

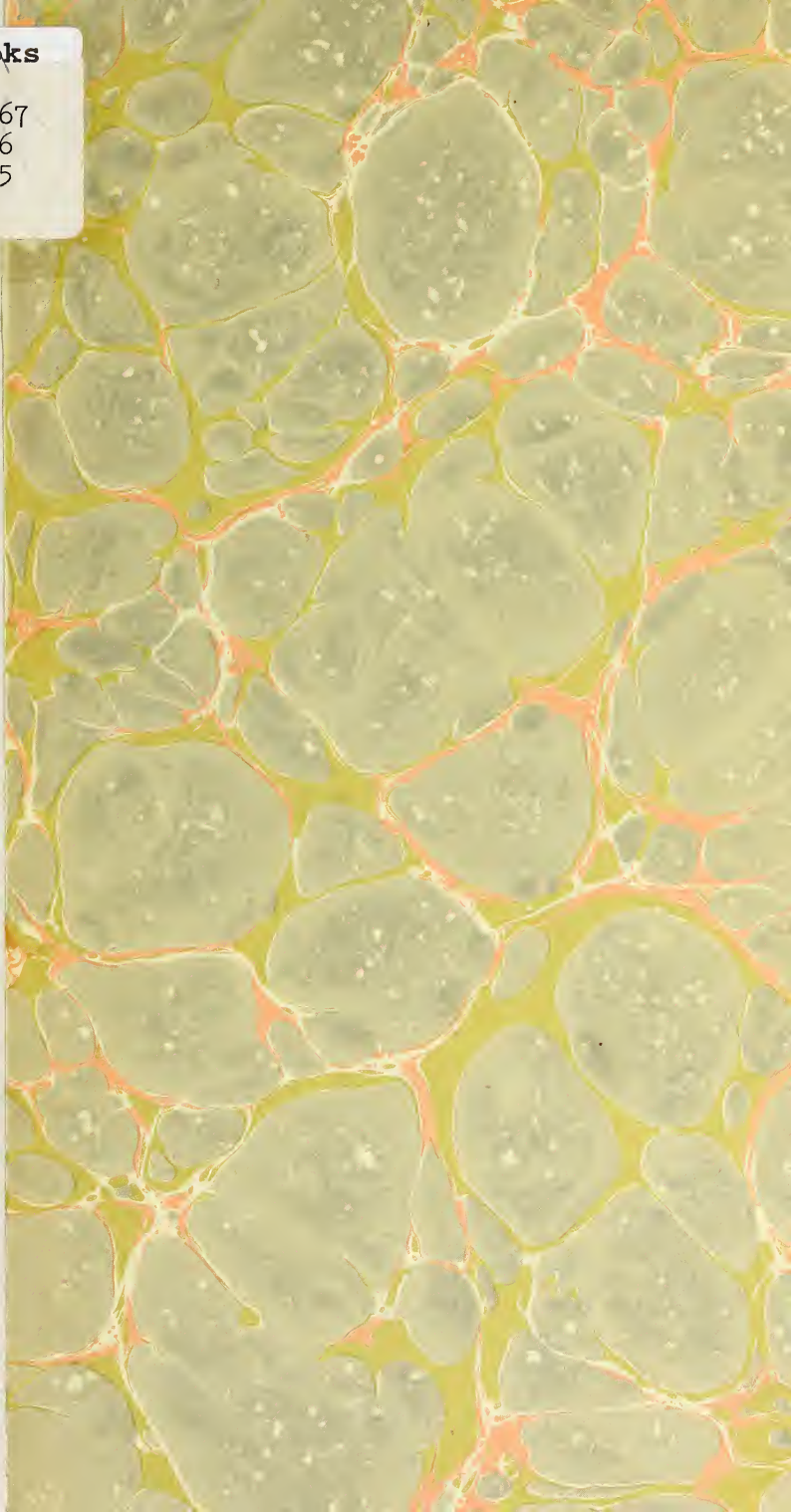
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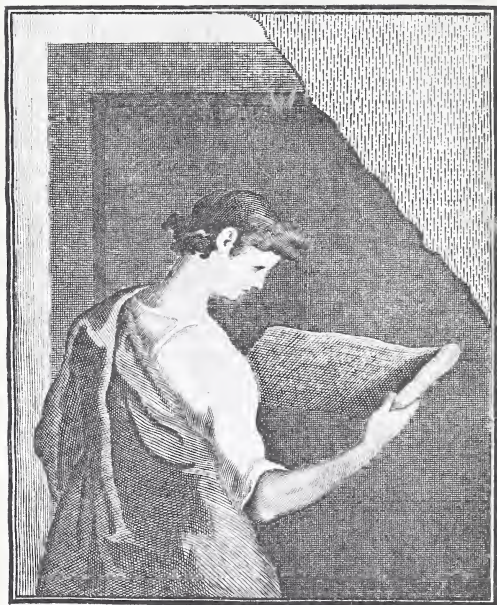
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GERMAN PAINTERS.

The first figure of the dimensions denotes feet, the second inches.

A.

ACHEN. (Hans Von) Born at Cologne 1556. He is generally considered as the founder of a second, and improved epoch of painting in Germany; being the first, whose outlines, in comparison with the stiffness of ALBERT DURER and others, are softer and rounder. He was engaged at several Courts of Europe, and particularly at the Emperor's Rodolphus II. in Prague, where he died highly honoured and possessed of great wealth about the year 1600. The brothers *Sadeler, Müller, Saenredam and Kilian* engraved after him.

The holy family,

on copper, high 0-6; wide, 0 5.

Portrait of a Countess of Mannsfeld,

On wood; high, 0-10, wide, 0-5.

Christ crucified, Maria, St. John, Magdalen, &c.

on canvas; high, 1-4, wide, 0-11:

AGRICOLA. (Christoph Ludwig) Descended from a noble family at Ratisbon, whose german name *Ackermann*, he translated into latin. He traversed almost all Europe, for the sake of diversifying his landscapes and figures according to the variety of countries, nations, and their customs. He died, however, in his native country, 1719, while on his return from Naples.

Landscape with figures in oriental dress,
Companion, } Oval.
on canvas; high, 2-0; wide 1-7.

ALBERT DURER, *See Dürer.*

ALDEGRAF. (Heinrich) or ALDEGREVER. Born at Soest, in Westphalia, and pupil to *Albert Dürer*, whose style he imitated so exactly, that he was commonly called the *Albert of Westphalia*. Celebrated both for his paintings and engravings. Time and place of his death unknown.

Portrait of a burgo-master of Cologn,
Portrait of his wife. *Companion.*
on wood; high 2-2, wide 1-9.

