruſſia, with a ſalary of fourteen hundred rix-dollars a year.

ROGER VANDER WEYDE, called ROGER of BRUGES.

Painted Hiſtory and Portrait.

He was born at Bruges, about the year *1415, and was the diſciple of John Van Eyck, the diſcoverer of the art of painting in oil; but that maſter concealed the ſecret of the diſcovery from his diſciple till within a ſhort time of his death, and then fully acquainted him with every particular. From that period Roger began to make himſelf known by many grand compoſitions in a large ſize, his figures being very well deſigned; and he is conſidered as one of the firſt of the Flemiſh artiſts who improved the national taſte, and diveſted it of the gothic in ſome ſmall degree; for he ſhewed conſiderable grace in the airs of his heads, and was correct in his deſign. He was very attentive to the expreſſion of his figures, and in that reſpect was generally true. Several Princes, and many of the moſt eminent perſons of his time, had their portraits painted by him, and he obtained both fame and fortune by the variety of works in which he was employed.

He made himſelf very memorable by ſome paintings which are in the Town-hall at Bruges, and which have been exceedingly commended. The ſubject of one is the exemplary juſtice of Trajan executed on one of his ſoldiers, on the complaint of a mother whoſe ſon had been murdered by him: the ſubject of the other is, Archambraut, Prince of Brabant, ſtabbing his nephew, who was his next heir, when he himſelf was near dying, for

* Mr. Deſcamps is guilty of an extraordinary overſight in regard to Roger Vander Weyde, which, in ſo judicious a writer as Deſcamps, ſeems unaccountable; for, in page 7 of his firſt volume, he deſcribes Roger of Bruges as a painter who was correct in his manner of deſigning, and who gave a competent degree of grace to his figures; without mentioning the year of his death. And yet, in page 33 of the ſame volume, he deſcribes Vander Weyde in a more particular manner, as if he was a different maſter; fixes his death in 1529, which would make him 114 years of age at his death, ſuppoſing him to have been born (as moſt authors teſtify) in 1415; and he alſo enumerates ſeveral of his principal performances. From whence it appears that Mr. Deſcamps concluded Roger of Bruges and Vander Weyde to be different perſons.

But it is an indiſputable fact that they were only different names for one and the ſame perſon; that ancient maſter being diſtinguiſhed by the appellation of Roger of Bruges, on account of the city in which he followed his profeſſion, as it was alſo the place of his nativity; and his real name was Roger Vander Weyde.

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for having raviſhed a maid of that country. In both hiſtories the painter hath ſhewn great abilities and good expreſſion; and in the countenance of the Prince of Brabant there is ſomewhat ſtrikingly terrible, a mixture of grief and revenge, combined in the face of a dying perſon.

GERARD WIGMANA.

Painted Hiſtory.

DIED 1741, AGED 68.

He was born at Worckum, in Friſeland, in 1673; and, as as ſoon as he was qualified to travel, went to Italy, where he ſtudied the paintings of Titian, Raphael, and Julio Romano. Thoſe he made uſe of as his models, and for ſome time copied and deſigned the works of thoſe celebrated artiſts, with great attention and uncommon labour; ſo that, when he returned to Holland, he was enabled to compoſe his own ſubjects, which he uſually took from ſome paſſages of the Roman, Grecian, or fabulous hiſtorians; and he was ſo exceedingly diligent at his work, that though his pictures are finiſhed extremely high, yet by his unwearied perſeverance he finiſhed a great number of them.

He was not more remarkable for the delicacy of his pencil, than for his abundant vanity; he ſeemed ſo fond of laviſhing exorbitant praiſes on his own productions, that he neither afforded an opportunity to others to commend them, nor left them even an inclination to it; but, by his vain compliments to himſelf, diſcredited his work, and diſguſted his beſt friends, as well as the ableſt judges who viewed them. As an inſtance of his pride and preſumption, it is aſſerted that he demanded near three hundred pounds for one picture, of which the ſubject was the Death of Alexander. It had indeed great merit in ſeveral parts, but it was not correct in the drawing or deſign, and had many imperfections in regard to the diſpoſition and expreſſion; but the price demanded appearing too exorbitant for any judicious perſon to become a purchaſer, it was never ſold till after his death. He alſo painted the Parting of Hector and Andromache, and many other hiſtorical ſubjects; but the rates he expected prevented their being ſold, though his works were extremely coveted.

The diſappointments which he perpetually met with ſo effectually mortified him, that he was at laſt induced to viſit London, in hope of greater ſucceſs; but he found that the Engliſh nation, though always ready to encourage the appearance of merit, was equally apt to be diſguſted by conceit and vanity; he therefore met with no other reception in England, than he had before experienced in his own country. However, he certainly had very ſingular merit in ſome parts of his profeſſion, and deſerved a much better lot; but he fell a ſacrifice to his having too exalted an opinion of his own abilities.

His pictures are for the moſt part tolerably well compoſed; and his colouring, in which conſiſted his chiefeſt excellence, is remarkably brilliant and tranſparent, and is moſt highly finiſhed, with a light, neat, and delicate pencil. But his expreſſion is very indifferent; his figures are not elegantly grouped; the hiſtorical characters are never marked with

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ſufficient preciſion; and his drawing is frequently incorrect. And yet the clearneſs and ſweetneſs of his colouring pleaſingly attracts the eye, and may ſometimes miſlead the judgment. He imagined himſelf equal to Raphael, at leaſt in his colouring, and affected to be called the Raphael of Friſeland.

ADAM WILLAERTS.

Painted Storms, Calms, and Sea-ports.

DIED 1640, AGED 63.

He was born at Antwerp, in 1577, and was very much eſteemed for having a good knowledge of perſpective, a free, light pencil, and an agreeable manner of colouring, except that ſometimes it was a little too grey.

His uſual ſubjects were ſea-pieces, views of ports, havens, and ſhores, with fiſh-markets, proceſſions, or veſſels lading or unlading; and in all his compoſitions there are a great number of ſmall figures, which he generally ſketched after nature, and he gave them draperies ſuitable to the mode, and to their occupations. Sometimes he repreſented the burning of houſes, ſhips, and villages, in which ſubjects he was allowed to have abundance of merit; but at preſent his works are not as much eſteemed as they have been formerly, becauſe, although there is a competent ſhare of clearneſs and tranſparence in many of his pictures, there is alſo ſomewhat dry and ſtiff in his manner; his figures want grace and elegance; and though his ſcenes and veſſels, as well as his figures, were copied from nature, his choice was frequently not commendable. He had a ſon,

ABRAHAM WILLAERTS.

who was born at Utrecht, in 1613; and who ſucceſſively was the diſciple of his father, of John Bylert, and alſo of Vouet; and he continued for ſeveral years in the ſervice of Prince Maurice.

WILLEBORTS. Vid. BOSCHAERT.

JOHN WILDENS.

Painted Landſcapes and Figures.

DIED 1644, AGED 60.

He was born at Antwerp, in 1584, but the maſter under whom he was inſtructed is not mentioned. He ſtudied every object after nature, and became an excellent painter of landſcape. His ſkies, trees, grounds, and waters, are all true imitations of what he had obſerved in his walks through the country; and every thing he painted was lightly and freely executed.

Wildens was very much eſteemed by the public, when Rubens, obſerving his merit, attached him to himſelf; and the approbation of ſo admirable an artiſt is more than a thouſand

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thouſand encomiums of other leſs able judges in favour of Wildens. Rubens employed him, as well as Van Uden, to paint the back-grounds of his grand compoſitions, where landſcape was neceſſary; and he commended him extremely for adapting his tone of colour to the reſt of the deſign, and to the neighbouring tints, with ſuch accuracy and judgment, that the work of Wildens and Rubens harmonized as happily as if their combined labours had only been executed by one pencil.

He had a good genius, and his choice of nature was exceedingly agreeable; his execution was very ready, and in that reſpect he was ſuperior to Van Uden; he had ſomewhat pleaſing and natural in his colouring, and he deſigned and painted the figures in his landſcapes in a good ſtyle. Two of the moſt capital paintings of Wildens are in the chapel of St. Joſeph at Antwerp; the ſubject of one is, the Flight into Egypt, and of the other, the Repoſe of the Virgin, with angelic beings miniſtering to her. The landſcape in thoſe pictures appears ſuperior to any of the works of Wildens; and the figures were painted by Lang Jan, but they have all the beauty, delicacy, and grace of Vandyck.

MICHAEL WILLEMANS.

Painted Hiſtory.

DIED 1697, AGED 67.

He was born at Lubeck, in 1630, but travelled to Holland to obtain a proper inſtructor in the art of painting, and for ſome time ſtudied under Backer; yet afterwards he was the diſciple of Rembrandt. Under the direction of that great maſter he applied himſelf induſtriouſly; and having by his own practice, as alſo by the precepts and example of Rembrandt, improved himſelf conſiderably, he returned to his native city, and gradually became very eminent.

One of his moſt celebrated pictures, is Vulcan forging the Arms of Mars, which he painted for the Elector of Brandenburg, at Breſlau; but there are few of the churches, or palaces of the Nobility in Germany, which are not adorned with ſome of the paintings of Willemans.

JOSEPH VAN WINGHEN, called the Old.

Painted Hiſtory.

DIED 1603, AGED 61.

He was born at Bruſſels, in 1542, and went while he was yet very young to Rome, to purſue his ſtudies; and having ſpent four years in deſigning the greateſt curioſities of that city, and received a proportionable degree of improvement, he returned to his native city, where his remarkable talents procured him the favour of the Prince of Parma, who took him into his ſervice, and appointed him his principal painter.

Among the beſt pictures of this maſter a Laſt Supper is mentioned, of which Van Mander writes in high terms; and there is, in the cabinet of the Emperor, a fine deſign by

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by Van Winghen, repreſenting Apelles falling in love with Campaſpe while he painted her picture. But the work which contributed moſt to the advancement of his reputation, was a noble allegorical compoſition, in which appeared a ſkilful union of invention and art.

JEREMIAH VAN WINGHEN, called the Young.

Painted Flowers and Portraits.

DIED 1648, AGED 70.

He was the ſon and diſciple of Joſeph Van Winghen, born at Bruſſels, in 1578, who ſhewed anearly genius to painting; and, through the careful inſtruction of his father, being ſufficiently qualified to receive improvement by travelling, he viſited Rome and other parts of Italy, and obtained extraordinary applauſe through every city where his works were exhibited.

Although he principally ſtudied hiſtorical compoſition while he reſided in Italy, yet when he returned from that country to Frankfort, where he ſettled, he gave himſelf up entirely to the painting of portraits, in which he was truly excellent; as he not only finiſhed his pictures with great care, but gave them a ſtriking reſemblance, and the look of life.

GILES DE WINTER.

Painted Converſations.

He was born at Leuwarden, in 1650, and was one of the beſt diſciples of Brackenburg. His ſubjects were the ſame with thoſe of his maſter, the amuſements and recreations of peaſants, their feaſts and dancings, which he repreſented in a lively and an agreeable manner.

He was remarkable for the clearneſs of his colouring, and his deſign was very correct. His imagination was ſo ſtrong that he never gave himſelf the trouble to ſketch his deſigns after nature, but compoſed them at once on the canvas, and finiſhed them, from his own ideas, with full as much truth as if every object had been placed before his view. He lived in the ſtricteſt intimacy with the old and young Griffier, and ſpent ſeveral years of his life entirely with the latter, by whom the compoſitions of De Winter were exceedingly admired.

WILLIAM WISSING.

Painted Portrait.

DIED 1687, AGED 31.

He was born at the Hague, in 1656, and learned the art of painting from William Dodoens, or Doudyns, a painter of hiſtory, with whom he ſtudied hiſtorical deſign as well as portrait; but his genius directed him to the latter. When he had ſpent ſome years under that maſter, he viſited England, and improved himſelf conſiderably by working along with Sir Peter Lely. He imitated the ſtyle and colouring of that maſter with ſo much

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WILLIAM WISSING.

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much ſucceſs, that he ſoon roſe into reputation; and, by painting ſeveral portraits of the Duke of Monmouth, he obtained the favour of King Charles II. and was employed by the whole Court.

He had the honour to be competitor with Sir Godfrey Kneller, though the ſuperiority was allowed to the latter, on account of that dignity and air which Kneller generally gave to his portraits; however, the real merit of Wiſſing as an artiſt, as alſo the politeneſs of his manners, ſecured to him the eſteem of the great, and provided him employment as long as he lived.

Houbraken ſays that Wiſſing was principal painter to James II. and ſent by that Monarch to the Hague, to paint the portraits of William and Mary, at that time Prince and Princeſs of Orange, by which performances Wiſſing gained extraordinary reputation.

MATTHEW or MATTHIAS WITHOOS.

Painted Landſcape, Fruit, Flowers, and Inſects.

DIED 1703, AGED 76.

He was born at Amersfort, in 1627, and was the diſciple of Jacques Van Campen, with whom he continued for ſix years, and diſtinguiſhed himſelf above moſt of his cotemporaries in thoſe particular ſubjects which he painted. When he quitted Van Campen, he wanted no farther improvement than what he was capable of obtaining by a careful obſervation of nature, and therefore he applied himſelf to that ſtudy with an equal degree of curioſity and induſtry; and, to furniſh himſelf with a greater variety of objects, he travelled along with Otho Maſſæus to Rome, where he ſtudied for two years.

His general ſubjects were fruits, flowers, inſects, landſcapes, ſtill life, and reptiles, particularly ſerpents and venomous creatures, which he painted with a very uncommon degree of ſpirit. He finiſhed all his ſubjects of the latter kind exquiſitely, with great force, nature, and relief. He was much careſſed by Cardinal de Medici, and was principally employed in his ſervice during his continuance at Rome.

He received great prices for his pictures, which, at that time, they were thought juſtly to merit; and he for the moſt part introduced thiſtles and other plants, with ſnakes, adders, or vipers, among them, which he always painted after nature, with an extraordinary neatneſs of pencil. His pictures, even in his life-time, ſold for five or ſix hundred florins a piece; and yet the high finiſhing of them, and their lively imagination of nature, conſtitute their principal merit.

JOHN WITHOOS.

Painted Landſcape.

DIED 1685, AGED 37.

He was the eldeſt ſon of Matthias, born at Amersfort, in 1648, and inſtructed by his father in the art of painting; but he completed his ſtudies at Rome, where he continued for

for ſeveral years. Generally he painted landſcapes in water-colours; and as he ſketched moſt of the beautiful views in the environs of Rome, having always accuſtomed himſelf to ſtudy after nature, he brought with him, when he returned from Italy, a great number of drawings of the moſt pleaſing ſcenes which occurred to him, as materials for his landſcapes, which he finiſhed highly; and they received univerſal approbation, as his colouring appeared extremely natural, and his pictures had an unuſual force. He was retained in the Court of the Duke of Saxe-Lauwenburg, and died there.

PETER WITHOOS.

Painted Flowers and Inſects.

DIED 1693.

He was the ſecond ſon of Matthias Withoos, born at Amersfort, and directed in his ſtudies by his father. His ſubjects were inſects, flowers, plants, and reptiles, which he painted in water-colours, in a moſt neat and delicate manner, after nature; and his pictures were highly applauded. Perſons of taſte and curioſity in Holland purchaſe the works of this maſter at very high prices, and preſerve them carefully in port-folios. There was alſo another ſon of Matthias, named

FRANCIS WITHOOS,

who painted in the ſame ſtyle and manner as his brothers; but he was in no degree comparable to either. He was engaged, by a Dutch commander, to undertake a voyage to Batavia, in the Eaſt-Indies, to paint the plants and inſects peculiar to that climate and country; but, when he returned Holland, his latter performances were thought to be far inferior to thoſe of his earlier time. He died in the year 1705.

JACQUES DE WITT. Vid. DEWITT.

EMANUEL DE WITT.

Painted Architecture, Portrait, and Hiſtory.

DIED 1692, AGED 85.

He was born at Alcmaer, in 1607, and was the diſciple of Evert Van Aelſt Willemſzon. He painted portraits with very great ſucceſs, and ſometimes compoſed hiſtorical ſubjects; but his principal excellence conſiſted in perſpective architecture. Thoſe ſubjects by which he gained the greateſt credit, were the views of the inſides of churches and magnificent buildings; for in thoſe he was accounted equal to the beſt of his cotemporaries, not only in the exactneſs with which he deſigned every part of his ſubject, but in the happy choice of his lights, and his judicious manner of introducing and diſpoſing them, ſo as to produce an excellent effect.

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His figures are well deſigned, well coloured, and touched with ſpirit; and as he ſpent the greateſt part of his life at Amſterdam, moſt of his ſubjects were the churches in that city, in which he deſcribed the organs, monuments, pulpits, and ſeats crowded with the audience; and his ſtyle of compoſition is ſo peculiar, that the pictures of his painting are eaſily known. In ſome of them he repreſents the miniſter performing divine ſervice; and in others, the congregation aſſembling to attend the public worſhip, in which he uſually diſtinguiſhes the different orders of the people by their dreſſes.

The picture, which was the moſt celebrated work of De Witt, was deſtroyed by himſelf in a ſudden fit of indignation. It was a view of the choir in the new church at Amſterdam, where the monument of the famous Dutch Admiral De Ruyter is erected. The picture was beſpoke by the Admiral's ſon, who agreed to pay a large ſum of money for it; but young De Ruyter dying, before the painting was finiſhed, the gentleman who married De Ruyter's daughter, intended to purchaſe it. But he having very little judgment in painting, and having offered De Witt a ſum far below the original ſtipulation, that painter was ſo highly enraged at the contemptuous offer, that he cut the picture in pieces, although at that time he had not one ſhilling in his purſe.

He was naturally of a rough, ill-bred, and moroſe diſpoſition, and too apt to depreciate the works of other artiſts, which procured him univerſal hatred and contempt, and occaſioned his being reduced to extreme poverty. From very ſtrong appearances, it was believed that he put an end to his own life through deſpair, by endeavouring to hang himſelf on Haerlem-ſluice; for his body was found there in the water, with a cord faſtened round his neck.

HENRIETTA WOLTERS.

Painted Portraits in Miniature.

DIED 1741, AGED 49.

This paintreſs was born at Amſterdam, in 1692, and at firſt was inſtructed by her father, Theodore Van Pee; but afterwards ſhe was directed in her ſtudy and practice by the beſt artiſts in that city; for, as they obſerved the aptneſs of her genius, they took pleaſure in forming her hand, and improving her taſte of deſign. But, when ſhe had at laſt copied ſome of the works of Chriſtopher Le Blond, ſhe was deſirous to have him for an inſtructor, which with great difficulty ſhe obtained; his compliance being more owing to the extraordinary talents which he diſcerned in Henrietta, than to any proſpect of advantage to himſelf.

In the manner of Le Blond ſhe painted portraits in ſmall; and particularly copied a portrait and a St. Sebaſtian, after Vandyck, which exceedingly advanced her reputation, as her copies reſembled the originals to a degree that ſeemed aſtoniſhing; for there appeared the ſame correctneſs of outline, the ſame tone of colouring, and (allowing for the difference of penciling in large and ſmall works) the ſame freedom of touch in every part.

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After ſuch a public proof of her ſkill, ſhe undertook to paint portraits from the life, and ſhe gradually roſe into ſo great reputation, that Peter the Great, Czar of Muſcovy, was very deſirous to engage her in his ſervice at Peterſbourg, and offered her a very large penſion; but he could not by any inducements allure her to leave her own country, where ſhe ſaw herſelf ſo generally careſſed. However, the Czar ſat to her for his picture; but he had not patience to have it finiſhed, as ſhe uſually required twenty ſittings for every portrait, and allowed two hours for each ſitting. She was alſo honoured with a viſit from the King of Pruſſia, who ſolicited her to reſide at his Court; but his generous propoſal was politely rejected, and ſhe ſpent the remainder of her life in her own country, reſpected by perſons of the higheſt diſtinction, and eſteemed by all the lovers of the art.

Her works in miniature are exquiſitely finiſhed; her deſign is correct; and her paintings have all the force of thoſe which are finiſhed in oil.

FRANCIS WOUTERS, or WAUTER.

Painted Landſcape and Hiſtory.

DIED 1659, AGED 45.

He was born at Lier, in 1614, and learned the art of painting in the celebrated ſchool of Rubens, where he ſtudied principally to paint landſcape; but he alſo painted hiſtorical ſubjects, in large and in ſmall, with great credit.

The ſubjects of his landſcapes were uſually woodland ſcenes, with viſtas, through which the eye was agreeably deluded to an immenſe diſtance; and he frequently introduced ſome fabulous hiſtories, as of Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids; his figures being generally naked, and very delicately penciled. His manner of colouring is agreeable; his nymphs and ſatyrs are well deſigned; and the hiſtorical pictures which he painted in ſmall, ſhew a competent degree of taſte and ſpirit; but his paintings in a larger ſize are not ſo commendable, as in thoſe the colouring is heavy, and too much of a yellowiſh tint.

The Emperor Ferdinand II. advanced him to the honour of being his principal painter, and permitted him afterwards to accompany the Imperial Ambaſſador to London, in 1637, where his works procured him eſteem; and, on the death of the Emperor, he was appointed painter to Charles II. at that time Prince of Wales. But, although he poſſeſſed a conſiderable income by his penſion, and the ſale of his pictures, yet in a few years he quitted England, and retired to Antwerp, where he continued to follow his profeſſion, and had the honour to be appointed Director of the Academy.

PHILIP WOUWERMANS.

Painted Landſcape and Cattle.

DIED 1668, AGED 48.

He was born at Haerlem, in 1620, the ſon of Paul Wouwermans, an hiſtory-painter of very mean talents; but Philip was placed as a diſciple with John Wynants, and

arrived

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arrived at ſuch a degree of perfection, as to be eſteemed ſuperior to all his cotemporaries. By the inſtructions and excellent example of his maſter, the proficiency of Wouwermans was very remarkable; but to the knowledge of colouring and penciling which he acquired in the ſchool of Wynants, he added the ſtudy of nature, in which he employed himſelf with a curious and critical attention, ſo as to render himſelf ſuperior to his maſter in the choice of his ſcenes, in the excellence of his figures, and in the truth of his imitations of nature in every object.

The ſubjects which he ſeemed moſt particularly fond of painting, were huntings, hawkings, encampments of armies, farriers ſhops, and all kinds of ſcenes that afforded him a proper and natural opportunity of introducing horſes; as he painted thoſe animals to the greateſt perfection. And when we conſider the works of this inimitable artiſt, we find ourſelves at a loſs to determine what part is moſt worthy of our applauſe and admiration; whether the ſweetneſs of the colouring; the correctneſs of his deſign, his cattle, or his figures; the charming variety of attitudes in his horſes; the free, and yet delicate touchings of his trees; the beautiful choice of his ſcenery; the judicious uſe he makes of the chiaro-ſcuro, or the ſpirit that animates the whole.

His genius and invention were ſo ſtrong and lively, that none of his pictures have the ſame grounds, or the ſame diſtances; for he varied them perpetually with inexpreſſible ſkill; in ſome, repreſenting ſimple, unembelliſhed nature; and in others, ſcenes enriched with architecture, fountains, or edifices of a pictureſque conſtruction. His figures are always finely drawn, with ſuch expreſſions and attitudes as are ſuitable to the ſubject; and the attitudes he choſe were ſuch as appeared unconſtrained, natural, and moſt agreeable. He had an amazing command of his pencil, ſo that inſtantly and effectually he expreſſed every idea conceived in his mind; and gave to his pictures an aſtoniſhing force, by broad maſſes of light and ſhadow, by contraſting his lights and ſhadows with peculiar judgment, and giving an uncommon degree of tranſparence to the colouring of the whole. The pencil of Wouwermans was mellow, and his touch free, though his pictures were finiſhed moſt delicately: his diſtances recede with true perſpective beauty, and his ſkies, air, trees, and plants, are all exact and lovely imitations of nature.

It is obſerved by the Dutch writers on this ſubject, that in his latter time his pictures had rather too much of the greyiſh and blue tint; but, in his beſt time, he was not inferior, either in correctneſs, colouring, or force, to any of the artiſts of Italy. Yet, notwithſtanding his uncommon merit, he had not the good fortune, during his life, to meet with encouragement equal to his deſert; for, with all his aſſiduity, though he was extremely induſtrious, he found it difficult to maintain himſelf and his family. He ſeemed to be a ſtranger to the artifices of the picture-merchants, who therefore impoſed on him under the diſguiſe of zeal for his intereſt; and while they artfully enriched themſelves by his works, they contrived to keep him depreſſed, and very narrow in his circumſtances. But after the death of Wouwermans, the value of his pictures increaſed to an incredible degree; as they were not only univerſally coveted through every part of Europe, but the Dauphin of France, and the Elector of Bavaria, bought up every picture of Wouwermans that could be procured, and they purchaſed them at very large prices.

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That unhappineſs of not being diſtinguiſhed in proportion to his merit (which has been the ſevere lot of many perſons of the beſt abilities in all profeſſions), affected him ſo ſtrongly, that a few hours before he died, he ordered a box, filled with his ſtudies and deſigns, to be burned; ſaying, "I have been ſo badly rewarded for all my labours, that I "would prevent my ſon from being allured by thoſe deſigns, to embrace ſo miſerable and "ſo uncertain a profeſſion as mine." However, different authors aſcribe the burning of his deſigns to different motives. Some ſay it proceeded from his diſlike to his brother Peter, being unwilling that he ſhould reap the product of his labours; others alledge, that he intended to compel his ſon (if he ſhould follow the profeſſion) to ſeek out the knowledge of nature from his own induſtry, and not indolently depend on copying thoſe deſigns; and other writers aſſign a leſs honourable motive, which ſeems to be unworthy of the genius of Wouwermans, and equally unworthy of being perpetuated.

Houbraken obſerves, that the works of Wouwermans and Bamboccio were continually placed in competition, by the ableſt judges of the art; and the latter having painted a picture which was exceedingly admired, John De Witt prevailed on Wouwermans to paint the ſame ſubject, which he executed in his uſual elegant ſtyle. Thoſe pictures being afterwards exhibited together to the public, while both artiſts were preſent, De Witt ſaid (with a loud voice), "All our connoiſſeurs ſeem to prefer the works of thoſe painters "who have ſtudied at Rome; and obſerve only, how far the work of Wouwermans, who "never ſaw Rome, ſurpaſſes the work of him who reſided there for ſeveral years!" That obſervation, which was received with general applauſe, was thought to have had too violent an effect on the ſpirits of Bamboccio; and by many it was imagined, that it contributed to his untimely death.

PETER WOUWERMANS.

Painted Landſcapes and Huntiugs.

He was brother to Philip, born at Haerlem, and at firſt was inſtructed by his father; but was afterwards the diſciple of Roland Roghman. He ſtudied and imitated the ſtyle of compoſition, and the colouring of his brother, with great ſucceſs; and was confeſſedly a good painter, although in no degree comparable with Philip.

His ſubjects in general reſembled thoſe of his brother, farriers ſhops, or figures on horſeback going abroad to hunt or to hawk, and particularly female figures; alſo different rural recreations, in which, like Philip, he was fond of introducing horſes, which he deſigned well. He had a neat pencil and agreeable colouring, and imitated the manner of Philip ſo happily in his taſte of deſign, in his figures and animals, that ſome of his paintings have been miſtaken for the work of his brother, by ſeveral who, in their own opinion, were competent judges. But, by thoſe of true taſte and judicious diſcernment, the work of Peter is eaſily diſtinguiſhed from that of Philip, by its not being ſo clear, ſo tranſparent, ſo ſweetly and freely touched, nor ſo well deſigned; nor are his figures drawn with ſuch correctneſs and expreſſion; and, in ſhort, in many other reſpects, he muſt appear to an able connoiſſeur, far inferior to his incomparable brother.

JOHN

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JOHN WOUWERMANS.

Painted Landſcapes.

DIED 1666.

He was the youngeſt brother of Philip, born at Haerlem, whoſe landſcapes were painted in a very pleaſing ſtyle, with an agreeable tone of colouring, and an excellent touch; but, as he died young, he left no great number of paintings to eſtabliſh a reputation.

Houbraken mentions his having ſeen a picture of this maſter's hand in the poſſeſſion of L. Vander Vinne. It was a landſcape, repreſenting a rocky mountainous country; the fore-ground was dark, with rough buſhes and trees; but the diſtant proſpect, which conveyed the eye through a low valley, appeared clear, and produced a good effect. The fore-ground was freely touched, with a great deal of ſpirit; it was well broken, and naturally coloured, reſembling the colouring of Philip in his early time, before he uſed that variety of tints, which are to be obſerved in all his beſt works.

MATHYS, or MATTHIAS WULFRAAT.

Painted Hiſtory, Converſations, and Portraits.

DIED 1727, AGED 79.

He was born at Arnheim, in 1648, and became the diſciple of Diepraam; for that maſter having obſerved the efforts of Wulfraat's genius, even before he had any regular inſtructions, gave him ſome ſmall aſſiſtance in the knowledge of drawing; and when his parents found that he would not ſeriouſly apply himſelf to any other profeſſion but painting, they placed him entirely under the care and direction of Diepraam.

With that maſter he made a great proficiency; but he completed himſelf by a diligent ſtudy after nature, and gained a conſiderable reputation. He painted hiſtorical ſubjects with ſucceſs; but his principal merit was ſeen in his converſations, in which he introduced characters of diſtinction, and always perſons above the common rank. He alſo painted portraits in ſmall, for which he had a conſtant demand, and his performances are very much eſteemed through Germany and the Low Countries.

THOMAS WYCKE, called the Old.

Painted Sea-ports, and the Shops of Chymiſts.

DIED 1686, AGED 70.

He was born at Haerlem, in 1616, and became one of the beſt painters of his time. He ſpent ſeveral years in Italy, and ſketched many of the havens and ſea-ports on the borders of the Mediteranean, particularly thoſe from Leghorn to Naples, and repreſented

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them with abundance of truth and nature. He alſo adorned his views with figures that were extremely well deſigned, habited in the dreſſes of different nations; but he rarely omitted the red habit of a Turk and the white turban.

The uſual ſubjects of Wycke were ſea-ports, with veſſels variouſly conſtructed, and a great number of figures of a ſmall ſize; Italian markets, fairs, and mountebanks; and he ſhewed extraordinary merit in his pictures of chymiſts in their laboratories, in which he was ſo exact, as to repreſent all their utenſils and furnaces. He ſtudied to imitate the ſtyle and manner of Bamboccio; and his paintings were ſo highly eſteemed, that even in his life time, he ſold them for great prices, many being purchaſed for forty, fifty, and ſixty guineas.

Wycke diſtinguiſhed himſelf by the freedom and delicacy of his penciling, as well as by a judicious manner of grouping his figures; his colouring is natural and very tranſparent; and, by a proper diſtribution of his maſſes of light and ſhadow, his diſtances ſhew a charming perſpective truth, and the eye is agreeably deluded to a very remote point of view. In all his compoſitions may be obſerved a fine underſtanding of the chiaro-ſcuro; abundance of exactneſs, in every ſcene and every object he deſcribes; and great harmony in the whole.

JOHN WYCKE, called the Young.

Painted Battles and Huntings.

DIED 1702.

He was the ſon and diſciple of Thomas Wycke, born at Haerlem, but he ſpent the greateſt part of his life in England; and, under the direction of his father, John proved an excellent painter of battles, and hunting of the deer and other animals. He ſeemed to make Wouwermans his model; and in his ſmall pictures, the horſes, figures, and landſcape, were touched with a great deal of fire and ſpirit; and the colouring of his landſcape is warm and cheerful. He frequently painted battles, ſieges, and huntings, in a large ſize; but, as well in reſpect of penciling as colouring, they were much inferior to thoſe which he painted in ſmall.

He reſided for many years in London, and the neighbouring villages, where he never was without employment; and the moſt remarkable works of this maſter are, the repreſentation of the battle of the Boyne, between William III. and James II.; the ſiege of Namur; and the celebrated picture of Duke Schomberg on horſeback; Kneller having painted the portrait of that general, but the horſe and the battle in the back ground were painted by John Wycke.

JOHN

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JOHN WYNANTS.

Painted Landſcape.

DIED 1670, AGED 70.

He was born at Haerlem, in 1600, and was a painter of very great merit; but what contributed moſt to his honour, was his having been the maſter of Philip Wouwermans.

The works of Wynants are deſervedly in great eſteem, for the lightneſs and freedom of his touch, for the clearneſs of his ſkies, and for the tranſparence of his colouring. His choice of nature in his ſituations is extremely agreeable, having ſomewhat peculiar in the breaking of his grounds, and the whole has a very pleaſing appearance. The figures in his landſcapes were not painted by himſelf, but by Oſtade, Wouwermans, Lingle-bach, Van Tulden, and others, which now give an additional value to the pictures of Wynants.

The works of this maſter are not common, as he miſapplied a great portion of his time in parties of pleaſure and diſſipation; but they are eagerly purchaſed, whenever they are offered to ſale, and bring large prices.

MATTHEW WYTMAN.

Painted Converſations and Landſcapes, Fruit and Flowers.

DIED 1689, AGED 39.

He was born at Gorcum, in 1650, and at firſt was a diſciple of Henry Verſchuring; but afterwards completed his ſtudies in the ſchool of John Bylaert. His ſubjects were landſcapes and converſations: the former he deſigned in a very pleaſing ſtyle; and the latter he compoſed and finiſhed in the manner of Netſcher; though he differs from that maſter, by introducing very elegant landſcapes in his back-grounds, which he finiſhed highly, and with a tone of colour that appeared exceedingly natural.

In the latter part of his life he employed himſelf principally in painting fruit and flowers; in which ſubjects he ſeemed rather ſuperior to what he had painted in any other ſtyle; and made it probable, that if he had not died ſo young, he would have equalled the beſt artiſts of his time.

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MARTIN ZAAGMOOLEN.

Painted Hiſtory.

THIS maſter, though eſteemed by ſeveral of his own countrymen, cannot be juſtly mentioned with much honour, either to himſelf or to the place of his nativity. He had indeed a bold manner of colouring, and a free pencil; but his drawing and deſign were extremely incorrect, and his expreſſion even worſe than indifferent; yet he thought to compenſate for thoſe capital defects by ſtrong oppoſitions of light and ſhadow, although he made uſe of thoſe oppoſitions with remarkable inaccuracy.

Houbraken mentions a Laſt Judgment, painted by Zaagmoolen, in which the painter had introduced an abundance of figures, of all ages; but he obſerves, that all of them were coloured ſo exceedingly pale, that they had in reality the appearance of ſpirits.

MATTEO ZACCOLINO.

Painted Hiſtory and Perſpective.

DIED 1630, AGED 40.

He was born at Venice, in 1590, and became a very conſiderable artiſt in hiſtorical compoſitions; but his chief excellence appeared in thoſe paintings where he introduced perſpective; for he executed thoſe with the utmoſt preciſion, and therefore was conſtantly attentive to have ſomewhat of that kind in every one of his deſigns, to manifeſt his uncommon power in that particular part of painting.

ZACHTLEVEN. Vid. SACHTLEVEN.

ZAMPIERI. Vid. DOMENICHINO.

FILIPPO ZANIMBERTI.

Painted Hiſtory.

DIED 1636, AGED 51.

He was born at Breſcia, in 1585, and was a diſciple of Santo Peranda, under whoſe direction he continued for ten years, till, by the precepts of ſo accompliſhed a maſter, he proved very eminent in his profeſſion. His genius was very fertile, and his imagination lively; ſo that he compoſed his ſubjects with eaſe and readineſs, and generally filled his deſigns with a great number of ſmall figures, which he touched delicately, and gave them a graceful air, with an abundance of nature.

ZEGRES. Vid. SEGERS.

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BATTISTA ZELOTTI, called CAVALIÉRE.

Painted Hiſtory.

DIED 1592, AGED 60.

He was born at Verona, in 1532, and at firſt was the diſciple of Antonio Badile; but afterwards he ſtudied under Titian, though he principally adhered to the manner of his maſter Badile. He was ſingularly excellent in deſign, had great readineſs of invention and freedom of hand, and his tone of colouring was truly beautiful. His merit in every branch of his profeſſion, was univerſally allowed; it recommended him to the favour of the moſt eminent perſons of his time, and procured him the honour of knighthood.

He aſſociated in ſeveral works with Paolo Veroneſe; and had the diſtinction of being his competitor at Venice, where he was one of the ſix painters appointed by Titian, to contend for a prize of a rich gold chain. The prize indeed was deſervedly given to Paolo; but Zelotti's compoſition was extremely admired, and he obtained credit by the competition. Some charming paintings by this maſter are in the grand hall of the Council of Ten at Venice, which are inconteſtable proofs of the excellence of his colouring, of the grandeur of his taſte of deſign, and above all, of the fineneſs of his imagination; as moſt of the ſubjects of thoſe paintings are allegorical, and allude to the dignity and importance of the Council of Ten.

ZOON. Vid. SON.

MARCO ZOPPO.

Painted Hiſtory and Portrait.

DIED 1517, AGED 66.

He was born at Bologna, in 1451, and was the diſciple of Andrea Mantegna. He imitated the ſtyle of his maſter with great ſucceſs, and excelled in portrait, as well as in hiſtory. Moſt of the works which he finiſhed are in his native city, where they are much eſteemed.

ZORGH. Vid. SORGH.

ZOUST. Vid. SOEST.

ZOUTERMANS. Vid. SUBTERMANS.

TADDEO ZUCCHERO.

Painted Hiſtory and Portraits.

DIED 1566, AGED 37.

He was born at San Agnolo in Vado, in the Duchy of Urbino, in 1529; and received his earlieſt inſtruction from his father Ottaviano Zucchero, who was but an indifferent

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painter; but as Taddeo advanced in years, and in ſome degree of knowledge, his natural genius enabled him ſoon to perceive that he could profit but little under ſuch a director; and therefore, when he arrived at the age of fourteen, he went to Rome, hoping to improve himſelf in that city.

As at that time he was very young, and totally unknown in Rome, he found himſelf in a moſt uncomfortable, or rather miſerable ſituation, for many months; frequently deſtitute of the common neceſſaries of life, and being reduced to the wretched neceſſity of ſleeping in the porticos of ſome of the palaces; though even then he had ſufficient fortitude of mind to preſerve him from deſpondency. He was compelled to ſupport himſelf by grinding colours for the ſhops at very ſmall wages, whenever he could procure work of that kind; and his diſengaged hours he ſpent induſtriouſly in deſigning after the antiques, or in ſtudying the works of Raphael; till at laſt he appropriated one half of the week to labour for his ſupport, and the remainder to the cultivation of his talents. However, after practiſing under Pietro Calavreſe, and receiving profitable inſtructions from Daniello of Parma (who had for ſome years reſided with Correggio, and alſo painted in conjunction with Parmigiano), he improved ſo conſiderably, as to be qualified to appear in his profeſſion with credit.

He ſoon diſtinguiſhed himſelf in Rome, Urbino, Verona, and other cities of Italy, by many noble compoſitions in freſco as well as in oil, which are particularly deſcribed by Vaſari; and he equally excelled in portrait and hiſtory. The Popes, Julius III. and Paul IV. employed him in the Vatican; and the Cardinal Farneſe patroniſed him ſo far, as to entruſt him with the entire decoration of his palace of Caprarola, and allowed him a conſiderable penſion.

His ſtyle of compoſition was grand, and he ſhewed great elevation in his ideas; his diſpoſition was judicious, and his pencil mellow and free; and by being competently ſkilled in anatomy, he deſigned naked figures ſufficiently correct, and was particularly excellent in the heads, the hair, and the extremities; but ſtill he was accounted a manneriſt, and not equal to his brother and diſciple Federigo Zucchero. His real merit conſiſted in the genteel manner of his deſign, and the elegance of his diſpoſition; but his colouring was not admired, becauſe it rather reſembled the colour of a marble ſtatue, than the warmth of nature and life.

FEDERIGO ZUCCHERO, Cavaliére.

Painted Hiſtory and Portrait.

*DIED 1609, AGED 66.

He was the brother of Taddeo Zucchero, born at San Agnolo in Vado, in the Duchy of Urbino, in †1543, and derived his knowledge of drawing from his father, being at that time extremely

* De Piles ſays he died in 1602, at the age of 66; by which computation he muſt have been born in 1536, though others affirm that he was born in 1543.