Portrait of a man in a pelisse.
Portrait of his wife, *Companion,*
on wood; high 1-3, wide 0-10.

The adoration of the magi,
on wood; wide 3-9, high 3-0

AMBERGER. (Christoph) Born at Nuremberg; pupil to *Hans Holbein senior*. He was patronised by the emperor Charles V. and more particularly by the elector of Bavaria. About 1530, he executed several large paintings in fresco, on the front of some noblemen's houses in Ausburg. Time of his birth and death unknown. *Brenner* engraved after him.

Portrait of Philipp II, of Spain, when Archduke of Austria
on wood; high 0-7, wide 0-6.

Portrait of a man with a pilgrim's hat
on wood; high 1-0, wide 0-9.

ASCHAFFENBURGER. See GRUNEWALD.

AVONSTER. See SAYTER.

B.

BALDUNG. (Hans) called BALDUNG GRUN. Born at Gemünd in Suabia. Painted mostly at Strasburgh and in the neighbouring cities. The high-altar and the choir at Friburg are adorned with eight pictures of this artist, which, notwithstanding the stiffness common to all painters of that period are admired by connoisseurs. One of the said pictures bears this inscription: "*Johannes Baldung cog: Grien Gamundianus, Deo & virtute auspibus faciebat 516*" There are cuts by him of the years 1511 and 1512, but no farther account of his life can be collected.

Two female heads; probably portraits
on wood; high 0-11, wide 0-9.

BAUDIZ. (Christoph) Of Lower Saxony. A valuable game painter. Flourished towards the end of the seventeenth century.

A dead roe-buck, fox, and birds,
on canvas; wide 4-4, high 3-1.

BEICH (Joachim Franz) Born at Ravensburg in Suabia, and patronized by Maximilian Emmanuel Elector of Bavaria. His landscapes, in the style of *Salvator Rosa* and *Caspar Poussin*, were so much esteemed in Italy, that even *Solimena* undertook to copy one of them. He published several plates of his own invention, and died at Munich 1748.

Landscape, with figures and cattle; in the style of *S. Rosa*
Companion, with fishermen.
on canvas; wide 4-3, high 2-3

Landscape, with the angel and young Tobit.
Companion, with the angel and Elias
on canvas; high 2-3, wide 1-10.

View of a lake.

on canvas ; wide 3-8, high 2-5.

BEMMEL. (Georg) Born at Nuremberg, 1762. Pupil to his father *William* and to *John Sandrart senior*. Renowned for his landscapes, though most of them, being executed upon coarse canvas, are obscured by time. Several of his pictures are engraved. Died at Nuremberg 1723.

Landscape, morning.

Companion, evening

on canvas ; wide 2-3, high 1-10.

BEMMEL. (Wilhelm) Father of the former. Went from Utrecht to Germany, and settled with his family at Nuremberg. His landscapes, painted in Italy, are much esteemed for their genuine tints of light and shade. Died 1738, aged 78.

Landscape site of Italy.

on canvas ; wide 3-5, high 2-9

BRAND. (Johann Christian) Born at Vienna 1723. With a laudable zeal and admirable success, he followed the steps of his father *Christian Hilfgott Brand*, the celebrated landscape-painter. In 1770 he was elected Director of the Imperial Academy, and died shortly after. There are many engravings after him, particularly the "*Cries of Vienna.*"

A bear attacked by two dogs.

on wood ; wide 1-3, high 1-0.

Peasants on horseback,

Companion,

on canvas ; high 1-0, wide 0-8.

BRANDEL. (Peter) Born at Prague 1660. Many of his performances adorn the churches of Prague and of Breslaw. He painted in a superior style ; few, however, of his pictures are to be met with, but what are rendered gloomy by time. Notwithstanding his abilities, he died in the greatest distress 1739.

Jacob meeting his brother Esau,
The Israelites worshipping the molten calf,
on canvas; wide 4-2, high 3-0.

BRAUN. (Adam) Member of the Imperial Academy is still living in Vienna. The particular study, which he spent upon the heads, done by *Balthasar Denner* in that astonishing manner, is obvious in his own valuable performances. He also painted several cabinet pictures, which are engraved.

Head of an old woman,
on wood; high 1-3, wide 1-0.

BRISIGHELLA. See EISMANN.

BROSAMER, (Hans) or BROSSHAMMER, Born at Fulda in the Vetteravia. His engravings, first published 1538, but especially his paintings, are become extremely scarce. He generally signed them with the initials of his name H. B.

Portrait of a man, with a latin inscription,
on wood; high 2-3, wide 1-1.

BRUN. (Bartholomaeus) There are several german engravers of this name, who lived at the beginning of the sixteenth century. But the name of this master, written upon the picture, with the year 1532, has escaped the researches of the grand dictionary, published by *Füsseli*.

Portrait of a man, with a german inscription,
on wood; high 1-1, wide 0-9.

C.

CARLO LOTH. See LOTH.

CRANACH. (Lucas) See MULLER.

D.

DAINXEROERS. (Bernard) The name of this painter

leads to a belief, that he was of danish descent; but no particulars of his life could be obtained.

Flowers,

on canvas ; high 1-9, wide 1-2.

DAPPER, or DAPRE. See TAMM.

DECKER. (Carl) A german pupil to *Jacob Ruysdael*, whose masterly style he adopted with great success. His performances are duly esteemed and sought for in Holland.

Landscape, wilderness,

on canvas ; high 2-0, wide 1-8.

DENNER. (Balthasar) Born at Hambro' 1686. Well known by the niceness of his heads of old men or women, which characterise him as the most minute imitator of nature. In order to refute those, who had asserted, that it would be impossible for him to execute an equally finished head of a young female, this artist painted the present portrait of his own daughter. He preserved this performance, as his unparalleled *chéf d'œuvre*, in his own possession to his death, which happened at Rostock 1749. *Wolfgang, Fritsch, Hayd, Bernigeroth*, and others engraved after him.

Portrait of his daughter as a magdalen;

on copper ; high 1-7, wide 1-3.

An old man holding his spectacles,

on canvas ; high 0-10, wide 0-8.

DICHTEL. (M.) A native of Bavaria. This painter, whose circumstances of life are unknown, has lavished a very bold and masterly touch on the lowest subjects of kitchen utensils, &c.

Kitchen utensils,

Companion,

On canvas ; high 2-11, wide 2-4.

DIETIRICH.

DIETERICH. (Christian Wilhelm Ernst) Called by some *Dieterici*. This renowned painter was born at Weimar, 1712. After having travelled through Holland and Italy, he was appointed painter to the king of Poland. He successfully imitated the different manners of *C. Poussin, G. Lairesse, S. Rosa, Ostade, Rembrand, Poelenburg, &c.* Died at Dresden 1774. *Wille, Zing, Daulle, Maloeuvre*, and others engraved after him.

A young girl with pigeons,
on canvas; high 2-4, wide 2-0.

A young man with a golden chain,
on canvas; high 2-0, wide 1-6.

Peasants regaling; one tuning a violin,
On wood; 1-3, high 0-11.

DURER. (Albert) Born at Nuremburg 1470. Son of a goldsmith, and pupil to *Michael Wohlgemuth*. He may justly be called the father of the german school. His knowledge of mathematics, architecture, sculpture, painting, engraving, and wood-cutting was extensive. The emperors Maximilian I. Charles V. and king Ferdinand treated him with marks of distinction. *Raphael* and *Lucas van Leyden* were his friends. Died 1528.

Albert
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Madona and Child,
on wood; high 1-7, wide 1-4.

E.

EDLINGER (.....) Born at Munich. Most of his pictures, chiefly heads and portraits, are to be met with at Augsburg, where he still resides.

Head of a peasant,
Companion,
on canvas; high 1-7, wide 1-3.

EHRENBERG. (Peter Schubart von) Celebrated for his landscapes and architectural pieces. A large fresco-picture

picture by him is to be seen in the church of the nunnery in Liliendael, near Malines. Time of his birth and death unknown.

Architecture, with the two Tobits and angel. Figures
by *Johann Heiss*,
on canvas; wide 8-4, high 6-2.

EISMANN. (Carl) In Italy called BRISIGHELLA. Pupil to *J. A. Eismann*, a landscape and cattle painter of Salzburg. He lived mostly at Verona, about the end of the seventeenth, and the beginning of the eighteenth century:

A general on horseback,
on wood; high 1-9, wide 1-5.

F.

FEISTENBERGER. (Anton) Born at Innsbruck in the Tirolese, 1678. He studied particularly the landscapes of *C. Poussin* and *Salvator Rosa* with incontestible success. Died at Vienna, 1722.

Landscape, entrance into a forest,
on canvas; wide 4-3, high 3-11.

FERG. (Franz de Paula) Born at Vienna 1689. Pupil to his father *Pancratius*, and to *Hans Graf*. His pictures, chiefly landscapes and rural scenes, executed with an inimitable niceness, are rather scarce. Died at London 1740. *Wagner, Vivares, Geyser, Keill*, and others engraved after him.

Landscape and figures,
Companion,
on copper; wide 1-1, high 0-9.

Small landscape and figures,
Companion,
on copper; high 0-6, wide 0-5.

FISCHER. (Vincenz) Born at Fürstenzell, in Bavaria 1729. Went to Vienna, where he commenced his career in the architectural

tectural line, and at which place he is at present professor in painting to the Imperial Academy.

St. Francis de Paula,

on wood; high 1-4, wide 1-1.

FLINCK (Govaert) *i. e.* GOTTFRIED. Born at Cleves 1616. Pupil to *Paul Rembrand*. Patronised by Frederick William Elector of Brandenburg, Maurice Prince of Orange, &c. Possessor of a valuable cabinet of paintings, statues, bas-relievos, &c. he was directed by *Rubens* in his choice. Died at Amsterdam 1660. His engravings and drawings have been disposed of in England for 12,000 florins. *Van Daalen Bartsch, bloeteling, Ploos, &c.* engraved after him.

The golden age,

on canvas; high 2-9, wide 2-2.

FRANCK. (Franz Friederich) Born at Ausburg, 1627. Pupil to his father *Johann Ulrich*. Painted chiefly in-animated objects, which are held in high reputation. There are also many fine portraits and historical paintings from his masterly hand. Died 1687. *Kilian* engraved after him.

A skull and other emblems of vanity,

on canvas; high 3-5, wide 2-10.

Moses smiting the rock,

on canvas; wide 7-1, high 5-4.

FUGER. (Heinrich Friederich) Born at Heilbronn, in Suabia, 1750. Resides at Vienna, as Director of the Imperial Academy: which is particularly indebted to him, for it's present excellent regulations. His performances are honourable proofs of the great application with which he studied the ancient models of the art at Rome and Naples. *Pichler, Kininger*, and others engraved after him.

Alexander confiding in his physician,

Young Antioch love-sick. *Companion,*

on canvas; wide 1-8, high 1-3.

G.

GRAAN. (Daniel) Born at Vienna, 1694. Pupil to *Pancratz Ferg*. Patronised by Prince Schwarzenberg, in whose palace he originally was a scullion, and who, observing his particular talents for drawing, sent him to Italy for instruction. The summer palace of his patron, the churches of St. Ann and Charles, and the cieling of the Imperial library at Vienna, are most capitally decorated by his paintings in fresco.

A holy family,
on wood ; high 0-9, wide 0-7.

An allegorical picture on building St. Charles's church
at Vienna,
on wood ; wide 1-7, high 0-9.

GRAF. (Hans) Pupil to *Van Alen*, and master to the celebrated *Franz Ferg*. Born and flourished at Vienna about 1690. *Kauperz* engraved after him.

Landscape and figures,
Companion,
on copper ; wide 0-9, high 0-7.

GRUNEWALD. (Matthacus) Born at Aschaffenburg. Pupil to *Albert Dürer*, whose manner of painting as well as of wood-cutting he imitated to admiration. Died at Frankfort about 1510.

The life of Christ, in twelve compartments,
on wood ; high 3-5, wide 2-5.

GRUND. (Norbert) Born at Prague, 1714. Studied particularly the nice manner of *Ferg*, and the lively imagination of *Callot*, with no inconsiderable degree of success. He is much esteemed in Bohemia. Died at Prague 1767. *Balzer* engraved after him.

View of a sea-port with figures,
on wood ; high 0-10, wide 0-8.

A camp

A camp, moonlight,
 A duel on horseback. *Companion,*
on wood ; wide 0-9, high 0-8.

H.

HAMILTON. (Georg) Invited from Vienna to Berlin by Frederick I. after whose death he again returned to Vienna, where he died 1773.

A partridge and dead game,
on canvas ; high 1-10, wide 1-6.

A pointer and dead game,
on canvas ; wide 1-6, high 1-0.

HANS GRAF. See GRAF.

HANS HOLBEIN. See HOLBEIN.

HARPER. (Adolph Friederich) Born at Berlin, 1725. Travelled in Italy, where his landscapes are held in great repute. He afterwards was appointed professor in painting to the ducal Academy at Stuttgart.