† The author of the Chronological Tables ſays, that Zucchero was born in 1550; but Vaſari poſitively aſſures us, that he was brought to Rome, and left under the care of his brother Taddeo in that very year, which was remarkable by being the year of the Jubilee. But indeed the Chronological Tables are extremely inaccurate.

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FREDERIC ZUCCHERO.

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extremely young; but as he appeared to have extraordinary talents, his father conducted him to Rome, in the year of the Jubilee 1550, and left him under the care of his brother Taddeo, who was then in great reputation.

Taddeo took all poſſible care of his education, and alſo exerted himſelf to inſtruct and improve Federigo in deſign, and obſerved with pleaſure that his genius readily enabled him to make a happy uſe of every precept; ſo that, in a few years, he was qualified to aſſiſt his brother in ſeveral of his grand compoſitions, and to exhibit to the public ſome of his own compoſitions, which even then ſhewed the beginning of that excellence at which he afterwards arrived.

While Taddeo was engaged at Caprarola by the Cardinal Farneſe, Federigo was invited to Venice, and employed by the Patriarch Grimani, to finiſh a chapel which had been left imperfect by Battiſta Franco; and he executed ſeveral other works in freſco as well as in oil, which procured him extraordinary honour and applauſe; but after the death of Taddeo, he was employed at Caprarola to perfect thoſe works which had been left unfiniſhed by the unexpected death of his brother.

He was likewiſe engaged at Florence in ſome conſiderable deſigns, till Gregory XIII. invited him to Rome to work in the Vatican, which afforded him a noble opportunity to advance his reputation. But having received ſome indignity from the principal officers of the Pope, and on that account being determined to diſcontinue his work, and retire from Rome, he painted an allegorical picture of calumny to expoſe thoſe officers, in which he introduced the portraits of all thoſe who had given him offence, and repreſented them with aſſes ears. That picture he cauſed to be placed over the gate of St. Luke's church, on the feſtival of that Saint, in order to make it more public; and to avoid the reſentment of the Pope, he quitted his dominions, and viſited France and England.

In the latter of thoſe kingdoms, which may juſtly be called the Paradiſe of painters, he received all poſſible marks of diſtinction and encouragement; and had the honour to paint the portrait of Queen Elizabeth and many of the Nobility, as well as the moſt memorable perſons of that illuſtrious age; by which he obtained the reputation of being the beſt portrait-painter of his time. He was not indeed ſo ſucceſsful in the deſigns which he executed in Spain for Philip II. for although that Monarch rewarded him in a princely manner, and loaded him with preſents, yet, as ſoon as Zucchero had left that kingdom, his whole work was defaced by order of the King, and another artiſt was employed.

After an abſence of ſeveral years from Rome, during which time he had viſited moſt parts of Italy, he returned to that city, and erected an academy of painting at his own expence, of which he was declared prince by the Pope. He was ſuperior to his brother Taddeo in many reſpects; he poſſeſſed a very extenſive genius, and an invention that was ſurpriſingly ready and lively. His colouring had abundance of force, and his drawing is generally good; but, like his brother, he alſo is a manneriſt, and they both wanted a more thorough ſtudy of nature, and more grace in the airs of the heads, to render them

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highly excellent. Yet, notwithſtanding thoſe defects, the paintings of Federigo are exceedingly prized, and his portraits will for ever preſerve to him the reputation of being a very eminent maſter.

At Venice there is a picture by Zucchero, painted in oil, repreſenting the Adoration of the Magi, which for the compoſition and colouring deſerves the largeſt commendation; and it excited the envy of all the Venetian artiſts. He worked, in concurrence with Paolo Veroneſe, Tintoretto, Baſſan, and Palma, in the grand council-chamber at Venice; and his performance afforded ſo great ſatisfaction to the Senate, that the Doge, as a public teſtimony of his merit, conferred on him the honour of knighthood.

LAMBERT ZUSTRUS.

Painted Hiſtory and Landſcape.

He was a diſciple of Titian, and imitated his manner, as well in reſpect of deſign as of colouring.

A very capital picture, of this maſter's hand, is in the cabinet of the King of France. It is a landſcape, in which he introduced the hiſtory of Chriſt baptized by St. John; it is very highly eſteemed, and may be accounted a ſufficient evidence of the merit of Zuſtrus.

A CATALOGUE

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A

CATALOGUE

OF THE

DISCIPLES OF THE MOST EMINENT PAINTERS.

MASTERS.	DISCIPLES.
A	
P. Van Aelſt	Gilles Conixlo
Ev. Van Aelſt	William Van Aelſt
	Emanuel de Witt
Albano	J. Baptis Mola
	Pietro Franceſco Mola
	Andrea Sacchi
	Carlo Cignani
	Ferdinand Galli
	Pietro Torri
	Filippo Menzani
	Pianori
	Taruffi
	Giov. Battiſta Albano
	Ant. Maria del Sole
Alberto Alberti	Cherubino Alberti
	Giovanni Alberti
Albertinelli	Francia Bigio
	Giacomo Puntormo
	Innocentio da Imola
	Viſino
Aleſſandro Allori	Chriſtofano Allori
	Ludovico Cardi
	Lucretia Quiſtella
Giov. Angelico	Benozzo Gazzoli
	Gentile da Fabriano
	Zanobio Strozzi
	Domenico di Michelino
Antonello	Domenico Venetiano
Artois	Cornelius Houſeman
John Aſſelyn	Frederick Moucheron
Aſhfield	Henry Lutterel
Ottavio Amigoni	Pompeio Ghiti
	Ruſca
B	
Baccio	Cecchino del Frate
	Benedetto Ciamfanini
	Gabriel Ruſtici
	Fra. Paolo Piſtoleſe
Jac. Backer	John Van Neck
Adr. Backer	Chriſto. Lubienetzki
Gilles Backereel	Abraham Genoels
	James Houſeman
Lud. Backhuyſen	John Rietſchoof
	Mich. Madderſteg
Baccici	Giov. Odazzi

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Francis Badens	John Nieulant
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	P. Farinato
	Battiſta Zelotti
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	Andrea Scacciati
Aleſſ. Baldovinetti	Domen. Ghirlandaio
Hen. Van Balen	Anthony Vandyck
	Francis Snyders
	Peter Snayers
Ant. Baleſtra	Pietro Longhi
	Carlo Salis
	Pietro Rotari
John Baptiſt Monnoyer	J. Baptiſt Fontenay
Federigo Baroccio	Vannius da Siena
	Il Sordo
	Felice Pellegrini
	Franceſco Baroccio
	Antoniano Urbinati
Jacopo Barozzi	Bartolomeo Paſſerotti
Pietro Barſotti	Pietro Montanini
Bartolet	Gerard Laireſſe
Baccio Bandinelli	Franceſco Salviati
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Giacomo Baſſano	Franciſco Baſſano
	Leandro Baſſano
	Giov. Battiſta Baſſano
	Giro'amo Baſſano
William Baur	Francis Gobeau
Giov. Batt. Beinaſchi	Angela Beinaſchi
Giacomo Bellino	Giovanni Bellino
	Gentile Bellino
	Liberale Veroneſe
	Giovanni da Udino
Giov. Bellino	Titiano Vecelli
	Giorgione
	Lorenzo Lotto
	Sebaſtian del Piombo
Anton. Belluci	Antonio Ba'eſtra
Nich. Berchem	Karel du Jardyn
	John Glauber
	Jac. Hugtenburgh
	Peter de Hooge
	Juſtus Van Huyſum
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	Andrew Both
	Gerard Honthorſt
	Henry Bloemart
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	Cornelius Kettel
John Bol	Roland Savery
	James Savery
Ferdinand Bol	Godfrey Kneller
	Cornelius Biſchop
Peter Bol	David de Koninck
Bonefacio	Giacomo Baſſano
Fabricio Boſchi	Simon Pignoni
Andrea Boſcoli	Giov. Stefano Marucelli
Sandro Boticelli	Filippo Lippi, the Young
John Both	Henry Verſchuring
	Barent Biſbink
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	Giacomo Bolognini
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	Magdalen Boullongne
	John Bapt. Santerre
	Louis Sylveſtre
	Jean Raoux
	Claude Verdot
	Cazes
	Nicholas Bertin
	Madem. Chriſtophe
	Dulin
	Le Clerc
	Tourniere
Louis Boullongne	Bon Boullongne.
	Sieur Cornical
	Madem. Galloche
	Courtin
	Delobel
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	Daniel Savoyen
	Monier
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	Gioſeffo Pinacci
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	Felice Ottini, or Felice
Barth. Breenberg	Gofredy
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	Peter Gueſehe
	Peter Brueghel
John Brueghel	Daniel Segers
	Peter Gyzen
	Lucas de Waal
	Jacques Fouquieres
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Paul Bril	William Nieulant
	Agoſtino Taſſi
	Paul Ryccaert
	Spierings
	Roland Savery
	Balthaſar Laura
	Cornelius Vroom
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	Jacques Van Campen
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	David Teniers, jun.
	Joos Van Kraeſbeck
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	Claude Audran
	Verdier
	Charles La Foſſe
	Houaſſe
	Vernanſal
	Le Fevre
	Nicholas Loir
	Joſeph Vivien
	Gregory Brandmuller
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	Maitre Roux, or Roſſo
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	Sebaſtian del Piombo
	Battiſta Franco
	Tintoretto
	Giorgio Vaſari
	Antonio Minio
	Pietro Urbano Piſtoleſe
	Aſcanio del. ripa Tranſone
	Marcello Venuſti
Buonam. Buffalmacco	Giovanni da Ponte
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	Giuſeppe Ribera, called Spagnoletto
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	Gerard Honthorſt
	Carlo Loth
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	Albano
	Guido
	Domenichino
	Lanfranc
	Guercino
	Innocenza Tacconi
	Viola
	Pietro Facini
	Leonello Spada
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	Baldaſſare Alloiſi
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	Annibal Maſſari
	Lorenzo Garbieri
	Franceſco Brizio
	Ludovico Valeſio
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	Anſelmo Cannieri
	Domenico Riccio
Angelo Caroſello	Filippo Laura
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Andr. del Caſtagno	Giacopo del Corſo
	Lorenzo Coſta
	Vitore Piſano
	Piſanello
	Il Marchino
	Pietro Pollaiuolo
	Giov. da Roveszano
	Peſello Peſelli
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	Bernardino Caſtelli
	Gio. Andr. da Ferrara
	Valerio Caſtelli
Valerio Caſtelli	Giov. Paolo Cerveto
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	Bartolomeo Biſcaino
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	Rinaldo Botti
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	Stef. Maria Legnano
	Marc. Ant. Franceſchini
	Ludovico Quaini
	Paolo Ant. Paderna
	Franceſco Mancini
	Lamberti
	Aleſſandro Marcherini
	Giuſ. Maria Creſpi
	Giov. Girolamo Bonefi
Girolamo Cignolo	Giovanni Ghiſolfi
Giovanni Cimabue	Giotto
Circignano	Chriſtofano Roncalli, called Pomerancio
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	Pietro Medici
	Jeronimo Buratti
	Aurelio Lomi
	Antonio Lelli
	Giov. Biliverti
	Sigiſmondo Coccapani
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Claud. Lorraine	John Domenick Romain
	Herman Swanefeld
	Angeluccio
	Courtois
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Simon Contarini	Lorenzo Paſinelli
Jacques Cornelis	John Schoorel
Antonio Correggio	Bernardo Soiaro
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	Vincentio Dandini
	Romanelli
	Giovanni Franceſco
	Lazaro Baldi
	Pietro Teſta
	Bourgognone
	Giacinto Geminiani
	Filippo Gherardi
	Nicholas Duval
	Luca Giordano
	Giovanni Maracci
	Livio Mehus
	Salvio Caſtelucci
	Pietro Caſtelucci
	Peter Puget
	Franceſco Bonifacio
Alexander Cooper	Iſmael Mengs
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Giov. Maria Creſpi	Antonio Gionima
Franc. Curradi	Pietro Curradi Coſimo Curradi
D	
Will. Van Dalen	Dirk Van Dalen
Vincentio Dandini	Ant. Domen. Gabbiani
Cæſare Dandini	Aleſſandro Roſſi Antonio Giuſti Vincentio Dandini
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Giov. Diamantini	Roſalba Carriera
Abr. Dipraim	Matthias Wuſfraat
Domen. Difinico	Antonio Bellucci
Will. Dodoens	Daniel Mytens Nich. Raveſtein Auguſtin Terweſten William Wiſſing
Jacob Vander Does	Simon Vander Does
Carlo Dolce	Aleſſandro Loni Onorio Marinari
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John Fran. Douven	Fr. Bartholomew Douven
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Angelo Everardi	Fauſtino Bocchi
Alb. Everdingen	Ludolph Backhuyſen Gerard Edema
Cæſar Everdingen	Adrian Dekker

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F	
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Daniel Falcone	Salvator Roſa
Paolo Farinato	Orazio Farinato
Ciro Ferri	Corbellini Pietro Montanini Giuſeppe Niccola Nanni Giovanni Odazzi Filippo Maria Galetti
Domen. Fiaſella	Valerio Caſtelli
Cæſare Fiori	Andrea Porta
Mario da Fiori	Laura Bernaſconi
Fioravanti	M. Ang. Campidoglio
Govert Flink	John Spilberg
Francis Floris	Martin de Vos Francis Pourbus Anthony Blockland Vanderbroeck Joris Van Ghent Henry Van Cleef Lucas de Heere Benjamin Sammeling Jerom Franckens Ambroſe Franckens
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Corto Ferrareſe	Benvenuto Garofalo
Mich. Foraboſco	Pietro Bellotti
Giacomo della Fonte	Antonio Sodoma Vecelli
Proſpero Fontana	Ludovico Caracci Agoſtino Caracci Denis Calvert Aleſſandro Tiarini
Charles La Foſſe	Francis Marot
Franceſco Francazano	Salvator Roſa
Frari da Modena	Anton. Correggio
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Barth. Franceſchini	Antonio Franchi
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Pietro della Franceſca	Lorentino d'Arezzo Luca Signorelli Pietro Borgheſe Giov. Angelico da Fieſole
Laurentius Franck	Franceſco Mille
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Gabriello, d'Occhiale	Agoſtino Metelli
Camillo Gabrielli	Gioſeffo Maria Milani
Taddeo Gaddi	Jacopo da Caſentino
Agnolo Gaddi	Antonio Venetiano
Hipolito Galantini	Giovanna Fratellini
Benozzo Gazzoli	Zanobi Machiavelli
Antonio Gaudino	Ottavio Amigoni
Giov. Battiſta Gauli	Giovanni Odazzi
Girolamo Genga	Bartolomeo Genga
	Franceſco Menzochi
	Baldaſſare Lancia, da Urbino
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	Artemiſia Gentileſchi
Gerrard	Jan Verkolie
Giacomo del Po	Martirelli
Giacinto Geminiani	Luigi Geminiani
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	Paris Spinello
Pompeo Ghiti	Giov. Antonio Capelli
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	David Ghirlandaio
	Rodolfo Ghirlandaio
	Domenico Puligo
	Baſtiano Mainardi
	M. Ang. Buonaroti
	Franceſco Granaccio
	Nicolo Cieco
	Jacopo del Tedeſco
	Jacopo del Indaco
	Baldino Baldinelli
	Barbatelli
Ridol. Ghirlandaio	Mariano da Preſcio
	Antonio del Caraiolo
	Toto del Nuntiata
	Lorenzo di Credi
	Carlo Portelli
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	Aureliano Milani
Giov. Ghiſolfi	Bernardo Racchetti
Luca Giordano	Nuzio Ferajuoli
	Paolo Mattei
	Pacelli
	Simonelli
	Nicolo Malinchonico
	Mateo
	Aniello Roſſi
	Nicolo Roſſi
Giorgione	Sebaſtian del Piombo
	Titiano
	Franceſco Torbido
	Giovanni da Udino
	Ant. Licinio, called Pordenone
Cav. Gioſeppino	Franceſco Allegrini
	Pietro Franceſco Mola

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	Agnolo Gaddi
	Pietro Cavallini
	Simone Memmi
	Ottaviano da Faenza
	Pace da Faenza
	Giuglielmo da Forli
	Stefano Florentino
	Ambrogio Lorenzetti
Giottino	Giovanni Angelico
	Giovanni Tofficani
	Michelino
	Giovanni da Ponte
	Lippo
John Glauber	John Gotlief Glauber
	Diana Glauber
Nicolo Golfino	Paolo Farinato
Henry Goltzius	Peter Grebber
	John Vander Lys
Gobbo	M. Ang. di Battaglia
Francis Goubeau	Nich. Largilliere
Diederick Govertze	Raphael Camphuyſen
Baſtian Govertze	Gabriel Vander Leeuw
Peter Goukind	John, or Velvet Brueghel
John Van Goyen	Nicholas Berchem
	Adrian Vander Kabel
	Herman Sachtleven
	Jan Steen
Barent Graat	John Hendrick Roos
Fran. Peter Grebber	Peter Grebber, his ſon
	Maria Grebber
	Peter Saenredam
Peter Grebber	Theodore Helmbreker
	Nicholas Berchem
	Egbert Hemſkirk
	Peter Lely
Guercino, da Cento	Ercole Gennari
	Cæſare Gennari
	Paolo Anton. Paderna
	Franceſco Paglia
	Matteo Loves
	Sebaſtian Bombelli
	Mattia Preti, or Calabreſe
	Lucas Scaramucia
	Paolo Anton. Barbieri, da Cento
	Antonio Triva
	Padre Cæſare da Ravenna
	Giovanni Bonatti
Guido	Guido Cagnacci
	Giovanni And. Sirani
	Simon Contarini da Peſſaro
	Franceſco Geſſi
	Giacomo Sementa
	Flamminio Torre
	Mareſcotti
	John Bolanger
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	Rugieri
	Domenico Mar. Canuti
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Lucas de Heere	Charles Vanmander
Martin Hemſkirk	Jacob Rawnert
Franciſco Herrera	Don Diego Velaſquez
William de Heuſch	Jacob de Heuſch
Hans Holbein	John Holbein, his ſon Chriſtopher Amberger John Aſper
Gilles Hondekoeter	Gyſbert Hondekoeter
Gyſbert Hondekoeter	Melchior Hondekoeter
Melch. Hondekoeter	William Romeyn
Gerard Honthorſt	Joachim Sandrart
S. Van Hoogeſtraeten	Godfrey Schalcken Arnold Houbraken
Abraham Hondius	Peter Cornelius Verhoeck
John Hoſkins	Samuel Cooper
Juſtus Van Huyſum	John Van Huyſum
I	
Lambert Jacobſz	Govert Flink
Abraham Janſſens	Gerard Segers Theodore Rombouts
Julius Jardyn	Hendrick Roos
Charles Jardin	Jacques Vander Does
Jacopino dal Conte	Scipio Gaetano
Innocentio da Imola	Proſpero Fontana
Imperiale Grammatica	Antiveduto
William Van Inghen	Albert Spiers
Jacques Jordaens	Caſpar de Crayer Bartolet Flameel Peter Donker Leonard Vander Koogen Peter Reuven Henry Carré
Julio Romano	Pirro Ligorio Tomaſo Parerello da Cortona Raphael dal Colle Primaticcio Benedetto Pagni Figurino da Faenza Bartol. da Caſtiglione Giov. Batt. Mantuano Æneas Vico Giovanni da Lione Fermo Guiſoni Rinaldo Mantuano Giov. Batt. Bertano

MASTERS.	DISCIPLES.
Julio Romano	Giulio Clovio Bonaſone
K	
John Van Keſſel	Ferd. Van Keſſel, his ſon
Cornelius Kettel	Wouter Crabeth
Nicholas Knupfer	Ary de Voys
Albert Kuyp	Barent Kalraat
Jacob Gerritze Kuyp	Albert Kuyp Sebaſtian Vander Leeuw
L	
Gerard Laireſſe	Erneſt Laireſſe James Laireſſe John Laireſſe Philip Tideman Jacob Vander Does Ottomar Elliger Theod. Lubienetſki John Hoogzaat
Peter Laſtman	Rembrant Van Rhine Jan Lievens John Pinas Peter Nedek John Albertz Roodſeus
Peter Lely	John Greenhill Mary Beal Buckſhorn
Liberale Veroneſe	Giovanni Franceſco Caroto Giovanni Caroto Franc. Torbido, or Il Moro Paolo Cavazzuola
Pietro Liberi	Carlo Loti
Jan Lievens	John Verkolie
Jacopo Ligozzi	Mario Balaſſi
Filippo Lippi	Raphaelino del Garbo Nicolo Zoccolo Nicolo Cartoni
Giov. Paolo Lomazzo	Ambrogio Figino
Lambert Lombard	Francis Floris William Kay Hubert Goltzius
Aurelio Lomi	Domenico Fiaſcella Orazio Gentileſchi Riminaldi
John Ulrich Loth	Carlo Loth, or Loti, his ſon
Carlo Loti	John Vander Meeren Peter Strudel Daniel Syder
Benedetto Luti	Gaetano Sardi Pietro Bianchi Placido Conſtanza Domenico Piaſtrini John Baptiſt Vanloo Carlo Vanloo
M	
John de Mabuſe	John Schoorel
Vincentio Malo	Antonio Maria Vaſallo
Andrea Mantegna	Franceſco Monſignori Marco Zoppo
Bartelemi di St. Marco	Cecchino del Frate

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MASTERS.	DISCIPLES.
Bartelemi di St. Marco	Benedetto Ciamfanini
	Gabriel Ruſticci
	Fra. Paolo Piſtoleſe
Carlo Maratti	Giuſeppe Paſſari
	Nicolo Berretoni
	Giuſeppe Chiari
	Pietro da Petri
	Girolamo Adam Romano
	Andrea Lanzano
	Robert Van Oudenarde
	Giov. Paolo Melchiori
	Antonio Baleſtra
	Andrea Procaccini
	Giacinto Calandrucci
	Agoſtino Maſucci
	Mark Duvenede
	William Van Inghen
	Don Vincenzio Vittoria
Otho Maſſeus	Vromans
Fran. Mazzuoli, called Parmigiano	Jeronimo Mazzuoli, called Parmigianino
Tomaſo Maſaccio	Filippo Lippi, the Old
Maſſolino	Tomaſo Maſaccio
Agoſtino Metelli	Domenico Santi, called Mingaccino
	Andrea Monticelli
	Alboreſi
	Giacomo Monti
	Balthaſar Bianchini
	Giacomo Friani
	Proſpero Mangini
	Mondivi
	Rolli
	Ludovico Quaini
Gabriel Metzu	Michael Van Muſſcher
Jan Miel	John Affelyn
	Chriſtopher Orlandi
Francis Mieris	Lermans
	Peter Van Slingeland
	Karel de Moor
	John Mieris, his brother
	Will. Mieris, his ſon, called Young Mieris
Abraham Mignon	His two daughters
	Erneſt Stuven
	Maria Sybilla Merian
Franceſco Mille	His two ſons
	Theodore
Mich. Janſen Mirevelt	Paul Moreelze
	Peter Gerritze
	Claude Corneliſze
	Peter Dieterick Kluyt
	John Van Nes
	Hendrick Van Vliet
	Peter Mirevelt, his ſon
	Jacq. Delft, his grandſon
Le Moine	Madem. Natoire
	Boucher
	Nonotte
Franceſco Mola	Giovanni Bonati
	Giov. Bett. Buoncuori
	Antonio Gherardi
	John Baptiſt Foreſt
	Collandon
Henry Mommers	Reynier Brakenburg

MASTERS.	DISCIPLES.
Henry Mommers	Bernard Schyndal
	Dirk Maas
Jodocus Mompert	James Fouquieres
Nicholas Moojart	Jacob Vander Does
	John Baptiſt Weeninx
Franceſco Moroni	Paolo Cavazzuola
Domenico Moroni	Franceſco Moroni
Pietro Montanini	Gioſeffo Laudati
Frederick Moucheron	Iſaac Moucheron, his ſon
Barthol. Murillio	Joſeph Murillio, his ſon
	Cavalier Villavicienſo
	Clement de Torres
	Don John Simon
	Stephen Marquez
	Sebaſtian le Mulate
Jeronimo Mutiano	Cæſar Nebula
N	
Battiſta Naldini	Domenico Creſti, called Paſſignano
	Franceſco Curradi
	Balducci
Peter Neefs	Peter Neefs, his ſon
Arnold Vander Neer	Eglon Vander Neer
Eglon Vander Neer	Adrian Vander Werf
Gaſpard Netſcher	Theod. Netſcher } his
	Conſtant. Netſcher } ſons
	Jacob Vander Does
	John Vollevens
Conſtantine Netſcher	Conrade Roepel
Mario Nuzzi, called da Fiori	Batt. Gauli, called Baccici
	Domenico Bettini
O	
Adam Van Oort	Peter Paul Rubens
	Jacques Jordaens
	Sebaſtian Frank
	Henry Van Balen
Anthony Van Opſtal	John Mytens
	Jaques de Roore
Bernardo Orgagna	Andrea Orgagna
Andrea Orgagna	Andrea Piſano
Bernard Van Orlay	Peter Kouc
Adrian Oſtade	Cornelius Bega
	Cornelius Duſart
	Iſaac Oſtade
Albert Van Ouwater	Gerrard Van Haerlem
P	
Franciſco Pacheco	Don Diego Velaſquez
Battiſta Pagi	Pietro Maria Gropallo
	Benedetto Caſtiglione
	Domenico Fiaſella
Antonio Palermo	Jacques Bakker
Palma Vecchio	Lorenzo Lotto
	Venetiano Bonefacio
	Franceſco Zugni
Young Palma	Jacopo Albarelli
Pamfilio	Carlo Franciſco Nuvalone, called Pamfilio
Carlo Fran. Pamfilio	Federigo Panza
Pietro Paolini	Giovanni Maracci

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MASTERS.	DISCIPLES.
John Parcelles	Julius Parcelles
Joſeph Parrocel	Charles Parrocel, his ſon Ignat. Parrocel } his nephews Peter Parrocel } Francis Sylveſtre
Bartol. Paſſerotti	Franceſco Brizio Franceſco Vanni Agoſtino Caracci
Giov. Batt. Paſſori	Giuſeppe Paſſari
Paſſignano	Mario Balaſſi Franceſco Furini Simon Pignoni Pietro Sorri Aleſſandro Tiarini Ottavio Vannini
Lorenzo Paſſinelli	Giuſeppe dal Sole Giuſeppe Mazza Candido Vitali Gioſeffo Maria Bartolini Giov. Petro Zanotti Gioſeffo Gambarini Aureliano Milani Aleſſandro Mar. Furineſe Thereſia Muratori Franceſco Baſſi
Joachim Patenier	Francis Moſtart
Santo Peranda	Filippo Zanimberti
Pietro Perugino	Raphael Santio da Urbino Girolamo Genga Rocco Zoppo Nicolo Soggi Pietro il Monte Varchi Gerino da Piſtoia Baccio Ubertino Andrea Luigi D'Aſſiſi Bernardino Pinturiccio Giov. Antonio L'Appoli Benedetto Caporali
Gerrard Peters	Govarts
Alexander Petit	William Doudyns
Balthaſar Peruzzi	Daniel Ricciarelli da Volterra Franceſco Saneſe Domenico Beccafiumi
Pierino del Vaga	Marcello Venuſti Mantuano Siciolante da Sermoneta Ludovico Vargas Livio Agreſti
Pietro da Vecchia	Agoſtino Litterini Juan Segala
Sebaſtian del Piombo	Tomaſo Laurati
Cornel. Poelemburg	John Vander Lis Daniel Vertangen Varrege Francis Verwilt Warnard Van Riſen John David Hanſbergen William Van Steenrec Little Moſes Gerard Hoet
Pietro Pollajuolo	Antonio Pollajuolo, his ſon
Pomerancio	Bartolomeo Manfredi
Giov. Matteo Ponzoni	Andrea Celeſti
Andrea Porta	Ferdinando Porta, his ſon

MASTERS.	DISCIPLES.
Licinio Pordenone	Julio Licinio Pordenone Pompenio Amaltheo
Peter Potter	Paul Potter
Henry Pott	William Kalf
Francis Pourbus	Gualdorp Gortzius
Nicolo Pouſſin	Gaſpar Pouſſin, or Dughet
Gaſpar Pouſſin	Creſcentio Jacques de Rooſter, of Mechlin Vincentio
Primaticcio	Meſſer Nicolo da Modena
Ercole Procaccini	Camillo Procaccini Jul. Cæſ. Procaccini Carlo Ant. Procaccini
Jul. Cæſ. Procaccini	Ercole Juniore Daniello Creſpi
Camillo Procaccini	Caliſto Toccagni Giacinto da Medea Lorenzo Franchi Ludovico Caracci Carlo Biffi
Adam Pynaker	Gyſbert Verhoeck
Domenico Puligo	Domen. Beceri. Florentino
Giacomo da Puntormo	Battiſta Naldini
Q	
Eraſmus Quellinus	Eraſmus Quellinus, his ſon Artus Quellinus Joſ. Vanden Kerckhove Anthony Schoonjans Wallerant Vaillant
R	
Raphael	Julio Romano Franceſ. Penni, or Il Fattore Polidoro da Caravaggio Maturino Pierino del Vaga Pelegrino da Modena Michael Coxis Gaudentio Giovanni da Udino Raphael dal Colle Benvenuto Garofalo Bartol. da Bagnacavallo Timoteo da Urbino Vincen. da San Geminiano Bernard Van Orlay Peter Campanna
Raphaelino del Garbo	Bronzino Baſtiano
Raphael de Reggio	Giuſeppe D'Arpino
Raphael dal Colle	Chriſtofano Gerardi
Hubert Raveſtein	John Hanneman
Rembrandt	Leonard Bramer Gerard Douw Govert. Flink Adrian Verdoel Heyman Dullaert Ferdinand Bol Gerbrant Vander Eeckhout Jacob Laveque Nicholas Maas

Rembrandt

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MASTERS.	DISCIPLES.
Rembrandt	Bern. Keilh, of Denmark
	Jurian Ovens
	Paudits
	Michael Willemans
	Sam. Van Hoogeſtraeten
	Arent de Gelder
	Droſt
	Philip de Koningh
	Godfrey Kneller
Sebaſtian Ricci	Marco Ricci
Baptiſta Ricci	Pietro Anton. Barbieri
Felice Riccio	Alex. Veroneſe, called Turchi
Claudio Ridolfi	Simone Cantar. da Peſſaro
Hyacinth Rigaud	Nicholas Deſportes
	Jean Rane
Anthony Rivalz	Chevalier Rivalz, his ſon
	Bartholomew Rivalz
	Peter Subleyras
Roland Rozhman	Peter Wouwermans
	John Griffier, the Old
John Hendrick Roos	Philip Roos, called Roſa da Tivoli
	John Melchior Roos
Giov. Fran. Romanelli	Urbano Romanelli, his ſon
Girolamo Romanino	Jeronimo Mutiano
Salvator Roſa	Auguſtin Roſa, his ſon
	Bartolomeo Torregiani
	Giov. Grifolfi, da Milano
	Pietro Montanini
Coſimo Roſelli	Pietro di Coſimo
	Andrea di Coſimo
	Mariotto Albertinelli
	Mario Balaſſi
	Baldaſſare Franceſchini
	Franceſco Fuſini
	Baccio, or Bartelemi da St. Marco
Matteo Roſelli	Lorenzo Lippi
	Giov. Manozzi, called Giovanni da San Giovanni
Roſetti	Marcello Provenzale da Cento
James Rouſſeau	Philip Meuſnier
Maitre Roux, or Roſſo	Domenico Barbieri
Peter Paul Rubens	Anthony Vandyck
	David Teniers, the Old
	Jacques Jordaens
	Peter Soutman
	Francis Wouters
	Van Mol
	Abraham Diepenbeck
	Mathys Vandenberg
	Theodore Van Thulden
	Samuel Hoffman
	Deodate del Mont
	John Van Hoeck
	Eraſmus Quellinus
	Lang Jan
	Juſtus, or Jouſt
	Cornelius Schut
	Gerard Segers
	William Backereel
Franceſco Ruſca	Antonio Zanchi
Giov. Franc. Ruſtici	Baccio Bandinelli
Jacob Ruyſdal	Iſaac Koene

MASTERS.	DISCIPLES.
David Ryckaert, the Old	Nicholas de Helt Stoccade
David Ryckaert, the Young	Gonzales Coques
Warnard Van Ryſen	Gerard Hoet
S	
Andrea Sacchi	Carlo Maratti
	Ludovico Gargi
Carlo Sacchi	Carlo Girolamo Berſotti
	Bernardino Ciceri
Herman Sachtleven	John Voſterman
	John Griffier
	Ludolph de Jonghe
	William Van Bemmel
	John Van Bunnik
Archang. Salimbeni	Franceſco Vanni
	Pietro Sorri
Tommaſo Salini	Maria Nuzzi, or da Fiori
Franceſco Salviati	Roviale Spagnuolo
	Domenico Romani
	Giuſeppe Porta
	Annibal Nanni
Ant. Salviati, of Bologna	M. Ang. Cerquozzi, di Battaglia
Jacopo di Sandro	Tomaſo Manzuoli
Tomaſo Sandrino	Ottavio Viviani
Giov. Gioſeffo Santi	Angelo Mich. Cavazzoni
Andrea del Sarto	Cecchino Salviati
	Jacomo Puntormo
	Franceſco Salviati
	Giorgio Vaſari
	Giacinto Sandro
	Nannoccio
	Tacone
	Andrea Squazzella
	Domenico Conti
	Lambert Lombard
	Giacomo dal Conte
Roland Savery	Iſaac Major
	Aldret Van Everdingen
	William Nieulant
Ludov. Scaramuccia	Andrea Lanzano
	Andrea Poſſo
Godfrey Schalcken	David Boon, of Amſterdam
	Simon Germyn
	Karel de Moor
	Juſtus Van Bentum
William Schellinks	Daniel Schellinks
John Schoreel	Antonio More
	Martin Hemſkirk
Anthony Schoonjans	George Geſel
Chriſtopher Schwarts	George Beſam
Gerard Segers	J. Phil. Van Thielen, or Couwenberg
	Jan Miel
	Ottomar Elliger, the Old
	Lucas Francois, the Young
	Lucaſz Peters
	Tho. Willeborts Boſſchart
Daniel Segers	Philip Van Thielen
Andrea Semini	Bernardino Caſtelli
Luca Signorelli	Girolamo Genga
Giov. Andrea Sirani	Elizabetha Sirani
Peter Snayers	Anth. Fran. Vander Meulen

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MASTERS.	DISCIPLES.
Francis Snyders	Nicaſius Bernaert Jurian Jacobſz Van Boucle Boul —— Griff
Bernardo Soiaro	Bartholomew Sprangher Sophoniſba Angoſciola
Ant. Maria dal Sole	Giuſeppe dal Sole
Giuſeppe dal Sole	Thereſia Muratori Girolamo Donini Felice Torelli Battiſtino Grati
Matteo Sorella	Baldaſſare Franceſchini
Pietro Sorri	Bernardino Strozzi, called Prete Genoveſe
Franceſco Solimena	Giacinto Corrado Sebaſtian Concha Franceſ. della Mura, called Franceſchiello Giuſeppe Guerra Nicolo Maria Roſſi Giuſeppe da Caſtel da more Ferdinando da San Felice
Spinello Aretino	Paris Spinello, his ſon Lorenzo di Bicci
Barthol. Sprangher	John Van Ach
Spagnoletto	Luca Giordano Adrian Van Linſchoten Salvator Roſa
Franceſco Squarcione	Andrea Mantegna
Gherardo della Starnina	Maſſolino da Panicale
Stefano Fiorentina	Domenico Moroni
Lorenzo di Stefano	Liberale Veroneſe
Giov. Bat. Stefaneſchi	Hippolito Galantino, called Cappuccino
Henry Stenwyck	Peter Neefs, the Old Henry Stenwyck, his ſon Wolff Aveman
John Stradanus	Antonio Tempeſta Scipio Stradanus, his ſon
Bernardino Strozzi	Clemente Bocciardi Giov. Franceſco Caſſana Antonio Travi da Seſtri
Erneſt Stuven	Herman Vander Myn Elias Vanden Broek
Herman Swanefeld	James Rouſſeau
Juſtus Subtermans	Ant. Domenico Gabbiani
Euſtachius Le Sueur	Peter Le Sueur Philip Le Sueur Anthony Le Sueur Thomas Goulai Nicholas Colombel Le Fevre
T	
Andrea Taffi	Buonamico Buffalmacco
Emilio Taruffi	Maria Helena Panzacchia
Agoſtino Taffi	Ottavio Viviani, called Codazzo Claude Lorraine
Adr. Vanden Tempel	Francis Mieris Ary de Voys Iſaac Palling Michael Van Muſſcher Karel de Moor
Peter Tempeſta	Scipio Cignaroli

MASTERS.	DISCIPLES.
Dav. Teniers, the Old	David Teniers } his Abraham Teniers } ſons
Dav. Teniers, the Young	Abſhoven of Antwerp De Hont Ertebout Arnold Van Maas Abra. Teniers, his brother Vincentio Malo Hendrick Martenze Sorgh Domenick Ryckaert Van Helmont
Gabriel Terrantino	Mich. Ang. Colonna
Gerard Terburgh	Gaſpar Netſcher Roel of Koets
Auguſtin Terweſten	Elias Terweſten Matthew Terweſten
Tintoretto	Young Palma Domen. Tintoretto, his ſon Maria Tintoretto, his daughter H. Staben John Rothenamer Martin de Vos
Santi di Titi	Agoſtino Ciampelli
Titiano Vecelli	Franceſ. Vecelli, his brother Horatio Vecelli, his ſon Giacomo Tintoretto Battiſta Zelotti Paris Bordone John Calkar Andrea Schiavone Hernandez el Mudo Giacomo Palma Nadalino del Murano Damiano Mazza Giovanni Fiamingo Aleſſandro Buonvincino Aleſſandro Maganza Giov. Mar. Verdizzotto Dieterick Barent
Tomaſo da San Friano	Jacopo da Empoli
Jacques Toornvliet	Francis Mieris, the Old Mathys Neveu
Felice Torelli	Giov. di Giorgio Torellino
Flamminio Torre	Giovanni Viani
Franceſco Treviſani	Antonio Meloni
V	
Louis de Vadder	Lucas Achthellinks
Simon de Valk	Adrian Vander Venne
Gilles Valkenburgh	Hendrick Vander Borcht
Charles Vanmander	Francis Hals
Anthony Vandyck	John Hanneman Lang Jan David Beck James Gandy Bertram de Fouchier
Eglon Vanderneer	Adrian Vander Werff
Ant. Francis Vander Meulen	Martin, the Elder Boudouin Bonnart
Franciſcus Vannius	Rutilio Manetti Raphael Vanni Aſtolpho Petrazzi Mich. Ang. Vanni

Jacob

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MASTERS.	DISCIPLES.
Jacob Vanloo	Eglon Vanderneer
Lucas Van Uden	Jacques Van Uden
Adrian Vandervelde	Dirk Vandenberg Jacob Koning John Vander Bent Peter Vander Leeuw
Eſaias Vandervelde	John Van Goyen
William Vandervelde, the Old	William Vandervelde, the Young
Aleſſandro Varotari	Julio Carpione Pietro di Vecchia Clara Varotari
Antonio Vaſſilacchi	Paolo Farinato Battiſta Zelotti
Don Diego Velaſquez	Juan de Pareja Bartholomew Murillio
Antonio Venetiano	Paolo Mazocchi, called Uccello Gherardo Starnina
Domenico Venitiano	Andrea del Caſtagno
Otho Venius	Peter Paul Rubens Gertrude Venius, his daughter
Peter Verbeck	Gilles Schagen
Ant. Vercelli, Sodoma	Daniel da Volterra
Gaſpar Pet. Verburgh	David Bailli
John Verburgh	John Bronkhorſt
Verendaal	N. Morell
Tobias Verhaecht	Peter Paul Rubens Martin Ryckaert
Jan Verkolie	Nich. Verkolie, his ſon Vander Wilt Vander Spreet Albert Vanderburgh Henry Steenwinkle William Verſchuring
Andrea Veroccio	Pietro Perugino Lionardo da Vinci Franceſco di Simone Agnolo di Polo Lorenzo di Credi Giov. Franceſco Ruſtici
Paolo Veroneſe	Bened Cagliari, his brother Carletto Cagliari, Gabriel Cagliari, } his ſons Dario Varotari Claudio Ridolfi Antonio Vaſſilacchi
Liberale Veroneſe	Franceſco Torbido, called Il Moro
Henry Verſchuring	William Verſchuring Matthew Vytman
Philip Uffenbach	Adam Elſheimer
Giovanni Viani	Domenico Maria Viani Pietro Franceſco Cavazza
Domenico Mar. Viani	Mich. Ang. Monticelli Carlo Antonio Rambaldi Gioſeffo Orſoni
Jacopo Vignali	Carlo Dolce Domenico Bettini
Vincenzo da Stefano	Liberale Veroneſe
Vincentio	Mich. Ang. di Battaglia
Lionardo da Vinci	Antonio Boltraffio Cæſare da Seſto Jacopo Puntormo Franciſco Melzi Giov. Franceſco Ruſtici

MASTERS.	DISCIPLES.
Lionardo da Vinci	Bernardo Lovino Andrea Salaino Marco Uggioni Paolo Lomazzo
Daniel Voltelmans	Paul Bril
Simon de Vliegar	Will. Vandervelde, junior
Daniel da Volterra	Paolo Roſetti, da Volterra Rocca Marco da Siena Michael Alberti Pellegrino Tibaldi Feliciano da San Vito Biagio da Carigliano Giulio Mazzoni
John Voorhout	Erneſt Stuven
Conſtantine Voorhout	John Voorhout
John Voſterman	John Soukens
William De Vos	Juſtus Subtermans
Simon Vouet	Charles Le Brun Francis Perrier Nicholas Chaperon Euſtachius Le Sueur John Baptiſt Mole Tartebat Nicholas Dorigny Char. Alphonſe du Freſnoy Valentino Peter Mignard Charles Poerſon Michael Corneille Louis Teſtelin Belli Aubin Vouet, his brother Noel Coypel
Ferdinand Voet	Jacopa D'Agar
John de Vries	Henry Stenwyck
Cornelius Vroom	John Parcelles

W

John de Waal	Cornelius de Waal
Anthony Watteau	John Baptiſt Pater, called Patere Nicholas Lancret
John Baptiſt Weeninx	John Weeninx, his ſon Nicholas Berchem Theodore Valckenburgh
Adrian Vander Werff	Peter Vander Werff John Chriſtian Sperling Bartholomew Douven Julius Limbourg John Abel Waſſenburg —— Vandyck
Nicholas Wieling	Nicholas Duval Auguſtin Terweſten
Adam Willaerts	Abraham Willaerts, his ſon
Jan Wils	Nicholas Berchem
John Van Winghen	Otho Venius
Emanuel de Wit	Henry Van Streek
Michael Wolgemuth	Albert Durer
Philip Wouwermans	Peter Wouwermans, John Wouwermans, } his brothers John Griffier John Vander Bent

Philip

MASTERS.	DISCIPLES.
Philip Wouwermans	Barent Gaal, Emanual Murant
Thomas Wycke	John Wycke
John Wycke	. . . . Wooton, John Van Hugtenburgh
John Wynants	Philip Wouwermans, Adrian Vandervelde
Z	
Martin Zaagmoolen	Michael Van Muſſcher
Antonio Zanchi	Franceſco Treviſani

MASTERS.	DISCIPLES.
Hendric Mart. Zorgh, or Sorgh	Abraham Diepraam
Taddeo Zucchero	Bartol. Paſſerotti, Federigo Zucchero
Federigo Zucchero	Otho Venius, Raphael da Reggio, Domen. Paſſignano, Franceſco Vanni, Jacob Bunel
Jacques Van Zwanenburg	Rembrandt Van Ryn

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A

CATALOGUE

OF

Thoſe PAINTERS who IMITATED the WORKS of the MOST EMINENT MASTERS, with ſo great a Similitude of Style, Touch, and Colouring, that the Works of the former are frequently miſtaken for the latter; though, to a penetrating Judgment, the Difference may be plainly perceptible.