View of the grotto of Puzzuolo,
on canvas ; wide 1-11, high 1 6.

HEIMBACH (Wolfgang) The curious (and valuable piece of antiquity here exhibited, bears the inscription ; Copenhagen, 1658. with the name of the artist, of whom no farther account can be traced.

Christ bathed by the angels after the flagellation,
on wood ; wide 1-9, high 1-5.

HEINZ. (Joseph) Born at Bern 1560. Patronised by the Emperor Rodolphus II, who sent him to Italy, in order to have copies by this master of the best statues and most valuable pictures there. He particularly imitated *Correggio* ; and one of his performances at Dresden was, for a length of time, supposed to be a *Giulio Romano*. Died at Vienna. *Sadelner, Kilian, Major*, and others engraved after him.

St Martin dividing his cloak, *An oval,*
on copper; wide 1-10, high 1-5.

Resurrection of Lazarus,
on canvas; high 4-0, wide 2-9.

HEISS. (Johann) Born at Memmingen in Suabia, 1640. Pupil to *Johann H. Schoenfelder*. Spent the greater part of his life in Italy; for which reason he is distinguished from his brother by the appellation of the *Venetian Heiss*. Several large altar-pieces in the churches of Augsburg are done by him. Died 1704. *Kilian* engraved after him.

The departure of the Israelites,
 The serpent of brass,
on canvas; wide 4-10, high 3-2.

HOFNAAS. (Johann) Pupil to the celebrated *Anton Raphael Mengs*, and not unworthy of his great master. His present residence is at Mannheim, where he is professor in painting to the Electoral Academy.

Head of a young man,
on canvas; high 1-6, wide 1-1.

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HOLBEIN, (Hans) *Senior*. Born at Augsburg, 1495. He first settled at Basle; but in 1526, he came over to England, and was patronised by King Henry VIII, in a manner highly distinguishing. His performances, as well as the particulars of his life, are sufficiently known in this country. Died at London 1554. *Wenzel Hollar*, and many others engraved after him.

Portrait of a learned man,
on wood; high 1-8, wide 1-4.

A monk, holding a book,
on wood; high 1-8, wide 1-3.

The descent from the cross,
on wood; high 3-9, wide 2-11.

HOLZER, (Hans) *Senior*. Born in the Tirolese, about the middle of the seventeenth century. His son *John* painted several altar-pieces at Ausburg, and the neighbouring places.

A child blowing bubbles; emblem of vanity,
on parchment; high 1-1, wide 0-11.

HULSMANN. (Hans) *Senior*. Born at Cologne. Pupil to *Augustin Brun*. A very eminent colourist. Died 1639. *Wenzel Hollar* engraved after him.

King David penitent,
on canvas; high 7-8, wide 5-4,

Portrait of a man, clothed in black,
on wood; high 2-4, wide 1-9,

Portrait of a parson of St Colomba, in Cologne,
on wood; high 3-2, wide 2-4.

HULSMANN. (Johann) *Junior*. Son of the former. Known in Cologne by a number of valuable historical compositions and beautiful portraits.

Portrait of a man, dressed in black,
on canvas; high 3-10, wide 2-10.

K.

KELLER. (Johann Sigmund) Was employed in France to arrange several cabinets of pictures; a task, which he afterwards performed at Wurzach, in Suabia, for the gallery here exhibiting. His present abode is Vienna.

Interior of a church,
on wood; wide 1-7, high 1-1,

View of a grotto,

Companion,
on canvas; wide 1-3, high 0-11.

KNELLER. (Gottfried) Born at Lübeck 1648. Pupil to *Paul Rembrand* and *Ferdinand Bol*. He went to Italy 1672, and thence to London 1676. Patronised by King William

Kneller
1672
William

ham III, and the Emperor Joseph I. His pictures are too well known in this country, to need any farther comment. Died 1723. A monument has been erected to his memory in Westminster Abbey. *Beckets, Hyle, Vertue, Smith, &c.* engraved after him.

Portrait of Lord Albemarle,

On canvas; high 3-10, wide 3-1.

KNOLLER. (Martin) Born in the Tirolese 1775. He received the patent, as painter to his Imperial Majesty. His principal performances are to be found at Milan, where he still lives.

Jacob's vision of the ladder,

On canvas; high 1-11, wide 1-6.

KOENIG. (Jacob) A native of Nuremburg. The time when he flourished appears, from one of his pictures in possession of the court of Munich, bearing the inscription: "*Jacobus Koenig Norimbergensis pinxit Romae 1613.*"

Time discovering truth,

On wood; high 1-2, wide 1-1.

KRAHE. (Lambert) Born at Düsseldorf. Pupil to *Marco Benefuli*. He spent several years in Rome where the chapel of the forty martyrs is adorned with one of his pictures: He was afterwards appointed director of the celebrated Electoral gallery at Düsseldorf, where he died advanced in years, about 1780.

Head of a woman. The expression of grief,

On canvas: high 1-10, wide 1-5.

Head of an apostle,

Companion,

On canvas; high 2-0, wide 1-6

KREUZINGER. (Joseph) Member of the Imperial Academy in Vienna. He lived many years in Poland and Russia,

sia, and was every where justly distinguished for his portraits.

Portrait of a Polish nobleman

on canvas; high 3-1, wide 2-6.

KUPETZKY. (Johann) Born at Pösing on the frontiers of Hungaria 1667. Pupil to *Claus*. He went to Italy, where he struggled with want and misery, until Prince Alexander Sobiesky relieved and patronised him. He returned to Vienna, and was in great favour with the Imperial Court. Died at Nuremberg 1740. He is avowedly one of the greatest portrait painters of his time. The two *Vogels* engraved after him.

Portrait of himself,

on canvas; high 2-10, wide 2-4.

L.

LAIRESSE. (Gerard) Born at Liege 1640. Celebrated for sublime ideas and his beautiful colouring. Patronised by the Electors of Cologne and of Brandenburg. Died at Amsterdam 1711. *Pool, Berge, Stauber, &c.* engraved after him.

Phæton thrown down from his car,

on canvas; high 3-11, wide 3-5.

Judith, with the head of Holofernes, *Round,*

on canvas; diameter 3-6.

Sophonisbe receiving the poison,

on wood; wide 2-6, high 1-8.

Union of the saints in heaven,

on canvas; high 6-11, wide 6-10.

LANGER. (Johann Peter) Born at Düsseldorf, where he still resides, as Director of that celebrated Electoral gallery.

An allegorical picture, in honor of *Angelika Kaufmann*,

on canvas; high 0-11, wide 0-9.

LAUTERER. (.....) Born at Vienna 1700. He studied chiefly the manner of *Niclas Berghem*. The talents he displayed, were highly flattering, when he was cut off in his 33rd year.

Landscape

Landscape, with figures and cattle,
Companion,

on canvas; wide 1-10, high 1-5:

LEMBKE. (Johann Phillip) Born at Nuremberg 1631. He imitated the style of *van der Meulen*, and painted mostly hunting-pieces, battles, sieges, &c. He received an invitation to go to Stockholm, where the productions of his talent are admired in the royal palace at Drottningholm. He however died in the greatest indigence 1713, at Stockholm.

Battle near a forest,

on canvas; wide 6-10, high 5-2.

LINGELBACH. (Johann) Born at Frankfort 1625. He travelled through Holland, France, and Italy, and studied with unparalleled application. Most of his productions consist of Italian prospects. Died at Amsterdam, 1687. *Zylvelt, Groensvelt, Beckets*, and others engraved after him.

A place of Rome and figures,

on canvas; high 1-9, wide 1 6.

LISIEWSKA. (Anna Dorothea) See TERBUSCH.

LOEGEL. (.....) Born in Alsace. An artist of the most promising talents; but who unfortunately died an untimely death, in the prime of his youth, to the great detriment of the arts.

Landscape and cataract,

on wood; wide 1-1, high 0-10.

LOTH. (Carl) Born at Munich 1632. Pupil to *Caravaggio* in Rome, and to *Pietro Liberi* in Venice. By many ranked among the Italian painters. The beautiful high-altarpiece, in the church of the Dominicans at Bergamo, is one of his productions. Died at Venice 1698, where his monument is to be seen in St. Lucas's church. *Kilian, Moitte, Rossi*, and others engraved after him.

St. Jérôme. *Half length,*

on canvas; high 2-4, wide 1-11.

Delilah cutting off Sampson's locks,

on canvas; high 5-3, wide 4-1.

LUCAS CRANACH. See MULLER.

LUKX. (Carstian) This name, written upon the picture, leads to the supposition, that the artist was an Hungarian; and his touch leaves no doubt, but that he studied chiefly the performances of *Jan Fyt*. Farther particulars are unknown.

Dead game and a cat,
on wood; wide 2-0, high 1-6.

LYS. (Johann) Born at Oldenburg 1570. Pupil to *Heinrich Golzius*. A very rich colourist. He resided principally in Italy, where his productions are highly esteemed. Died at Venice 1629.

Dalilah cutting off Sampson's locks,
on canvas; wide 3-2, high 2-8.

M.

MAJOR. (Isaac) Born at Frankfort. Pupil to *Roland Savery* and *Egidius Sadeler*. He was painter and engraver, and flourished about the beginning of the seventeenth century.

Mountainous landscape and a hermit,
on wood; wide 1-8, high 1-5.

MARTIN SCHOEN. See SCHOEN.

MAX PFEYLER. See PFEYLER.

MENGS. (Anton Raphael) Born at Dresden 1728. It would be superfluous here to attempt to give a circumstantial account, respecting this excellent artist, whose fame is known throughout Europe. Most of his performances having been done at Madrid, where he lived, peculiarly patronised by that court, his pictures are elsewhere extremely scarce.

A man asleep. *A study.*
on canvas; high 1-11, wide 1-5.

God the father in his glory.
on canvas; high 1-2, wide 0-8.

MERIAN. (Sibilla) Born at Frankfort 1647. Pupil to *Jacob Moreels* and *Abraham Mignon*. She found such delight in painting flowers, and particularly insects, caterpillars, butterflies, &c. that she undertook a voyage to Surinam for the purpose of painting there after nature; the result of which she afterwards published. Died at Amsterdam 1717.

Flowers,

on wood; wide 1-4, high 1-2

MIGNON. (Abraham) Born at Frankfort 1640. Pupil to *Jacob Moreels* and *Johann David de Hemm*. Justly celebrated for his niceness in painting flowers, fruits, birds, fishes, &c. in which he is scarcely paralleled by any artist. Died at Wezlar 1679.

Flowers, insects and landscape,

on canvas; wide 4-4, high 3-6.

Fruit and drinking glasses,

on canvas; high 2-5, wide 2-0.

MORGENSTERN. (Lucas) Born at Frankfort. He was at first a battle-painter: but afterwards, by the advice of his friends, he applied himself to architectural painting, as more adapted to the delicacy of his manner. He flourished about 1775, and is supposed to be still alive.

The interior of a church,

on copper; wide 1-7, high 1-3.

MULLER. (Hermann) Brother to the following artist; was originally an engraver. His pictures are extremely scarce.

Belshazzar's feast,

on wood; wide 6-1, high 4-3.

MULLER, (Lucas) called **LUCAS CRANACH.** Born 1472 at Cranach in Franconia. Patronised by John Frederick, Elector of Saxony. He was burgo-master of Wittenberg, and died at Weimar 1553. Most of his paintings, admired for the richness

ness of their colour, are to be seen at Dresden. His performances, both in painting and engraving, are marked with the figure of a dragon.

Christ crucified,

on wood ; high 0-10, wide 0-7.

MUOLTSCHER. (Hans) The following curious antiquities are inscribed with the name of this painter, a native of Ulm in Suabia, and the year 1436 ; which is nearly the period, when oil-painting was first introduced, and renders them particularly valuable.

The adoration of the shepherds,
 The adoration of the magi,
 Christ on the mount of olives,
 Christ before Pilate,
 The bearing of the cross,
 The resurrection of Christ,
 The descension of the holy ghost,
 The death of the Virgin,
on wood ; high 4-6, wide 4-3.

} 4 folding
 pannels
 painted on
 both sides.

N.

NETTSCHER. (Caspar) Born at Heidelberg 1639: Pupil to *Terburg* and *Gerard Douw*. The Hague was the place he fixed upon for his residence ; his cabinet-pictures are in the highest reputation in Holland. In his drapery, particularly of satten, he is almost unparalleled. Died 1684. *Vischer, Bary, Verkolie, Edelinck, Wille, &c.* engraved after him.

A boy with a hawk,

on canvas ; high 1-9, wide 1-6.

O.

OELENHEINZ. (Friederich) Born at Heilbronn in Suabia. Member of the Imperial Academy at Vienna, where he still resides.

Portrait of himself,

on wood; high 1-0, wide 0-10.

A girl with a mirror,

on wood; high 1-0; wide 0-10.

Stade
650.
OSTADE. (Adrian) Born at Lübeck 1610. Pupil to *Franz Hals*. Painted chiefly peasants, and is highly esteemed for the glowing transparency of his colours. He likewise etched several of his own drawings. Died at Amsterdam 1685. *Vischer, Blooteling, Snyderhof*, and others engraved after him.