MASTERS.		IMITATORS.
A		
Albano,	imitated by	Giov. Battiſta Mola
B		
Backhuyſen,	by	Henry Rietſchoof
Giacomo Baſſano,	by	Leandro Baſſano Franceſco Baſſano Pet. Cornelius Derick David Teniers, the Young Tiberio Tinelli Luca Giordano
Bamboccio,	by	Barent Graat
Baroccio,	by	Giuſeppe Maria Creſpi
Breemberg,	by	Gofredy
Berchen,	by	John Sibrechts
Paul Bril,	by	William Nieulant
M. A. Buonaroti,	by	Gregorio Pagani Pellegrino Tibaldi
Bourgognone,	by	Peter Verhoeck
John Brueghel,	by	John Van Breda
C		
Annibal Caracci,	by	Jacomo Cavadone Jacques Van Ooſt, the Old
Ludovico Caracci,	by	Annibal Maſſari Paolo da Mattei
Caravaggio,	by	Manfredi Anthony Rivalz Valentino
Valerio Caſtelli,	by	Giov. Paolo Cervetto
Benedetto Caſtiglione,	by	Franceſco Caſtiglione
Carlo Cignani,	by	Ludovico Quaini
Claude Lorraine,	by	John Domenique

MASTERS.		IMITATORS.
Correggio,	by	Cæſar Arethuſi Ludov. Cardi, called Cigoli Bartol. Schidone Girolamo da Carpi Paolo da Mattei
Pietro da Cortona,	by	Ciro Ferri
D		
Lewis Deyſter,	by	Anna Deyſter
Carlo Dolce,	by	Onorio Marinari
Gerard Douw,	by	Peter Slingeland Gaſpar Netſcher Godfrey Schalcken
E		
Adam Elſheimer,	by	James Erneſt Thomas, of Landaw Little Moſes Solomon
F		
Fouquieres,	by	Belin
Pietro della Franceſca,	by	Luca Signorelli
John Fytt,	by	David de Koninck
G		
Gerrard,	by	Jan Verkolie
Ghiſolfi,	by	Bernardo Racchetti
Giorgione,	by	Pietro da Vecchia Sebaſtian del Piombo Bart. da Bagnacavallo
Giotto,		

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MASTERS.		IMITATORS.
Giotto,	by	Tomaſo di Stefano, called Giottino
John Glauber,	by	John Gotlief Glauber, his brother
Guido,	by	Flamminio Torre Giov. Batt. Bolognini Bon Boullongne Luca Giordano Franceſco Geſſi Paolo da Metti Giacomo Sementa

H

David de Heem,	by	Cornelius de Heem
William de Heuſch,	by	Jacob de Heuſch
Hans Holbein,	by	Chriſtopher Amberger John Aſper
Melch. Honderkoeter,	by	John Van Alen, or Olen Fran. Peter Verkeyden
John Van Huyſum,	by	Jacob Van Huyſum

I

Jardyn,	by	John Sibrechts

L

Lanfranc,	by	Cavalier Beinaſchi
Carlo Loti,	by	Daniel Syder, called Cavaliére Daniello

M

Manfredi,	by	Gerard Segers Valentino
Andrea Mantegna,	by	Giov. Franceſco Caroto
Mazzuoli, called Parmigiano,	by	Franceſco Mazzuoli Vincenzo Caccianemici
Metzu,	by	John Van Geel
Jan Miel,	by	John Affelyn
Mieris, the Old,	by	Peter Slingeland William Mieris, his ſon
Moojart,	by	Old Weeninx

N

Netſcher,	by	Gerard Terburg Paul Ryckaert Matthew Wytman

O

Oſtade,	by	Cornelius Bega

P

Palma,	by	Venetiano Bonefacio
John Parcelles,	by	Julius Parcelles—Both of them marked their pictures with J. P.
Paſſignano,	by	Mario Balaſſi
Parrocel, the Old,	by	Charles Parrocel, his ſon Ignat. Parrocel, his nephew
Parmigiano,	by	Bartelemi Schidone

MASTERS.		IMITATORS.
Piazetta,	by	Francis Krauſe
Bonaventure Peters,	by	John Peters, his brother
Pierino del Vaga,	by	Bon Boullongne
Poelemburg,	by	Little Moſes Daniel Vertangen Jan Lis Old Griffier John Hanſbergen
Pietro, dal Borgo, San Sepulchro,	by	Luca Signorelli
Paul Potter,	by	John Le Duc
Gaſpar Pouſſin,	by	Peter Ryſbraeck Antonio Calza
Pordenone, the Old,	by	Pordenone, the Young
Puntormo,	by	Bronzino

R

Raphael,	by	Saſſo Ferrato Jacopo da Empoli Andrea del Sarto Timoteo da Urbino John Calkar Bartol. da Bagnacavallo Paolo da Mattei
Rembrandt,	by	Leonard Bramer Gerbra. Vanden Eeckhout Heyman Dullaert Govert Flink Arent de Gelder
Salvator Roſa,	by	Montanini H. Spieringa Bartolomeo
Rubens,	by	Van Ooſt
Ruyſdael,	by	Old Griffier

S

Andrea del Sarto,	by	Tacone, and Jac. da Empoli
John Schoorel,	by	Martin Hemſkirk
. . . Segers,	by	Ottomar Elliger, the Old
Henry Steenwyck,	by	David Bailii
Snyders,	by	Vanboncle De Vos Francis Mierhop

T

David Teniers, the Young,	by	Old Griffier Domenick Ryckaert Van Helmont Francis du Chatel
Tintoretto,	by	Luca Giordano
Titiano Vecelli,	by	Girolamo da Titiano Franceſco Cairo John Calkar Luca Giordano Paolo da Mattei Jacopo da Empoli Damiano Mezzi Flamminio Torre

V

Valentino,	by	Anthony Rivalz

Vandyck,

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MASTERS.		IMITATORS.
Vandyck,	by	Theodore Netſcher Lang Jan Mytens Van Ooſt John Hanneman
Venetiano,	by	John le Clerc
Velaſques,	by	Juan de Pareja
P. Veroneſe,	by	Benedetto Cagliari Carletto Cagliari Franceſco Cairo Jacopo da Empoli Flamminio Torre
Lucas Van Uden,	by	Jacques Van Uden, his brother

MASTERS.		IMITATORS.
Lionardi da Vinci,	by	Lorenzo di Credi Paolo Lomazzo
W		
Watteau,	by	Nicholas Lancret John Baptiſt Peter
Weeninx, the Old,	by	Young Weeninx
Philip Wouwermans,	by	Peter Wouwermans John Linglebach Peter Van Bloeman John Van Breda

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It having been doubted by ſeveral writers, whether HANS HOLBEIN was not the only Painter who worked with his left hand, I thought it might not be unacceptable to the lovers of the art, to mention the names of ſuch artiſts as are noticed in the *Biographia*, and were remarkable for working with the left hand, and alſo with both hands.

Americo Aſperito,	Worked equally eaſy with both hands, and on that account was called, Amico da due Penelli.
Ludovico Cangiagio,	Worked with both hands.
Hans Holbein,	Worked with the left.
Cornelius Kettel,	Worked not only with his left, but painted with the ends of his fingers, inſtead of bruſhes.
Nicholas Mignard,	Worked with the left.
Mozzo, of Antwerp,	Worked with the left.
Rugendas,	Worked with both.
Antonio dal Sole,	Worked with thē left.
John Jovenet,	Worked with the left, being deprived of the uſe of his right hand, by a paralytic diſorder.

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Se ipse pinxit. T. Chambars sculp.

SR. NATHANIEL BACON.

'From an Original at the Lord Viscount Grimston's, at Gorhambury.'

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SUPPLEMENT:

CONTAINING

LIVES OF PAINTERS

NOT MENTIONED IN THE DICTIONARY.

Mr. GEORGE BARRET.

Painted Landſcape.

DIED 1784, AGED 52.

THIS artiſt was born about the year 1732, in the city of Dublin. At a very early period he exhibited a ſtrong diſpoſition to purſue the elegant art in which he ſo eminently ſucceeded; and, when a boy, attended the drawing academy of Mr. Weſt, where, *nulli ſecundus*, he was conſidered as an artiſt of the moſt promiſing abilities. Of young Barret Nature became the favourite ſchool, in ſpite of the admonitions of his friend and patron Edmund Burke (a great orator, but no painter), who adviſed him, again and again, though in vain, to *ſtudy pictures*. The ſublime and beautiful ſcenery of Powerſcours, the ſeat of the Earl of that name, and a friend of Barret, attracted his firſt attentions; at which place he ſtudied with the moſt ardent and unremitting ſolicitude. About this time a premium of £.50 was offered by the Dublin Society for the beſt landſcape in oil, for which Mr. Barret contended and won. In the year 1762 he viſited London, where he ſoon diſtinguiſhed himſelf; and, the ſecond year after his arrrival, gained the £.50 premium given by the Society for the Encouragement of Arts, &c. for the beſt landſcape in oil. The eſtabliſhment of the Royal Academy of Arts, &c. was in a great meaſure indebted to the efforts of Mr. Barret, who formed the plan, and became one of its members.

He had two decided manners of painting, both with regard to colour and touch; his firſt was rather heavy in both, his latter much lighter. Scarce any painter equalled him in his knowledge or execution of the details of nature, the latter of which was particularly light, and well calculated to mark moſt decidedly the true characters of the various objects he repreſented, foreſt trees in particular. His attention was chiefly directed to the true colour

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colour of Engliſh ſcenery, in which, in his beſt works, he was very happy, as he got all that richneſs and dewy freſhneſs, that ſo particularly characterizes the verdure of this climate, eſpecially in the vernal months, and which is ſo totally different from the colouring of thoſe maſters who have formed themſeves on Italian ſcenery or Italian pictures. This ſtrong deſire ſometimes tempted him to uſe colours rich and beautiful when firſt applied, but which no art could render permanent; which, in ſome of his ſlighter works, prevailed to ſuch a degree as to leave ſcarcely any traces of the original colouring.

His beſt pictures (in this country) in his firſt manner, are to be found in the houſes of the Dukes of Buccleugh and Portland, &c. &c. and thoſe of his latter, in his great work, at Mr. Lock's, at Norbury-Park, Surry, conſiſting of a large room painted with a continued ſcene entirely round. The idea in general characterizes the northern part of this country; and for compoſition, breadth of effect, truth of colour, and boldneſs of manner in the execution, has not been equalled by any modern painter. He exerted his powers to the utmoſt in this work, as he entertained the warmeſt ſenſe of Mr. Lock's great kindneſs and friendly patronage.

He alſo painted in water-colours, in which he excelled. Theſe pictures in general were gay in colour, and pleaſing in their compoſitions, frequently enriched with buſy figures, employed in works of huſbandry. His drawings in chalk, Indian ink, and black lead pencil, had great merit, particularly the latter. In all his ſtudies from nature he was exceedingly correct and minute.

As a man he was remarkably kind and friendly, gentle in manners, with a vaſt flow of ſpirits, even to playfulneſs, and a ſtrong turn to wit and humour. For the laſt ten years of his life, he was obliged, on account of his health, to retire to Paddington, a little village near London, where he painted (in conjunction with Mr. Gilpin, the celebrated animal-painter) ſome of his beſt eaſel-pictures, and retained his full powers to the end of his life. He was interred in Paddington church-yard, leaving a widow and nine children.

POMPEIO BATTONI.

Painted Portrait.

DIED 1786, AGED 84.

He was of the Florentine ſchool, born at Lucca, in 1702, and is the moſt celebrated of all the painters Italy has produced this century. He was not a very learned artiſt, nor did he ſupply his want of knowledge by deep reflexion. His works do not bear the appearance of an attentive ſtudy of the antique, or of the works of Raphael, and the other great maſters of Italy: but nature ſeemed to have deſtined him for a painter, and he followed her impulſe. He was not wanting either in his delineation of character, in accuracy, or in pleaſing repreſentation; and if he had not a grand conception, he at leaſt knew how to deſcribe well what he had conceived. He would have been, in any age, reckoned a very eſtimable

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T. Chambars sculp.

EDWARD COURTNEY Earl of DEVONSHIRE.

From an Original by S^r. Antonio More, at the Duke of Bedford's at Woburn.

En! Puer ac insons, et adhuc juvenilibus annis,
Annos bis septem carcere dirus eram.

Me Pater his tenuit vinclis, quæ Filia solvit;
Sors mea sic tandem vertitur à Superis.

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THOMAS FLATMAN.

Hayls pinxit

A. Walker sculp.

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eſtimable painter: at the time in which he lived, he certainly muſt have ſhone conſpicuouſly. His name is known throughout Europe, and his works are every where in eſtimation. Mengs, who was a more learned man, was his rival: but, leſs favoured by nature, if he enjoyed a higher reputation, he owed it leſs perhaps to any real ſuperiority than to the commendations of Winckelman. It were to be wiſhed that Battoni had poſſeſſed the knowledge and the conception of Mengs, or that Mengs had been endowed with the natural qualities and picturesque talents of Battoni.

COOPER.

Painted Miniature.

DIED 1743, AGED

He imitated Michael Angelo di Caravaggio in painting fruit and flowers.

FRANCIS COTES.

Painted Portrait.

He was the ſcholar of Knapton, and painted portraits in oil and crayons, in the latter of which he arrived at uncommon perfection, though he died untimely of the ſtone in July, 1770, not having paſſed the 45th year of his age. His pictures, of the Queen holding the Princeſs Royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleaſure; of Mr. Oberon, the comedian; of Mrs. Child, of Oſterley-park; and of Miſs Wilton, now Lady Chambers; are portraits which, if they yield to Roſalba's in ſoftneſs, excel hers in vivacity and invention.

GAINSBOROUGH.

Painted Portrait and Landſcape.

DIED 1788, AGED 61.

He was born in 1727, and very early diſcovered a propenſity to painting. Nature was his teacher, and the woods of Suffolk his academy. Here he would paſs in ſolitude his mornings, in making a ſketch of an antiquated tree, a marſhy brook, a few cattle, a ſhepherd and his flock, or any other accidental objects that were preſented. From delineation he got to colouring; and after painting ſeveral landſcapes from the age of ten to twelve, he quitted Sudbury (his native place), and came to London, where he commenced portrait-painter. His portraits will paſs to futurity with a reputation equal to that which follows the pictures of Vandyke; and his landſcapes will eſtabliſh his name on the record of the fine arts with honours ſuch as never before attended a native of this iſle. Theſe ſubjects he painted with a faithful adherence to nature; and it is to be noticed, that they are more in approach to the landſcapes of Rubens than to thoſe of any other maſter. At the ſame

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time we muſt remark, his trees, fore-ground, and figures, have more force and ſpirit: and we may add, the brilliancy of Claude, and the ſimplicity of Ruyſdael, appear combined in Mr. Gainſborough's romantic ſcenes.—While we lament him as an artiſt, let us not paſs over thoſe virtues which were an honour to human nature—that generous heart, whoſe ſtrongeſt propenſities were to relieve the genuine claims of poverty. If he ſelected, for the exerciſe of his pencil, an infant from a cottage, all the tenants of the humble roof generally participated in the profits of the picture; and ſome of them frequently found in his habitation a permanent abode. His liberality was not confined to this alone: needy relatives and unfortunate friends were further incumbrances on a ſpirit that could not deny; and owing to this generoſity of temper, that affluence was not left to his family which ſo much merit might promiſe, and ſuch real worth deſerve.

The following extract is made from one of Sir JOSHUA REYNOLDS's Academic Diſcourſes, in which the merits of Gainſborough are juſtly and candidly appreciated.

"We have lately loſt Mr. Gainſborough, one of the greateſt ornaments of our Academy. It is not our buſineſs here, to make panegyrics on the living, or even on the dead who were of our body. The praiſe of the former might bear the appearance of adulation; and the latter, of untimely juſtice; perhaps of envy to thoſe whom we have ſtill the happineſs to enjoy, by an oblique ſuggeſtion of invidious compariſons. In diſcourſing therefore on the talents of the late Mr. Gainſborough, my object is, not ſo much to praiſe or to blame him, as to draw from his excellencies and defects, matter of inſtruction to the ſtudents in our Academy. If ever this nation ſhould produce genius ſufficient to acquire to us the honourable diſtinction of an Engliſh School, the name of Gainſborough will be tranſmitted to poſterity, in the hiſtory of the Art, among the firſt of that riſing name. That our reputation in the Arts is now only riſing, muſt be acknowledged; and we muſt expect our advances to be attended with old prejudices, as adverſaries, and not as ſupporters; ſtanding in this reſpect in a very different ſituation from the late artiſts of the Roman School, to whoſe reputation ancient prejudices have certainly contributed: the way was prepared for them, and they may be ſaid rather to have lived in the reputation of their country, than to have contributed to it; whilſt whatever celebrity is obtained by Engliſh Artiſts, can ariſe only from the operation of a fair and true compariſon. And when they communicate to their country a ſhare of their reputation, it is a portion of fame not borrowed from others, but ſolely acquired by their own labour and talents. As Italy has undoubtedly a preſcriptive right to an admiration bordering on prejudice, as a ſoil peculiarly adapted, congenial, and, we may add, deſtined to the production of men of great genius in our Art, we may not unreaſonably ſuſpect that a portion of the great fame of ſome of their late artiſts has been owing to the general readineſs and diſpoſition of mankind to acquieſce in their original prepoſſeſſions in favour of the productions of the Roman School.

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« On this ground, however unſafe, I will venture to prophecy, that two of the laſt diſtinguiſhed painters of that country, I mean Pompeio Battoni, and Raffaelle Mengs, however great their names may at preſent ſound in our ears, will very ſoon fall into the rank of Imperiale, Sebaſtian Concha, Placido Conſtanza, Maſſuccio, and the reſt of their immediate predeceſſors; whoſe names, though equally renowned in their life-time, are now fallen into what is little ſhort of total oblivion. I do not ſay that thoſe painters were not ſuperior to the artiſt I allude to, and whoſe loſs we lament, in a certain routine of practice, which, to the eyes of common obſervers, has the air of a learned compoſition, and bears a ſort of ſuperficial reſemblance to the manner of the great men who went before them. I know this perfectly well; but I know likewiſe, that a man, looking for real and laſting reputation, muſt unlearn much of the common-place method ſo obſervable in the works of the artiſts whom I have named. For my own part, I confeſs, I take more intereſt in, and am more captivated with, the powerful impreſſion of nature, which Gainſborough exhibited in his portraits and in his landſcapes, and the intereſting ſimplicity and elegance of his little ordinary beggar-children, than with any of the works of that School, ſince the time of Andrea Sacchi, or perhaps we may ſay Carlo Maratti; two painters who may truly be ſaid to be ULTIMI ROMANORUM.

« I am well aware how much I lay myſelf open to the cenſure and ridicule of the academical profeſſors of other nations, in preferring the humble attempts of Gainſborough to the works of thoſe regular graduates in the great hiſtorical ſtyle. But we have the ſanction of all mankind in preferring genius in a lower rank of art, to feebleneſs and inſipidity in the higheſt.

« It would not be to the preſent purpoſe, even if I had the means and materials, which I have not, to enter into the private life of Mr. Gainſborough. The hiſtory of his gradual advancement, and the means by which he acquired ſuch excellence in his art, would come nearer to our purpoſe and wiſhes, if it were by any means attainable; but the ſlow progreſs of advancement is in general imperceptible to the man himſelf who makes it; it is the conſequence of an accumulation of various ideas which his mind has received, he does not perhaps know how or when. Sometimes indeed it happens, that he may be able to mark the time when, from the ſight of a picture, a paſſage in an author, or a hint in converſation, he has received, as it were, ſome new and guiding light, ſomething like inſpiration, by which his mind has been expanded; and is morally ſure that his whole life and conduct has been affected by that accidental circumſtance. Such intereſting accounts we may however ſometimes obtain from a man who has acquired an uncommon habit of ſelf-examination, and has attended to the progreſs of his own improvement.

« It may not be improper to make mention of ſome of the cuſtoms and habits of this extraordinary man; points which come more within the reach of an obſerver; I however mean ſuch only as are connected with his art, and indeed were, as I apprehend, the cauſes of his arriving to that high degree of excellence, which we ſee and acknowledge in his works. Of theſe cauſes we muſt ſtate, as the fundamental, the love which he had to his

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art; to which indeed his whole mind appears to have been devoted, and to which every-thing was referred; and this we may fairly conclude from various circumſtances of his life, which were known to his intimate friends. Among others he had a habit of continually remarking to thoſe who happened to be about him, whatever peculiarity of countenance, whatever accidental combination of figures, or happy effects of light and ſhadow, occurred in proſpects, in the ſky, in walking the ſtreets, or in company. If, in his walks, he found a character that he liked, and whoſe attendance was to be obtained, he ordered him to his houſe: and from the fields he brought into his painting-room, ſtumps of trees, weeds, and animals of various kinds; and deſigned them, not from memory, but immediately from the objects. He even framed a kind of model of landſcapes, on his table; compoſed of broken ſtones, dried herbs, and pieces of looking glaſs, which he magnified and improved into rocks, trees, and water. How far this latter practice may be uſeful in giving hints, the profeſſors of landſcape can beſt determine. Like every other technical practice it ſeems to me wholly to depend on the general talent of him who uſes it. Such methods may be nothing better than contemptible and miſchievous trifling; or they may be aids. I think upon the whole, unleſs we conſtantly refer to real nature, that practice may be more likely to do harm than good. I mention it only, as it ſhews the ſolicitude and extreme activity which he had about every thing that related to his art; that he wiſhed to have his objects embodied as it were, and diſtinctly before him; that he neglected nothing which could keep his faculties in exerciſe, and derived hints from every ſort of combination.

"We muſt not forget whilſt we are on this ſubject, to make ſome remarks on his cuſtom of painting by night, which confirms what I have already mentioned, his great affection to his art; ſince he could not amuſe himſelf in the evenings by any other means ſo agreeable to himſelf. I am indeed much inclined to believe, that it is a practice very advantageous and improving to an artiſt; for by this means he will acquire a new and a higher perception of what is great and beautiful in Nature. By candle-light, not only objects appear more beautiful, but from their being in a greater breadth of light and ſhadow, as well as having a greater breadth and uniformity of colour, nature appears in a higher ſtyle; and even the fleſh ſeems to take a higher and richer tone of colour. Judgment is to direct us in the uſe to be made of this method of ſtudy; but the method itſelf is, I am very ſure, advantageous. I have often imagined that the two great colouriſts, Titian and Correggio, though I do not know that they painted by night, formed their high ideas of colouring from the effects of objects by this artificial light: but I am more aſſured, that whoever attentively ſtudies the firſt and beſt manner of Guercino, will be convinced that he either painted by this light, or formed his manner on this conception.

"Another practice Gainſborough had, which is worth mentioning, as it is certainly worthy of imitation; I mean his manner of forming all the parts of his picture together; the whole going on at the ſame time, in the ſame manner as Nature creates her works. Though this method is not uncommon to thoſe who have been regularly educated, yet probably it

was

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was ſuggeſted to him by his own natural ſagacity. That this cuſtom is not univerſal, appears from the practice of a painter whom I have juſt mentioned, Pompeio Battoni, who finiſhed his hiſtorical pictures part after part; and in his portraits completely finiſhed one feature before he proceeded to another. The conſequence was, as might be expected; the countenance was never well expreſſed; and, as the painters ſay, the whole was not well put together.

" The firſt thing required to excel in our art, or I believe in any art, is, not only a love for it, but even an enthuſiaſtic ambition to excel in it. This never fails of ſucceſs proportioned to the natural abilities with which the artiſt has been endowed by Providence. Of Gainſborough we certainly know, that his paſſion was not the acquirement of riches, but excellence in his art; and to enjoy that honourable fame which is ſure to attend it. That *he felt this ruling paſſion ſtrong in death*, I am myſelf a witneſs. A few days before he died, he wrote me a letter, to expreſs his acknowledgments for the good opinion I entertained of his abilities, and the manner in which (he had been informed) I always ſpoke of him; and deſired he might ſee me, once more, before he died. I am aware how flattering it is to myſelf to be thus connected with the dying teſtimony which this excellent painter bore to his art. But I cannot prevail on myſelf to ſuppreſs that I was not connected with him by any habits of familiarity; if any little jealouſies had ſubſiſted between us, they were forgotten, in thoſe moments of ſincerity; and he turned towards me as one who was engroſſed by the ſame purſuits, and who deſerved his good opinion, by being ſenſible of his excellence. Without entering into a detail of what paſſed at this laſt interview, the impreſſion of it upon my mind was, that his regret at loſing life, was principally the regret of leaving his art; and more eſpecially as he now began, he ſaid, to ſee what his deficiencies were; which, he ſaid, he flattered himſelf in his laſt works were in ſome meaſure ſupplied.

" When ſuch a man as Gainſborough arrives to great fame, without the aſſiſtance of an academical education, without travelling to Italy, or any of thoſe preparatory ſtudies which have been ſo often recommended, he is produced as an inſtance, how little ſuch ſtudies are neceſſary; ſince ſo great excellence may be acquired without them. This is an inference not warranted by the ſucceſs of any individual; and I truſt it will not be thought that I wiſh to make this uſe of it.

" It muſt be remembered that the ſtyle and department of art which Gainſborough choſe, and in which he ſo much excelled, did not require that he ſhould go out of his own country for the objects of his ſtudy; they were every where about him; he found them in the ſtreets, and in the fields; and from the models thus accidentally found, he ſelected with great judgment ſuch as ſuited his purpoſe. As his ſtudies were directed to the living world principally, he did not pay a general attention to the works of the various maſters, though they are, in my opinion, always of great uſe, even when the character of our ſubject requires us to depart from ſome of their principles. It cannot be denied, that excellence in the department of the art which he profeſſed may exiſt without them; that

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in ſuch ſubjects, and in the manner that belongs to them, the want of them is ſupplied, and more than ſupplied, by natural ſagacity, and a minute obſervation of particular nature. If Gainſborough did not look at nature with a poet's eye, it muſt be acknowledged that he ſaw her with the eye of a painter; and gave a faithful, if not a poetical, repreſentation of what he had before him.

" Though he did not much attend to the works of the great hiſtorical painters of former ages, yet he was well aware, that the language of the art, the art of imitation, muſt be learned ſomewhere; and as he knew that he could not learn it in an equal degree from his contemporaries, he very judiciouſly applied himſelf to the Flemiſh School, who are undoubtedly the greateſt maſters of one neceſſary branch of art; and he did not need to go out of his own country for examples of that ſchool: from that he learnt the harmony of colouring, the management and diſpoſition of light and ſhadow, and every means which the maſters of it practiſed, to ornament and give ſplendour to their works. And to ſatisfy himſelf as well as others, how well he knew the mechaniſm and artifice which they employed to bring out that tone of colour which we ſo much admire in their works, he occaſionally made copies from Rubens, Teniers, and Vandyck, which it would be no diſgrace to the moſt accurate connoiſſeur to miſtake, at the firſt ſight, for the works of thoſe maſters. What he thus learned, he applied to the originals of nature, which he ſaw with his own eyes, and imitated, not in the manner of thoſe maſters, but in his own.

" Whether he moſt excelled in portraits, landſcapes, or fancy-pictures, it is difficult to determine: whether his portraits were moſt admirable for exact truth of reſemblance, or his landſcapes for a portrait-like repreſentation of nature, ſuch as we ſee in the works of Rubens, Ryſdale, and others of thoſe Schools. In his fancy-pictures, when he had fixed on his object of imitation, whether it was the mean and vulgar form of a wood-cutter, or a child of an intereſting character, as he did not attempt to raiſe the one, ſo neither did he loſe any of the natural grace and elegance of the other; ſuch a grace, and ſuch an elegance, as are more frequently found in cottages than in courts. This excellence was his own, the reſult of his particular obſervation and taſte; for this he was certainly not indebted to the Flemiſh School, nor indeed to any School; for his grace was not academical, or antique, but ſelected by himſelf from the great ſchool of nature; and there are yet a thouſand modes of grace, which are neither theirs, nor his, but lie open in the multiplied ſcenes and figures of life, to be brought out by ſkilful and faithful obſervers.

" Upon the whole, we may juſtly ſay, that whatever he attempted he carried to a high degree of excellence. It is to the credit of his good ſenſe and judgment that he never did attempt that ſtyle of hiſtorical painting, for which his previous ſtudies had made no preparation.

" And here it naturally occurs to oppoſe the ſenſible conduct of Gainſborough in this reſpect, to that of our late excellent Hogarth, who, with all his extraordinary talents, was not bleſſed with this knowledge of his own deficiency, or of the bounds which were ſet to the extent of his own powers. After this admirable artiſt had ſpent

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ſpent the greateſt part of his life in an active, buſy, and we may add, ſucceſsful attention to the ridicule of life; after he had invented a new ſpecies of dramatic painting, in which probably he will never be equalled, and had ſtored his mind with infinite materials to explain and illuſtrate the domeſtic and familiar ſcenes of common life, which were generally, and ought to have been always, the ſubject of his pencil; he very imprudently, or rather preſumptuouſly, attempted the great hiſtorical ſtyle, for which his previous habits had by no means prepared him: he was indeed ſo entirely unacquainted with the principles of this ſtyle, that he was not even aware that any artificial preparation was at all neceſſary. It is to be regretted, that any part of the life of ſuch a genius ſhould be fruitleſsly employed. Let his failure teach us not to indulge ourſelves in the vain imagination, that by a momentary reſolution we can give either dexterity to the hand, or a new habit to the mind.

" I have, however, little doubt, but that the ſame ſagacity, which enabled thoſe two extraordinary men to diſcover their true object, and the peculiar excellence of that branch of art which they cultivated, would have been equally effectual in diſcovering the principles of the higher ſtyle, if they had inveſtigated thoſe principles with the ſame eager induſtry which they exerted in their own department. As Gainſborough never attempted the heroic ſtyle, ſo neither did he deſtroy the character and uniformity of his own ſtyle, by the idle affectation of introducing mythological learning in any of his pictures. Of this boyiſh folly we ſee inſtances enough, even in the works of great painters. When the Dutch School attempt this poetry of our art in their landſcapes, their performances are beneath criticiſm; they become only an object of laughter. This practice is hardly excuſable, even in Claude Lorrain, who had ſhewn more diſcretion, if he had never meddled with ſuch ſubjects.

" The peculiarity of his manner, or ſtyle, or we may call it—the language in which he expreſſed his ideas, has been conſidered by many as his greateſt defect. But without altogether wiſhing to enter into the diſcuſſion whether this peculiarity was a defect or not, intermixed, as it was, with great beauties, of ſome of which it was probably the cauſe, it becomes a proper ſubject of criticiſm and enquiry to a painter.

" A novelty and peculiarity of manner, as it is often a cauſe of our approbation, ſo likewiſe it is often a ground of cenſure; as being contrary to the practice of other painters, in whoſe manner we have been initiated, and in whoſe favour we have perhaps been prepoſſeſſed from our infancy; for, fond as we are of novelty, we are upon the whole creatures of habit. However, it is certain, that all thoſe odd ſcratches and marks which, on a cloſe examination, are ſo obſervable in Gainſborough's pictures, and which even to experienced painters appear rather the effect of accident than deſign—this chaos, this uncouth and ſhapeleſs appearance, by a kind of magic, at a certain diſtance aſſumes form, and all the parts ſeem to drop into their proper places; ſo that we can hardly refuſe acknowledging the full effect of diligence, under the appearance of chance and haſty negligence. That Gainſborough himſelf conſidered this peculiarity in his manner

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and the power it poſſeſſes of exciting ſurpriſe, as a beauty in his works, I think may be inferred from the eager deſire which we know he always expreſſed, that his pictures, at the exhibition, ſhould be ſeen near, as well as at a diſtance.

"The ſlightneſs which we ſee in his beſt works, cannot always be imputed to negligence. However they may appear to ſuperficial obſervers, painters know very well that a ſteady attention to the general effect, takes up more time, and is much more laborious to the mind, than any mode of high finiſhing or ſmoothneſs, without ſuch attention. His *handling, the manner of leaving the colours*, or in other words, the methods he uſed for producing the effect, had very much the appearance of the work of an artiſt who had never learned from others the uſual and regular practice belonging to the art; but ſtill, like a man of ſtrong intuitive perception of what was required, he found out a way of his own to accompliſh his purpoſe.

"It is no diſgrace to the genius of Gainſborough, to compare him to ſuch men as we ſometimes meet with, whoſe natural eloquence appears even in ſpeaking a language which they can ſcarce be ſaid to underſtand; and who, without knowing the appropriate expreſſion of almoſt any one idea, contrive to communicate the lively and forcible impreſſions of an energetic mind.

"I think ſome apology may reaſonably be made for his manner, without violating truth, or running any riſk of poiſoning the minds of the younger ſtudents, by propagating falſe criticiſm, for the ſake of raiſing the character of a favourite artiſt. It muſt be allowed, that this hatching manner of Gainſborough did very much contribute to the lightneſs of effect which is ſo eminent a beauty in his pictures; as, on the contrary, much ſmoothneſs, and uniting the colours, is apt to produce heavineſs. Every artiſt muſt have remarked, how often that lightneſs of hand which was in his dead-colour, or firſt painting, eſcaped in the finiſhing, when he had determined the parts with more preciſion; and another loſs he often experiences, which is of greater conſequence; whilſt he is employed in the detail, the effect of the whole together is either forgotten or neglected. The likeneſs of a portrait, as I have formerly obſerved, conſiſts more in preſerving the general effect of the countenance, than in the moſt minute finiſhing of the features, or any of the particular parts. Now Gainſborough's portraits were often little more, in regard to finiſhing, or determining the form of the features, than what generally attends a dead colour; but as he was always attentive to the general effect, or whole together, I have often imagined that this unfiniſhed manner contributed even to that ſtriking reſemblance for which his portraits are ſo remarkable. Though this opinion may be conſidered as fanciful, yet I think a plauſible reaſon may be given, why ſuch a mode of painting ſhould have ſuch an effect. It is preſuppoſed that in this undetermined manner there is the general effect, enough to remind the ſpectator of the original; the imagination ſupplies the reſt, and perhaps more ſatisfactorily to himſelf, if not more exactly, than the artiſt, with all his care, could poſſibly have done. At the ſame time it muſt be acknowledged there is one evil attending this mode; that if the portrait was ſeen, previous to any knowledge of the original,

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original, different perſons would form different ideas, and all would be diſappointed at not finding the original correſpond with their own conceptions, under the great latitude which indiſtinctneſs gives to the imagination, to aſſume almoſt what character or form it pleaſes.

" Every artiſt has ſome favourite part on which he fixes his attention, and which he purſues with ſuch eagerneſs, that it abſorbs every other conſideration; and he often falls into the oppoſite error of that which he would avoid, which is always ready to receive him. Now Gainſborough having truly a painter's eye for colouring, cultivated thoſe effects of the art which proceed from colours; and ſometimes appears to be indifferent to or to neglect other excellencies. Whatever defects are acknowledged, let him ſtill experience from us the ſame candour that we ſo freely give upon ſimilar occaſions to the ancient maſters; let us not encourage that faſtidious diſpoſition, which is diſcontented with every thing ſhort of perfection, and unreaſonably require, as we ſometimes do, a union of excellencies, not perhaps quite compatible with each other.—We may, on this ground, ſay even of the divine Raffaelle, that he might have finiſhed his picture as highly and as correctly as was his cuſtom, without heavineſs of manner; and that Pouſſin might have preſerved all his preciſion without hardneſs or dryneſs.

" To ſhew the difficulty of uniting ſolidity with lightneſs of manner, we may produce a picture of Rubens in the church of St. Judule, at Bruſſels, as an example; the ſubject is, *Chriſt's charge to Peter*; which, as it is the higheſt and ſmootheſt-finiſhed picture I remember to have ſeen of that maſter, ſo it is by far the heavieſt; and if I had found it in any other place, I ſhould have ſuſpected it to be a copy; for painters know very well, that it is principally by this air of facility, or the want of it, that originals are diſtinguiſhed from copies.—A lightneſs of effect, produced by colour, and that produced by facility of handling, are generally united; a copy may preſerve ſomething of the one, it is true, but hardly ever of the other; a connoiſſeur therefore finds it often neceſſary to look carefully into the picture before he determines on its originality. Gainſborough poſſeſſed this quality of lightneſs of manner and effect, I think, to an unexampled degree of excellence; but, it muſt be acknowledged at the ſame time, that the ſacrifice which he made to this ornament of our art, was too great; it was, in reality, preferring the leſſer excellencies to the greater."

FRANCIS HAYMAN.

Painted Figures.