An old woman sitting,

on wood; high 1-10, wide 1-5.

Portrait of a philosopher,

on wood; high 1-1, wide 0-10.

OSTADE. (Isaac) Brother and pupil to the former. An artist, who would have excelled even his master, but unfortunately died very young.

A rustic wedding. Returning from church,

on canvas; wide 3-8, high 2-6

An old man sitting,

on wood; high 0-10, wide 0-8.

P.

PALCKO. (Carl) Born at Breslaw 1724. Patronised by the Electors of Saxony and Bavaria. He studied particularly the Venetian school: several churches in Dresden are adorned with his pictures. Died at Prague 1767, *Bartolozzi, Hayd, Arnold*, and others engraved after him.

The children brought to Christ,

Christ sitting at meat in the Pharisee's house,

on copper; high 1-10, wide 1-5.

PAULSEN. (A.....) Born at Hambro', Pupil to *Balthasar Denner*, whose style he adopted on a larger scale with success.

Portrait

Portrait of a magistrate,
on canvas ; high 2-4, wide 2-0.

PFEYL. (....) Born at Cologne, about the beginning of the seventeenth century. One of the most renowned portrait-painters of his time.

Portrait of a Baron de Gayl,
 Portrait of the Baroness. *Companion.*
on wood ; high 3-9 wide 2-2.

Portrait of a lady,
on wood ; high 3-0, wide 2-2.

Portrait of a child,
 Companion,
on wood ; high 1-7, wide 1-3.

PFEYLER. (Max) A flower-painter of Vienna. Lived mostly in Rome, where he contributed with his garlands to the paintings of *Francesco Trevisani*. The gallery of Munich contains four large paintings by him.

Flowers,
on canvas ; wide 3-7, high 2-6.

POTTGIESSER. (....) Born at Cologne, where many of his historical pictures are to be seen. He excelled likewise in portrait-painting. Flourished about the middle of the seventeenth century.

The infant St. John,
on wood ; high 1-4, wide 1-0.

Portrait of a man in his morning gown,
on canvas ; high 4-11, wide 3-9.

Q.

QUADAL. (M. J.) A valuable cattle-painter. Member of the Imperial Academy at Vienna. He appeared in the list of the exhibitors at the Royal Academy in London 1793. Present residence St. Petersburg.

Rabbits and fruit,

on canvas; high 3-0, wide 2-3.

QUERFURTH. (August) Born at Wolfenbüttel 1696. Pupil to *Rugendas*. The battles painted by him in Vienna, on a large scale, for the Prince of Würtemberg, established his fame. Died at Vienna 1761. *Heckenauer, Weise*, and others engraved after him.

Peasants on horseback,

Companion,

on wood; high 1-4, wide 0-11.

Men on horseback,

Companion,

on wood; high 1-4, wide 1-0.

A skirmish of cavalry,

on canvas; wide 2-5, high 1-9.

R.

RIETER. (.....) Born on the frontiers of Switzerland. From the abilities displayed by this artist, it is to be lamented, that he has quitted painting, and applied himself to engraving.

A Swiss landscape,

on copper; wide 1-9, high 1-5.

ROOS. (Johann Heinrich) Born at Otterdorf in the lower Palatinate 1631. Pupil to *Karel du Jardin* and *Adrian de Nie*. Patronised by the Elector of Mentz. This excellent artist, scarcely known in this country, is much esteemed in Germany, France, and Holland. In 1685 his house at Frankfort being in flames, he rushed into it to save some of his paintings, but unfortunately perished in the attempt. *Merian, Kilian, Hainzelmann*, &c. engraved after him.

A hare and dead game,

on canvas; wide 3-9, high 2-11.

Landscape, figures and cattle,

Companion,

on canvas ; wide 6-5, high 4-3.

Landscape, figures and cattle,

Companion,

on canvas ; wide 3-4, high 2-7.

A herdsman and sheep near a ruinous building,

on canvas ; wide 2-2, high 1-11.

Cows, goats, and sheep,

on canvas ; high 0-9, wide 0-7.

ROOS. (Joseph) called ROSA. Born at Vienna 1728. Member of the Academy at Dresden, and honorary member of the *Accademia Clementina* at Bologna. At present he is Director of the Imperial gallery at Vienna. *Le Sueur, Sahlcr*, and others engraved after him.

Landscape and cattle,

on canvas ; wide 2-5, high 2-0.

ROOS. (Theodor) Brother to *Johann Heinrich*. Patronised by the courts of Hesse-Cassel and Stuttgart, where most of his historical pictures may be seen. *Kilian, Thurneiser, Schenck*, &c. engraved after him.

Portrait of a man in a black cloak,

on canvas ; high 3-1, wide 2-6.

ROTHMAYER. (Johann Franz von) Native of Salzburg. Pupil to *Carl Loth*. The churches of Vienna and Breslaw contain a great number of his pictures. Died at Vienna 1727.

The holy family and St. John,

on canvas ; high 3-8, wide 3-4.

ROTTENHAMMER. (Johann) Born at Munich 1564. He studied at Venice. The Emperor Rodolphus II, and Ferdinand Duke of Mantua patronised him. *John Breughel* and

Paul Bril were his intimate friends. Some of his large pictures are to be seen in the churches of Venice and Ausburg. Died at Ausburg 1604. *Sadeler, Kilian, Matham, Custos, &c.* engraved after him.

The judgment of Paris *Round,*
on copper; diameter 1-2.

S.

SAMBACH. (Caspar Franz) Born at Breslaw 1708. An eminent historical painter, well versed in the theory of his art. He was elected Director of the Imperial Academy at Vienna 1775, but died soon after.

A fruit-seller and an old woman;
on canvas; wide 4-0, high 2-10.

SANDRART, (Joachim) *Senior.* Born at Frankfort 1606. Pupil to *Gerard Honthorst*, in whose company he travelled to England. He afterwards proceeded to Italy, and studied particularly the productions of *Titian* and *Paolo Veronese*. After a long time spent in travelling, he settled in Nuremberg, where he published several works, and especially his *German Academy*. Died at Nuremberg 1688. *Persyn, Matham, Falk, &c.* engraved after him.

Christ crucified; Maria, St. John, &c.
on canvas; high 2-10, wide 2-2.

SANDRART, (Joachim) *Junior.* Son of the former: born at Ausburg 1668. A painter and engraver of very promising talents. Died at London 1691, in the flower of his age.

Christ answering the question respecting the tribute,
on canvas; high 1-11, wide 1-4.