DIED 1776, AGED 68.

This artiſt, who was a native of Devonſhire, and ſcholar of Brown, owed his reputation to the pictures he painted for Vauxhall, which recommended him to much practice in giving deſigns for prints to books, in which he ſometimes ſucceeded well, though a ſtrong manneriſt, and eaſily diſtinguiſhable by the large noſes and ſhambling legs of his

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figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humouriſt—a character often taſted by cotemporaries, but which ſeldom aſſimilates with or forgives the riſing generation.

JOSEPH HIGHMORE,

Painted Portrait.

DIED 1780, AGED 88.

He was the nephew of Serjeant Highmore, and was bred a lawyer, but quitted that profeſſion for painting, which he exerciſed with reputation amongſt the ſucceſſors of Kneller, under whom he entered into the Academy; and, living at firſt in the city, was much employed there for family pieces. He afterwards removed to Lincoln's-Inn-Fields, and painted the portraits of the Knights of the Bath, on the revival of that Order, for the ſeries of plates which he firſt projected, and which were engraved by Pine. He publiſhed two pamphlets; one called, A critical Examination of the Cieling painted by Rubens in the Banquetting Houſe, in which architecture is introduced, as far as relates to perſpective; together with the diſcuſſion of a queſtion, which has been the ſubject of debate among painters: the other, The Practice of Perſpective, on the Principles of Dr. Brook Taylor, &c.

WILLIAM HOGARTH.

Painted Portrait and Comic Scenes.

DIED 1764, AGED 66.

This truly great and original genius in painting and engraving was born 1698, in the pariſh of St. Bartholomew, and bound apprentice to Mr. Ellis Gamble, a ſilverſmith of eminence in Cranbourn-ſtreet, Leiceſter-Fields. In this profeſſion it is not unuſual to bind apprentices to the ſingle branch of engraving arms and cyphers on every ſpecies of metal; and in that particular department young Hogarth was placed. He began buſineſs on his own account about 1720; and his firſt employment ſeems to have been the engraving of arms and ſhop-bills. The next ſtep was to deſign and furniſh plates for bookſellers; of which thoſe now beſt known are ſeventeen, for a duodecimo edition of "Hudibras" (with Butler's head) in 1746. The firſt piece in which he diſtinguiſhed himſelf as a painter, was a repreſentation of Wanſtead Aſſembly, the portraits from life, without burleſque, and the colouring rather better than ſome of his later and more highly-finiſhed performances. It was Hogarth's cuſtom to ſketch out on the ſpot any remarkable face which particularly ſtruck him, and of which he wiſhed to preſerve the remembrance; and this he frequently did with a pencil on his nail.—In 1730 Mr. Hogarth married the only daughter of Sir James Thornhill; and ſoon after, having ſummer lodgings at South Lambeth,

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beth; and being intimate with Mr. Tyers, he contributed to the improvement of the Spring Gardens at Vauxhall, by the hint of embelliſhing them with paintings, ſome of which were the ſuggeſtions of his own truly comic pencil.—In 1733 his genius became conſpicuouſly known. His "Harlot's Progreſs" introduced him to the notice of the great, and Hogarth roſe completely into fame.—Soon after the peace of Aix-la-Chapelle he went over to France, and was taken into cuſtody at Calais while he was drawing the gate of that town; a circumſtance which he has recorded in his picture intitled "O the Roaſt Beef of Old England!" publiſhed 1749. He was actually carried before the governor as a ſpy, and, after a very ſtrict examination, committed a priſoner to Granſire, his landlord, on his promiſing that Hogarth ſhould not go out of his houſe till he was to embark for England. In 1753 he appeared to the world in the character of an author, and publiſhed a quarto volume, intitled "The Analyſis of Beauty, written with a View of fixing the fluctuating Ideas of Taſte." In this performance he ſhews, by a variety of examples, that a curve is the line of beauty, and that round ſwelling figures are moſt pleaſing to the eye; and the truth of his opinion has been countenanced by ſubſequent writers on the ſubject. In the diction of this work he was aſſiſted by Dr. Benjamin Hoadley the phyſician, who carried it on to about the third part, Chap. IX. and then, through indiſpoſition, declined the friendly office with regret. Mr. Hogarth afterwards applied to his neighbour, Mr. Ralph, who, however, proceeded no further than about a ſheet; and the kind office of finiſhing the work, and ſuperintending the publication, was laſtly taken up by Dr. Morell, who went through the remainder of the book. Hogarth had one failing in common with moſt people who attain wealth and eminence without the aid of liberal education: he affected to deſpiſe every kind of knowledge which he did not poſſeſs. Having eſtabliſhed his fame with little or no obligation to literature, he either conceived it to be needleſs, or decried it becauſe it lay out of his reach. In "Beer-ſtreet," among other volumes conſigned by him to the paſtry-cook, we find Turnbull "on Ancient Painting," a treatiſe which Hogarth ſhould have been able to underſtand before he ventured to condemn. No man, however, was more ductile to flattery: a word in favour of "Sigiſmunda" might have commanded a proof print, or forced an original ſketch out of our artiſt's hands.—Being once at dinner with the great Cheſelden and ſome other company, he was told that Mr. John Freke, ſurgeon of St. Bartholomew's Hoſpital, a few evenings before, at Dick's Coffee-houſe, had aſſerted that Greene was as eminent in compoſition as Handel. "That fellow, Freke, (replied Hogarth) is always ſhooting his bolt abſurdly one way or another! Handel is a giant in muſic; Greene only a ſlight Florimel kind of a compoſer." "Ay (ſays our artiſt's informant), but at the ſame time Mr. Freke declared you were as good a portrait-painter as Vandyck." "*There* he was in the right (adds Hogarth): and ſo by G— I am, give me my time, and let me chooſe my ſubject!" Hogarth was alſo the moſt abſent of men; to one inſtance of which we muſt limit our relation. Soon after he ſet up his carriage he had occaſion to pay a viſit to the lord-mayor (Mr. Beckford). When he went, the weather was fine; but buſineſs detained him till a violent ſhower of rain came on.

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He was let out of the Manſion-houſe by a different door from that at which he entered; and, ſeeing the rain, began immediately to call for a hackney coach. Not one was to be met with on any of the neighbouring ſtands; and our artiſt ſallied forth to brave the ſtorm, and actually reached Leiceſter Fields without beſtowing a thought on his own carriage, till Mrs. Hogarth (ſurpriſed to ſee him ſo wet and ſplaſhed) aſked him where he had left it.—The laſt memorable event of our artiſt's life was his quarrel with Mr. Wilkes; in which, if Mr. Hogarth did not commence direct hoſtilities, he at leaſt obliquely gave the firſt offence, by an attack on the friends and party of that gentleman. Mr. Churchill the poet ſoon after publiſhed the "Epiſtle to William Hogarth," and took for the motto *ut pictura poeſis*. Mr. Hogarth's revenge againſt the poet terminated in vamping up an old print of a pug dog and a bear, which he publiſhed under the title of "The Bruiſer, C. Churchill, (once the Reverend!) in the character of a Ruſſian Hercules," &c.—At the time theſe hoſtilities were carrying on, in a manner ſo virulent and diſgraceful to all the parties, Hogarth died.

The following character of Hogarth, from the elegant pen of the late Lord ORFORD, is a valuable addition to the account of his life.

"Having diſpatched the herd of our painters in oil, I reſerved to a claſs by himſelf that great and original genius, Hogarth; conſidering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they riſe*, if general ſatire on vices and ridicules, familiariſed by ſtrokes of nature, and heightened by wit, and the whole animated by proper and juſt expreſſions of the paſſions, be comedy, Hogarth compoſed comedies as much as Moliere: in his Marriage A-la-mode there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each perſonage is diſtinct from the reſt, acts in his ſphere, and cannot be confounded with any other of the dramatis perſonæ. The alderman's footboy, in the laſt print of the ſet I have mentioned, is an ignorant ruſtic; and if wit is ſtruck out from the characters in which it is not expected, it is from their acting conformably to their ſituation, and from the mode of their paſſions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poiſon, wears a face of ſolicitude, but it is to ſave her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miſer puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art; and uſed colours inſtead of language. His place is between the Italians, whom we may conſider as epic poets and tragedians, and the Flemiſh painters, who are as writers of farce and editors of burleſque nature. They are the Tom Browns of the mob. Hogarth reſembles Butler, but his ſubjects are more univerſal; and amidſt all his pleaſantry, he

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he obſerves the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he roſe to tragedy, not in the cataſtrophe of kings and heroes, but in marking how vice conducts, inſenſibly and incidentally, to miſery and ſhame. He warns againſt encouraging cruelty and idleneſs in young minds, and diſcerns how the different vices of the great and the vulgar lead by various paths to the ſame unhappineſs. The fine lady in Marriage A-la-mode, and Tom Nero in the Four Stages of Cruelty, terminate their ſtory in blood—ſhe occaſions the murder of her huſband; he aſſaſſinates his miſtreſs. How delicate and ſuperior too is his ſatire, when he intimates in the College of Phyſicians and Surgeons that preſide at a diſſection, how the legal habitude of viewing ſhocking ſcenes hardens the human mind, and renders it unfeeling. The preſident maintains the dignity of inſenſibility over an executed corpſe, and conſiders it but as the object of a lecture. In the print of the Sleeping Judges, this habitual indifference only excites our laughter.

" It is to Hogarth's honour that, in ſo many ſcenes of ſatire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the Times, and the two portraits of Mr. Wilkes and Mr. Churchill, that followed, no man, amidſt ſuch a profuſion of characteriſtic faces, ever pretended to diſcover or charge him with the caricatura of a real perſon; except of ſuch notorious characters as Chartres and mother Needham, and a very few more, who are acting officially and ſuitably to their profeſſions. As he muſt have obſerved ſo carefully the operation of the paſſions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical perſon. It is at the ſame time a proof of his intimate intuition into nature: but had he been too ſevere, the humanity of endeavouring to root out cruelty to animals would atone for many ſatires. It is another proof that he drew all his ſtores from nature and the force of his own genius, and was indebted neither to models nor books for his ſtyle, thoughts or hints, that he never ſucceeded when he deſigned for the works of other men. I do not ſpeak of his early performances at the time that he was engaged by bookſellers, and roſe not above thoſe they generally employ; but in his maturer age, when he had invented his art, and gave a few deſigns for ſome great authors, as Cervantes, Gulliver, and even Hudibras, his compoſitions were tame, ſpiritleſs, void of humour, and never reach the merits of the books they were deſigned to illuſtrate. He could not bend his talents to think after any body elſe. He could think like a great genius rather than after one. I have a ſketch in oil that he gave me, which he intended to engrave: it was done at the time that the Houſe of Commons appointed a committee to enquire into the cruelties exerciſed on priſoners in the Fleet to extort money from them. The ſcene is the committee; on the table are the inſtruments of torture. A priſoner in rags, half ſtarved, appears before them; the poor man has a good countenance, that adds to the intereſt. On the other hand is the inhuman gaoler. It is the very figure that Salvator Roſa would have drawn for Iago in the moment of detection. Villany, fear, and conſcience, are mixed in yellow and livid on his countenance; his lips are contracted by tremor, his face advances as eager to lie, his legs

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ſtep back as thinking to make his eſcape; one hand is thruſt precipitately into his boſom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait,* it is the moſt ſpeaking that ever was drawn; if it was not, it is ſtill finer.

" It is ſeldom that his figures do not expreſs the character he intended to give them. When they wanted an illuſtration that colours could not beſtow, collateral circumſtances, full of wit, ſupply notes. The nobleman in Marriage A-la-mode has a great air—the coronet on his crutches, and his pedigree iſſuing out of the bowels of William the Conqueror, add to his character. In the Breakfaſt the old ſteward reflects for the ſpectator. Sometimes a ſhort label is an epigram, and is never introduced without improving the ſubject. Unfortunately ſome circumſtances, that were temporary, will be loſt to poſterity, the fate of all comic authors; and if ever an author wanted a commentary, that none of his beauties might be loſt, it is Hogarth—not from being obſcure (for he never was that but in two or three of his firſt prints, where tranſient national follies, as lotteries, free-maſonry, and the South-ſea, were his topics), but for the uſe of foreigners, and from a multiplicity of little incidents, not eſſential to, but always heightening, the principal action. Such is the ſpider's-web extended over the poor's box in a pariſh-church; the blunders in architecture in the nobleman's ſeat ſeen through the window, in the firſt print of Marriage A-la-mode; and a thouſand in the Strollers dreſſing in a Barn, which for wit and imagination, without any other end, I think the beſt of all his works: as for uſeful and deep ſatire, that on the Methodiſts is the moſt ſublime. The ſcenes of Bedlam and the Gaming-houſe are inimitable repreſentations of our ſerious follies or unavoidable woes; and the concern ſhown by the lord-mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

" Another inſtance of this author's genius is his not condeſcending to explain his moral leſſons by the trite poverty of allegory. If he had an emblematic thought, he expreſſed it with wit, rather than by a ſymbol. Such is that of the whore ſetting fire to the world in the Rake's Progreſs. Once indeed he deſcended to uſe an allegoric perſonage, and was not happy in it: in one of his election prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to pleaſe his vulgar cuſtomers, he ſtooped to low images and national ſatire, as in the two prints of France and England, and that of the Gates of Calais. The laſt indeed has great merit, though the caricatura is carried to exceſs. In all theſe the painter's purpoſe was to make his countrymen obſerve the eaſe and affluence of a free government, oppoſed to the wants and woes of ſlaves. In Beer-ſtreet the Engliſh butcher toſſing a Frenchman in the air with one hand, is abſolute hyperbole; and what is worſe, was an afterthought, not being in the firſt edition. The Gin-alley is much ſuperior, horridly fine, but diſguſting.

" His Bartholomew-fair is full of humour; the March to Finchley, of nature: the Enraged Muſician tends to farce. The Four Parts of the Day, except the laſt, are inferior to

* It was the portrait of Bambridge, the Warden of the Fleet-priſon.

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to few of his works. The Sleeping Congregation, the Lecture on the Vacuum, the Laughing Audience, the Conſultation of Phyſicians as a coat of arms, and the Cockpit, are perfect in their ſeveral kinds. The prints of Induſtry and Idleneſs have more merit in the intention than execution.

" Towards his latter end he now and then repeated himſelf, but ſeldomer than moſt great authors who executed ſo much.

" It may appear ſingular, that of an author whom I call comic, and who is ſo celebrated for his humour, I ſhould ſpeak in general in ſo ſerious a ſtyle; but it would be ſuppreſſing the merits of his heart to conſider him only as a promoter of laughter. I think I have ſhown that his views were more generous and extenſive. Mirth coloured his pictures, but benevolence deſigned them. He ſmiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmleſs, all his touches were marked with pleaſantry and fun. He never laughed, like Rabelais, at nonſenſe that he impoſed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illuſtrate the tale he means to tell. Such are the hens roaſting on the upright waves in the ſcene of the Strollers, and the devils drinking porter on the altar. The manners or *coſtume* are more than obſerved in every one of his works. The very furniture of his rooms deſcribe the characters of the perſons to whom they belong; a leſſon that might be of uſe to comic authors. It was reſerved to Hogarth to write a ſcene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the huſband and wife in Marriage A-la-mode, the alderman's parlour, the poet's bedchamber, and many others, are the hiſtory of the manners of the age.

" But perhaps too much has been ſaid of this great genius as an author; it is time to ſpeak of him as a painter, and to mention the circumſtances of his life, in both which I ſhall be more brief. His works are his hiſtory; as a painter, he had but ſlender merit.

" His apprenticeſhip was no ſooner expired, than he entered into the academy in St. Martin's lane, and ſtudied drawing from the life, in which he never attained to great excellence. It was character, the paſſions, the ſoul, that his genius was given him to copy. In colouring he proved no greater a maſter: his force lay in expreſſion, not in tints and chiaro-ſcuro. At firſt he worked for bookſellers, and deſigned and engraved plates for ſeveral books; and, which is extraordinary, no ſymptom of genius dawned in thoſe plates. His Hudibras was the firſt of his works that marked him as a man above the common; yet what made him then noticed, now ſurpriſes us to find ſo little humour in an undertaking ſo congenial to his talents. On the ſucceſs however of thoſe plates he commenced painter, a painter of portraits; the moſt ill-ſuited employment imaginable to a man whoſe turn certainly was not flattery, nor his talent adapted to look on vanity without a ſneer. Yet his facility in catching a likeneſs, and the method he choſe of painting families and converſations in ſmall, then a novelty, drew him prodigious buſineſs for ſome time. It

did not laſt, either from his applying to the real bent of his diſpoſition, or from his cuſtomers apprehending that a ſatiriſt was too formidable a confeſſor for the devotees of ſelf-love. He had already dropped a few of his ſmaller prints on ſome reigning follies; but, as the dates are wanting on moſt of them, I cannot aſcertain which, though thoſe on the South-ſea and Rabbit-woman prove that he had early diſcovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

"His Midnight Modern Converſation was the firſt work that ſhowed his command of character: but it was the Harlot's Progreſs, publiſhed in 1729 or 1730, that eſtabliſhed his fame. The pictures were ſcarce finiſhed, and no ſooner exhibited to the public, and the ſubſcription opened, than above twelve hundred names were entered on his book. The familiarity of the ſubject, and the propriety of the execution, made it taſted by all ranks of people. Every engraver ſet himſelf to copy it, and thouſands of imitations were diſperſed all over the kingdom. It was made into a pantomime, and performed on the ſtage. The Rake's Progreſs, perhaps ſuperior, had not ſo much ſucceſs, from want of novelty; nor indeed is the print of the Arreſt equal in merit to the others.

"The curtain was now drawn aſide, and his genius ſtood diſplayed in its full luſtre. From time to time he continued to give thoſe works that ſhould be immortal, if the nature of his art will allow it. Even the receipts for his ſubſcriptions had wit in them. Many of his plates he engraved himſelf, and often expunged faces etched by his aſſiſtants when they had not done juſtice to his ideas.

"Not content with ſhining in a path untrodden before, he was ambitious of diſtinguiſhing himſelf as a painter of his hiſtory. But not only his colouring and drawing rendered him unequal to the taſk; the genius that had entered ſo feelingly into the calamities and crimes of familiar life, deſerted him, in a walk that called for dignity and grace. The burleſque turn of his mind mixed itſelf with the moſt ſerious ſubjects. In his Danaë the old nurſe tries a coin of the golden ſhower with her teeth, to ſee if it is true gold: in the Pool of Betheſda, a ſervant of a rich ulcerated lady beats back a poor man that ſought the ſame celeſtial remedy. Both circumſtances are juſtly thought, but rather too ludicrous. It is a much more capital fault that Danaë herſelf is a mere nymph of Drury. He ſeems to have conceived no higher idea of beauty.

"So little had he eyes to his own deficiencies, that he believed he had diſcovered the principle of grace. With the enthuſiaſm of a diſcoverer, he cried, Eureka! This was his famous line of beauty, the ground-work of his Analyſis, a book that has many ſenſible hints and obſervations, but that did not carry the conviction, nor meet the univerſal acquieſcence he expected. As he treated his cotemporaries with ſcorn, they triumphed over this publication, and imitated him to expoſe him. Many wretched burleſque prints came out to ridicule his ſyſtem. There was a better anſwer to it in one of the two prints that he gave to illuſtrate his hypotheſis. In the Ball, had he confined himſelf to ſuch outlines as compoſe awkwardneſs and deformity, he would have proved half his aſſertion—but he has

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has added two ſamples of grace, in a young lord and lady, that are ſtrikingly ſtiff and affected: they are a Bath Beau and a County Beauty.

"But this was the failing of a viſionary. He fell afterwards into a groſſer miſtake. From a contempt of the ignorant virtuoſi of the age, and from indignation at the impudent tricks of picture-dealers, whom he ſaw continually recommending and vending vile copies to bubble-collectors, and from having never ſtudied, indeed having ſeen, few good pictures of the great Italian maſters, he perſuaded himſelf that the praiſes beſtowed on thoſe glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often aſſerted, as is true, that time gives a mellowneſs to colours and improves them, he not only denied the propoſition, but maintained that pictures only grew black and worſe by age, not diſtinguiſhing between the degrees in which the propoſition might be true or falſe. He went farther: he determined to rival the ancients—and, unfortunately, choſe one of the fineſt pictures in England as the object of his competition. This was the celebrated Sigiſmonda of Sir Luke Schaub, now in the poſſeſſion of the Duke of Newcaſtle, ſaid to be painted by Correggio, probably by Furnio, but no matter by whom. It is impoſſible to ſee the picture, or read Dryden's inimitable tale, and not feel that the ſame ſoul animated both. After many eſſays, Hogarth at laſt produced *his* Sigiſmonda—but no more like Sigiſmonda, than I to Hercules. Not to mention the wretchedneſs of the colouring, it was the repreſentation of a maudlin ſtrumpet juſt turned out of keeping, and with eyes red with rage and uſquebaugh, tearing off the ornaments her keeper had given her. To add to the diſguſt raiſed by ſuch vulgar expreſſion, her fingers were bloodied by her lover's heart that lay before her like that of a ſheep's for her dinner. None of the ſober grief, no dignity of ſuppreſſed anguiſh, no involuntary tear, no ſettled meditation on the fate ſhe meant to meet, no amorous warmth turned holy by deſpair; in ſhort, all was wanting that ſhould have been there, all was there that ſuch a ſtory would have baniſhed from a mind capable of conceiving ſuch complicated woe; woe ſo ſternly felt, and yet ſo tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He ſet the price of 400l. on it, and had it returned on his hands by the perſon for whom it was painted. He took ſubſcriptions for a plate of it, but had the ſenſe at laſt to ſuppreſs it. I make no more apology for this acount than for the encomiums I have beſtowed on him. Both are dictated by truth, and are the hiſtory of a great man's excellencies and errors. Milton, it is ſaid, preferred his Paradiſe Regained to his immortal poem.

"The laſt memorable event of our artiſt's life was his quarrel with Mr. Wilkes, in which if Mr. Hogarth did not commence direct hoſtilities on the latter, he at leaſt obliquely gave the firſt offence, by an attack on the friends and party of that gentleman. This conduct was the more ſurpriſing, as he had all his life avoided dipping his pencil in political conteſts, and had early refuſed a very lucrative offer that was made to engage him in a ſet of prints againſt the head of a court-party. Without entering into the merits

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merits of the cauſe, I ſhall only ſtate the fact. In September 1762 Mr. Hogarth publiſhed his print of the Times. It was anſwered by Mr. Wilkes in a ſevere North-Briton. On this the painter exhibited the caricatura of the waiter. Mr. Churchill, the poet, then engaged in the war, and wrote his epiſtle to Hogarth, not the brighteſt of his works, and in which the ſevereſt ſtrokes fell on a defect that the painter had neither cauſed nor could amend—his age; and which, however, was neither remarkable nor decrepit; much leſs had it impaired his talents, as appeared by his having compoſed but ſix months before one of his moſt capital works, the ſatire on the Methodiſts. In revenge for this epiſtle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*et vitulâ tu dignus et hic*—never did two angry men of their abilities throw mud with leſs dexterity.

"He ſold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addreſſed a copy of Latin hendecaſyllables to him on his chief pictures; and Roquetti, the enameller, publiſhed a French explanation, though a ſuperficial one, of many of his prints, which, it was ſaid, he had drawn up for the uſe of Marſhal Belleiſle, then a priſoner in England."

THOMAS HUDSON,

Painted Portrait.

DIED 1779, AGED 78.

This artiſt was the ſcholar and ſon-in-law of Richardſon, and enjoyed for many years the chief buſineſs of portrait-painting in the capital, after the favourite artiſts, his maſter and Jervas, were gone off the ſtage. Though Vanloo firſt, and Liotard afterwards, for a few years diverted the torrent of faſhion from the eſtabliſhed profeſſor, ſtill the country gentlemen were faithful to their compatriot, and were content with his honeſt ſimilitudes, and with the fair tied wigs, blue velvet coats, and white ſatin waiſtcoats, which he beſtowed liberally on his cuſtomers, and which with complacence they beheld multiplied in Faber's mezzotintos. The better taſte introduced by Sir Joſhua Reynolds put an end to Hudſon's reign, who had the good ſenſe to reſign the throne ſoon after finiſhing his capital work, the family-piece of Charles Duke of Marlborough. He retired to a ſmall villa he had built at Twickenham, on a moſt beautiful point of the river, and where he furniſhed the beſt rooms with a well-choſen collection of cabinet-pictures and drawings by great maſters; having purchaſed many of the latter from his father-in-law's capital collection. Towards the end of his life he married to his ſecond wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa.

CHARLES

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CHARLES JERVAS.

Painted Portrait.

DIED 1739.

This artiſt was born in Ireland, and for a year ſtudied under Sir Godfrey Kneller. Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his firſt patron, and permitted him to copy what he pleaſed in the Royal collection. At Hampton-court he copied the Cartoons in little, and ſold them to Dr. George Clarke, of Oxford, who became his protector, and furniſhed him with money to viſit Paris and Italy. At Rome he applied himſelf to learn to draw; for, though thirty years old, he ſaid he had begun at the wrong end, and had only ſtudied colouring. The friendſhip of Pope, and the patronage of other men of genius and rank, extended a reputation built on ſuch ſlight foundations: to which not a little contributed, we may ſuppoſe, the Tatler, No. VIII. who calls him *the laſt great painter that Italy has ſent us.* To this incenſe a widow, worth 20,000l. added the ſolid, and made him her huſband. In 1738 he again travelled to Italy for his health, but ſurvived that journey only a ſhort time.

He was defective in drawing, colouring, and compoſition, and even in that moſt neceſſary, and perhaps moſt eaſy, talent of a portrait-painter, likeneſs. In general, his pictures are a light flimſy kind of fan-painting, as large as life. Yet a few of his works are highly coloured; and it is certain that his copies of Carlo Maratti, whom moſt he ſtudied and imitated, were extremely juſt, and ſcarce inferior to the originals. It is a well-known ſtory of him, that having ſucceeded happily in copying [he thought in ſurpaſſing] a picture of Titian, he looked firſt at the one, then at the other, and, with parental complacency cried, "Poor little Tit! how he would ſtare!"

But what will recommend his name to poſterity, was his intimacy with Pope, whom he inſtructed to draw and paint.

This painter is taken ſo little notice of by Vertue, in his memorandums, that he neither ſpecifies his family, birth, or death.

GEORGE KNAPTON.

Painted in Crayons.

DIED 1778, AGED 80.

This artiſt was the ſcholar of Richardſon, but painted chiefly in crayons. Like his maſter, he was well verſed in the theory of painting, and had a thorough knowledge of the hands of the good maſters, and was concerned with Pond in his various publications. In 1765 Knapton was painter to the ſociety of Dilettanti, and, on the death of Slaughter, was appointed ſurveyor and keeper of the King's pictures. He died at Kenſington, where he was buried.

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LOUIS LAGUERRE.

Painted Hiſtory and Portraits.

DIED 1721, AGED 58.

This artiſt was the aſſiſtant and imitator of Verrio, with whoſe name his will be preſerved when their united labours ſhall be no more, both being immortalized by that unpropitious line of Pope,

Where ſprawl the ſaints of Verrio and Laguerre.

The ſame redundancy of hiſtory and fable is diſplayed in the works of both; and it is but juſtice to ſay their performances were at leaſt in as good a taſte as the edifices they were appointed to adorn.

Laguerre's father was a Catalan, who ſettled in France, and became maſter of the menagerie at Verſailles. The ſon being born at Paris in 1663, Louis XIV. did him the honour of being his godfather, and gave him his own name. At firſt he was placed in the Jeſuit's college, but having a heſitation in his ſpeech, and diſcovering much inclination to drawing, the good fathers adviſed his parents to breed him to a profeſſion that might be of uſe to himſelf, ſince he was not likely to prove ſerviceable to them. He however brought away learning enough to aſſiſt him afterwards in his allegoric and hiſtoric works. He then ſtudied in the Royal Academy of Painting, and, for a ſhort time, under Le Brun. In 1683 he came to England with one Richard, a painter of architecture, and both were employed by Verrio. Laguerre painted for him moſt part of the large picture in St. Bartholomew's hoſpital; and ſucceeding ſo well when little above twenty, he roſe into much buſineſs, executing great numbers of cielings, halls, and ſtaircaſes, particularly at Lord Exeter's, at Burleigh, the ſtaircaſe at old Devonſhire-houſe, in Piccadilly, the ſtaircaſe and ſalon at Buckingham-houſe, the ſtaircaſe at Petworth, many of the apartments at Burleigh on the Hill, where the walls are covered with his Cæſars; ſome things at Marlborough-houſe, in St. James's Park; and, which is his beſt work, the ſalon at Blenheim. King William gave him lodgings at Hampton-court, where he painted the Labours of Hercules in chiaro-ſcuro; and being appointed to repair thoſe valuable pictures, the Triumphs of Julius Cæſar by Andrea Montegna, he had the judgment to imitate the ſtyle of the original, inſtead of new clothing them in vermillion and ultramarine; a fate that befel Raphael even from the pencil of Carlo Maratti.

Laguerre was at firſt choſen unanimouſly, by the commiſſioners for rebuilding St. Paul's, to decorate the inſide of the cupola, but was ſet aſide by the prevailing intereſt of Thornhill, a preference not raviſhed from him by ſuperior merit. Sir Godfrey Kneller was more juſt to him, though from pique to Thornhill, and employed him to paint the ſtaircaſe of his houſe at Witton, where Laguerre diſtinguiſhed himſelf beyond his common performances. On the union of England and Scotland, he was ordered by Queen Anne to make deſigns for a ſet of tapeſtry on that occaſion, in which were to be introduced the portraits

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Major General Lambert.

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portraits of her Majeſty and the principal Miniſters; but though he gave the drawings, the work went no farther. A few pictures he painted beſides, and made deſigns for engravers. In 1711 he was a director of an Academy of painting erected in London, and was likely to be choſen Governor on the reſignation of Kneller, but was again baffled by his competitor Thornhill. In truth he was a modeſt unintriguing man. Vertue commends him highly, and acknowledges inſtructions received from him; the ſource, probably, of ſome of his encomiums. At a tavern in Drury-lane, where was held a club of virtuoſi, he painted, in chiaro-ſcuro, round the room, a Bacchanalian Proceſſion, and made them a preſent of his labour. Vertue was of opinion that Sir James Thornhill was indebted to him for his knowledge of hiſtoric painting on cielings, &c.

Towards his latter end he grew dropſical and inactive; and going to ſee the Iſland Princeſs at Drury-lane, which was acted for the benefit of his ſon, then newly entered to ſing on the ſtage, he was ſeized with a ſtroke of apoplexy, and died before the play began: he was buried in the church-yard of St. Martin in the Fields.

JOHN LAGUERRE,

The ſon of Louis Laguerre, had talents for painting, but wanted application; preferring the ſtage to more laborious ſtudies. After quitting that profeſſion, he painted ſcenes, and publiſhed a ſet of prints of Hob in the Well, which had a great ſale; but he died at laſt in indigent circumſtances in the year 1748.

GEORGE LAMBERT.

Painted Landſcape, Scenery, &c.

DIED 1765.

This artiſt, who was inſtructed by Haſſel, and at firſt imitated Wootton, was a very good maſter in the Italian ſtyle, and followed the manner of Gaſpar, but with more richneſs in his compoſitions. His trees were in a great taſte, and grouped nobly. He painted many admirable ſcenes for the playhouſe, where he had room to diſplay his genius; and, in concert with Scott, executed ſix large pictures of their Settlements for the Eaſt-India Company, which are placed at their houſe in Leadenhall-ſtreet. He alſo did a few landſcapes in crayons.

BERNARD LENS.

Painted Portrait in Enamel, &c.

DIED 1741.

He was of a family of artiſts, mentioned in the Catalogue of Engravers, and an admirable painter in miniature. He painted ſome portraits in that way; but his chief

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excellence conſiſted in copying the works of great maſters, particularly Rubens and Vandyck, whoſe colouring he imitated exactly. He was painter to the Crown, by the title of enameller, which was changed from limner when Boit held the office. Lens publiſhed ſome views and drawing-books, as he had many ſcholars. He made two ſales of his pictures, and died at Knightſbridge, whither he had retired from buſineſs.

JOHN STEPHEN LIOTARD.

Painted Miniature, &c.

This artiſt, who was born at Geneva, came over in the laſt reign, and ſtaid two years. In 1725, he went to ſtudy at Paris, and in 1738 he accompanied the Marquis de Puiſieux to Rome, who was going Ambaſſador to Naples. At Rome he was taken notice of by the Earls of Sandwich and Beſborough, then Lord Duncannon, who engaged Liotard to go with them on a voyage to Conſtantinople. See Muſeum Florent. vol. X. where Lord Duncannon's name is ſpelt Milord D'un Canon.

He painted admirably well in miniature, and finely in enamel, though he ſeldom practiſed it; but he is beſt known by his works in crayons. His likeneſſes were as exact as poſſible, and too like to pleaſe thoſe who ſat to him; thus he had great buſineſs the firſt year, and very little the ſecond. Devoid of imagination, and, one would think, of memory, he could render nothing but what he ſaw before his eyes. Freckles, marks of the ſmall-pox, every thing found its place; not ſo much from fidelity, as becauſe he could not conceive the abſence of any thing that appeared to him. Truth prevailed in all his works, grace in very few or none. Nor was there any eaſe in his outline, but the ſtiffneſs of a buſt in all his portraits. Thence, though more faithful to a likeneſs, his heads want air and the ſoftneſs of fleſh, ſo conſpicuous in Roſalba's pictures. Her bodies have a different fault; ſhe gave to men an effeminate protuberance about the breaſts; yet her pictures have much more genius. The Earls of Harrington and Beſborough have ſome of his moſt capital works. At Conſtantinople he became acquainted with the late Lord Edgcumbe, and Sir Everard Fawkener, our Ambaſſador, who perſuaded him to come to England. On his way he paſſed ſome time at Paris. In his journey to the Levant he adopted the eaſtern habit, and wore it here with a very long beard. It contributed much to the portraits of himſelf, and, ſome thought, to draw cuſtomers; but he was really a painter of uncommon merit. After his return, he married a young wife, and ſacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures of different maſters, which he ſold by auction; and ſome pieces of glaſs painted by himſelf, with ſurpriſing effect of light and ſhade, but a mere curioſity, as it was neceſſary to darken the room before they could be ſeen to advantage: he affixed too, as uſual, extravagant prices to them. He ſtaid here about

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Vol. 2. p. 115.

J. Lyons pinx. T. Chambars sculp.

NICHOLAS LANIERE.

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two years, as in his former journey. He has engraved ſome Turkiſh portraits, one of the Empreſs Queen and the eldeſt Arch-ducheſs, in Turkiſh habits, and the heads of the Emperor and Empreſs.

ANTHONY RAPHAEL MENGS.

Painted in Miniature and Enamel.

DIED 1779, AGED 41.

This artiſt was of the German ſchool, and born at Auſzig, a town in Bohemia, in 1728. He was the diſciple of Iſmael, his father, a painter in miniature and enamel, who, after having kept him for a long time ſketching geometrical figures, without rule or compaſs, and having uſed him afterwards to draw from caſts in plaſter, modelled upon the antique, or copied from nature, took him at an early age to Rome, where he confined him to copying in crayons, the fineſt relics of the art of the Greeks, Michael Angelo's chapel of Sixtus, and the apartments of Raphael. This was opening to him the road to the ſublime: but he himſelf thwarted the plan he had cauſed him to adopt, by obliging him to paint in miniature and enamel conſiderable compoſitions, ſuch as whole pictures of Raphael. Iſmael was painter to Auguſtus III. Elector of Saxony, and King of Poland:—the young Raphael, ſoon after his return to his own country, enjoyed the ſame honour; and, after a ſecond journey to Rome, he was appointed firſt painter to this Sovereign. But the climate of Dreſden was unfavourable to his health; or rather, the love he had conceived for the capital of the arts, was ſo ſtrong that he could not feel happy elſewhere, and made him conſider the diſorder of his imagination as a real malady. He obtained permiſſion to viſit Rome a third time. Soon after this, the unfortunate war which ended in the ſubjection of Saxony, deprived him of his penſion as firſt painter, and reduced him to poverty, but at the ſame time gave him his freedom. He took advantage of his liberty to paint in freſco a cieling in the church of the Auguſtins, dedicated to St. Euſebius; and this piece, for which he was very badly paid, acquired him a conſiderable reputation. In another cieling that he painted for the Villa-Albani, and in which he choſe for his ſubject, Apollo, Mnemoſyne, and the Muſes, he ventured to lay aſide the uſual mode in thoſe ſort of pictures, of taking the point of view from the bottom to the top; a practice which occaſions ſhortenings that muſt always be a blemiſh in the beauty of the figures. His plan was, to ſuppoſe that his performance was a picture fixed on the cieling. This ſcheme was by ſome greatly applauded, and by others ſeverely criticiſed. He had however a great example on his ſide, that of Raphael, and, what ſhould be more regarded than any examples, the great principle of diſcovering and preſerving beauty, which perhaps ought to overbalance all the other principles of the art.

Called to Madrid by Charles the Third, he there executed a great many works, and was magnificently rewarded. Exceſs of application, and ſome diſguſts, which too often are excited by envy of diſtinguiſhed merit, threw him into a ſtate of maraſmus. He returned

returned to Rome, enjoying his ſalary of firſt painter to the King of Spain, prolonged his ſtay in Italy as long as he could, and was at laſt obliged to comply with the preſſing orders of his Majeſty. New undertakings procured him his liberty and a ſinecure, and he now began to flatter himſelf that he ſhould at laſt enjoy a ſtate of happineſs; but he had ſcarcely returned to Rome, when he had the misfortune to loſe his wife, which overwhelmed the remainder of his days with a deep melancholy.

It muſt be left to time to eſtabliſh the reputation of this celebrated attiſt. His partiſans, at the head of whom is the famous Winckelmann, place him on an equality with Raphael, and even attribute to him ſuperior qualifications. Artiſts whoſe minds have been cultivated, and whoſe talents ſhould give weight to their judgment, aſſign him an honourable place amongſt celebrated painters; other perſons, artiſts too, will hardly acknowledge that he poſſeſſed any diſtinguiſhed talents. His fame was too great not to excite envy: indeed many men are weak enough to wiſh to detract from the diſtinctions acquired by merit, whilſt the poſſeſſors are living, and ſometimes even after they are dead. It may perhaps be ſaid, that no artiſt poſſeſſed more ſublime principles on the art, and it is hardly poſſible that grand principles ſhould not have an influence on the performances. His prudence has been termed coldneſs by the amateurs of extravagant compoſitions: but if all his pieces have been the reſult of deep reflexion, they muſt have been improperly judged of, as works of art are generally conſidered without reflexion. He has been cenſured for a diminutive ſtyle, which ſeemed to ariſe from his previous application to miniature-painting: he is accuſed alſo of a dryneſs of manner, a fault which he is ſaid to have perceived in himſelf, and to have corrected. It is pretended that, in many of his works, his finiſhing had the effect of enamelling; and Pompeio Battoni uſed to ſay, that Mengs's pictures would ſerve for looking-glaſſes. But, admitting that he had all theſe defects, it may nevertheleſs be true that he was an artiſt of extraordinary merit; becauſe even conſiderable defects may be overbalanced by ſtriking beauties, and becauſe thoſe that are attributed to him belong only to the ſecondary parts, or the handling of the art, and that he poſſeſſed the eſſential qualities and the powers of imagination. The faults of eminent men afford a conſolation to the malignity of their cotemporaries: poſterity forgives them, and ſcarcely condeſcends to notice them: it ſeeks after perfections only, which is the conſtant object of its attention.—The ill-treatment of an artiſt by his cotemporaries, gives an important leſſon to thoſe who ſucceed him.

In his writings Mengs has introduced metaphyſics in a platonic and ſubtil manner, which creates a difficulty of comprehenſion: ſome ſingular ideas alſo are to be found there, which it might be dangerous to adopt: many of an excluſive nature, and would contract the circle of the art. But there is not any book more capable of elevating the mind of an artiſt, by inſpiring them with a ſublime idea of their profeſſion. By it the object becomes enlarged, and they feel themſelves inſpired with the love of the ſublime and beautiful, which ſhould ever be their aim in their compoſitions. From their maſters they learn that they are to imitate nature; from Mengs, that they are to create a nature more

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Vol. 4. p. 55.

Scipse pinxit. T. Chambars Sculp.

PHILIP MERCIER.

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grand, more beautiful even than that which ſtrikes their ſenſes—they feel themſelves called to create a divine nature: proud of this great object of theirs, they reverence it, and would be afraid of degrading it by mean productions—they reſpect themſelves, and produce ſuch works only as are worthy of ſupporting this laudable pride.

The Interview between Auguſtus and Cleopatra, by Mengs, is engraved in mezzotinto. Hiſtory writing while Janus dictates, a picture of the Vatican, and the Virgin holding the infant Jeſus, were engraved by Don Cunejo: a St. John and a Magdalen were engraved by Salvador Carmona.

A number of artiſts think themſelves juſtified in deſpiſing the old paintings dug up at Herculaneum: and it is more than probable that they are not the works of the great painters of antiquity, but were executed at a time when the art had much degenerated among the ancients. There are however ſuch works of the Grecian ſchool in them, that Mengs, though he had attained ſo much reputation, ſtudied them very cloſely at his ſecond return to Madrid, and found hints in them for the improvement and perfection of his ſtyle. He at one time ſtudied Raphael much; he had even imitated the ſchool of Athens; and yet this diſciple of the firſt of modern painters, thought proper to become the diſciple of the ancient painters of Herculaneum.

P. MONAMY.

Painted Sea-Pieces.

DIED 1749.

This artiſt, who was a good painter of ſea-pieces, was born in Jerſey, and certainly, from his circumſtances or the views of his family, had little reaſon to expect the fame he afterwards acquired, having received his firſt rudiments of drawing from a ſign and houſe painter on London Bridge. But when Nature gives real talents, they break forth in the homelieſt ſchool. The ſhallow waves, that rolled under his window, taught young Monamy what his maſter could not teach him, and fitted him to imitate the turbulence of the ocean. In Painter-Stainers Hall is a large piece by him, painted in 1726.

JOHN HAMILTON MORTIMER.

Painted Hiſtory, Landſcape, Portrait, &c.

DIED 1779, AGED 38.

This painter, of uncommon powers, cut off as he was approaching the meridian of his excellence, was born at Eaſt-bourne in the county of Suſſex: his father was a collector of the cuſtoms at that port, who bore a moſt reſpectable character. There were four children; John was the youngeſt; his brother at this very time holds the place under government

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government which belonged to his father; and the other two were daughters. Our painter caught a love for the art, which he afterwards profeſſed with ſo much honour to himſelf, from two very remarkable circumſtances: Before his eyes were conſtantly ſome drawings, by an uncle of the ſame name, who, though he never roſe above mediocrity, has yet left behind him ſome works which will preſerve his name from oblivion, particularly the altar-piece at Ayleſbury church,* and the portraits of Pat Alexander, and an old woodman in the neighbourhood. As this man was an itinerant, his works are ſtill to be ſeen in ſeveral parts of Great Britain, particularly in Yorkſhire.

Nor was the young deſigner at a loſs for objects on which to indulge his ſportive fancy; for the peculiar ſituation in which he was placed occaſioned him to obſerve the proceedings of that ferocious and cunning tribe of men, the ſmugglers, and led him to be very converſant with the wild ſcenes of nature, and the terrific grandeur of the ſea, in watching their artful proceedings, that his parent might beſt purſue thoſe meaſures which the duty of his office called upon him to fulfil. Relative affection might be ſaid to have produced the deſire, and local circumſtances to form the peculiar taſte, of one who, every where but in his paintings, poſſeſſed mildneſs and urbanity of manners in the higheſt degree. Was nature, indeed, more liſtened to than it is in the choice of a profeſſion, we ſhould not ſo often have occaſion to lament that dulneſs has admittance where genius alone ſhould be found, and that genius herſelf had miſtaken her aim, in chooſing that avocation which too much tended to cramp her powers and clip her wings. From education young Mortimer received no great advantages, as it was merely that which his own, then obſcure, village afforded; but, however, from being frequently in company with men of talents, he acquired a greater knowledge of the poets than is generally poſſeſſed by perſons whoſe purſuits do not abſolutely oblige them to live on the fruits of their literary ſtock.

Contrary to the pernicious maxims which the moſt cautious parents generally adopt, in dictating to their children the walk of life in which they ſhould tread, they who had the happineſs of calling this child their own, fanned the riſing flame, and placed him for three years with Mr. Hudſon, giving a premium of £100 for that purpoſe; having taken great delight in looking at thoſe drawings which he had produced from time to time in copy-books, which they procured him for that purpoſe, ſeveral of which are in the poſſeſſion of Knight C. of Shropſhire. At Mr. Hudſon's he ſucceeded Sir Joſhua Reynolds, and had for his fellow pupil Mr. Wright, of Derby; names which can never be mentioned without exciting agreeable emotions. Whilſt he was here, and for a conſiderable time afterwards, he attended the Duke of Richmond's gallery, which was, indeed, his ſchool, and where his aſſiduity, his exertions, and his opening powers, were ſo much noticed by Cipriani, and the late Mr. Moſer, that they repreſented him ſo favourably to his Grace, whoſe liberal plan might be ſaid greatly to have contributed to the encouragement

* The ſubject was the Lord's Supper. Mortimer intended to have retouched it, if he had ſurvived.

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ragement of young artiſts (who, previous to that period, laboured under peculiar diſcouragements, from which they are now in ſome meaſure freed), that he wiſhed very much to have retained him in his houſe, which offer he rejected on ſome account or other.

When the artiſts exhibited their pictures at Spring Gardens, he contended the palm with Hayman, who might have been ſtiled the father of hiſtoric painting, in England, and bore it away, which was no ſmall honour when ſuch were the competitors. The ſubject was the Converſion of the Britons by St. Paul, and is now placed over the altar at the church of Chipping-Wycombe, for which purpoſe it was retouched in 1778, having been previouſly given by Dr. Bates, then of Miſſenden, but now of Red-Lion Square; to whoſe liberal communications the writer of this article is greatly indebted, and whoſe heart will ever feel the manner in which that obligation, as well as many others, was conferred.

About this time, Mr. Mortimer reſided at one Maronne's, a bookſeller, under the Piazzas, in Covent-Garden, where he contracted an intimacy with ſeveral that were diſtinguiſhed for the livelineſs of their parts, rather than from any ſolid properties which they had to recommend them; and he frequently lamented, that the courſe of life which he then purſued was extremely injurious to his health. He then took a houſe in the churchyard of St. Paul's, Covent-Garden, belonging to Mr. Langford, the auctioneer, and reſided in it ſeveral years, till he married Miſs Jane Thirſel, at that church, and afterwards reſided in Norfolk-ſtreet, where his widow now lives. Never was a man more happy in ſuch a connexion, or a woman more miſerable when death deprived her of him. They poſſeſſed, in an uncommon degree, the ſame turn of mind, brilliancy of fancy, and ſmartneſs of repartee, accompanied with the utmoſt cheerfulneſs of temper. Several times have I partaken of this feaſt of reaſon, and deeply regret that it is a banquet of which I am no longer called upon to partake.

In 1774 he exhibited his Progreſs of Vice, taking Salvator Roſa for his model, and at length greatly ſurpaſſed him. In his Progreſs of Virtue, which he drew as a companion, he was not ſo ſucceſsful. It ſeldom happens that an after-thought will anſwer, for then is loſt the vivid fire which gave the glowing feature to the whole. Tired of the diſſipations to which he had been too long accuſtomed, and induced by Dr. Bates to ſettle at a large houſe belonging to that gentleman, at Ayleſbury, in Bucks, where was a very ſpacious room, entirely calculated to ſhew his paintings to advantage, and a garden, from which was a very extenſive proſpect to behold, he cheerfully acceded to it, as a reſidence for the ſummer months. While he was recovering his health, and forming the tone of his mind anew, he cultivated with greater ardour than ever his bold deſigns; and having been introduced by his learned patron to five families in the neighbourhood, viz. the Kenyons, &c. at the Vatch Chalfant, St. Giles's, where Sir Hugh Palliſer now reſides; Mr. Drake's, of Chardiloes, Agmondeſham; Coulſton Scottowe, Eſq. late Colonel of the Bucks Militia; the late Mr. Grubb, of Horſenden; and Lord le Deſpencer; he painted as much in one year as amounted to 900l. Nor did this retirement prove abortive in the higheſt

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ſenſe; for having once broken the charm, and betaken himſelf to practices more becoming a rational mind, his diſcourſe now became decent and guarded, and his attendance on the duties of religion very exact; and, indeed, one that well knew him, obſerved, that religion ſeemed to have taken a very ſtrong hold of his mind. The larger works of this artiſt are ſo well known, that a bare enumeration is ſufficient, viz. 1. King John ſigning Magna Charta; 2. The Battle of Agincourt; 3. The Origin of Health; 4. Twelve Characters from Shakſpeare, and four, repreſenting the Tragic and Comic Muſe, Poetry, and Painting; 5. Banditti, from Salvator Roſa; 6. A ſet of Monſters, which were deſigned to contraſt the horrible and the tender; 7. A Group of Geniuses in caricature, viz. Johnſon, Churchill, Goldſmith, &c. As a portrait-painter, he did not poſſeſs much excellence. Still-life had not ſufficient attractions for his romantic mind; he has, however, drawn ſeveral.

He alſo aſſiſted others; for the figures in Paton's Sea Views, which were ſent over to the Empreſs of Ruſſia, being repreſentations of important victories gained by her, were drawn by him. Jervaſe frequently employed him; and, among other works, the deſign of the Great Window at Saliſbury cathedral is done by him. The leiſure moments of Mr. Mortimer were employed in drawing deſigns for Bell and others: thoſe which were prefixed to the firſt edition of Evelina were of his performance. His deſigns are, indeed, preferred to his paintings, by thoſe who have had an opportunity to examine both with attention. The heat of genius was not cooled by ſtaying too long on the anvil of induſtry; there are ſome fine ſketches ſtill in the poſſeſſion of Dr. Bates; one eſpecially, of Mr. Kenyon's family, with the original ſketch at the bottom of the paper.

It was aſtoniſhing to obſerve with what rapidity he wrought. No man ſeemed leſs conſcious of his own powers than himſelf, or leſs unwilling to encourage others who had the ſmalleſt pretenſions to excellence. Before he attempted any work of importance, he always devoted ſome time to the peruſal of that author which would give him the moſt information; and, indeed, his converſation frequently turned on alluſions to the politeſt writers, expreſſed in the moſt forcible terms. After the ſketch had been drawn, he generally gave himſelf ſome reſt, though he often applied to the drag-net by way of exerciſe.

Mortimer may, with truth, be ſaid to have been a perfect maſter of the human form: his knowledge of *anatomy*, his inſtructive ſkill in every ſituation of the human figure, were ſuch, that at any time, to amuſe his friends, he would draw with a common pen and ink, and with the moſt critical exactneſs, the human ſkeleton in any attitude; and afterwards, with a different coloured ink, clothe it with muſcles, diſplaying a power that was truly aſtoniſhing: nor was it here only that he ſhone with unrivalled luſtre, though this alone were ſufficient to ſet him (as it did) above all competition; he was equally perfect in every other ſubject; every object in nature impreſſed itſelf ſo ſtrongly on his imagination, that he never uſed, nor had occaſion for an architype: in every department of his art, whether ſubjects of *hiſtory*, *landſcape*, *animals*, or *ſtill-life*; every object, from the human figure to a *plant*, a *flower*, an *inſect*, *reptile*, or *ſhell*, he could repreſent from his imagination only, with a truth and perfection that rivalled the nature he imitated.

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This extraordinary artiſt formed himſelf on the antique; and here he applied with a diligence and aſſiduity ſeldom found in thoſe who poſſeſs ſuch great talents; from this he derived a peculiar advantage to all his hiſtorical compoſitions; for, by the happieſt and moſt judicious union of the ideas of the antique, with his obſervations of living nature, he gave a *nobleneſs* and *truth* to the countenances of his figures, which is ſeldom found, even in the productions of the beſt of the old maſters; of thoſe noble and beautiful characters, he poſſeſſed (like the nature he imitated) ſuch an endleſs and inexhauſtible variety, that in all his numerous paintings and drawings there never appeared two that were not different.

Yet, with all thoſe aſtoniſhing acquirements in his art, his modeſty was ſuch as only to be rivalled by his generoſity, and the benevolence of his friendly diſpoſition: as his drawings were juſtly conſidered ineſtimable by every brother artiſt who ſaw them, ſo they conſequently were eagerly ſought, and univerſally coveted; yet he never was known to refuſe any of thoſe productions to a friend that applied for them: he would at any time, with a facility and good humour, not leſs ſurpriſing than his ſcientific talents, leave his own ſtudies, either to paint, or draw a figure for a friend; which excellent and praiſe-worthy benevolence has this further claim to our higheſt eſtimation, that thoſe generous ſervices gave *value*, as well as *reputation*, to the works of every artiſt whom his friendſhip thus aſſiſted.

The career of this true devotee to Apollo terminated ſooner, and much more ſuddenly, than could have been wiſhed. He ſtayed at Ayleſbury till about the cloſe of the year, and went to London as well as uſual. The evening but one before he went up, he ſupped at his houſe, in company with ſome friends; and he ſeemed as cheerful as ever, and talked of writing his life in Hudibraſtic verſe. Soon after, however, an alteration took place; he was ſeized with a violent fever, which, preying upon a conſtitution already weak, carried him off in a few days, to the regret of all that knew him. He was attended by two phyſicians; but being deſirous of ſeeing his old friend Dr. B. he came up to him, and, alas! had the pain to behold his lively friend give up the ghoſt in his arms. He died at a time when Envy was withdrawing her ſhafts, and the voice of Truth was heard with attention. He is dead, but his memory lives; for there was that about him, independent of his talents, which muſt make every admirer of true worth and cultivated underſtanding regret his loſs.

JOSEPH FRANCIS NOLLIKINS.

Painted Landſcape, Figures, and Converſations.

DIED 1748, AGED 42.

This artiſt came from Antwerp, and was the ſon of a painter who had long reſided in England, but who had ſettled and died at Roan. The ſon came over young, and ſtudied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landſcape, figures, and converſations, and particularly the amuſements of children. He was much employed by Lord Cobham, at Stowe, and by the late Earl of Tilney. He died in St. Anne's pariſh, leaving a wife and a numerous young family.

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PHILLIPS.

Painted Converſations.

This ingenious artiſt, who was the ſon of a painter in oil, had great merit in imitating the portrait-converſations of the inimitable Hogarth. The father died in 1741, aged about 60; the ſon died much younger.

JOHN BAPTIST PIAZETTA.

Painted Figures.

DIED 1754, AGED 72.

He was of the Venetian ſchool, born at Venice, in 1682, and muſt be conſidered as a diſciple of the Lombard ſchool: he took for his model principally the works of the Caracci, and Du Guercin. He underſtood well how to diſpoſe his objects and grand compoſitions, was not always correct in his drawing, and was a manneriſt as to motion and colouring. He poſſeſſed that talent which is often miſtaken for grace, and painted with a broad, firm, and ſoft pencil. He died at Venice, in 1754, aged 72. He was well verſed in cieling work.

JOSHUA REYNOLDS.

Painted Hiſtory and Portraits.

DIED 1792, AGED 69.

Joſhua Reynolds, the ſon of the Rev. Samuel Reynolds and Theophila Potter, was born at Plympton, near Plymouth, in Devonſhire, July 16, 1723, the tenth of eleven children, five of whom died in their infancy. He was for ſome time inſtructed in the claſſics by his father, and began, at a very early age, to diſplay an inclination for the art, in which he afterwards became ſo pre-eminent, by copying the prints he found in his father's books. At eight years of age he made himſelf maſter of the Jeſuit's perſpective, and executed, according to rule, a drawing of the Grammar-School at Plympton, which his father taught. But what moſt inflamed his mind with the love of the art, was Richardſon's Treatiſe on Painting, by which he was ſo delighted, that he thought Raffaelle the moſt illuſtrious character of ancient or modern time. After ſome practice in different parts of the country, where there are yet to be ſeen many of his juvenile efforts, in which the moſt partial eye would find it difficult to diſcover any promiſe of that ſuperlative excellence afterwards attained by him, his father placed him, when not much above ſeventeen, under Hudſon, the moſt diſtinguiſhed artiſt of that day, with whom he in a ſhort time acquired the rudiments of his art. Diſagreeing with his maſter three years after, in 1743, he retired into Devonſhire, where he is ſaid to have diſſipated the three following years, making little effort, and little improvement, to his great remorſe of conſcience afterwards;

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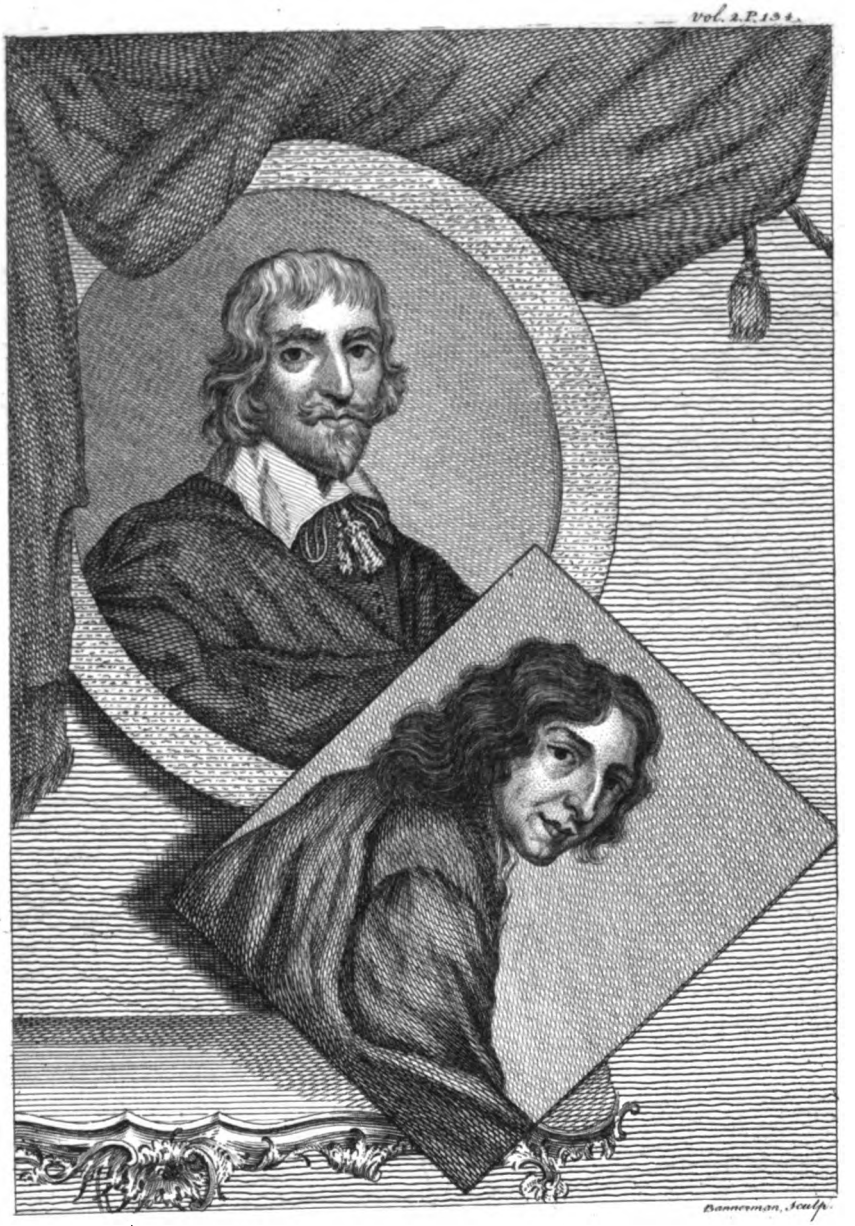

EDWARD PIERCE. SEN.R & JUN.R

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but this account is not eaſily reconcileable with the great degree of proficiency that appears in ſome of his pictures painted in 1746; particularly a boy reading in reflected light, which, bating the want of a little dexterity in the handling or pencilling, ſeems nearly equal to any thing ſince produced by him, and the ſight of which excited ſurpriſe in him upwards of thirty years after, and regret, that he had in ſo many years made ſo ſhort a progreſs.

In 1749 he was carried by (Captain afterwards Lord) Keppel to Italy, where he ſtaid three years; but of the courſe of his ſtudies while he remained there, little can now be known: that he ſaw and reflected deeply on the great works of the ancients and moderns, the Venetian ſchools excepted, is proved more by his writings than by his paintings. Perhaps ſome attempts may be diſcovered in his practice to imitate Michael Angelo, and more to imitate Correggio; but it is evident that his whole life was devoted to his finding out the Venetian mode of colouring; in the purſuit of which he riſked both his fame and fortune. In his notes on Freſnoy, he gives an account of an ingenious method taken by him, when at Venice, to diſcover the principles of chiaro-ſcuro adopted by the painters of that ſchool; and in another place he confeſſes, that he was much diſappointed at the firſt ſight of the works of Raffaelle in the Vatican, and much mortified to find that he had not only conceived wrong notions reſpecting that great man, but was even incapable of reliſhing the real excellencies of his moſt celebrated productions; but, ſays he, "by copying and viewing them again and again, and even affecting to admire them more than I really did, new taſte and new perceptions began to dawn upon me. I was convinced that I had originally formed a falſe opinion of the perfections of the art; and ſince that time, having frequently revolved this ſubject in my mind, I am now clearly of opinion, that a reliſh for the higher excellencies of the art is an acquired taſte which no man ever poſſeſſed without long cultivation, great labour, and attention." It is not probable, however, that he ſpent much of his time in copying; for, in a preſerved fragment of his writing, he ſays, "The man of true genius, inſtead of ſpending all his hours, as many artiſts do while they are at Rome, in meaſuring ſtatues and copying pictures, ſoon begins to think for himſelf, and endeavours to do ſomething like what he ſees. I conſider," adds he, "general copying as a deluſive kind of induſtry; the ſtudent ſatisfies himſelf with the appearance of doing ſomething; he falls into the dangers of imitating without ſelecting, and of labouring without any determinate object: as it requires no effort of the mind, he ſleeps over his work, and thoſe powers of invention and diſpoſition, which ought particularly to be called out and put in action, lie torpid, and loſe their energy for want of exerciſe. How incapable of producing any thing of their own, thoſe are who have ſpent moſt of their time in copying, is an obſervation well known to all who are converſant in our art."

Conſidering the ſtudy and practice Mr. Reynolds muſt have gone through before he viſited Italy, he certainly was, in compariſon of others, a man of a cultivated taſte; and, though what has been ſaid may be very true, that many perſons, after having been conducted through the rooms of the Vatican, have turned to the keeper, and aſked him for the

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the paintings of Raffaelle, yet it is not eaſy to conceive how he, who probably had ſeen the Cartoons, and other pictures, beſides prints from this great painter, ſhould have formed ſuch an inadequate and erroneous idea of what he was to ſee at Rome. Splendour of colour, and depth of chiaro-ſcuro, he muſt have been taught not to expect; ſtrength and dignity of character, unexampled variety, and vivacity of expreſſion (qualities more ſtriking to the eye of taſte, and ſcarcely leſs ſo to the vulgar), they certainly poſſeſs. To what then can be attributed their want of impreſſion, particularly on ſuch as him? It does not appear that the ſame complaint has been made of the works of Michael Angelo.

On his return from Italy he hired a large houſe in Newport-ſtreet; and the firſt ſpecimen he gave of his abilities is ſaid to have been a boy's head in a turban, richly painted, in the ſtyle of Rembrandt, which ſo attracted Hudſon's attention, that he called every day to ſee it in its progreſs; and perceiving at laſt no trace of his own manner left, he exclaimed, "By G—d, Reynolds, you don't paint ſo well as when you left England!" A whole-length portrait of Admiral Keppel, which he painted ſoon after, drew on him univerſal admiration, and he was at once conſidered to be at the head of the profeſſion in portrait-painting. This indeed, when the ſtate of the art at that time is adverted to, cannot be deemed any great praiſe; and the man who could unite to a dignified characteriſtic reſemblance of the head, an endleſs variety of ſpirited and graceful attitudes, pictureſque back-grounds, novel and ſtriking efforts of light and ſhade, with a voluptuous richneſs and harmony of colour, was certainly entitled to much more. It muſt not, however, be underſtood that his performances at that time poſſeſſed thoſe excellencies to the degree in which we find them in his latter works; for he was one of the few, whoſe efforts to improve ended but with his life, who has been heard to ſay, that he never began a picture without a determination to make it his beſt; and whoſe unceaſing progreſs almoſt juſtified the maxim he was ſo fond of repeating continually, "that nothing is denied to well-directed induſtry." Beſides his uncommon aſſiduity, which was apparent to all, not much information can now be given of the preciſe method of ſtudy by which ſuch extraordinary excellence was attained, except what may be collected from the following extract, made from ſome papers left by him, and intended, perhaps, for another diſcourſe; in which, as his biographer obſerves, he ſpeaks of his merits and defects with ſingular modeſty and candour." "Not having the advantage of an early academical education, I never had that "facility of drawing the naked figure which an artiſt ought to have. It appeared to me too "late when I went to Italy, and began to feel my deficiencies, to endeavour to acquire that "readineſs of invention which I obſerved others to poſſeſs. I conſoled myſelf, however, by "remarking, that theſe ready inventors are extremely apt to acquieſce in imperfection; and "that if I had not their facility, I ſhould, for this very reaſon, be more likely to avoid the "defect which too often accompanied it; a trite and common-place invention. How diffi-"cult it is for the artiſt who poſſeſſes this facility to guard againſt careleſſneſs and common-"place invention, is well known; and in a kindred art Metaſtaſio is an eminent inſtance, "who always complained of the great difficulty he found in obtaining correctneſs, in con-

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" of having been in his youth an *improveſatore*. Having this defect conſtantly in my " mind, I never was contented with common-place attitudes or inventions of any kind.

" I conſidered myſelf as playing a great game; and, inſtead of beginning to ſave money, " I laid it out faſter than I got it, in purchaſing the beſt examples of the art that could " be procured; for I even borrowed money for this purpoſe. The poſſeſſing portraits " by Titian, Vandyke, Rembrandt, &c. I conſidered as the beſt kind of wealth. By " ſtudying carefully the works of great maſters, this advantage is obtained; we find " that certain niceties of expreſſion are capable of being executed, which otherwiſe we " might ſuppoſe beyond the reach of art. This gives us a confidence in ourſelves; and " we are thus incited to endeavour, at not only the ſame happineſs of execution, but alſo " at other congenial excellencies. Study, indeed, conſiſts in learning to ſee nature, and " may be called the art of uſing other men's minds. By this kind of contemplation " and exerciſe we are taught to think in their way, and ſometimes to attain their " excellence. Thus, for inſtance, if I had never ſeen any of the works of Correggio, " I ſhould never, perhaps, have remarked in nature the expreſſion which I find in one " of his pieces; or, if I had remarked it, I might have thought it too difficult, or perhaps " impoſſible to be executed.

" My ſucceſs, and continual improvement in my art (if I may be allowed that expreſ- " ſion), may be aſcribed, in a good meaſure, to a principle which I will boldly recommend " to imitation; I mean, a principle of honeſty; which in this, as in all other inſtances, is, " according to the vulgar proverb, certainly the beſt policy. I always endeavoured to " do my beſt. Great or vulgar, good ſubjects or bad, all had nature; by the exact " repreſentation of which, or even by the endeavour to give ſuch a repreſentation, the " painter cannot but improve in his art.

" My principal labour was employed on the whole together, and I was never weary " of changing, and trying different modes and different effects. I had always ſome " ſcheme in my mind, and a perpetual deſire to advance. By conſtantly endeavouring " to do my beſt, I acquired a power of doing that with ſpontaneous facility which at " firſt was the effort of my whole mind; and my reward was threefold, the ſatisfaction " reſulting from acting on this juſt principle, improvement in my art, and the pleaſure " derived from a conſtant purſuit after excellence.

" I was always willing to believe, that my uncertainty of proceeding in my works, " that is, my never being ſure of my hand, and my frequent alterations, aroſe from a " refined taſte, which could not acquieſce in any thing ſhort of a high degree excellence. " I had not an opportunity of being early initiated in the principles of colouring; no " man, indeed, could teach me. If I have never been ſettled with reſpect to colouring, " let it at the ſame time be remembered, that my unſteadineſs in this reſpect proceeded " from an inordinate deſire to poſſeſs every kind of excellence that I ſaw in the works " of others; without conſidering that there are in colouring, as in ſtyle, excellencies " which are incompatible with each other: however, this purſuit, or indeed any ſimilar

" purſuit,

" purſuit, prevents the artiſt from being tired of his art. We all know how often thoſe " maſters who ſought after colouring changed their manner; whilſt others, merely from " not ſeeing various modes, acquieſced all their lives in that with which they ſet out. On " the contrary, I tried every effect of colour; and by leaving out every colour in its " turn, ſhewed every colour that I could do without it. As I alternately left out every " colour, I tried every new colour, and often, as is well known, failed. The former " practice, I am aware, may be compared, by thoſe whoſe firſt object is ridicule, to that of " the poet mentioned in the Spectator, who, in a poem of twenty-four books, contrived " in each book to leave out a letter. But I was influenced by no ſuch idle or fooliſh " affectation; my fickleneſs in the mode of colouring, aroſe from an eager deſire to " attain the higheſt excellence. This is the only merit I can aſſume to myſelf from my " conduct in that reſpect."

Having thus early, to ſpeak in the ſtrong language of Johnſon, borne down all oppoſition before him, and left emulation panting behind, and obtained, as the ſummit of human felicity, poſſeſſion of the firſt place; little remains to be ſaid of him, till his ſtyle, and ſome of his particular works, come under conſideration, but that he was one whom the moſt rare and enviable proſperity could not ſpoil, his whole life, to the time of the failure of his ſight, being paſſed in the diligent and unwearied purſuit of his art, at once his buſineſs and his pleaſure, uninterrupted by ſickneſs or misfortune. The hours neceſſary for relaxation were chiefly ſpent in the company of his numerous friends and acquaintance; theſe were invited about him, as well on ſyſtem as from inclination; for finding his profeſſional purſuits debarred him the common and regular modes of ſtudy, he adopted this as an agreeable method of gaining at the ſame time knowledge and amuſement: hence at his table, for above thirty years, were occaſionally aſſembled all the taſte, talents, and genius of the three kingdoms; men who were remarkable for their attainments in literature or the arts, for their exertions in the pulpit or at the bar, in the ſenate or the field.

As an author, a character in which he appears ſcarcely leſs eminent than in that of a painter, we probably owe his exertions to his ſituation in the Royal Academy of Arts, in the inſtitution of which, in the year 1769, he had a principal ſhare; and, being unqueſtionably of the firſt rank in his profeſſion, he was unanimouſly elected the Preſident. This circumſtance certainly did not a little contribute to the increaſe and eſtabliſhment of his fame: nor did the Academy derive leſs credit from the admirable works which he continued yearly to exhibit in it, conſiſting chiefly of portraits; though he rarely ſuffered a ſeaſon to paſs in which he did not bring forward one or more fine ſpecimens of his powers in hiſtory. From the year 1769 to 1790 incluſive, it appears that he ſent no leſs than two hundred and forty-four pictures to the exhibition. Soon after his election, the King, to give dignity to the new inſtitution, conferred on him the honour of knighthood.

The taſk of reading lectures in the Academy was no part of the preſcribed duty of his office; but impoſed voluntarily on himſelf for the following reaſons, aſſigned by him in

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in his fifteenth Diſcourſe. "If prizes were to be given, it appeared not only proper, but "almoſt indiſpenſably neceſſary, that ſomething ſhould be ſaid by the Preſident on the "delivery of thoſe prizes, and the Preſident, for his own credit, would wiſh to ſay ſome-"thing more than mere words of compliment; which, by being frequently repeated, would "ſoon become flat and unintereſting, and, by being uttered to many, would at laſt become "a diſtinction to none. I thought, therefore, if I were to preface this compliment with "ſome inſtructive obſervations on the art when we crowned merit in the artiſts whom "we rewarded, I might do ſomething to animate and guide them in their future "attempts."

His affiduity and love for his profeſſion left him little leiſure, and leſs inclination to make excurſions into the country. Occaſionally, however, he ſpent a few days at his villa on Richmond Hill, and viſited at different times the ſeats of ſome of the noblemen and gentlemen of his acquaintance, from whence he was always glad to return to the practice of his profeſſion, and the enjoyment of that intellectual ſociety, of which, like his friend Johnſon, he juſtly conſidered London as the head quarters. In the ſummer of 1781, with a view of examining critically the works of the celebrated maſters of the Flemiſh and Dutch ſchools, he made the tour of Holland and Flanders. An account of this journey, written by himſelf, containing much excellent criticiſm on the works of Rubens, Vandyke, Rembrandt, &c. in the churches, and different collections at Antwerp, Bruſſels, Ghent, the Duſſeldorp Gallery, and at Amſterdam, has been lately publiſhed with the reſt of his works: the Tour cloſes with a maſterly-drawn character of Rubens.

In 1783, in conſequence of the Emperor's ſuppreſſion of ſome religious houſes, he again viſited Flanders, purchaſed ſome pictures by Rubens, and devoted ſeveral more days to the contemplation and further inveſtigation of the performances of that great man. He is ſaid to have remarked that Rubens's pictures, on his firſt viſit, ſeemed more vividly coloured than they did on the ſecond, which he attributed to his having held his note-book in his hand on the former occaſion, for the purpoſe of writing down his obſerva-tions, ſuppoſing that the pictures derived an additional warmth and ſplendor of colouring from the circumſtance of his eye's paſſing to them from the cold white paper; but as he alſo remarked, on his return the firſt time, that his own pictures wanted force, and it was obſerved that he painted with more depth and brilliancy of colour afterwards, is it not more probable that the difference of the impreſſion he felt from the ſight of Rubens's pictures, was owing to his having accuſtomed his eye in the mean time to a greater force and richneſs in his own works?

In the ſame year, 1783, Mr. Maſon's tranſlation of Du Freſnoy's Art of Painting, was publiſhed, with notes ſubjoined by Sir J. Reynolds, conſiſting chiefly of practical obſervations and explanations of the rules laid down by the author of the poem: and in the year following, on the death of Ramſay, he was ſworn principal painter in ordinary to his Majeſty, in which office he continued to his death.

For a very long period, as has been before remarked, he had enjoyed an almoſt unin-terrupted ſtate of good health, (to which the cuſtom of ſtanding to paint, introduced by

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him, may be ſuppoſed in ſome degree to have contributed) except that, in the year 1782, he was for a ſhort time afflicted by a paralytic ſtroke. A few weeks, however, perfectly reſtored him, and he ſuffered no inconvenience from it afterwards. But in July 1789, while he was painting the portrait of Lady Beauchamp, he found his ſight ſo much affected, that it was with difficulty he could proceed in his work; and notwithſtanding every aſſiſtance that could be procured, he was in a few months totally deprived of the uſe of his left eye. After ſome ſtruggles, he determined, leſt his remaining eye ſhould alſo ſuffer, to paint no more; and though he was thus deprived of a conſtant employment and amuſement, he retained his uſual ſpirits, and partook of the ſociety of his friends with apparently the ſame pleaſure he had been accuſtomed to; and was ſtill amuſed by reading or hearing others read to him. In October, 1791, however his ſpirits began to fail him, and he became dejected from an apprehenſion that an inflamed tumour which took place over the eye that was loſt, might occaſion the deſtruction of the other alſo. This dejection might, nevertheleſs, in a great degree be the effect of a much more dangerous malady, with which he began now to be afflicted; but which, as he could neither explain to his phyſicians the nature, nor point out the ſeat of it, many believed to be imaginary, and he was counſelled to ſhake it off by exertion. About a fortnight before his death only, his liver was diſcovered to be diſeaſed, and the inordinate growth of it, as appeared after his deceaſe, had incommoded all the functions of life. Of this diſorder, which he bore with great fortitude, he died after a confinement of near three months, at his houſe in Leiceſter Fields, on Thurſday evening, February 23, 1792.

In his ſtature Sir Joſhua Reynolds was rather under the middle ſize, of a florid complexion, roundiſh, blunt features, and a lively, pleaſing aſpect; not corpulent, though ſomewhat inclined to it; but extremely active. With manners uncommonly poliſhed and agreeable, he poſſeſſed a conſtant flow of ſpirits, which rendered him at all times a moſt deſirable companion; always ready to be amuſed, and to contribute to the amuſements of others, and anxious to receive information on every ſubject that preſented itſelf: and though he had been deaf almoſt from the time of his return from Italy, yet by the aid of an ear-trumpet he was enabled to partake of the converſation of his friends with great facility and convenience. On Saturday the 3d of March his remains were interred in the Crypt of the Cathedral of St. Paul's, near the tomb of Sir Chriſtopher Wren, with every honour that could be ſhewn to worth and genius, by an enlightened nation; a great number of the moſt diſtinguiſhed perſons attending the funeral ceremony, his pall being ſupported by three Dukes, two Marquiſſes, and five other Noblemen.

In many reſpects, both as a man and as a painter, Sir Joſhua Reynolds cannot be too much praiſed, ſtudied, and imitated by every one who wiſhes to attain the like eminence. His inceſſant induſtry, never wearied into deſpondency by miſcarriage, or elated into neglect by ſucceſs, has already been noticed: in addition to which it may be further ſaid, that when the *man* went abroad, he did not leave the *painter* at home: he practiſed his profeſſion

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profeſſion every where elſe, as well as in his painting room. All nature and all art was his Academy; and his mind was conſtantly awake, ever on the wing, comprehenſive, vigorous, diſcriminating and retentive. With taſte to perceive all the varieties of the picturesque, judgment to ſelect, and ſkill to combine what would ſerve his purpoſe; few have ever been empowered by nature to do more from the funds of his own genius, and none ever endeavoured more to take advantage of the labours of others, in making a ſplendid and uſeful collection of which no expence was ſpared; his houſe was filled to the remoteſt corners with caſts from the antique pictures, ſtatues, drawings, and prints, by the various maſters of all the different ſchools and nations. Thoſe he looked upon as his library, with this advantage, that they decorated at the ſame time that they inſtructed. They claimed his conſtant attantion, objects at once of amuſement, of ſtudy, and of competition.

Beautiful and ſeducing as his ſtyle undoubtedly was, it cannot be recommended in ſo unreſerved a manner as his induſtry both in ſtudy and practice. Colouring was evidently his firſt excellence, to which all others were more or leſs ſacrificed; and though in ſplendor and brilliancy he was exceeded by Rubens and Paul Veroneſe, in force and depth by Titian and Rembrandt, and in freſhneſs and truth by Velaſquez and Vandyke, yet perhaps he poſſeſſed a more exquiſite combination of all theſe qualities, and that peculiarly his own, than is to be found in the works of either of thoſe celebrated maſters.

In hiſtory, he does not appear to poſſeſs much fertility of invention; as, whenever he has introduced a ſtriking figure, it may commonly be traced and found to belong to ſome of his predeceſſors; and at the utmoſt, he can only be allowed the merit of ſkilful adaptation: but in portrait, the variety of his attitudes and backgrounds is unequalled by any painter, ancient or modern, and that variety is generally accompanied with grace in the turn of his figures and dignity in the airs of his heads.

Drawing, as he himſelf candidly confeſſes, was the part of the art in which he was moſt defective; and from a deſire perhaps to hide this defect, with an over-ſolicitude to produce a ſuperabundant richneſs of effect, he was too frequently tempted to fritter his lights and cut up his compoſition, particularly if it happened to be large, into too many parts: in his ſmaller hiſtories however, where he had only a few heads to manage, and in portraits, his compoſition, both with regard to the adaptation and contraſt of lines, and the diſpoſition of the maſſes of light and ſhadow, is often very excellent.

In execution, though he wanted the firmneſs and breadth neceſſary to the higheſt ſtyle of art, the ſpirit and ſweetneſs of his touch was admirable, and would have been more remarkable had he been more a maſter of drawing; but not being readily able to determine his forms, he was obliged to go over and over the ſame part, till ſome of the vivacity of his handling was frequently loſt: his labour however was never wholly loſt, for he added to the force and harmony of his picture by every repetition.