SAYTER. (Daniel) called *AVONSTER* by the Dutch, and *il cavalier Danicle* by the Italians. Born at Vienna 1647. Pupil to *Carl Loth*, and afterwards in Rome to *Maratti*. Patronised by the court of Turin, where the rank of nobility and the order

of knighthood were conferred upon him, and where several of his large historical paintings, worthy of admiration, are to be seen. Died at Rome 1705.

Christ crowned with thorns,

on canvas ; high 2-0, wide 1-6.

SCHMIDT, (Martin) called KREMSER-SCHMIDT. Born at Krems in lower Austria. Known by many grand compositions, particularly for altar-pieces, in that part of Germany.

A mountebank fortune-teller,

on wood ; wide 1-5, high 1-1.

SCHOEN, (Martin) called SCHOENAUER. A native of Culmbach in Alsace, and one of the oldest german painters. He lived in intimacy with *Pietro Perugino* (*Raphael's* master,) and was esteemed by *Michel Angelo* and *Albert Dürer*. Died 1486. *Gherardo* and *Wenzel Hollar* engraved after him.

The resurrection of Lazarus,

The virgins going to the sepulchre,

The communion of the Egyptian Mary,

Her burial,

on wood ; high 2-4, wide 1-6.

SCHOENFELDER. (Johann Heinrich) Born at Biberach 1609. His large pictures are to be seen at Rome in the pallazzo Orsini, St. Elizabeth's church, and in several towns of Germany. Died at Ausburg 1675. *Ehinger, Wolfgang, Küssel, &c.* engraved after him.

The flagellation of Christ,

on canvas ; high 3-3, wide 2-9.

The death of Dido,

on canvas ; 7-9, high 5-0.

SCHUBART. (Peter) See EHRENBURG.

SCHUTZ. (Christian Georg) Born at Flörsheim, in the Electorate of Mentz 1718. Pupil to *Appiani*. Patronised by
the

the Duke of Brunswick and the Landgrave of Hesse-Cassel. He painted the beautiful environs of the Rhine and Mayn, and travelled through Switzerland for the purpose of painting after nature. The year of his death is unknown. *Zingg, Byrne,* and *Duncker* engraved after him.

Landscape, site of the Rhine,

on canvas; wide 3-3, high 2-6.

SCHWARTZ. (Christoph) Born at Ingolstadt in Bavaria 1550. Studied at Venice after *Titian*; and, on his return, was patronised by the Elector of Bavaria. Several churches and other public buildings at Munich are adorned with his paintings in oil and a fresco. Died 1594. *Thomassin, Kilian, Matham,* and *Sadeler* engraved after him.

The descent from the cross,

on wood; high 5-9, wide 4-1.

SEYBOLD. (Christian) Born at Mentz 1697. Distinguished himself by painting heads and portraits in the style of *Denner*; sometimes, however, he imitated the bolder colouring of *Rembrandt*. He was cabinet-painter to her Imperial Majesty Maria Theresia, and died at Vienna 1768.

Portrait of himself with a snuff-box in his hand,

on canvas; high 2-11, wide 2-3.

Ditto with the pallet,

on canvas; high 2-10, wide 2-3.

Head of an old woman,

on wood; high 1-4, wide 1-1.

SPIELBERGER. (Johann) Born in Hungaria, 1628. Patronized by the court of Vienna. Some of his valuable pictures are to be seen in the churches of Ausburg. Died of the plague 1679.

Solomon's idolatry,

on canvas; high 3-4, wide 2-10.

SPIELBERGER.

SPIELBERGER. (Johann) Born at Düsseldorf 1619. Pupil to *Govaert Flinck*. Patronised by the Elector of Bavaria. Distinguished for his portraits and historical paintings. Died at Munich 1690. *Matham, Danckerts*, and others engraved after him.

Head of an old woman,

on wood ; high 1-4, wide 1-1.

STERN. (Ignatz) Born in Bavaria 1698. He studied in Rome; and, by the Italians, was called **STELLA**. Some of his Pictures are to be seen in the churches of Rome. Died 1746.

The Virgin appearing to St. Nicholas,

on copper ; high 0 11, wide 0-9.

St. Liborius. Altar-piece,

on canvas ; high 7-7, wide 5-1.

STERN. (Ludwig) Born in Moravia. Studied at Parma. Some churches in Rome are embellished with his paintings. He was member of the Antiquarian Society at London. *Campana, Canale*, and others engraved after him.

The baptism of Christ,

on copper ; high 1-3, wide 1-0.

STRIGEL. (Johann and Jvo) The names of these masters, with the year 1438, and the qualification: *Tribuni in Memminghen* (in Suabia) are to be seen upon these valuable antiques.

The salutation of the angel,

The families of Counts Königsegg and Werdenberg at devotion.

St. Anthony, St. Agnes, and St. George,

St. John Baptist, St. John Evangelist, and

St. Catharine,

on wood : high 5-3, wide 3-0.

} 2 folding
panels,
painted on
both sides.

STRUDEL

STRUDEL. (Peter von) Born at Khloes in the Tirolese 1660. Pupil to *Carl Lotb.* Painter to the Emperor Leopold I. who elevated him to the rank of baron. The churches and palaces of Vienna contain a great number of his pictures. At the institution of the Imperial Academy, he was the first who was appointed Director. Died at Vienna 1717. *Mogalli* engraved after him.

Children playing with birds. The birds by *Fr. W. Tamm.*
on canvas; wide 4-1, high 3-6.

STUVENS (Ernst) Born at Hambro' 1657. Pupil to *Abraham Mignon.* His valuable fruit and flower-paintings are in great repute: He was banished from Amsterdam for sedition, and resided afterwards at Rotterdam. Time of his death unknown.

Fruit,

on canvas; high 2-3, wide 1-8.

T.

TAMM. (Franz Werner) called **DAPPER.** Born at Hambro' 1658. He studied the first masters in Rome; but soon quitting historical subjects, he turned to flower, fruit and cattle painting with uncommon success. He was patronised by the Imperial court, and died at Vienna 1724.

A dead hare and game,

on canvas; high 4-0, wide 3-6.

Pigeons and fruit,

on canvas; high 3-0, wide 2-3.

Flowers and rabbits,

Companion,

on canvas; wide 3-11, high 2-10.

TERBUSCH. (Anna Dorothea) Her maiden-name was **LISIEWSKA.** Born at Berlin 1721. Celebrated for her portraits

traits and historical compositions. She went to Paris, where she was elected member of the Royal Academy 1767. Died several years ago.

Portrait of Baron Steuben, an American general,
on canvas; high 2-3, wide 1-9.