His ſtyle is preciſely that which in his diſcourſes he denominates the ornamental; and it is remarkable, that the beauties of this ſtyle, which it was his conſtant delight to contemplate, his conſtant endeavour to attain, and which he did attain to an almoſt unex-

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ampled degree of excellence, he treats in his writings with a ſeverity bordering on contempt; while the grand ſtyle, the beauties of which he probably never attempted, is ſpoken of in a manner approaching to idolatry: not only its ſevere and majeſtic ſimplicity, but its dryneſs, accidental hardneſs of manner, and inharmonious effect, proceeding evidently from want of ſkill in the artiſt, are excuſed, and almoſt inſiſted on as eſſential beauties. His theory indeed was nearly in all points in direct oppoſition to his practice, for he devoted his life almoſt entirely to portrait-painting; yet in his diſcourſes, after having diſcriminated the grand from the ſubordinate ſtyles, and aſſerted that the pretenſions of the profeſſor of the latter to the name of painter, are juſt what the epigrammatiſt and ſonnetteer have to the title of poet, he ſays, "In the ſame rank, or perhaps lower, is the cold painter of portraits." For this dereliction of his theory, he has, when it was hinted to him, been heard to make two excuſes: Firſt, "that he adapted his ſtyle to the taſte of his age." But ought not a great man, placed at the head of the art, to endeavour to lead and improve the taſte of the public, inſtead of being led and corrupted by it? Secondly, "that a man does not always do what he would, but what he can." This, whatever truth there may be in it, certainly comes with an ill grace from the mouth of ONE who conſtantly and confidently maintained in his writings, "that by exertion alone every excellence, of whatever kind, even taſte, and genius itſelf, "might be acquired."

The fact is, perhaps, that he never truly felt the excellence of the grand ſtyle, of which his diſappointment at the firſt ſight of the works of Raffaelle in the Vatican, in addition to his violent oppoſition to it in his practice, is a ſtrong proof. He wrote from his head, but he painted from his heart; and the world probably loſes nothing by his not having had an opportunity of putting his reſolution in practice, of adopting the ſtyle of Michael Angelo, could he have been permitted to begin the world again; a declaration made evidently without a proper appreciation of his powers, which do not at all appear to have been calculated for excelling in that ſtyle.

His diſcourſes are written in an eaſy, agreeable manner, and contain many juſt obſervations, much excellent criticiſm, and valuable advice; but being undertaken before he had profoundly conſidered the ſubject, they are frequently vague and unintelligible, and ſometimes contradictory.

JONATHAN RICHARDSON.

Painted Portraits.

DIED 1745, AGED 80.

This artiſt was undoubtedly one of the beſt Engliſh painters of a head, that had appeared in this country. There is ſtrength, roundneſs, and boldneſs in his colouring; but his men want dignity, and his women grace. The good ſenſe of the nation is characteriſed in his portraits. He lived in an age when neither enthuſiaſm nor ſervility were predominant:

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Vol. III. p. 8.

A. Bannerman Sculp. ipse pinx.

ROBERT STRETTER.

predominant: yet with a pencil ſo firm, poſſeſſed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and backgrounds, are totally inſipid and unmeaning; ſo ill did he apply to his own practice the ſagacious rules and hints he beſtowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhauſtible ſtores of Raphael, or was more ſmitten with the native luſtre of Vandyck; yet, though capable of taſting the elevation of the one and the elegance of the other, he could never contrive to ſee with their eyes, when he was to copy nature himſelf. One wonders that he could comment their works ſo well, and imitate them ſo little.

Richardſon was born about the year 1665, and, againſt his inclination, was placed by his father-in-law apprentice to a ſcrivener, with whom he lived ſix years, when obtaining his freedom by the death of his maſter, he followed the bent of his diſpoſition, and at twenty years old became the diſciple of Riley, with whom he lived four years, whoſe niece he married, and of whoſe manner he acquired enough to maintain a ſolid and laſting reputation, even during the lives of Kneller and Dahl, and to remain at the head of his profeſſion when they went off the ſtage. He quitted buſineſs himſelf ſome years before his death; but his temperance and virtue contributed to protract his life to a great length in the full enjoyment of his underſtanding, and in the felicity of domeſtic friendſhip. He had had a paralytic ſtroke that affected his arm, yet never diſabled him from his cuſtomary walks and exerciſe. He had been in St. James's Park, and died ſuddenly at his houſe in Queen-ſquare on his return home, when he had paſſed the eightieth year of his age. He left a ſon and four daughters, one of whom was married to his diſciple Mr. Hudſon, and another to Mr. Grigſon, an attorney. The taſte and learning of the ſon, and the harmony in which he lived with his father, are viſible in the joint works they compoſed.

The ſale of his collection of drawings, in February 1747, laſted eighteen days, and produced about 2060l. his pictures about 700l. Hudſon, his ſon-in-law, bought many of the drawings. After the death of the ſon in 1771, the remains of the father's collection were ſold. There were hundreds of portraits of both, in chalk, by the father, with the dates when executed; for, after his retirement from buſineſs, the good old man ſeems to have amuſed himſelf with writing a ſhort poem, and drawing his own or ſon's portrait every day. The ſon, equally tender, had marked ſeveral with expreſſions of affection on his *dear father*. There were a few pictures and drawings by the ſon, for he painted a little too.

SAMUEL SCOTT.

Painted Sea-pieces and Views.

DIED 1772, AGED —.

He was not only the firſt painter of his own age, but one whoſe works will charm in every age. If he was but ſecond to Vandervelde in ſea-pieces, he excelled him in variety, and often introduced buildings in his pictures with conſummate ſkill. His views of

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London-bridge, of the Quay at the Cuſtom-houſe, &c. were equal to his marines, and his figures were judiciouſly choſen and admirably painted; nor were his waſhed drawings inferior to his finiſhed pictures. Sir Edward Walpole had ſeveral of his largeſt and moſt capital works. The gout haraſſed and terminated his life, but he had formed a ſcholar that compenſated for his loſs to the public, Mr. Marlow. He left an only daughter by his wife, who ſurvived him till April 1781.

—— TAVERNER.

Painted Landſcape.

This artiſt was a proctor in the Commons, and painted landſcape for his amuſement, but would have made a conſiderable figure amongſt the renowned profeſſors of the art. The Earl of Harcourt and Mr. Fr. Fouquier have each two pictures by him, that muſt be miſtaken for, and are worthy of Gaſpar Pouſſin.

JOSEPH VERNET.

Painted Landſcape.

DIED 1786, AGED 77.

This artiſt was of the French ſchool, and one of the painters who have done honour to it, in an inferior way; he was born at Avignon in 1712. He rendered himſelf famous by his ſea-pieces, and his landſcapes compoſed from ſcenes in Italy. He paſſed many years at Rome, where his works, which were ſought after by foreigners, were held in eſtimation by the Italians themſelves, who ſeemed to reckon him among the number of their artiſts. In his landſcapes, which were moderately diverſified, he diſplayed the charms of nature, without ſervilely copying her; he united goodneſs of effect with what is termed truth of colouring; and gave an animation to his figures which may be ſaid to be a diſtinguiſhing mark of his works. His reputation cauſed him to be ſent for to France by Louis XV. to paint views of the ports of that country; unpleaſing works in appearance, like all thoſe which fetter the genius of artiſts, but in which he contrived to produce a ſtriking and pictureſque effect, though he adhered minutely to the exact repreſentation of his objects. Having finiſhed this taſk, which gained him freſh applauſe, he reſumed his firſt kind of painting; and if we conſider the pieces he executed at Paris, it would be ſaid, that he had ſtill before his eyes, as objects of his ſtudies, the ſame countries which had formerly inſpired him.

He continued to work till the latter end of his life, without either his body, his mind, his cheerfulneſs, or his talents, appearing to be affected by the attacks of old age; and he died at Paris, at the age of 77.

DOMINIQUE MARIE VIANI,

Of the Lombard ſchool, born at Bologne, in 1668, was the diſciple of his father. He attempted the manner of Cignani and of Guido. He had grace and delicacy in his

drawing,

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HENRY TILSON.

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drawing, and produced a good effect. His ſtyle of painting was agreeable; he had a broad manner, and a grandeur of compoſition. He aimed at a diffuſe and luminous colouring, and has often fallen into a fady and monotonous one. He died in 1711, aged forty-three years.

RICHARD WILSON.

Painted Landſcape.

DIED 1782, AGED 68.

Wilſon was a native of Wales, on which country he conferred honour by his extraordinary genius. It is ſaid that he began his career as a portrait-painter, but with a mediocrity that afforded no luminous hopes of excellence. A ſmall landſcape, however, of this artiſt, executed with a conſiderable portion of freedom and ſpirit, caſually meeting the eye of Zuccarelli, ſo pleaſed the Italian, that he ſtrenuouſly adviſed him to follow that mode of painting, as moſt congenial to his powers, and therefore moſt likely to obtain for him fame as well as profit.

The flattering encomium from an artiſt of Zuccarelli's knowledge and eſtabliſhed reputation, produced ſuch an influence on Wilſon, as to determine him at once to turn from portrait to landſcape, which he purſued with vigour and ſucceſs. To this fortunate accident is owing the ſplendor diffuſed by his genius over this country, and even over Italy itſelf, whoſe ſcenes have been the frequent ſubjects of his pencil. Sighing for claſſic ground (for Wilſon poſſeſſed a cultivated taſte), he viſited Italy, where, uniting aſſiduity to enthuſiaſm, he improved himſelf, labouring for ſome time without obſervation, and conſequently unattended by emolument. Conſcious of abilities, and too proud to ſolicit patronage, he lived on a trifle, but on that trifle, with a philoſophic happineſs, founded on the ſpirited idea of independence: thus, ſcorning to ſolicit a commiſſion for his pencil, he reſigned it entirely to its merits, to obtain for him his daily bread. It happened that Vernet (who was at the ſame time at Rome, and in the zenith of his reputation) viſited Wilſon's painting room, and ſmitten with the merits of one of his landſcapes, begged to have it in exchange for one of his own. Wilſon readily agreed to the flattering propoſal, and delivered his performance, which the French artiſt generouſly exhibited to his viſitors, and, what is extraordinary in the hiſtory of man, recommended a rival to their favour.

It may be ſaid of this artiſt, with great truth, *nil molitur ineptè*. His taſte was ſo exquiſite, and his eye ſo chaſte, that whatever came from his eaſel bore the ſtamp of elegance and truth. The ſubjects he choſe were ſuch as did a credit to his judgment. They were the ſelections of taſte; and whether of the ſimple, the elegant, or the ſublime, they were treated with an equal felicity. Indeed, he poſſeſſed that verſatility of power, as to be one minute an eagle ſweeping the heavens, and the next, a wren twittering a ſimple note on the humble thorn.

His colouring was in general vivid and natural; his touch, ſpirited and free; his compoſition, ſimple and elegant; his lights and ſhadows, broad and well diſtributed; his middle tints

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tints in perfect harmony, while his forms in general produced a pleaſing impreſſion. Wilſon has been called the Engliſh Claude; but how unjuſtly, ſo totally different their ſtyle! To draw a parallel between the two artiſts, we ſhould ſay, that the Frenchman too often fatigues by the detail: he enters too far into the minutiæ of nature,—he painted her littleneſses. Wilſon, on the contrary, gives a breadth to nature, and adopts only thoſe features that more eminently attract attention. Claude, proud of ſhewing to the world the truth of his eye, in regard to the aërial perſpective, produces a number of petty parts, paltry projections, ſuch as hedges, banks, hillocks, &c. to prove his power in a certain department of painting, which, though far from contemptible, is very diſtant from the higher orders of the art. Claude introduces, at times, groups of unmeaning and unintereſting figures; while Wilſon introduces a paucity, but ſuch as are not only appropriate to the ſcene, but form a part of the compoſition. The mind of Wilſon was that of a claſſic; the mind of Claude, of a mechanic, dead to the energies of claſſic ſenſibility. The pencil of Claude was capable only of deſcribing the general appearances of nature; that of Wilſon, to clothe them with elegance and grandeur. Claude, poſſeſſing no abſtract idea of beauty, was confined to the individual merit of the ſcene; Wilſon, on the contrary, gifted with the charming IDEAL, could faſcinate by combination. Claude was a pretty, ſimple, country girl; Wilſon was a beauty of a higher order, commanding the graces, and uniting them to ſimplicity. Claude ſometimes painted grand ſcenes, but without a mind of grandeur; Wilſon, on the contrary, could infuſe a grandeur into the meaneſt objects. Claude, when he drew upon the bank of his own ideas, was a mere caſtrato in the art; witneſs the landing of Æneas in Italy. How poverty-ſtruck the ſcene!—an enterprize deſtitute of motion—a few clumſy veſſels, with a few figures, more reſembling Dutch hoys unlading at a London wharf, than ſhips arrived with an army, to form the Roman Empire, and give a race to immortality. Wilſon, on the contrary, was a HERCULES. When his ſubject was grand, he clothed it with thunder: witneſs his Celadon and Amelia, his Niobe, &c. To compare their works that demanded imagination, were to draw a parallel between ſtrength and imbecility, the two miſerable ſtatues of Johnſon and Howard in St. Paul's Cathedral, and the labours of Praxiteles. Claude was rather the plain and minute hiſtorian of LANDSCAPE; Wilſon was the POET.

It is to be regretted, that Wilſon and Reynolds, the two Leviathans of the art, and congenial in their painting powers, ſhould have entertained a jealouſy of each other. But a coldneſs, bordering on contempt, betrayed itſelf too often in both; in ſhort, they could ſcarcely be civil; witneſs the following little anecdote: At a convivial meeting of the Royal Academicians, Sir Joſhua (who perceived not Wilſon at his elbow), after launching out into encomiums on the merits of Gainſborough, declared that he was the firſt landſcape-painter in England. "Not the firſt *landſcape*-painter," replied Wilſon, "but every judge muſt allow Mr. Gainſborough to be the firſt *portrait*-painter." The aſſertions of both were deſtitute of candour and truth; at the ſame time it muſt be confeſſed, that Gainſborough's orb moved in a ſphere not much inferior to theirs.

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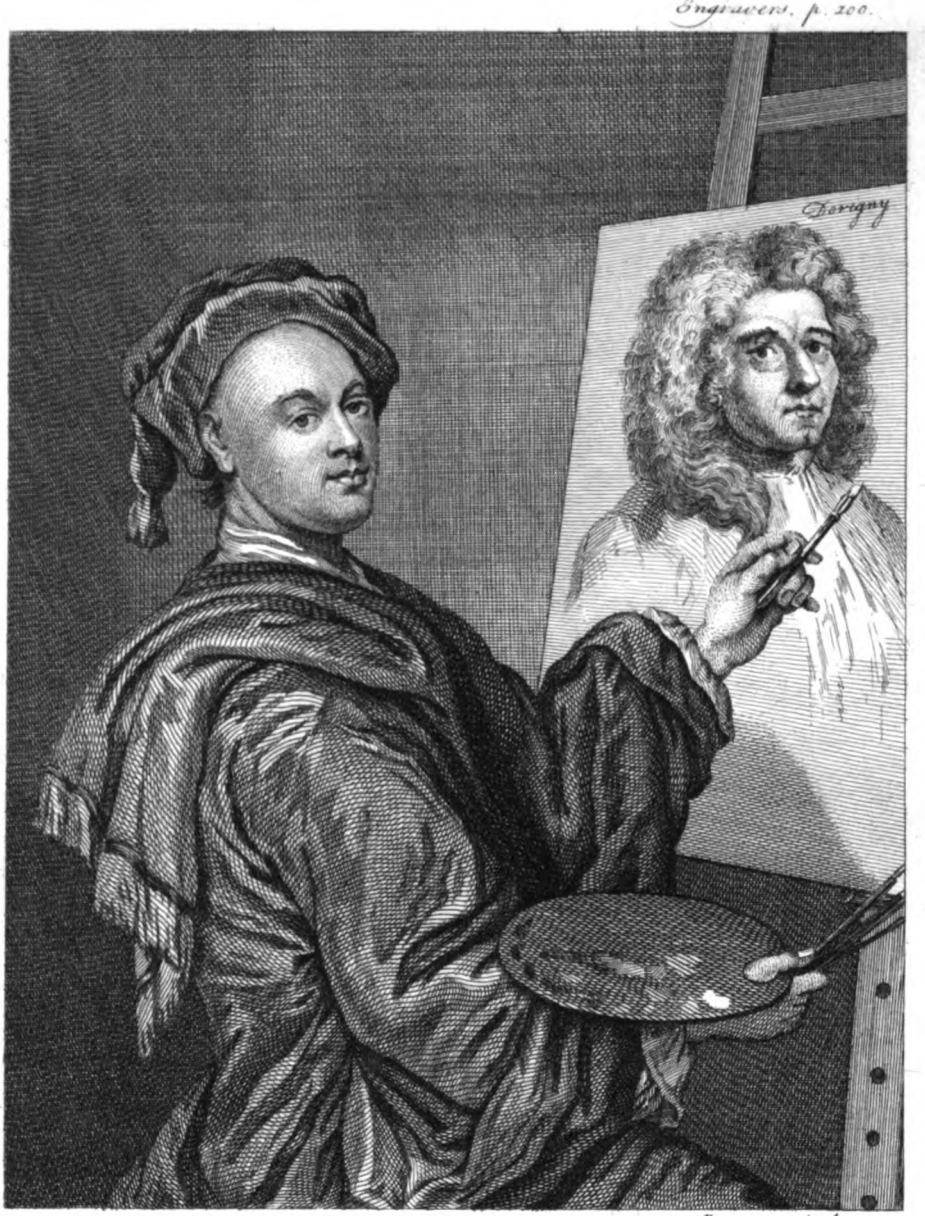

HAMLET WINSTANLEY.

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THOMAS WORLIDGE

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What a pity, that his preſent Majeſty, who pretends to ſome little knowledge in painting, ſhould be ſo faſcinated by high-finiſhing, fan-painting, the ſmooth Birmingham-waiter glare, the pigmy efforts of the art, as to be ſo totally unaffected by the powers of thoſe giants, REYNOLDS and WILSON, as to proſcribe the broad and vigorous efforts of their pencils, and forbid their works an entrance into his palaces! What a triumph for the ſhades of the MEDICIS, the patrons and idolaters of Michael Angelo and Raphael! What a pity, that the patronage which might have foſtered the breed of eagles, ſhould have perverted the bleſſing to the ſupport of hedge-ſparrows and tom-tits! But the clown in a pantomime, ſwallowing a monſtrous carrot, poſſeſſes, unfortunately, more charms for *certain* taſtes, than the nobleſt images of Shakeſpeare. Such errors may be lamented, but when will they be reformed?—*Quod petis eſt nuſquam!*

JOHN WOOTTON.

Painted Horſes, Dogs, and Landſcapes.

DIED 1765.

This artiſt was a ſcholar of Wyck, a very capital maſter in the branch of his profeſſion to which he principally devoted himſelf, and by which he was peculiarly qualified to pleaſe in this country; I mean, by painting horſes and dogs, which he both drew and coloured with conſummate ſkill, fire, and truth. He was firſt diſtinguiſhed by frequenting Newmarket, and drawing race-horſes. The prints from his hunting-pieces are well known. He afterwards applied to landſcape, approached towards Gaſpar Pouſſin, and ſometimes imitated happily the glow of Claude Lorraine. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard, and too diſtinctly marked. He died at his houſe in Cavendiſh-ſquare, which he built, and had painted with much taſte and judgment. His prices were high; for a ſingle horſe he has been paid forty guineas, and twenty, when ſmaller than life.

THOMAS WORLIDGE.

Painted Portrait.

DIED 1766.

This artiſt for the greater part of his life painted portraits in miniature: he afterwards, with worſe ſucceſs, performed them in oil; but at laſt acquired reputation and money by etchings, in the manner of Rembrandt, which proved to be a very eaſy taſk, by the numbers of men who have counterfeited that maſter ſo as to deceive all thoſe who did not know his works. Worlidge's imitations and his heads in black-lead have grown aſtoniſhingly into faſhion. His beſt piece is the whole length of Sir John Aſtley, copied from Rembrandt: his print of the theatre at Oxford and the act there, and his ſtatue of

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Lady Pomfret's Cicero, are very poor performances. His laſt work was a book of gems from the antique. He died at Hammerſmith, though latterly he chiefly reſided at Bath.

JAMES WORSDALE.

Painted in Crayons.

DIED 1767, AGED —.

This painter would have been little known, had he been diſtinguiſhed by no other talents but his pencil. He was apprentice to Sir Godfrey Kneller, but marrying his wife's niece without their conſent, was diſmiſſed by his maſter. On the reputation however of that education, by his ſinging, excellent mimickry and facetious ſpirit, he gained many patrons and buſineſs, and was appointed maſter-painter to the Board of Ordnance.

CHRISTIAN FREDERIC ZINCKE.

Painted in Enamel.

DIED 1767.

This artiſt was born at Dreſden, about 1684, and came to England in 1706, where he ſtudied under Boit, whom at length he not only ſurpaſſed, but rivalled Petitot. There is a head of Cowley by him, after Sir Peter Lely, in the poſſeſſion of Sir Hor. Walpole, which is allowed to excel any ſingle work of that charming enameller. The impaſſioned glow of ſentiment, the eyes ſwimming with youth and tenderneſs, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the moſt exquiſite nature, and finiſhed with elaborate care. For a great number of years Mr. Zincke had as much buſineſs as he could execute; and when at laſt he raiſed his price from twenty to thirty guineas, it was occaſioned by his deſire of leſſening his fatigue, for no man, ſo ſuperior in his profeſſion, was leſs intoxicated with vanity. He was particularly patronized by the late King and Queen, and was appointed cabinet-painter to the late Prince of Wales. Her Royal Highneſs Princeſs Amelia has many portraits of the Royal Family by him of a larger than his uſual ſize. The late Duke of Cumberland bought ſeveral of his beſt works, particularly his beautiful copy of Dr. Meade's Queen of Scots, by Iſaac Oliver. He made a ſhort viſit to his own country in 1737; and about 1746, his eyes failing, he retired from buſineſs to South-Lambeth, with a ſecond wife, by whom he had three or four children. After his quitting buſineſs, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which ſhe ſent over on purpoſe.

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WILLIAM FAITHORNE.—

Ipse pinxit. A. Bannerman Sculp.t

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G. Kneller pinx. T. Chambars sc.

GRINLING GIBBONS.

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Hugh Howard Esqr —

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Jean Rouvel —

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INIGO JONES.

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vol. 2. P. 136.

LA SOEUR.

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Engravers. p. 71.

Dobson pinx.

T. Chambars sculp.

PRINCE RUPERT.

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Engravers. p. 72.

PRINCE RUPERT.

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MICHAEL RYSBRACK.

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Vol. II. p. 23.

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Kneller pinx. T. Chambars sculp.

S^r. JOHN VANBRUGH.

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ROBERT WHITE.

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Seipse pinxit. T. Chambars Sculp

ENOCH SEEMAN.

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REFLECTIONS

ON THE

PRESENT STATE

OF THE

ART OF PAINTING IN ENGLAND.

By JAMES BARRY, Esq. R. A.

PROFESSOR OF PAINTING TO THE ROYAL ACADEMY.

In a LETTER to the DILETTANTI SOCIETY.

THOSE who go no farther than mere Dilettantiſhip, may well laugh at all the fuſs about this new noſtrum, this Venetian ſecret of Painting. Such a concurrence of ridiculous circumſtances, ſo many, ſuch groſs abſurdities, and ſuch buſy induſtrious folly, in contriving for the publicity and expoſure of a quacking, diſgraceful impoſture, is, I believe, unparalleled in the hiſtory of the art. I ſhould laugh too, were I not withheld by conſiderations for the reputation of the country, of the Engliſh School of Art, for the character of the Royal Academy, and for the fate of its poor pupils, now ſent adrift to ſearch out for themſelves that true Venetian Art of Painting, which muſt not be taught them, as the Preſident and ſo many of the Academicians are each of them bound (moſt ſovereignly ridiculous) under a forfeiture of £.200 to keep it ſecret. Mr. Malone too, the editor of this poſthumous and complete edition of Sir Joſhua Reynolds's writings: by what ridiculous or unlucky fatality has this publication been reſerved for the very week of the opening of the Exhibition, in order to ſerve as an opportune and moſt eclatic advertiſement to uſher this contemptible impoſture to the public notice? It is to be regretted, that the procraſtination which ſo long withheld theſe papers of Sir Joſhua from the public, had not been diſcreetly extended a little further to the opening of the Exhibition, as what Mr. Malone then witneſſed, even on the firſt day's expoſure of this noſtrum at

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the Exhibition dinner, would have ſaved him the ——— I will not give it a name, but it would have ſaved him from being ſo far over-reached as to inſert the ſuppoſititious hiſtory of this contemptible quackery into his Life of Sir Joſhua, with the additional egregious nonſenſe of a lamentation for its unfortunately having eſcaped his numerous reſearches. Mr. Malone ought to have been aware, that colouring was the forte of his friend; that the Infant Hercules, the Tragic Muſe, the Dido, the Iphigenia, and many others of his pictures, afford convincing and glorious teſtimony that Sir Joſhua well knew how to employ as much of the Venetian manner of colouring as ſuited his own views of the art, founded as they wiſely were upon the public expectations, now near the cloſe of the eighteenth century, which would naturally expect and demand that excellent mode of practice in colouring ſhould now be united with the other admirable qualities and perfections of art, in which the painters of the old Venetian ſchool were but little and poorly practiſed.

It would have been of much more utility to art, and to the credit, future peace, and efficiency of the Academy, had Mr. Malone inſerted the notes Sir Joſhua made of thoſe diſputes which occaſioned his reſignation of the Preſidency, and which, after his return to it, ſtill continued, ſo as to incline him to reſign a ſecond time, complaining that he felt himſelf reſtrained by a low politic *combination* in the Academy, which would not ſuffer the inſtitution to be made of that importance and advantage to the public, which was ſo eaſy to effect with a little elevation of mind. If he had made this ſecond reſignation, as he was ſo inclined, and thought himſelf obliged to do, the whole matter of difference had been publiſhed by himſelf; and as he neither wanted the penetration to inveſtigate, nor the temper to manage it, probably it would not have been the leaſt uſeful of his literary productions, and would now contribute not a little to weed out that accurſed evil which had given him ſo much trouble, and which remains ſtill in the Academy in greater vigour than before. I feel the more concern in this matter, as it was at my entreaty this ſecond reſignation did not take place, on the night of the Council for ſettling the invitations to the laſt Exhibition-dinner before his death: it is wonderful that Mr. Malone, notwithſtanding his knowledge of theſe differences, and the difficulty that he, and the other executors of Sir Joſhua, had to prevail with this Cabal even to ſuffer his coffin to be laid out in the Academy on the day of his funeral:*—it is, one cannot help obſerving, moſt ſtrange and unaccountable, that after all this Mr. Malone ſhould not only have made ſo little mention of theſe differences, but that he ſhould ſuffer himſelf to be ſo far miſled by the cunning and plauſibilities of ſome of the members of this very Cabal, as thus to bemire his Life of Sir Joſhua, by making it ſerve as the advertiſement to trumpet the importance of this pretended diſcovery, in the ſearch of which his friend had been, as he ſays,

* The odious difference reſpecting the funeral of Sir Joſhua, was, on the part of the Academy, managed entirely by the Cabal who governed in the Council; and the letters that paſſed on that occaſion between Sir Joſhua's Executors and the Council have perhaps been ſuppreſſed, as I could not obtain a ſight of any thing relating to this matter when I called for it at the General Meeting of the Academy, eager as I was to ſee, and that the Academy ſhould ſee, a ſtinging letter which Mr. Metcalf, one of thoſe Executors, told me he ſent on that occaſion.

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ſays, all his life, labouring without effect. But it is of no avail, mere loſs of time, and unwiſely, unprofitably cultivating vexation, thus to trouble ourſelves about what is done and paſſed. Better to look forward, and endeavour to obtain ſome preventive, that any ſuch ſimilar diſgraceful illuſions ſhould not any more be obtruded upon the pupils of the Academy and the public; and then, after all, it will have happened well, if our recent ſhame, and the diſgrace which muſt follow this pretended Venetian buſineſs in the eyes of ſtrangers, ſhould at laſt rouſe and ſtimulate us to take ſome little pains in obtaining a remedy ſo deſirable and ſo neceſſary.

No intelligent artiſt who has ſeen and ſtudied Titian's moſt Giorgioneſque picture of St. Mark, in the ſacriſty of the church of the Salute at Venice, his Chriſt crowned with Thorns, in the ſacriſty at Milan (but now at Paris), and many other of his genuine, untouched, unadulterated works, can for a moment doubt or heſitate to ſubſcribe to all that has been ſaid reſpecting his ſuogo, ſapidity, his flow of well-nouriſhed, rich, harmonious colour: the landſcape back-ground alſo of his St. Peter Martyr, and many of his other pictures, are fully adequate to our higheſt expectations from his reputation of the greateſt of all landſcape-painters; and it is impoſſible there ſhould be any difference of opinion or heſitation about theſe matters at Venice. But here in London, one feels ſo much embarraſſed to point out any thing illuſtrative and worthy the reputation of this great colouriſt, either in the way of figures or landſcape, that for the moſt part and generally thoſe Titianeſque qualities are better ſought for in the long and uninterrupted chain of the great ſucceſſors of the Venetians, in Rubens, Joardans, Rembrandt, and Vandyk; it is often found, and in a high degree, in Reynolds and Greuze, and always in the finiſhed pictures of Wilſon, whoſe landſcapes afford the happieſt illuſtration of whatever there is of faſcinating, rich, precious, and harmonious, in the Venetian colouring, both as to hue and arrangement. Claude, who was near a century later than Titian, as far as he goes, and he goes all the length in colouring, leaving his timidity and neatneſs out of the queſtion, his hues and arrangement are perfectly Venetian; and leaving out alſo the ſuperior dignity and vigour that always accompany whatever Wilſon has done, yet, in the mere value and arrangement of tints, his works have incontrovertibly more of Claude, than, I was going to ſay, any thing we have to ſhew of Claude himſelf.

After a lapſe of now near three hundred years, there will be no end to litigation and criticiſm reſpecting the originality of pictures. Let us but reflect upon the acknowledged inequalities and different degrees of felicity and ſucceſs that unavoidably muſt ever be found in the works of all artiſts, even the greateſt, and the different degrees of merit in the multitude of ſucceeding artiſts who imitated and copied them; reflect alſo on the calamitous intervention of the race of picture-cleaners, on what they neceſſarily take away in cleaning and lifting off the coats of varniſh, that may have been occaſionally and indiſcreetly put on in ſuch a long tract of time, according to the whims of the ſeveral poſſeſſors; and alſo, what theſe cleaners afterwards add in the way of refreſhing, reſtoring, and re-painting; and that, by an unavoidable unlucky fatality, it has happened that the pictures

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pictures of thoſe very artiſts who more peculiarly devoted themſelves to the colouring part, have (as greater objects of temptation for meddlers, though more liable to be injured) more than any others fallen under the contamination of thoſe miſcreant picture-cleaners, or rather defacers, who, like a peſtilential blaſt, ſweep away every veſtige of the priſtine health and vigour of well-nouriſhed tints, leaving nothing to remain but a hoary meagreneſs and decreptitude: all theſe conſiderations, taken together, muſt ſurely make it more eligible (in ſpeaking of old pictures) to confine our affirmation rather to what is worthy of an ancient painter, than to what is really the work of his hand. As to that buſineſs of picture-cleaning, although it may a little interrupt the matter in hand, yet, as it may be of uſe to puſh our remarks on this picture-defacing a little farther, I ſhall, as every opportunity ſhall be laid hold of that may help to interrupt the growth and continuance of ſuch an evil, here inſert the following paſſage from my Lecture on Colouring, read in the Academy.

But the picture of the Cornaro family, at Northumberland-houſe, has unfortunately ſome years ſince been ſo re-repainted, that Titian and his admirers muſt diſown it; and ſomething ſimilar is reported of Vandyk's famous picture of the Pembroke family at Wilton. Surely there are ſome right, well-grounded claims on a celebrated work, as well as thoſe of the proprietor: the mere purchaſe or poſſeſſion does not give a title to the liberty of deſtroying it; and although the public and the lovers of art cannot interfere to prevent the poſſeſſor of an eſteemed ancient work from fooliſhly employing picture-cleaners to deface, under the pretext of cleaning and repairing it, yet the execration of all intelligent people muſt inevitably follow ſuch a procedure, in proportion to the eſtimation of the work thus loſt to the public ſtock. The picture, when brought home from theſe cleaning defacers, appearing new, freſh, and altogether different from the ſtate in which it was carried out; the fooliſh proprietor is taught to believe wonders had been done, and pays accordingly. I ſhall never forget the ſhocking ſpectacle of a picture of Claude Lorraine, which I ſaw at the houſe of one of thoſe operators (Spiridone Roma, dead ſome years ſince), where the fine patena, all the thin oleaginous paſſages, delicate tints and touches, which conſtituted the beauty, grace, and finiſh of the work, were not only partially carried off by the valuable ſecret of a fluid made uſe of in what he called cleaning, but where even the very imprimatura, or ground, was in many places apparent, and conſequently diſcharged from the colours which formed Claude's picture. What he was to do afterwards with this chaos in repairing and reſtoring, could be only in proportion to his own wretched ſkill as a landſcape-painter. Titian, Rubens, Vandyk, or any other great colouriſt, may with advantage retouch and complete any work of their ſcholars, or other inferior artiſt, by ſcumbling over, tinting, and uniting the whole; but it would be ridiculous to expect any good from the converſe of this: and yet what is the buſineſs of theſe picture-repairers, but this converſe, more and more, nay infinitely degraded? as theſe unfortunate, though impudent people, for the moſt part, can do nothing of their own, and muſt ſubſiſt by effrontery, noſtrums, and deception. But as ſomething may be uſefully done in the deſirable endeavour

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to preſerve celebrated works of the old painters, I ſhall take this occaſion to mention an excellent practice in uſe at Rome, which affords all that can be deſired on this head, as it religiouſly and wiſely reſpects and leaves untouched whatever there is remaining, and only attempts ſo to repair the parts which have periſhed, as to prevent their offenſive or diſagreeable appearance.

When I was at the Palace Borgheſi, copying Titian, there were two Romans, old men and brothers, who were employed by the Prince in repairing his pictures. I had a fair opportunity of inſpecting the proceſs of theſe worthy old men, as they made no myſtery of it, but carried on their work in the ſame rooms where I was employed with the other ſtudents, Italians, French, and Germans. The firſt attention was to examine and repair the attachment of the picture to the canvas on which it was painted, and to line it, if neceſſary; they next ſo bedded the picture as to prevent its cracking when they wiped and cleaned away the dirt collected on its ſurface. Their next buſineſs was the chief operation, which conſiſted of balls of different colours, ground up to the conſiſtence of glazier's putty, portions of which, with knives exactly reſembling thoſe uſed by glaziers, they mixed properly, ſo as to correſpond with the colours of the parts in contact with the ſcaled or broken places which they thus filled up, afterwards carrying this blunted knife over the edges, and wiping away any thing that might have ſoiled the ſound and perfect places of the picture. Thus all was preſerved that could be preſerved, and the repairs, whether well or ill conducted, were at worſt of little importance, as they did not interfere with thoſe perfect and ſound parts. It is unneceſſary to ſay more on a matter ſo obvious, than that I am happy to rely on the zeal and public ſpirit of many of my hearers for the ſpreading of this ſalutary practice, and interfering wherever they may have any influence to prevent the further deſtruction of ancient pictures.—We ſhall now return to our ſubject, &c.

I have long ſeen, and from my ſituation as Lecturer on Painting in the Academy, have often preſſed it on the attention of my hearers, that without ſome proper public collection of ancient art, to refer to occaſionally, both our pupils and the public would be in the ſame bewildered ſituation, ſo emphatically alluded to in the New Teſtament, of the people without guides, expoſed to every impoſture of "Lo! here is Chriſt; lo! there is Chriſt."—This is Titian's manner.—No, that was his manner.—Old Giacomo Baſſano, did he do his works after this or after the other way?—How far is ſcumbling neceſſary in the production of the true Venetian tones?—Upon what baſis, and how much and what ſhould be done before, after it, or with it? There is no need to mention that diſcernment and taſte muſt govern in the application and conduct; but with reſpect to the mechanic *deſideratum*, theſe queſtions go all the length; and to obtain ſatisfactory oracular anſwers, we had beſt recur to the familiar inſpection of the original pictures of theſe ancient maſters; and as nothing elſe can ſatisfactorily determine reſearches of this kind, and prevent or detect miſtakes or impoſition ſo well as this frequent familiar inſpection, I could much wiſh that what I have ſo often had occaſion in the Academy to urge on this ſubject, was known

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to his Majeſty; for this end I brought it forward, as it is ſo much and ſo eaſily in his power to gratify the wiſhes of the public, and complete the views of his own Inſtitution, by graciouſly conferring on them this remaining favour. His royal countenance, and a very ſmall matter, would be ſufficient to begin with. But as I am not likely ever to have the honour of a hearing from his Majeſty, and if I had, would, unfortunately for the art and for the country, have probably but little weight, I muſt content myſelf, and think it a ſufficient diſcharge of conſcience and duty, to lay the whole matter before you and your friends, who happily can have all the opportunity, weight, and conſideration, that is wanting to me. You may then either lay this letter before his Majeſty, as a teſtimony of the beſt diſcharge of humble duty within the knowledge of his Profeſſor, or you may put the matter in any other form more agreeable and proper, without any regard to me or what I have written. You will partly ſee, by what follows, how long I have laboured under the weight of this buſineſs, how far it has been carried, and through what an ordeal I have paſſed: my patience is now quite exhauſted, and almoſt like the traveller mentioned ſomewhere in Horace, who, when with all his pains and care, he could not prevent his aſs from continually going to the edge of the precipice, was at laſt ſo tranſported with rage and indignation, as to ſtretch out his hands and puſh him down. Before any ſuch matter as this happens with me, I ſhall feel happy and delivered from a world of anxiety in placing this buſineſs under the care and direction of the Gentlemen of your Society; you can eaſily manage it, and will henceforward be anſwerable to the art and to the public for its ſafety and ſucceſs; carry this point, and all will be done that I wiſh done, as, I thank God, there is nothing to aſk for myſelf. But as gentlemen like thoſe of the Dilettanti Society, poſſeſſed of all the advantages of education and foreign travel, can want no information from me reſpecting the importance, nature, and extent, of that collection of exemplars and materials of information and ſtudy, ſo abſolutely and indiſpenſably neceſſary for advancing and perfecting the arts of Painting and Sculpture in a National Academy; the few Extracts which follow, and were copied from certain parts of my annual Lectures in the Academy, are therefore inſerted here merely to ſhew my own ſenſe of the miſerable ſtate of our collection, and of what the Academy ſtands ſo much in need of for the completion of its views.

In the Diſcourſe on Deſign, read in 1785, ſpeaking of the caſts from the antiques, I found myſelf compelled to obſerve upon our " want of public repoſitories of art, Royal " or other collections, which might be reſorted to occaſionally without expence, difficulty, " or loſs of time. Moſt of our noble collections are widely ſeparated from each other, " and buried in the country, where neither the artiſts nor the public can derive advantage " from any thing they may happen to contain; without going into details of what might, " and perhaps would be done, if the public ſpirit was fairly called forth by ſome eminent " example. But there is even ſomething in the power of the Academy itſelf; for, by a " proper application of its own funds, a reſpectable beginning might be made under its " own roof, which in a ſhort time would anſwer the moſt extenſive purpoſes of utility to

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" the arts, and entertainment to the public. At preſent the materials for obſervation in " the Academy are much too ſcanty to afford, even to the Profeſſor, any opportunity of " bringing forward with advantage thoſe enlarged views of the art that are moſt becoming " and worthy the attention of ſtudents in the eighteenth century: we have no where " any pictures of the old ſchools, to which the ſtudents might be referred for viſible " examples of what they ought to ſtudy to acquire, or endeavour to avoid."

In the Diſcourſe on Chiaro-Scuro, the neceſſary inveſtigation of the ſubject in hand led me to obſerve, " That I could wiſh, not only for the ſake of the pupils and the public, " but alſo on my own account, that our collection of plaſter caſts in the Academy was " more ample. In the number of excellent things that muſt be attended to during one's " reſidence abroad, the impreſſions of many of them will unavoidably not be ſo freſh on " the memory after ſome years, as to enable a man to ſpeak of them with confidence, " more particularly on ſuch an occaſion as the preſent; but, from what I recollect of the " happy effects produced by the ſkilful arrangement of alto and baſſo-relievo, and the per- " ſpective of the aërial, as well as lineal, degraduations of the objects in Algardi's famous " work at St. Peter's, in that of Puget at Paris, and ſome others, this mode of proceſs is " capable of producing the ſublimeſt and moſt extenſive effects in ſculpture. What " ſhould hinder that it might not even be aſſociated with groupes and figures in the " round? For my own part, I cannot help being ſtrongly of opinion, that ſuch a ſubject " as the Niobe would come upon the eye of the ſpectator with a much more collected " force, if treated by a great artiſt in this way, than in the ſcattered manner in which " this compoſition appeared in the Villa Medici, &c." And, after ſome pages of diſcuſſion, and a conſiderable enumeration of facts reſpecting the kinds of ſculptured relievo, ancient and modern, I am obliged to conclude the ſubject in the following manner. " Any " attempt to reconcile theſe paſſages from the ancient writers, with thoſe incontrovertible " facts reſpecting the ſtate of the art, which are ſo glaringly teſtified in the remains of ancient " baſſo-relievo and paintings, is better declined, at leaſt for the preſent, as our Academy " is too ill ſupplied with materials for obſervation: the miſerable beggarly ſtate of its " library and collection of antique veſtiges, I have ſo often had occaſion to lament, that it " is almoſt ſhameful to mention it to you any more. Good God! that ſuch a thing " ſhould be in the centre of the Britiſh Empire! that ſo many difficulties ſhould lie in " the way of acquiring a ſufficient collection, even of plaſter caſts, and a place to put " them in, and in ſuch a town as London, which in all other reſpects is ſo tranſcendantly " remarkable for its numerous public hoſpitals, and modes of generous proviſion for almoſt " every want of humanity, both of body and mind! But in the arts there ſeems a peculiar " curſe—what occaſions it? and does it only ariſe from that inſidious baſe policy which " is employed to prevent thoſe who really know, and could ſerve the public, from having " any weight? and is it from this, that glorious opportunities of public ſervice are thus " daily permitted to ſlide away without benefit?"

In February, 1791, the following paſſage was inſerted in the Diſcourſe on Colouring. " Would to Heaven an opportunity was offered of planting your eaſels before ſome of

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" his (Vandyk's) pictures on theſe walls! and yet even this would be too limited; and " nothing could have precipitated me on ſuch a wiſh but my extreme deſire, that before " you are let looſe upon the world, it might be in the power of the Academy to afford " you ſome, though ever ſo little, timely aſſiſtance in this remaining, moſt important part " of the art: for really, to make a juſt ſtatement of our wants, when we conſider the " various diſpoſitions that look for their education in an Academy, more nutriment will " neceſſarily be required than any individual model or mode of practice can afford, how- " ever excellent it may be. In the Pope's Academy at Rome, in that of Bologna, at " Venice, and indeed in all places on the Continent, where the education of young painters " is attended to, it is hardly neceſſary to employ any further ſolicitude than merely pro- " viding for the ſtudents an opportunity of ſtudying the living model and the antiques, " as the churches, and other great collections of pictures, are ever open to them for the " acquiſition of the colouring, compoſition, and all the other great eſſentials of painting: " but even with all this, there is provided at the Campidoglio, under the ſame roof with " the Papal Academy, a moſt noble collection of pictures of the old maſters, which, " whilſt it affords a perpetual ſource of intellectual entertainment to the public, is a real " ſchool of inſtruction, where the young painter is enabled to complete and give a finiſh " to his ſtudies, before he expects to be called upon for the exerciſe of his abilities in the " ſervice of his country. When an inſtitution of education is thus honeſtly provided for, " conſcience is eaſy; every thing human is done, the reſt muſt be left to Divine Provi- " dence. It would be waſting words to a melancholy purpoſe, to draw any parallel between " all theſe happy advantages of the foreign ſchools of painting, and the miſerable aſſiſtance " our Academy has to offer its pupils. We have nothing of painting to refer them to " without doors; and it has been wiſely obſerved by our illuſtrious Preſident, that it is " not the wiſh of the Academy that the ſtudents ſhould endeavour to copy or to form " themſelves upon the pictures within. We wiſh them to dig in the ſame mines where we " have laboured, to purify the metal for themſelves, and faſhion and work it up for public " uſe, according to the ſtrength and peculiar direction of their ſeveral geniuſes, and thus " endeavour to be, not the imitators, but the generous rivals of their predeceſſors. But " let us not deſpond, the thing is right, and abſolutely neceſſary: God will proſper it, " and enable the Academy to extricate itſelf from the oſtentatious mean appearance of " undertaking more than it performs. His Majeſty, our moſt gracious Patron, loves the " arts; the ſame beneficent hand that raiſed our Academy to a ſchool of *Drawing*, will " not fail to enable it to become *really*, and not in *appearance*, a ſchool of *Painting* alſo, " The Parliament, the *national truſtee*, is wiſe, liberal, and perfectly know what is for " the honour and glory of the country. Painters, completed in their education, will, it " is therefore to be hoped, iſſue from this ſource to all the parts of the Britiſh Empire; " and the collection of old legitimate exemplars, which only can enable the Academy to " perform all this, will not, cannot, be any longer wanting to us. To talk of wanting " room for ſuch a collection, is childiſh and farcical; how eaſy is it to point out ſpace for " it! But there is no need to waſte words: let me have the honour of directing your

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" attention to a recent event, which now affords an occaſion of beginning ſuch a " collection with every poſſible advantage. A conſiderable number of ſuch ſpecimens " of painting as come immediately within the views of public entertainment, as well as " academical exerciſe, may now be purchaſed; they have been brought together in a " courſe of many years, with great aſſiduity, and were the conſtant objects of ſtudy, " affection, and rivalſhip, of a great * man, whom we all know and revere; and whoſe " various exertions in the art will long remain the pride and glory of his country. I " will ſay no more; but if theſe materials of ſtudy ſhould be ſcattered, what a pity! " When can we hope that ſuch an aſſemblage of ſo many neceſſary requiſites of ſkill, " means, and inclination, ſhould thus fortunately meet together in any man, to make " ſuch a collection again?"

In December, 1792, at a meeting of the Academicians, called to conſider of a ſituation for placing the caſt of the Hercules Farneſe, our meeting was in the ground floor, under the coach-way into the ſquare, where the ſtatue was looſely put together, and ſet up in the place where Sir William Chambers wiſhed it to remain. The Preſident, Mr. Weſt, and ſome of the Academicians, ſeemed to differ from this opinion, and would have the figure brought up ſtairs; but as this ſeeming was no more than a political manœuvre which, after ſome diſcuſſion of difficulties, would be ultimately reſolved into Sir William's opinion, and as I well knew that Sir Joſhua Reynolds's wiſhes, in the charge he had entruſted to me, had no other object than to obtain the greateſt poſſible augmentation of our collection of caſts, it appeared to me moſt adviſable to depart from the letter of his injunction, in order to follow the ſpirit of it; and having therefore prepared the following paper, I read it to the Academy as we ſtood before the ſtatue. " When Sir Joſhua " Reynolds was confined to his room, a little before his death, he did, in the preſence of " ſeveral friends, recommend to me to endeavour at perſuading the Academy to have the " ſtatue of Hercules brought up ſtairs into the plaſter room. I promiſed him, that " whatever I could do ſhould be done; but, upon more mature thinking ſince, I am " perſuaded that, as his ſole object was to obtain ſuch an extenſion of our collection as " would be more adequate to the occaſions of the Academy, and to this end, wiſhed the " figure to be brought up ſtairs, though there ſhould be no more room to receive any " thing elſe after it; yet as the following little plan removes Sir Joſhua's difficulty, by " rendering the lower apartments more habitable and convenient, ſo as to bring the " ſtatue equally into the courſe of academical ſtudies, and co-operate more effectually " with his and all our wiſhes, by allowing the moſt ample increaſe of our collection, I " ſhall, Mr. Preſident and Gentlemen, beg leave to ſubmit it to your conſideration.

" As the academical repoſitory of Grecian examples of art contribute equally to direct " the ſtudies of our young artiſts, and to invigorate and perfect the taſte of the public, " I move, that if any part of our collection is to be placed in the ground apartments,

* Sir Joſhua Reynolds's collection of ancient pictures were ſent by him at this time to the great Auction Room, in the Hay-market, to be ſold by private contract.

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" that, preparatory to all other conſequent conſideration, a committee of the Academy be " appointed, in order to conſider what will be the beſt mode of obtaining a proper, " convenient, and handſome acceſs, to this part of our collection in theſe ground apart- " ments. And as no proper acceſs can be had to theſe apartments but from the ſquare, " I ſubmit it to their conſideration, whether, at the ſame time, it would not be exceedingly " practicable, by a further extenſion of that ground floor, from the King's ſtatue " into the ſquare, to obtain a room, even equal to the dimenſions, as to length and " breadth, of our preſent exhibition room, and without the leaſt inconvenience or annoy- " ance of any kind to the other offices in the ſquare, ſince it need not riſe to any great " height, and would leave an open coach-way on the three ſides, double the width of the " Strand at Catherine ſtreet, and four times the width at Exeter Change. Our exhibi- " tion room is twenty-two of my paces long; the ſquare is, from the baſement of the " King's ſtatue to the foot pavement on the ſouth ſide, 80 paces long, and 63 from each " foot-pavement, eaſt and weſt. The Strand is 19 paces broad from the edges of the " foot-way, at Catherine ſtreet, and nine paces broad at Exeter Change.

" By this means the Academy would be enabled to convert ſome of its upper rooms " into a more becoming extenſion of its library: the paternal care of His Majeſty, and " a liberal public, would ſoon make this library adequate to the occaſions of ſuch an " inſtitution, inſtead of the contracted miſerable ſtate in which it is at preſent. Had we " but ſpace for a few found examples of the pictures of the old maſters, a little time " would ſoon put it in the power of our ſtudents to finiſh their education, inſtead of " running looſe upon the public to ſubſiſt, as too many have, by mere drawing and other " contracted methods of art, which muſt infallibly reſult from ſtudies interrupted, not " purſued to the end. With ſufficient ſpace, and a proper acknowledgment for favours " received, the Academy would not long want a collection of prints equal to that royal " collection of prints in the Rue de Richelieu at Paris. The late Mr. John Barnard " would, according to very creditable information, have been much gratified in leaving " his noble collection in this way. An enquiring mind would ſoon be enabled to take " ſuch a view of theſe arts, as the admirable author of the advancement of learning " recommends in thoſe other arts which had been the object of his attention; and on a " view of the whole, it would appear what had been well laboured, what had not, what " was to be followed up, and what to be avoided. It will, ſurely, be found, upon mature " conſideration, that the higheſt ſervice this Academy can render the public, is to be the " happy means of effecting a complete repoſitory of all the materials neceſſary for ſuch " advanced and enlarged art, as is worthy the glory of the nation, and the high ſpirit and " extended information of the age we live in. A few artiſts, ſo equipped, will do the " country much and real honour; the bulk of thoſe we ſhall breed without it, will really " be much injured, and with reſpect to the views of the age, abortive and ſtunted, " obliged to traffic with quackery and ſmall ware, illiberal, miſchievous to each other, " and a diſcredit to the inſtitution.

" *Nota*

" *Nota bene.* There need nothing to appear in the ſquare, but a range of battlements, " or continued pedeſtal, eight or ten feet high, which would afford a moſt admirable " occaſion, and in the moſt eligible ſituation, of effecting that long-wiſhed-for repoſitory " of thoſe honourable teſtimonies of public gratitude which, from the experience of the " beſt ages, have been found the trueſt incentive to heroic actions. On this battlement, " or range of pedeſtals, ſtatues of thoſe heroes who deſerved well of their country might " be erected, at convenient diſtances from each other, with a dado of a ſmall projection " under the ſtatue for a proper inſcription; and the ſpaces between theſe dados or dies, " being a little more in length than height, may be ornamented with appoſite hiſtoric " baſſo-relievos, which would open a glorious field of ſculpture, for the public enter- " tainment and inſtruction, unequalled in Europe. The whole ſquare of public offices " would, with an admirable felicity, like another forum of Trajan, ſeem to have been " built to give it ornament, with this remarkable difference in its favour, that theſe ſub- " jects of Britiſh bas-relief, being all near the eye, could be conſidered with convenience, " pleaſure, and utility; all of which is loſt to the ſpectator, from the elevated ſituation " of the bas-reliefs, on the beautiful column of Trajan, to the deep, never-ceaſing regret " of all lovers of virtù.

" The entrance to theſe ground apartments might be handſomely contrived to deſcend " in the two angles behind the King's ſtatue, and ſo ornamented as to group and maſs " ſublimely with the ſtatue, and ſtill further aſſociated with a noble obeliſk, or other " proper ornament between, that might, gracefully and without annoyance, afford the " neceſſary communication between the fires below and the external air. It but rarely hap- " pens that ſo many fortunate circumſtances can meet together, with a felicity ſo united " as almoſt to appear like magic.

" Thus this mere extenſion of your ground apartments, at preſent uſeleſs, furniſhing " the neceſſary receptacle for the fine monuments of ancient art, whilſt, at the ſame time, " it additionally affords the moſt eligible ſituation, in the centre of two great cities, and " (which is the characteriſtic of true taſte) with the leaſt conceivable effort and expence, " for another repoſitory of monuments ſtill more deeply intereſting to the art and to the " nation; plaſter caſts of demi-gods and ancient heroes within; and without, what the " Britiſh empire ſhall glorioufly produce of the ſame character, in the more durable " materials of bronze or marble. Gentlemen, you ſee evidently the means are in your " power; uſe them, and deſerve well of your country."

Having thus acquitted myſelf of the promiſe made to Sir Joſhua, of the duty I owed the Academy, and habituated to the kind of materials I had to work on, it gave me neither ſurpriſe nor concern to find the matter got rid of by Mr. Wyatt's obſerving, that this paper contained ſomething which ought not to be loſt, that it might hereafter be of uſe, whenever the ground ſhould be purchaſed between the Academy and Exeter Change. Such a thing might happen, and then we ſhould want for nothing. As Mr. Wyatt was lately made the Queen's architect, and was ſuppoſed to know what would be agreeable,

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the matter ended without further diſcuſſion; and, leaving poor Hercules to ſcreen himſelf as well as he could from cold and damps, we went up ſtairs.

I ſhall now inſert the concluſion of my Lecture on Colouring, as it was read in the Academy in February laſt; and you will, I hope, excuſe whatever tautologies may occur, as the nature and circumſtances of the caſe made it not only impoſſible, but even ineligible, to avoid them.

" Nothing can be more conducive to the true dignity or worthleſsneſs of a people, to " their real happineſs, or real miſery, than the way in which they are employed in " diſperſing that wealth, or overplus, which exceeds what is neceſſary for the conſer- " vation of their exiſtence; as it is from this root, or great ſource, that public happineſs " or miſery flows over the land, with an energy and expanſion proportioned to the " quantum of nutriment ſupplied. It has accordingly been the leading and principal " object, in all wiſe and orderly civil eſtabliſhments, to take care that ſuch an important " and ever-operating agent, as the diffuſion of wealth, ſhould have the moſt uſeful, " ſalutary tendency, or direction. And, as the greateſt evils ariſe from the abuſes of the " beſt things, ſo it has ever happened, that the ſiniſter, ſelfiſh, wicked direction, and " application of this public overplus, by the governing power, whether in ſpreading " external violence and devaſtation, or interior corruptions, have ever been the ultimatum " of the public calamity and miſery. This matter may not require much attention in " countries that afford little more than the means of a bare ſubſiſtence, but it becomes " of infinite importance in ſuch nations as are expoſed to a vaſt influx of wealth, which " experience has ſhewn can never lie dormant; and if it be not employed in arts that " afford occupation, and uſeful intellectual entertainment to the people at large, will " infallibly operate deſtructively, and produce ſuch a corruption of public principle, as " muſt finally end in a worſe than ſavage ferocity, and the conſequent utter ſubverſion " of all civil eſtabliſhments.

" Impreſſed with this view of things, one cannot, without great ſatisfaction, obſerve " how much has been wiſely done in bringing forward ingenious arts for the entertain- " ment and occupation of the public mind; and this in many of the trifling towns, and " beggarly convents on the continent, even circumſtanced as thoſe places and the times " were, with ſuch poor materials of education, and ſuch ſmall means. What then muſt " we think of this great metropolis of the Britiſh Empire, ſurrounded, and having within " its reach, all the cultivation and improved advantages of the eighteenth century! " How melancholy to reflect, that from all the immenſe wealth which, for a long time " paſt, has been accumulated by the induſtry, ingenuity, and extenſive commerce of the " country, that, in the ſquandering or circulation of ſo many millions, ſo little has been " done towards the intellectual entertainment of the public, or of poſterity! With reſpect " to the arts, our poor neglected public are left to form their hearts and their un- " derſtandings upon thoſe leſſons, not of morality and philanthropy, but of envy, " malignity, and horrible diſorder, which every where ſtare them in the face, in the

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" profligate caricatura furniture of print-ſhop windows, from Hyde-Park Corner to " Whitechapel. Better, better far, there had been no art, than thus to pervert and " employ it to purpoſes ſo baſe, and ſo ſubverſive of every thing intereſting to ſociety! " The poor emigrants and foreigners who crowd our ſtreets, good God! what opinion " muſt they form of ſuch a ſcene, whenever they are permitted to reflect, in ſome corner " removed from the ſtun of carriages full of pageantry, mummery, and diſſipation, which " infeſt almoſt all places! Theſe ſtrangers have here no galleries like the Luxemburgh, " filled with intellectual entertainment, to receive them *gratis* twice a week; no library " of prints, like that in the Rue de Richelieu, where they might contemplate whatever " the induſtry and genius, the youth, progreſs and perfection, of modern Europe, have " been enabled to add, to every veſtige of perfection remaining of all the preceding " ages and countries.

" I had great hopes, about ten years ſince, that ſomething of this kind would have been " done by the Academy itſelf. About that time there was a great talk in the Academy " of purchaſing the eſtate belonging to the chartered Society of Artiſts, conſiſting of " the great rooms and the ſpace adjoining, on the oppoſite ſide of the ſtreet, now called " the Lyceum; and Sir Joſhua Reynolds (of glorious memory), our then Preſident, " generouſly offered to lend the whole, or ſuch part of his excellent collection of pictures " of the old maſters, as we ſhould think neceſſary for the ſtudy of our young artiſts, to " complete, as much as may be, the education held out in the Academy, by properly " enabling the ſtudents to become painters as well as draughtſmen, and thus happily " avoiding the abortive way of finiſhing their ſtudies in the Academy, which at preſent " muſt unfortunately be the caſe of too many of them: ſurely, ſurely, without ſome " timely aſſiſtance of this kind, all our ſtudents muſt be more or leſs injured, and many " of them ruined for ever. Even in the Papal Academy at Rome, although the ſtudents " have, for the colouring and mechanical conduct of their work, the churches to recur to, " ever open and filled, as all the world know, with moſt excellent exemplars, yet, in " addition to this aſſiſtance, there is, even under the very roof of their Academy, " provided for their uſe and benefit, the admirable collection of pictures in the " Campidoglio. But, not to ſtray from the concerns of our own Academy, this excellent " intention of obtaining a collection had been then carried into effect, had not Sir Joſhua " been too timid, or too fond of quiet (which amounts to the ſame), and unhappily " ſuffered himſelf and his excellent ſcheme to be over-ruled by Sir William Chambers.

" Were we to lay aſide all conſcientious diſcharge of this truſt the Academy has under- " taken, reſpecting the education of its pupils and the public, were we even to take no " other than a ſordid view of this matter, and conſider it in a mere pecuniary light, the " Academy might, if it choſe, be a gainer in the traffic that ſuch a procedure would " occaſion; they might, in addition to Sir Joſhua's collection of ancient pictures, and, " in lieu of them, in caſe they ſhould be withdrawn, ſo contrive the matter as to make it " eligible for Noblemen, or other poſſeſſors of pictures of the old ſchools, to lend them for

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" a given time to the Academy, and by this means afford a ſtanding Exhibition, perhaps " not leſs profitable than the Panorama, but certainly much more beneficial in the pro- " pagation of good taſte and intellectual ſatisfaction. Thus, with their annually increaſing " funds, properly diſpoſed of, the Academy might ſoon ſee itſelf in poſſeſſion of ſuch a " library of all matters relating to art, and of ſuch a collection of plaſter-caſts, in the round " and in bas-relief, as would complete all their views of utility reſpecting the education of " their pupils, and the entertainment and information of a public that, experience has long " ſhewn, is too high-ſpirited to fail them, or even to be outdone by them on ſo generous " an occaſion. The want of ſuch a collection occaſionally to recur to, muſt be mortifyingly " felt by every artiſt who has any thing to do with great undertakings, however formed " and finiſhed his education may be: like the neceſſary facts which form the tiſſue of " hiſtory, the want or deficiency in any of them would be a blemiſh in the moſt excellent " work, and the more to be regretted as the hiſtorian is the more admired for his felicity " and ſkill in conducting all the other parts. The practicability of this ſcheme is ſo " evident, that it is even matter of wonder that ſome of our picture and other dealers in " virtù, have not extended their plans by employing a few thouſands in this way: how- " ever, ſuch a ſcheme of accelerated, multiplied advantage, is certainly an enterpriſe " better calculated for a Society that is eternal, than for a ſhort-lived individual, ſubject " to ſo many contingent interruptions and diſadvantages; as in a Convent of Friars, or " a Royal or National Academy, there would be always exiſting a ſufficient number of " men in health and vigour to employ their care and attention upon this common " intereſt. The endeavour of obtaining for the Academy, and for the Nation, this great " *Deſideratum of a Public Collection*, has for ſo many years been uppermoſt in my mind, " that it may poſſibly run away with me, and carry me further than propriety and the " occaſions require. Relying on your indulgently accepting this excuſe, I ſhall conclude " my obſervations on the theory and practice of Colouring, with," &c.

FINIS.

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THE

NAMES OF THE PRINCIPAL AUTHORS

WHOSE WORKS HAVE BEEN CONSULTED.

Abecedario Pittorico, dal Ant. Orlandi.
Muſeum Florentinum.
Academia Artis Pictoriæ, &c. Jo. Sandrart.
Le Maraviglie dell' Arte, &c. dal Carlo Ridolfi.
Le Vite dei Pittori, &c. di Raf. Soprani.
Finezze dei Penelli, da Luigi Scaramuccia.
Le Vite di più eccellenti Pittori, di Vaſari.
Het Schilder Boeck, &c. door Vanmander.
Apparato degli Uomini Illuſtri della Ferrara, di Agoſtino Soprani.
Le Pitture di Bologna, &c. di Zanotti.
Dialogo della Pittura, &c. di Lud. Dolce.
Trattato della Pittura, &c. di L. da Vinci.
Verona Illuſtrata.
Ædes Barberinæ.
Della nobiliſſima Pittura, &c. di Biondi.
Monumens de Rome, par Raguenet.
Indice del Parnaſſo dei Pittori, del S. Reſta.
Trattato della Nobilta' del Pittura, dal Alberti.
Pompe Senеſi, dal Padre Azzolini.
Dialogue ſur le Coloris, par De Piles.
Converſations ſur la Connoiſſance, &c. par De Piles.
Raccolta dei Pittori Modeneſi, di Vidriani.
De Levens-Beſchrivingen de Konſt Schilders, door J. Campo Weyerman.
Paſſagio per Italia, &c. del Fed. Zucchero.
Algarotti on Painting.
Anecdotes of Painting, by Vertue.
Abrégé de la Vie des fameux Peintres, &c.
Monteſquieu.
Letters from the Eaſt.
Le Vite di Carlo Cignani, e Seb. Ricci.
Le Vite de' Pittori Veroneſi.
Webb on Painting.
Le Vite dei Pittori, dal Giov. Baglioni.
Notizie dei Profeſſori del Diſegno, &c. di Baldinucci.
Vite di Pittori Antichi, &c. da Carlo Dati.
Vite di M. Ang. Buonaroti, &c. da Aſcanio Condini.
Richardſon on Painting.
Vite de' Pittori, &c. da Lione Paſcoli.
El Muſeo Pittorico, &c. del Don Ant. Palomino.
Cours de Peinture, par De Piles.
Freſnoy and Graham's Lives of the Painters.
Abrégé de la Vie des Peintres, par De Piles.

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Réflexions Critiques, &c. par Du Bos.
Ravenna ricerata, &c. da Girol. Fabri.
Entretiens ſur les Vies des Peintres, par Felibien.
Ritratti di alcuni celebri Pittori, da Lioni.
De Groote Schouburgh del Konſt Schilders, &c. door Ar. Houbraken.
Lamberti Lombardi Vita, ab Ub. Goltzio.
Felſina Pittrice, &c. dal Carlo Malvaſio.
Le Vite dei più inſigni Pittori, &c. dal Girolamo Baruffaldi.
Riſtretto delle Coſe Notabili, &c. di Jac. Carlieri.
Viaggio Pittoreſco, &c. di Giac. Barri.
Bologna Illuſtrata, di Ant. Maſſini.
Le Vite dei Pittori, da Bellori.
Het Gulden Cabinet, &c. door De Bie.
Vite dei Pittori Peſareſi, di Montani.
Trattato della Pittura, da Domen. Biſagna.
Pitture della Citta di Perugia, da Giov. Morelli.
Libro de la Pintura, del Franc. Pacheco.
Académie des Sciences, &c. par Bullart.
Bellezze della Citta di Firenze, &c. di Cinelli.
Lives of the Painters, in Low Dutch, by Van Gool.
Lives of the Spaniſh Painters.
Cabinet des Singularités, &c. par Le Compte.

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AN

*EXPLANATION OF THE TECHNICAL TERMS

Uſed either by ARTISTS or AUTHORS, on the Subject of

PAINTING.

AËRIAL PERSPECTIVE, is a degradation of the tones of colours, which throws off the diſtances of grounds and objects; and which the judicious artiſts practiſe, by diffuſing a kind of thin vapour over them, which deceives the eye agreeably. It ſhews the diminution of the colours of objects, in proportion as they recede from the eye, by the interpoſition of the air between the eye and the object, as if the object was ſeen through a column of air.

ANTIQUE. By this term is implied and underſtood, ſuch paintings and ſculptures as were made at that period of time, when thoſe arts were in their greateſt perfection, among the ancient Greeks and Romans; from the age of Alexander the Great, to the irruption of the Goths into Italy, under Alaric, in 400. The term *Antique* is more particularly applied to the ſculptures of the period before mentioned; ſuch as ſtatues, baſſo-relievos, medals, intaglios, or engraved ſtones. However, all thoſe remains of antiquity are not equally excellent or good; but even in thoſe that are indifferent, there is a certain degree of beauty which diſtinguiſhes them from the works of the moderns. But it is the moſt perfect of the works of the ancient great maſters which are to be the objects of our taſte and imitation, as they continue ſtill to be the objects of our wonder and aſtoniſhment.

ATTITUDE in painting, is the poſture or diſpoſition of the limbs and members of a figure, by which we diſcover the action in which it is engaged, and the very ſentiment ſuppoſed to be in the mind of the perſon repreſented. It comprehends all the motions of the body, and requires a perfect knowledge of ponderation, and whatever refers to the centre of gravity; but whatſoever attitude be given to any

* The authors whoſe works have been particularly uſed in this Explanation, are Baptiſta Alberti, Monteſquieu, Felibien, De Piles, Richardſon, Houbraken, and Chambers.

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figure, that attitude muſt ſhew the beautiful parts, as much as the ſubject will permit, let the ſubject be what it will. It muſt, beſides, have ſuch a turn, as, without departing from probability, or from the character of the figure, may diffuſe a beauty over the action. It is allowed, that the choice of fine attitudes conſtitutes the greateſt part of the beauties of grouping.

BENTVOGEL SOCIETY. The Flemiſh Painters who reſided at Rome, formed themſelves into a ſociety, into which they received all thoſe of their own nation, who, after their arrival at Rome, deſired to be admitted as members. The introduction was appointed to be at a tavern in the city, at the expence of the perſon introduced; and after ſome whimſical and droll ceremonies, a name was given to the new brother, which expreſſed either the perfections, or the defects, in the form or countenance of the perſon; any remarkable peculiarity in the ſtyle of his colouring or compoſition; or any thing very ſingular in his character, conduct, or manner of living. That ceremony was continued for one entire night; and the next morning they walked in proceſſion to a place ſome diſtance from Rome, called the Tomb of Bacchus, where the whole ceremony concluded. By this Society, Peter Van Laer was named Bamboccio, from the form of his body; Philip Roos, Roſa da Tivoli; Herman Swanefeld, the Hermit of Italy; Francis Van Bloemen, Horizonti; Peter Van Lint, Studio; and ſo of many others. This Society has been diſſolved entirely for ſome years paſt; though it is reported, that Raphael himſelf gave the firſt hint of it.

CASTING of DRAPERIES. By this term is implied, the diſtribution of the folds; and draperies are ſaid to be well caſt, when the folds are diſtributed in ſuch a manner as to appear rather the reſult of mere chance, than of art, ſtudy, or labour. In that manner or ſtyle of painting, which is called the Grand, the folds of the draperies ſhould be great, and as few as poſſible; becauſe their rich ſimplicity is more ſuſceptible of great lights. But it is an error to deſign draperies that are too heavy and cumberſome; for they ought to be ſuitable to the figures, with a combination of eaſe and grandeur. Order, contraſt, and variety of ſtuffs and folds, conſtitute the elegance of draperies; and diverſity of colours in thoſe ſtuffs, contributes extremely to the harmony of the whole in hiſtorical compoſitions.

CHARGE, or CHARGED, is a term uſed by artiſts to ſignify any thing that exceeds; ſuch as exaggerating the outlines, in order to ſhew a ſuperior degree of ſkill, and by that means exceeding the bounds of a regular ſimplicity. Yet (De Piles obſerves) there are charged outlines that pleaſe; becauſe they are above the lowlineſs of ordinary nature, and carry with them an air of freedom, with an idea of a great taſte, which deceives moſt painters, who call ſuch exceſſes the grand

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manner. And although, to ſuch perſons who have a true idea of correctneſs, ſimplicity, and elegance of nature, theſe exceſſes may ſeem ſuperfluous, as they only adulterate the truth; yet one cannot forbear to commend ſome things that are overcharged, in great works, when the diſtance from whence they are to be viewed ſoftens them to the eye; or when they are uſed with ſuch diſcretion, as makes the character of truth more apparent. It is worthy of being remarked, that in the antique ſtatues, which are allowed to be the rule of beauty, nothing appears charged, nothing affected; nor is there any thing of that kind in the works of thoſe who have always imitated them; as Raphael, Domenichino, Nicolo Pouſſin, and ſome others.

CHIARO-SCURO, is the art of advantageouſly diſtributing the lights and ſhadows which ought to appear in a picture; as well for the repoſe and ſatisfaction of the eye, as for the effect of the whole together. As to the meaning of the word Chiaro (tranſlated clear or tranſparent), it implies not only any thing expoſed to a direct light, but alſo all ſuch colours as are in their nature luminous. *Scuro* (translated *dark* or *darkneſs*), not only implies all the ſhadows directly cauſed by the privation of light, but likewiſe all the colours which are naturally brown; ſuch as, even when they are expoſed to the light, maintain an obſcurity, and are capable of grouping with the ſhades of other objects. Of which kind, for inſtance, are deep velvets, brown ſtuffs, poliſhed armour, and the like, which preſerve their natural or apparent obſcurity in any light whatever. By the Chiaro-Scuro, objects receive more relief, truth, and roundneſs; and it particularly ſignifies the great lights, and great ſhades, which are collected with ſuch induſtry and judgment as conceals the artifice. The diſtribution of the objects forms the maſſes of the Chiaro-Scuro, when, by an artful management, they are ſo diſpoſed, that all their lights are together on one ſide, and their darkneſs on the other.

CONTOUR, or OUTLINE, is that which terminates and defines a figure; and a great part of the ſkill of a painter conſiſts in managing the contours judiciouſly.

CONTRAST, is an oppoſition or difference in the poſition of two or more figures, contrived to make a variety in painting. Thus, in a group of three figures, when one appears in front, another ſhews his back, and a third is placed ſideways, there is ſaid to be a contraſt. A well-conducted contraſt is one of the greateſt beauties of a painting. It is not only to be obſerved in the poſition of the ſeveral figures, but alſo in that of the ſeveral members of the ſame figure. If nature requires the painters and ſculptors to proportion the parts of their figures, it requires alſo that they contraſt their limbs, and their different attitudes. One foot placed like another, or one member extended or depreſſed like another, excites our diſguſt; becauſe ſymmetry

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ſymmetry deprives us of the pleaſures ariſing from variety, and makes the attitudes appear too frequently the ſame. As we may obſerve in Gothic figures, which, by want of that judicious contraſt, always reſemble each other.

CORRECTNESS, is a term which implies a deſign that is without a defect in its meaſures and proportions.

COSTUME, is an Italian word, which ſignifies cuſtom or uſage; and the term implies, that a painter, in repreſenting ſome hiſtorical paſſage, action, or event, muſt not only be exact in deſcribing the particular fact, but he muſt alſo repreſent the ſcene of action; the country where the action has paſſed; whether it was at Rome, or Athens; whether at a river, or on the ſea-ſhore; in a palace, or a field; in a fruitful or deſert country; obſerving to diſtinguiſh, by the dreſſes, cuſtoms, and manners, peculiar to each people, whether they are of one country or the other; whether Greeks, Romans, Jews, or Barbarians.

DESIGN, implies the repreſentation of one or more human figures or animals; or ſome parts or members of either; or a ſcene taken from nature; a plant, fruit, flower, inſect, or piece of drapery, all taken from the life; in order to be inſerted in ſome part of a picture; and in this ſenſe it is called a ſtudy. It is alſo taken for the outline of objects; for the meaſures and proportions of exterior forms. Deſign conſiſts of ſeveral parts, of which the principal are, correctneſs, good taſte, elegance, character, variety, and perſpective.

DISTEMPER, is a preparation of colours, without oil, only mixed with ſize, whites of eggs, or any ſuch proper, glutinous, or unctuous ſubſtance; with which kind of colour all the ancient pictures, before the year 1410, were painted, as alſo are the celebrated Cartons of Raphael.

DRYNESS, is a term by which artiſts expreſs the common defect of the early painters in oil, who had but little knowledge of the flowing contours, which ſo elegantly ſhew the delicate forms of the limbs, and the inſertion of the muſcles; the fleſh in their colouring appearing hard and ſtiff, inſtead of expreſſing ſoftneſs and pliancy. The draperies of thoſe early painters, and particularly of the Germans, concealed the limbs of the figures, without truth, or elegance of choice; and even in their beſt maſters, the draperies very frequently either demeaned, or encumbered the figures.

ELEGANCE in a deſign, is a manner which embelliſhes and heightens objects, either as to their form, or colour, or both, without deſtroying or perverting truth. It appears moſt eminently in the antiques, and next in thoſe painters who have

imitated

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imitated them beſt, the principal of which is Raphael. De Piles obſerves, that elegance is not always founded on correctneſs, as may be evident from the works of Raphael and Correggio; in the latter of whom, notwithſtanding his incorrectneſs of deſign, his elegance in the taſte of it, and in the turn which he has given to his actions, muſt needs be admired; for he rarely departs from elegance.

EXPRESSION principally conſiſts in repreſenting the human body, and all its parts, in the action ſuitable to it; in exhibiting in the face the ſeveral paſſions proper to the figures, and marking the motions they impreſs on the other external parts. Frequently, the term Expreſſion is confounded with that of Paſſion; but the former implies a repreſentation of an object agreeably to its nature and character, and the uſe or office it is intended to have in the work; and paſſion, in painting, denotes a motion of the body, accompanied with certain airs of the face, which mark an agitation of ſoul. So that every paſſion is an expreſſion, but not every expreſſion a paſſion.

FRESCO, is a kind of painting perſormed on freſh plaſter, or on a wall covered with mortar not quite dry, and with water colours. The plaſter is only to be laid on as the painting proceeds; no more being done at once than the painter can diſpatch in a day. The colours, being prepared with water, and applied over plaſter quite freſh, become incorporated with the plaſter, and retain their beauty for a great length of time.

GRACE, principally conſiſts in the turn that a painter gives to his objects, to render them agreeable, even thoſe that are inanimate. It is more ſeldom found in the face, than in the manner; for our manner is produced every moment, and can create ſurpriſe. In a word, a woman can be beautiful but one way, yet ſhe can be graceful a thouſand. Grace is neither found in conſtrained, nor in affected manners, but in a certain freedom and eaſe between the two extremes.

GROTESQUE. This term, which is now familiar among all the lovers of the art of painting, was by the Italians appropriated to that peculiar manner of compoſition and invention, obſerved among the antique monumental paintings which were diſcovered in the ſubterraneous chambers, that had been decorated in the times of the ancient Romans. And as the Italians apply the word *Grotta* to expreſs every kind of cave or grot, all paintings, which were in imitation of the antique deſigns diſcovered in thoſe ſubterraneous chambers, which for ages had been covered with ruins, are now called *grotteſca*, or *groteſque*; implying a ſtyle, in which the imagination, and the wildneſs of inventive fancy are principally exerted, without any ſtrict adherence to nature, truth, or probability.

GROUPE

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GROUP, is the combination or joining of objects in a picture, for the ſatisfaction of the eye, and alſo for its repoſe. And although a picture may conſiſt of different groups, yet thoſe groups of objects, managed by the Chiaro-Scuro, ſhould all tend to unity, and one only ought to predominate. That ſubordination of groups creates that union and harmony, which is called the *Tout-enſemble*, or the whole together. By a predominant group the eye is agreeably fixed; and, by means of the repoſes cauſed by a ſpread of lights and ſhades, neither the effect of the other groups, nor the effect of the ſubordinate objects, are hindered.

LOCAL COLOURS, are ſuch as faithfully imitate thoſe of a particular object, or ſuch as are natural and proper for each particular object in a picture. And Colour is diſtinguiſhed by the term Local, becauſe the place it fills requires that particular colour, in order to give a greater character of truth to the ſeveral colours around it.

LINEAR PERSPECTIVE, is that which deſcribes, or repreſents, the poſition, magnitude, form, &c. of the ſeveral lines or contours of objects; and expreſſes their diminution, in proportion to their diſtance from the eye.

MANNER, is that habitude which painters have acquired, not only in the management of the pencil, but alſo in the principal parts of painting, invention, deſign, and colouring. It is by the manner in painting that a picture is judged to be by the hand of Titian, Tintoret, Guido, the Caracci, and others. Some maſters have had a variety in their manners, at different periods of life; and others have ſo conſtantly adhered to one manner, that thoſe who have ſeen even a few of them, will immediately know them, and judge of them without any riſque of a miſtake. The variety obſervable among artiſts, in their manner and taſte, ariſes from the manners of the different ſchools in which they have received their inſtruction; or of the artiſts under whom they have ſtudied; for young painters, feeling a partiality in their own choice and judgment, to thoſe maſters which they have imitated, it prevails with them to prefer, what they have long accuſtomed themſelves to admire. Yet there are many inſtances, among the great artiſts, of painters who have diveſted themſelves of that early partiality to a particular manner, and have altered it ſo effectually, as to fix on one abundantly more refined, and better adapted to their particular genius; by which means they have arrived at excellence. Thus, for inſtance, Raphael proceeded, and acquired a much more elevated manner, after he he had quitted the ſchool of Perugino.

ORDONNANCE, is the placing regularly the figures, in reſpect of the whole compoſition; or the particular diſpoſition of figures as to the different groupes, maſſes, contraſts, decorum and ſituation.

OUTLINE,

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OUTLINE, is that which traces the circumferences of objects in a picture. The outline is to be drawn as thin and fine as poſſible, ſo as ſcarcely to be diſcerned by the eye; and it ought to be obſerved, that a correct outline may excite pleaſure, even without any colouring, but no colouring can afford equal ſatisfaction to a judicious eye, if the outline be incorrect; for, no compoſition, no colouring can merit praiſe, where the outline is defective.

PASSION, in painting, implies an emotion of the body, attended with certain expreſſive lines in the face, denoting an agitation of ſoul.

PASTICI, is a term by which the Italians diſtinguiſh thoſe pictures which cannot be called either originals or copies; being the works of ſome artiſts, who have had the ſkill to imitate the manner of deſign, and colouring, of other eminent maſters, ſometimes borrowing parts of their pictures, ſometimes imitating their touch, their ſtyle of invention, their colouring, and their expreſſion. Several painters, of conſiderable reputation for their own original performances, have made themſelves remarkable in this way; but none of them more than David Teniers, who hath ſo ſucceſsfully counterfeited Giacomo Baſſan, as to deceive the moſt judicious, in many inſtances, at the firſt ſight; though, upon a cloſer inſpection, his light and eaſy pencil, and a predominant grey tint, which is obſervable in the colouring of that maſter, will ſhew a perceptible difference between his pencil and colouring, when they are carefully examined, and compared with Baſſan's. For, although Teniers underſtood the union of colours extremely well, yet Baſſan was ſuperior to him in the ſweetneſs and vigour of his tints. De Piles recommends it to all perſons who would not wiſh to be deceived by the Paſtici, to examine their taſte of deſign, their colouring, and the character of their pencils, with the original maſters from whom they were taken. Teniers, Luca, Giordano, and Bon Boullongne, are thoſe who have appeared with the greateſt reputation for imitating other great maſters; and beſide theſe, many other artiſts have employed themſelves in painting the Paſtici.

SITE, in landſcape, ſignifies the view, proſpect, or opening of a country, derived from the Italian word Sito, ſituation; and it is in uſe among the artiſts in painting, as being more expreſſive.

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THE

NAMES OF THE PAINTERS

CONTAINED IN

THIS DICTIONARY.

A

ANDREA Abate.
Nicolo Abbate.
Filippo Abbiati.
John van Ach.
Alexander Adrianſen.
Evert van Aelſt.
William van Aelſt.
Peter Aertſen.
Livio Agreſti.
Franceſco Albano.
Giovanni Battiſta Albano.
Cherubino Alberti.
Giovanni Alberti.
Albert Aldegraef.
John van Alen.
Antonio Alienſe.
Baldaſſare Alloiſi.
Aleſſandro Allori.
Chriſtofano Allori.
Chriſtopher Amberger.
Jacopo Amiconi.
Octavio Amigoni.
Giovanni Angelico.
Michael Angelo, Buonaroti.
Michael Angelo, da Caravaggio.
Michael Angelo, di Campidoglio.
Michael Angelo, di Battaglia.
Michael Angelo, Colonna.
Filippo D' Angeli.
Sophoniſba Anguſciola.
Lucia Anguſciola.
Europa Anguſciola.
Peter van Anraat.
John Antiquus.
. . . Antiveduto.
. . . Antonello, da Meſſina.
Jacob Appel.
Barent Appelman.
Cæſaro Arethuſi.
. . . Aretino.
James Anthony Arlaud.
Giuſeppe D' Arpino.
Jacques D' Artois.
Edmund Aſhfield.
John Aſper.
Amico Aſpertino.
John Aſſelyn.

B

John de Baan.
Jacob de Baan.
Theodore Babeur.
. . . Baccici.
Bartolomeo Baccio.
Jacques Backer.
Jacob Backer.
William Backereel.
Ludolph Backhuyſen
Francis Badens.
Antonio Badile.
Siſto Badolocchi.
. . . Baerſtrat.
David Bailii.
Mario Balaſſi.
Hendrick van Balen.
John van Balen.
Lazaro Baldi.
Antonio Baleſtra.
Peter Balton.
. . . Bamboccio.
Baccio Bandinelli.

John

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John Baptiſt, Monnoyer.
John Baptiſt, Gaſpars.
Anthony Baptiſt.
Bernardino Barbatelli.
Giovan Franceſco Barbieri.
Paolo Antonio Barbieri.
Dieterick Barent.
Francis Barlow.
Federigo Barroccio.
. . . Bartelemi di S. Marco.
. . . Bartolet.
Bartolomeo da Bagnacavallo.
. . . Bartolomeo
Giacomo Baſſan.
Franceſco Baſſan.
Leandro Baſſan.
Giovanni Battiſta Baſſan.
Girolamo Baſſan.
William Baur.
Mary Beal.
Domenico Beccafumi.
David Beck.
Cornelius Bega.
Abraham Begeyn.
Giovanni Battiſta Beinaſchi.
Joachim Francis Beiſch.
. . . Bellevois.
Giacomo Bellini
Gentile Bellini
Giovanni Bellini
Pietro Bellotti.
Antonio Bellucci.
William van Bemmel
. . . Benedetto
John vander Bent.
Nicholas Berchem.
Peter Berchet.
Mathys vander Berg.
Dirk vanden Bergen.
Job Berkheyden.
Gerard Berkheyden.
Nicaſius Bernaert.
. . . Bernard, of Bruſſels.
. . . Bernazano.
Nicolo Beretoni.
Pietro Berretini.
Nicholas Bertin.
Domenico Bettini.
. . . Bevilaqua.
William Beurs.
Franceſco Bianchi.
Ferdinand Galli Bibiena.
Adrian de Bie.
Chriſtian Jans van Biezeligen.
Bartolomeo Biſcaino.

John de Biſchop.
Cornelius Biſchop.
Abraham Biſchop.
Charles Emanuel Biſet.
Bonaventure Biſi.
Giovanni Bizzelli.
Jacques Blanchard.
Thomas Blanchet.
John Teuniſz Blanchof.
. . . Blekers.
Henry Bleſs.
Anth. de Montfort Blockland.
Daniel Block.
Jacob Roger Block.
Benjamin Block.
Abraham Bloemart.
Henry Bloemart.
Adrian Bloemart.
Peter van Bloemen.
Francis van Bloemen.
Norbert van Bloemen.
Chriſtopher Le Blond
Peter Bloot.
Camillo Boccacci
Clemente Bocciardi.
John van Bockhorſt.
. . . Bodekker.
. . . Bodewyns.
Peter Boel.
James Bogdane.
Ferdinand Bol.
John Bol.
John Bolanger.
Franciſco Bologneſe.
Alexander Bologneſe.
Giovanni Battiſta Bolognini.
Sebaſtian Bombelli.
Venetiano Bonifacio.
Aleſſandro Bonvicino.
Daniel Boon.
Arnold Boonen.
Henry vander Borcht.
. . . Bordier.
Paris Bordone.
Orazio Borgianni.
Luciano Borzoni.
Giovanni Battiſta Borzoni.
Carlo Borzoni.
Franciſco Maria Borzoni.
Jerom Bos.
Lewis Janſſen de Bos.
Caſpar vander Boſs.
Balthaſar vander Boſch.
Tho. Willeborts Boſchaert.
Jacob vanden Boſch.

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Andrea Boſcoli.
John Both, of Italy.
Andrew Both.
Aleſſandro Boticello.
Louis Boullongne, the Old.
Louis Boullongne, the Young.
Bon Boullongne.
Sebaſtian Bourdon.
. . . Bourgognone.
Francis Bout.
John William Bouwer.
Reinier Brackenburg.
Leonard Bramer.
Peter Brandel.
Giacinto Brandi.
Gregory Brandmuller.
Solomon de Bray.
Jacob de Bray.
. . . Breckberg.
Peter van Breda.
John van Breda.
Peter van Bredael.
Bartholomew Breenberg.
Charles Breydel.
Francis Breydel.
Matthew Bril.
Paul Bril.
Cornelius Brize.
Franceſco Brizio.
Elias vanden Broek.
. . . Broers.
Peter Bronchorſt.
John Bronchorſt.
. . . Bronzino.
Agnolo Bronzino.
Adrian Brouwer.
Peter Brueghel.
Peter Peterſz Brueghel.
John Brueghel.
Abraham Brueghel.
Charles le Brun.
. . . Bruſaſorci.
Roger of Bruſſels.
Buonamico Buffalmacco.
Giuliano Bugiardini.
Jacob Bunel.
John van Bunnik.
Jacob Bunnik.
Bernardo Buontalenti.
. . . Buonaccorſi.

C.

Adrian vander Cabel.
Paolo Cagliari.
Carletto Cagliari.
Gabriel Cagliari.
Benedetto Cagliari.
Guido Cagnacci.
Franceſco Cairo.
. . . Calabreſe.
Giacinto Calandrucci.
Luca Caliavari.
John Calkar.
Denis Calvart.
Antonio Calza.
Andrea Camaſſei.
Galeazzo Campi.
Bernardo Campi.
Dirk Raphael Camphuyſen.
Ludovico Cangiagio.
Peter Candito.
Domenico Maria Canuti.
. . . Cappuccino.
Annibal Caracci.
Ludovico Caracci.
Agoſtino Caracci.
Antonio Caracci.
Franceſco Caracci.
. . . Caravaggio.
Ludovico Cardi.
Henry Carre.
Michael Carre.
Giovan. Franceſco Caroto.
Giovanni Caroto.
Ugo da Carpi.
Girolamo da Carpi.
Julio Carpione.
Giacomo Carucci.
Nicolo Caſſana.
Giovan. Agoſtino Caſſana.
Jacopo di Caſſentino.
Andrea del Caſtagno.
Bernardo Caſtelli.
Valerio Caſtelli.
Benedetto Caſtiglione.
Franceſco Caſtiglione.
Peter de Caſtro.
Pietro Cavallino.
Jacomo Cavedone.
Andrea Celeſti.
Giov. Domenico Cerini.
Giovan. Paolo Cervetto.
Philip de Champagne.
John Baptiſt Champagne.
. . . Chardin.
Francis du Chatel
Louis Cheron.
Elizabetha Sophia Cheron.
Giuſeppe Chiari.

Jacopo

Jacopo Chiavistelli.
Agostino Ciampelli.
Scipio Cignaroli.
Carlo Cignani.
Giovanni Cimabue.
Andrea di Cione.
Nicolo Circignano.
Antonio Circignano.
. . . Claude, Lorraine.
Joseph van Cleef.
John van Cleef.
Henry van Cleef.
Martin van Cleef.
. . . Clementone.
John le Clerc.
Francis de Cleyn.
N. Closterman.
Giorgio Giulio Clovio.
. . . Codazzo.
Giles Coignet.
. . . De Colombien.
Adam Coloni.
Adrian Coloni.
. . . Colonna.
Andrea Commodi.
Sebastian Concha.
Egidius Coningsloo.
Giovanni Contarini.
Jacopino dal Conte.
Samuel Cooper.
Alexander Cooper.
Cavalier Coppa.
Gonzalo Coques.
. . . Coriario.
Lucas Cornelii.
Jacques Cornelisz.
Cornelius Cornelisz.
Octavio Corradi.
Antonio da Correggio.
Giacomo Cortesi.
Gio. Marmocchini Cortesi.
Pietro da Cortona.
Pietro Paolo Cortonese.
John Cosiers.
Pietro da Cosimo.
. . . Couwenberch.
William Courtois.
Reiner Covyn.
Israel Covyn.
Michael Coxis.
Anthony Coypel.
Noel Nicholas Coypel.
Francesco Cozza.
. . . Crabbetje.
Dirk Crabeth.
Wouter Crabeth.
N. Cramer.
Luca Cranius, the Old.
Luca Cranius, the Young.
Joseph van Craasbeck.
Caspar de Crayer.
Lorenzo di Credi.
. . . Crepu.
Daniello Crespi.
Giuseppe Maria Crespi.
Domenico Cresti.
Mr. Cross.
Francesco Curradi.
. . . Cuylenburg.
Albert Cuyp.

D.

Jacopo D'Agar.
Dirk Dalens.
Pietro Dandini.
Octavio Dandini.
Cæsare Dandini.
Cavaliere Daniello.
Henry Dankers, or Dankaerts.
John Dankers.
Dirk van Delen.
Jacob Delft.
Deodato Delmont.
Balthasar Denner.
Jacques Denys.
Peter Cornelius Deryck.
William Deryck.
Alexander Desportes.
Jacques De Witt.
John Baptista van Deynum.
Lewis Deyster.
Anna Deyster.
Adrian van Diest.
Abraham van Diepenbeke.
Abraham Diepraam.
William Dobson.
Jacob vander Does, the Old.
Jacob vander Does, the Young.
Simon vander Does.
Carlo Dolce.
. . . Domenichino.
John Domenique.
Peter Donker.
John Donker.
Lewis Dorigny.
William Doudyns, or Dodoens.
John Francis Douven.
Gerhard Douw.
William van Drillenburg.
. . . Drogsloot.

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. . . Drogſloot.
. . . Droſt.
Aart Janze Druiverſtein.
Simon Dubois.
John le Duc.
Iſaac Ducart.
Heyman Dullaert.
Albert Durer.
Cornelius Duſart.
Nicholas Duval.
Marc van Duvenede.

E.

Gerbrant Vanden Eeckhout.
Anthony vander Eeckhout.
Gerard Edema.
Juſtus van Egmont.
Ottomar Elliger, the Old.
Ottomar Elliger, the Young.
Matthias Elias.
Adam Elſheimer.
Jacopo da Empoli.
Cornelius Enghelbrecht.
Cornelius Enghelrams.
. . . Eremita, di Monte Senario.
Cæſar van Everdingen.
Aldret van Everdingen.
John van Everdingen.
Hubert van Eyck.
John van Eyck.
Peter Eykens.

F.

Gentile da Fabriano.
Charles Fabricius.
Pietro Fachetti.
Pietro Facini.
Peter vander Faes.
Anthony Faiſtenberger.
Joſeph Faiſtenberger.
Paolo Farinato.
Orazio Farinato.
Il Fattore.
Morto da Feltro.
Francis Paul Ferg, or Fergue.
William Ferguſon.
Nuzio Ferrajuoli.
Giovanni Andrea Ferrari.
. . . Ferrata.
Ciro Ferri.
Domenico Fetti.
Roland le Fevre.
Claude le Fevre.
Domenico Fiaſella.
Giovanni di Fieſole.
Ambrogio Figino.
. . . Fioravanti.
. . . Fiori.
Bertholet Flameel.
Govert Flink.
Stefano Florentino.
Francis Floris.
Proſpero Fontana.
Lavinia Fontana.
John Baptiſt Fontenay.
Girolamo Foraboſco.
John Baptiſt Foreſt.
Charles de la Foſſe.
James Fouquieres.
Bertram de Fouchier.
Antonio Franchi.
Pietro della Franceſca.
Marc Antonio Franceſchini.
Baldaſſare Franceſchini.
. . . Franceſchino.
. . . Franchiello, della Mura.
Franceſco Francia.
. . . Franciſque.
Franciſcus Franken, called Old Franks.
Franciſcus Franken, called Young Franks.
Sebaſtian Franks, or Vranx.
John Baptiſt Franks.
Battiſta Franco.
Lucas Francois, the Old.
Peter Francois, the Young.
Simon Francois.
Il Frari, of Modena.
Lorenzo Maria Fratellini.
Giovanna Fratellini.
Martin Freminet.
Theodore Freres.
Cha. Alphonſe du Freſnoy.
Tomaſo da San Friano.
Peter Frits.
Philip Fruytiers.
Iſaac Fuller.
Franceſco Furini.
John Fytt, or Feyt.

G.

Barent Gaal.
Anton. Domenico Gabbiani.
William Gabron.
Gaddo Gaddi.
Taddeo Gaddi.
Agnolo Gaddi.

Alexander

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Alexander van Gaelen.
Scipio Gaetano.
. . . Galanino.
Ippolito Galantini.
Filippo Maria Galetti.
. . . Galli.
Gioſeffo Gambarini.
James Gandy.
Lorenzo Garbieri.
Raphaelino del Garbo.
Benvenuto Garofalo.
Ludovico Garzi.
Maria Garzi.
Hendrick Gaud.
. . . Gaudentio.
Giovan. Battiſta Gauli.
Benozzo Gazzoli.
John van Geel.
Arent de Gelder.
. . . Geldorp.
Claude Gelee.
Jacob Gellig.
Vincentio di San Gemignano.
Giacinto Gemignano.
Luigi Gemignano.
Girolamo Genga.
Bartolomeo Genga.
Benedetto Gennari.
Cæſare Gennari.
Abraham Genoels.
Ludovicus Gentile.
Oranzio Gentileſchi.
Artemiſia Gentileſchi.
Balthaſar Gerbier.
Simon Germyn.
. . . Gerard of Haerlem.
Chriſtofaro Gerardi.
Marc Gerards.
. . . Gerrards, van Zyl.
Pier Leone Ghezzi.
Domenico Ghirlandaio.
Ridolfo Ghirlandaio.
Giovanni Ghiſolfi.
Richard Gibſon.
. . . Gillemans.
Luca Giordano.
. . . Giorgione.
. . . Gioſeppino.
. . . Giotto.
Tomaſo Giottino.
Giovanni da San Giovanni.
Antonia Gluſti.
John Glauber.
John Gotlief Glauber.
Diana Glauber.
. . . Gobbo.
Andrea Gobbo.
Margerita Godewyck.
Hugo vander Goes.
Hubert Goltzius.
Henry Goltzius.
John van Goyen.
Doroth. Henrietta Graaf.
Barent Graat.
Henry Graauw.
Peter Grebber.
Maria Grebber.
John Greenhill.
. . . Greghetto.
John Griffier, the Old.
Robert Griffier, the Young.
. . . Grimaldi.
Hubert Grimani.
Jacques Grimmer.
. . . Guercino.
. . . Guido, Reni.
. . . Guido, Cagnacci.
. . . Gulielmo.

H.

Peter Gyzen.
John van Haanſbergen.
John Hackaert.
Cornelius van Haerlem.
Theodore van Haerlem.
John van Hagen.
Francis Hals.
Dirk Hals.
John Hanneman.
Peter Hardime.
Lodowick Hartcamp.
John van Heck.
Nicholas vander Heck.
Martin vander Heck.
William van Heede.
Vigor van Heede.
David de Heem.
Cornelius de Heem.
Lucas de Heere.
Daniel van Heil.
John Baptiſt van Heil.
Leonard van Heil.
Matthew van Helmont.
SegersJacquesvan Helmont,
Theodore Helmbreker.
Barthol. vander Helſt.
Martin Hemſkerck.
Egbert Hemſkerck, the Old.
Egbert Hemſkerck, the Young.

Henry

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Henry Herregouts.
. . . Herregouts.
William de Heuſch.
Jacob de Heuſch.
Abraham de Heuſch.
John vander Heyden.
Nicholas Hilliard.
Laurence de la Hire.
Philip de la Hire.
Minderhout Hobbima.
John van Hoeck.
Robert van Hoeck.
Gerard Hoet.
Hans Holbein.
Cornelius Holſtein.
Gilles Hondekoeter.
Gyſbert Hondekoeter.
Melchior Hondekoeter.
Abraham Hondius.
Gerard Honthorſt.
William Honthorſt.
Peter de Hooge.
Theodore van Hoogeſtraeten.
Samuel van Hoogeſtraeten.
John Hoogzaat.
John Hoſkins.
John Rudolph Huber.
. . . Hugenſe.
John van Hugtenburgh.
Jacques van Hugtenburgh.
Peter vander Hulſt.
Cornelius Huyſum, or Hoſeman.
James Huyſman.
Juſtus van Huyſum, the Old.
Juſtus van Huyſum, the Young.
John van Huyſum.
Jacob van Huyſum.

J.

Jurian Jacobſz.
Hubert Jacobſz.
Lang Jan.
Abraham Janſſens.
Victor Honorius Janſſens.
Cornelius Janſſen.
Koral du Jardyn.
William van Inghen.
Ludolph de Jong.
Jacques Jordaens.
. . . Julio Romano.
John Juvenet, or Jouvenet.

K.

William Kalf.
Barent van Kalraat.
Jacob van Kampen.
. . . Kamphuyſen.
William Kay.
Joſeph vanden Kerckhove.
John van Keſſel.
Ferdinand van Keſſel.
N. van Keſſel.
Cornelius Ketel.
Janſon van Keulen.
Cornelius Kick.
Alexander Kierings.
David Klocker.
Sir Godfrey Kneller.
N. Kniberg, or Knipbergh.
Nicholas Knupfer.
Matthew Kock.
Wenceſlaus Koeberger.
Iſaac Koene.
Roelof Koets.
Joanna Koerten.
David de Koninck.
Philip de Koningh.
Solomon Koningh.
Leonard vander Koogen.
Peter Kouc.
Chriſtian van Kouwenburgh.
Francis Krauſe.
John van Kuick.
John Kupetzki.
Jacob Gerritze Kuyp.
Albert Kuyp, or Cuyp.

L.

Peter van Laer.
Roeland van Laer.
Gerard Laireſſe.
Erneſt Laireſſe.
John Laireſſe.
James Laireſſe.
Nicholas Lancret.
. . . Lang Jan.
John Lanfranc.
Proſper Henry Lankrinck.
Andrea Lanzano.
Nicholas de Largilliere.
Marcellus Laroon.
Peter Laſtman.
Jacob Laveque.
Filippo Laura.
John Ant. vander Leepe.
Gabriel vander Leeuw.
Peter vander Leeuw.
Stefano Maria Legnano.
GiovanniAntonio Leiſman.

Sir

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Sir Peter Lely.
Balthaſar van Lemens.
Arto Leone.
N. vander Leur.
Lucas van Leyden.
N. Leyſſens.
. . . Liberale Veroneſe.
Pietro Liberi.
Giovanni Antonio Licinio.
Jan Lievens.
Pirro Ligorio.
Jacopo Ligozzi.
John Linglebach.
Jan Linſen.
Peter van Lint.
Hendrick van Lint.
John Stephen Liotard.
Filippo Lippi, the Old.
Filippo Lippi, the Young.
Lorenzo Lippi.
John vander Lis, of Oldenburgh.
John Lys, of Breda.
Nicholas Loir.
Giovanni Paolo Lomazzo.
Lambert Lombard.
Aleſſandro Loni.
Theodore van Loon.
. . . Lorraine.
Ambrogio Lorenzetti.
John Loten.
Carlo Loti, or Loth.
Lorenzo Lotto.
Theodore Lubienetzki.
Chriſtopher Lubienetzki.
Jan Luiken.
H. Lutterel.
Benedetto Luti.

M.

Dirk Maas.
Arnold van Maas.
Nicholas Maas.
. . . Maat.
John de Mabuſe, or Mabeuge.
Michael Maddersteg.
Godfrey Maes.
Giovanni Battiſta Maganza.
. . . Maitre Roux.
Vincentio Malo.
. . . Malteſe.
Cornelius de Man.
Silveſtro Manaigo.
Rutilio Manetti.
Bartolomeo Manfredi.
Giovanni Mannozzi.
Andrea Mantegna.
. . . Mantuano.
Tomaſo Manzuoli.
Giovanni Maracci.
Carlo Maratti.
N. Marcel.
. . . Margaritone.
Onorio Mariari.
. . . Mario, da Fiori.
. . . Marmocchini.
. . . Martirelli.
Giovanni Stefano Marucelli.
Tomaſo Maſaccio.
Annibal Maſſari.
Otho Maſſæus.
. . . Maſſolino.
Paolo da Mattei.
Quintin Matſys.
John Matſys.
. . . Maturino.
. . . Mayo.
Damiano Mazza.
Paola Mazzocchi.
Pier Franciſco Mazzuccheli.
Franceſco Mazzuoli.
Jeronimo Mazzuoli.
Pietro Medici.
Giovanni Battiſta Medina.
John vander Meer.
John vander Meeren.
Livio Mehus, or Meus.
Giovanni Paola Melchiori.
Gerard Melder.
Simone Memmi.
Maria Sybilla Merian.
Agoſtino Metelli.
Gabriel Metzu.
An. Fran. vander Meulen.
Philip Meuſnier.
Felix Meyer.
Albert Meyering.
John Meyſſens.
. . . Micarino.
Jan Miel.
Francis Mieris, the Old.
John Mieris.
William Mieris, called the Young.
Francis Mieris, called Young Francis.
Nicholas Mignard.
Peter Mignard.
Abraham Mignon.
Gioſeffo Maria Milani.
Franceſco Milee, or Mile.
. . . Minderhout.

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Michael Janſen Mirevelt.
Peter Mirevelt.
Jacob Molaert.
Pietro Franceſco Mola.
Giovanni Battiſta Mola.
Chev. Peter Molyn.
Jodocus Mompert.
. . . Monnicks.
Franceſco Monſignora.
Del Mont.
Il Montagna.
Pietro Montanini.
Andrea Monticelli.
Michael Angelo Monticelli.
Karel de Moor.
John Moortel.
Giovanni Maria Morondi.
. . . Morazone.
Antonio More.
Paul Mooreelze.
N. Morell.
Le Moretto.
Il Moro.
Giovanni Battiſta Moroni.
Franceſco Moroni.
. . . Morto da Feltro.
Little Moſes.
John Moſtaert.
Frederick Moucheron.
Iſaac Moucheron.
Hernandez el Mudo.
Emanuel Murant.
Bartolomeo Murillio.
Thomas Murray.
Michael van Muſcher.
Girolamo Mutiano.
Herman vander Myn.
Arnold Mytens.
Daniel Mytens.
. . . Mytens.
John Mytens.
Martin Mytens.

N.

. . . Nadalino, del Murano.
Battiſta Naldini.
Giovanni Nanni.
. . . Napolitano.
Giuſeppe Nicola Naſini.
John van Neck.
Peter Neefs, the Old.
Peter Neefs, the Young.
Arnold vander Neer.
EglonHen.vander Neer.
John van Nes.
Gaſpar Netſcher.
Theodore Netſcher.
Conſtantine Netſcher.
Mathys Neveu.
. . . Niccoletto.
Meſſer Nicolo.
William Nieulant.
John van Nikkelen.
Tobias van Nimeguen.
Elias van Nimeguen.
Domenique Nollet.
Mario Nuzzi.

O.

Giovanni Odazzi.
Iſaac Oliver.
Peter Oliver.
John van Oolen.
Adam van Oort.
Jacques van Ooſt, the Old.
Jacques van Ooſt, the Young.
Gaſp. Jacques van Opſtal.
Il Orbetto.
Andrea Orgagna.
. . . Orizonti.
Bernard van Orlay.
Richard van Orlay.
N. Oſſenbeck.
Adrian van Oſtade.
Iſaac van Oſtade.
Maria van Oſtertwyck.
. . . Otho van Veen.
Andrea Ouche.
Jurian Ovens.
Robert van Oudenarde.
Albert Ouwater.

P.

Paolo Antonio Paderna.
Franceſco Paduanino.
Octavio Paduanino.
Dario Paduanino.
Aleſſandro Paduanino.
Paolo Pagano.
Gregorio Pagani.
Giovan. Battiſta Pagi, or Paggi.
Franceſco Paglia.
Archangela Palladini.
Antonio Pallajuolo.
Pietro Pallajuolo.
Palamedes Palamedeſz.
Giacomo Palma, the Old.

Giacopo

Giacopo Palma, called the Young.
. . . Pandolfo.
Paolo Panini.
Maria Helena Panzacchia.
. . . Paoluccio.
John Parcelles.
Julius Parcelles.
Juan de Pareja.
James Parmentier.
Franceſco Parmigiano.
Jeronimo Parmigiano.
Domenico Parodi.
Joſeph Parrocel, the Old.
Charles Parrocel, the Young.
Ignatius Parrocel.
Giuſeppe Paſſari.
Bartolomeo Paſſerotti.
Tiburzio Paſſerotti.
Venturu Paſſerottî.
. . . Paſſignano.
Lorenzo Paſſinelli.
. . . Paſqualino.
. . . Patel.
Joachim Patenier.
John Baptiſt Pater, called Paterre.
. . . Paudits.
Horatius Paulyn.
Iſaac Paulyn.
. . . Pellegrino da Modena.
. . . Pellegrino Tibaldi.
. . . Pellegrino da San Daniello.
Antonio Pellegrini, of Padua.
Giov. Franceſco Penni.
Luca Penni.
Santo Peranda.
Francis Perrier.
Pietro Perugino.
Petruccio Perugino.
Baldaſſare Peruzzi.
Peſello Peſelli.
Bonaventure Peters.
John Peters.
Gerard Peters.
Francis Lucaſz Peters.
John Petitot, the Old.
. . . Petitot, the Young.
Peter Puteman.
Chriſtopher Pierſon.
. . . Pietro, or Pierino del Vaga.
. . . Pietro da Petri.
Simon Pignoni.
John Pinas.
Bernardino Pinturiccio.
Sebaſtian del Piombo.
David vander Plaas.
Matthew van Platten.
. . . Pochetti.
Cornelius Poelemburg.
Charles Francis Poerſon.
. . . Polidore.
. . . Polidoro da Caravaggio.
Antonio Pomerancio.
Nicolo Pomerancio.
Chriſtofano Pomerancio.
Rachel van Pool.
Juriaen Pool.
Giov. Antonio Pordenone, the Old.
Giulio Pordenone, the Young.
Giuſeppe Porta.
Andrea Pozzo.
Francis Poſt.
Paul Potter.
Peter Pourbus, the Old.
Francis Pourbus, the Young.
Francis Pourbus, the Son of Francis.
Nicolo Pouſſin.
Gaſpar Pouſſin.
Mattia Preti.
Franceſco Primaticcio.
Camillo Procaccini, the Old.
Julio Cæſare Procaccini.
Carlo Antonio Procaccini.
Ercole Procaccini, the Young.
Marcello Provenzale, da Cento.
Peter Paul Puget.
Domenico Puligo, or Puglio.
Giacomo da Puntormo.
Adam Pynaker.

Q.

Ludovico Quaini.
Eraſmus Quellinus, the Old.
John Eraſmus Quellinus, the Young.

R.

Bernardo Rachetti.
Gerard Rademaker.
Abraham Rademaker.
Franceſco Raibolini.
Padre Felice Ramelli.
John Raoux.
. . . Raphael, D'Urbino.
. . . Raphael da Rhegio.
John van Raveſteyn.
Hubert van Raveſteyn.
Nicholas van Raveſteyn.
Tommaſo Redi.
Antonio Regillo.

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Wencel. Laurent Reiner.
. . . Rembrandt.
. . . Reſchi.
Peter Reuven.
Jan de Reyn.
Giuſeppe Ribera.
Sebaſtian Ricci.
Marco Ricci.
Daniel Ricciarelli.
Domenico Riccio.
Claudio Ridolfi.
John Klaaſze Rietſchoof.
Henry Rietſchoof.
Hyacinth Rigaud.
John Riley.
Orazio Riminaldi.
Anthony Rivalz.
Giacomo Robuſti.
Peter Roeſtraeten.
Conrade Roepel.
. . . Roger of Bruſſels.
Martin Rokes.
Roland Roghman.
Giov. Franceſco Romanelli.
Urbano Romanelli.
Girolamo Romanino.
. . . Romano.
Theodore Rombouts.
Chriſtofano Roncalli.
N. Rontbout.
John Albertz Roodtſeus.
Jacques de Roore.
John Hendrick Roos.
Theodore Roos.
Philip Roos, called Roſa da Tivoli.
John Melchior Roos.
Salvator Roſa.
. . . Roſalba.
Coſimo Roſelli.
Franceſco Roſſi.
. . . Roſſi Vicentino.
. . . Roſſo.
Pietro Rotari.
John Rothenamer.
James Rouſſeau.
Mademoiſelle Rozee.
Pet. Paul Rubens.
George Philip Rugendas.
Rachel Ruiſch.
Jacob Ruyſdaal.
Solomon Ruyſdaal.
Martin Ryckaert, the Old.
David Ryckaert, the Young.
Peter Ryſbraeck.
Nicholas Ryckx.

S.

Andrea Sacchi.
Cornelius Sachtleven.
Herman Sachtleven.
Ventura Salimbeni.
Van Salm.
Giovan. Battiſta Salvi.
Giuſeppe Salviati.
Franceſco Salviati.
Joachim Sandrart.
Simone Saneſe.
John Baptiſt Santerre.
. . . Santi di Titi.
. . . Sarezana.
Andrea del Sarto.
Roland Savery.
Gilles Schagen.
Godfrey Shalcken, or Scalken.
William Schellinks.
Daniel Schellinks.
Andrea Schiavone.
Bartelemi Schidone.
Anthony Schoonjans.
John Henry Schoonefeld.
John Schoorel.
Cornelius Schut.
Theodore van Schuur.
Chriſtopher Schwarts.
Bernard Schyndal.
. . . Sebaſtian Venetiano.
Gerard Segers.
Daniel Segers.
Hercules Segers.
Girolamo Sermoneta.
Cæſare da Seſto.
John Sibrechts.
. . . Siciolante.
Luca Signorelli.
Giovan. Andrea Sirani.
Elizabetha Sirani.
Violante Beatrice Siries.
John Peter van Slingeland.
Jacques vander Sluys.
Gaſpar Smitzs, called Magd. Smith.
Lodowick Smits.
Peter Snayers.
John Snellinck.
Francis Snyders.
Gerard Soeſt.
Giuſeppe dal Sole.
AntonioMaria dal Sole.
Franceſco Solimena.
Joris van Son.
John van Son.

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. . . Sophoniſba.
Hendrick Martin Sorgh.
Pietro Sorri.
. . . Spagnoletto.
. . . Spagnuolo.
N. Spalthof.
H. Spierings.
Albert van Spiers.
John Spilberg.
Adriana Spilberg.
. . . Spinello, Aretino.
Paris Spinello.
Bartholomew Sprangher.
Franceſco Squarcione.
Henry Staben.
Palamedes Staevarts.
Anth. Palamedes Staevarts.
Adrian Stalbemt.
Francis Stampart.
Gherardo Starnina.
Jan Steen.
. . . Stefano.
Giovan. Battiſta Stefaneſchi.
Jacques Stella.
Francis Stella.
Henry Stenwyck, the Old.
Henry Stenwyck, the Young.
Nicholas de Helt Stoccade.
Abraham Stork.
. . . Stork.
John Stadanus.
Jurian van Streek.
Henry van Streek.
N. Streten.
Peter Strudel.
. . . Studio.
Erneſt Stuven.
Lambert Suavius.
Peter Subleyras.
Juſtus Subtermans.
Herman Swanfeld.
Euſtachius le Sueur.
Daniel Syder.

T.

Andrea Taffi.
Emilio Taruffi.
Agoſtino Taffi.
Lazaro Tavarone.
Anthony Tempeſta.
Peter Tempeſta.
David Teniers, the Old.
David Teniers, the Young.
. . . Terbruggen.
Gerard Terburg.
. . . Terenzio.
Auguſtin Terweſten.
Matthew Terweſten.
Pietro Teſta.
John Philip van Thielen.
MariaThereſa van Thielen.
Anna Maria van Thielen.
Franciſ. Cath. van Thielen.
Jacques Erneſt Thomas, of Landaw.
Sir James Thornhill.
Aleſſandro Tiarini.
. . . Tibaldi.
Philip Tideman.
Egidius van Tilborgh.
. . . Timoteo, da Urbino,
Tiberio Tinelli.
. . . Tintoretto.
Marietta Tintoretto.
Domenico Tintoretto.
. . . Titi.
Tiberio Titi.
. . . Titiano.
Girolamo Titiano.
La Tombe.
Jacques Toornvliet.
Flamminio Torre.
John Torrentius.
Pierre Charles Tremolliere.
Franceſco Treviſani.
Girolamo da Trevigi.
Cornelius Trooſt.
Francis de Troy.
John Francis de Troy.
Rombout van Troyen.
Theodore van Tulden.
Franceſco Turbido, or Torbido.
Aleſſandro Turchi.
Peter Tyſſens.
N. Tyſſens.

V.

Louis de Vadder.
. . . Vaga.
Wallerant Vaillant.
Bernard Vaillant.
. . . Valentino.
. . . Valkenburgh.
Dirk Valkenburgh.
Henry Vanbalen.
. . . Vandieſt.
Sir Anthony Vandyck.
Philip Vandyck.
. . . Vanderdoes.
John Van Eyck.

Hubert

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Hubert Van Eyck.
John Vangoyen.
John Van Huyſum.
Jacques Vanloo.
John Baptiſt Vanloo.
Carlo Vanloo.
Charles Vanmander.
Jacques Van Ooſt.
. . . Van Ooſt.
Adam Van Oort.
. . . Van Opſtal.
. . . Van Orlay.
Paul Vanſomeren.
Joris Vanſon.
. . . Vanſon.
Adrian Vanderburgh.
. . . Vandermeer.
. . . Vandermeulen.
. . . Vanderneer.
Adrian Vandervelde.
Eſaias Vandervelde.
William Vandervelde, the Old.
William Vandervelde, the Young.
Adrian Vandervenne.
Adrian Vanderwerff.
Roger Vanderweyde.
Franceſco Vanni.
Ottavio Vannini.
Andrea Vanucchi.
Lucas Van Uden.
Jacques Van Uden.
Louis de Vargas.
Dario Varotari.
Aleſſandro Varotari.
Giorgio Vaſari.
Antonio Maria Vaſallo.
Antonio Vaſſilacchi.
Paolo Uccello.
Giovanni da Udina.
Jacob vander Ulft.
Terenzio da Urbino.
Adrian van Utrecht.
Pietro da Vecchia.
. . . Vecelli.
Franceſco Vecelli.
Horatio Vecelli.
Don Diego Velaſquez.
. . . Venetiano.
Antonio Venetiano.
Domenico Venetiano.
. . . Venius.
Gertrude Venius.
Marcello Venuſti.
Henry Verbruggen.
Gaſpard Peter Verbruggen.
Giovanni Mario Verdizotto.
Simon Verelſt.
Herman Verelſt.
Cornelius Verelſt.
Mademoiſelle Verelſt.
Adrian Verdoel.
. . . Verendaal.
Tobias Verhaecht.
Francis Peter Verheyden.
Peter Cornelius Verhoeck.
Gyſbert Verhoeck.
Jan Verkolie.
Nicholas Verkolie.
John Cornelius Vermeyen.
Andrea Verocchio.
Paolo Veroneſe.
Alexander Veroneſe.
Antonio Verrio.
Henry Verſchuring.
William Verſchuring.
Daniel Vertangen.
Ary Hubertz Verveer.
Francis Verwilt.
Giovanni Viani.
Domenico Maria Viani.
. . . Vincentino.
Lionardo da Vinci.
David Vinckenboom.
Vincent vander Vinne.
Lawrence vander Vinne.
Giovanni Battiſta Viola.
Giovanni della Vite.
Ottavio Viviani.
Joſeph Vivien.
Peter Vlerick.
Hendrick van Vliet.
Charles Boſſchart Voet.
John Vollevens.
Daniel da Volterra.
Baldaſſare Volterrano.
John Voorhout.
Martin de Vos.
Simon de Vos.
Paul de Vos.
John Voſterman.
Simon Vouet.
Ary de Voys.
Sebaſtian Vranx.
J. Fredeman de Vries.
Henry Cornelius Vroom.

W.

Lucas de Waal.
Cornelius de Waal.

Robert

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Robert Walker.
John Abel Waſſenberg.
Anna Waſſer.
Anthony Waterloo.
Anthony Watteau.
Anſelme Weeling.
John Baptiſt Weeninx, the Old.
John Weeninx, the Young.
Chevalier Werff.
Peter vander Werff.
Joſeph Werner.
Gerard Wigmana.
Adam Willaerts.
Abraham Willaerts.
. . . Willeborts.
John Wildens.
Michael Willemans.
Joſeph van Winghen.
Jeremiah van Winghen.
Giles de Winter.
William Wiſſing.
Matthias Withoos.
John Withoos.
Peter Withoos.
Francis Withoos.
Jacques de Witt.
Emanuel de Witt.
Henrietta Wolters.
Francis Wouters.
Philip Wouwermans.
Peter Wouwermans.
John Wouwermans.
Matthias Wulfraat.
Thomas Wycke, the Old.
John Wycke, the Young.
John Wynants.
Matthew Wytman.

Z.

Martin Zaagmoolen.
Matteo Zaccolini.
. . . Zampieri.
Filippo Zanimberti.
Battiſta Zelotti.
. . . Van Zoon.
Marco Zoppo.
. . . Zorgh.
. . . Zouſt.
. . . Zoutermans.
Taddeo Zucchero.
Federigo Zucchero.
Lambert Zuſtrus.

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ERRATUM.

P. 807, line 21, *for* Jerſey *read* Guernſey.

P. 824, In the Direction Line, at the Bottom of the Page, *for* It *read* What.

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