TRAUTMANN. (Johann Georg) Born at Deux-Ponts 1684. He succeeded in the style of *Gottfried Schalken*, and painted mostly conflagrations at night. Died at Frankfort 1769.

A fire at night,
Companion,
on canvas; wide 1-10, high 1-6.

TROGER. (Paul) Born at Zell in the Tirolese 1698. Director of the Imperial Academy. His pictures are to be seen in the churches of Austria. Died at Vienna 1777.

The holy family,
on wood; high 0-7, wide 0-5.

Virgin, child, and angels,
on canvas: high 2-9, wide 1-10.

U.

UNTERBERGER. (Ignaz) Born at Bolzano in the Tirolese. Having spent some time in Italy, he repaired to Vienna, where he was greatly esteemed. The Imperial court paid 10,000 florins for his *Hebe*. He died in that city a few years ago.

The descent of *Æneas* to the Tartarus,
on copper; high 1-5, wide 1-1.

W.

WAGNER. (Georg) Born in Saxony: Pupil to *Dietrich* at Dresden. He excelled particularly in landscape-painting in water-colours: whence his attempts in the historical line, which are beautifully coloured, are very scarce; and
cause

cause us to bewail, that he did not apply himself entirely to that branch. Died at Meissen in the flower of his age in 1767. *R. Daudet* etched after him two prospects of the fortress of Pirna.

Joseph and Potiphar's wife,
on wood ; high 1-6, wide 1-2.

WAXSCHLUNGER. (Paul) Born in Bavaria about the end of the seventeenth century. A valuable game-painter. Many of his pictures are to be seen in the gallery of Munich.

Birds near a marsh,
on canvas ; wide 1-11, high 1-6.

WEICKERT. (Joseph) This portrait-painter was a native of Vienna. and pupil to the celebrated *Christian Seybold*. Died at Vienna a few years ago.

Portrait of a pilgrim,
on canvas ; high 2-10, wide 2-4.

WINCK: (Johann Anton) A painter of Bavaria, still living; whose merits would be better known, were his highly finished performances not hitherto so scarce.

Dead roe-buck and game,
on canvas ; wide 5-9, high 3-11.

WITTIG. (Bartholomé) Born at Oels in Silesia. Pupil to *Rembrand*. His pictures are in great value in Holland and Italy. Died at Nuremberg 1684.

Christ among the doctors,
on canvas ; wide 5-7, high 4-8.

WOHLGEMUTH. (Michel) Born at Nuremberg 1434. Equally celebrated for his paintings and engravings. *Albert Dürer* was his pupil. Died 1519.

Virgin and child,

on wood; high 1-8, wide 1-1.

Z.

ZASINGER, (Theodor.) or ZAGEL. A native of Bavaria; flourished about 1500. He is likewise eminent on account of his engravings and cuts.

St. Catharine beheaded,

on wood; high 1-0, wide 0-10.

By an unknown ancient German painter, but attributed to the father of Hans Holbein.

The adoration of the shepherds,

The adoration of the magi,

Christ amidst the doctors,

The death of the Virgin,


on wood; high 4-4, wide 4-1.

} *In the form of
folding pannels.*



DUTCH and FLEMISH

PAINTERS.



A.

ADRIAN van UYTRECHT. See UYTRECHT.

AELST. (Guillaume van) Pupil to his uncle *Evert van Aelst*, whom he soon excelled. Painted particularly flowers and fruit; also dead birds and hunting equipage. Travelled in Italy and France, where his performances are held in high esteem. Died at Amsterdam 1679.

A partridge and hunting equipage,
on canvas; high 1-5, wide 1-3.

AERTSENS. (Peter) called *LANGE PETER*. Born at Amsterdam 1519. His progress in the arts was so uncommonly rapid, that he was deemed an eminent painter in his eighteenth year, and excelled for that age in representations of kitchen furniture, &c. Died at Amsterdam 1573. *Matham* and *Bary* engraved after him.

A market for meat,

A market for fish,

A market for fruit,

A market for herbs,

A market for poultry,

on canvas; wide 6-10, high 5-3.

AERTVELDT.

AERTVELDT. (André van) or **EERTVELD.** Born at Antwerp. Cotemporary of *van Dyck*, who painted his portrait. His landscapes, sea-storms and other sea-pieces are much valued in Italy, and particularly at Genoa, where he lived some time. *Bolswert* engraved the portrait above mentioned.

A storm and shipwreck,
on canvas; wide 9-10, high 7-1.

ALSLOOT. (Daniel van) Born at Brussels; and flourished about the middle of the seventeenth century. Painter to the Archduke Albert, governor of the Austrian Netherlands. Cotemporary of and friend to *Breughel*, whose manner he approaches in his pictures.

A winter landscape,
on wood; wide 2-6, high 1-5.

ARTOIS. (Jacob van) Born at Brussels 1613. *David Teniers* painted the figures and cattle to several of his landscapes, which are much in the bold manner of *Titian*, and mostly taken from the woods near *Sonie*. The churches of Brussels, Malines, Bruges, &c. are indebted to him for a great number of paintings. *W. Hollar* engraved after him.

A woody landscape and figures,
on canvas; wide 3-2, high 2 6.

ASCANIUS. See van **WYNEN**.

ASCH. (Peter van) Born at Delft 1603. The fine landscapes of this master are scarce and much sought for.

View of a river,
on wood; wide 4-2, high 2-10.

ASSELYN. (Jan) called **CRABETIE** or **KRABETCHEN.** Born at Antwerp 1610. Pupil to *Jan Miel* and *Esaias van de Velde*. Travelled in Italy, where he became intimate with *Peter van Laar*, called *Bamboccio*. Was one of the most clas-

sical landscape painters, and published a treatise on painting; Amsterdam 1654, where he died in 1660. The two *Perelli's* engraved twenty-four views in Italy after him.

Landscape. Entrance to a forest,

on canvas: wide 2-0, high 1-8.

AVONSTER. See *German painters*, SAYTER.

B.

BACKER, (Jacob) Born at Harlingen 1608. Pupil to *Lambert Jacobssz*: Resided chiefly at Amsterdam, where he painted a great number of portraits and historical pictures. His pieces for study, especially his female subjects, were deemed the best of that age. Most of his performances are in Spain. Died at Amsterdam 1641. Some of his compositions are etched by himself; others by *P. Balliu, T. Matham, &c.*

Portrait of a man clothed in black,

on canvas; high 2-1, wide 1-10.

BACKEREEL, (Jacob) Born at Antwerp. Flourished about 1655. The paintings of this landscape-painter approach very much the manner of *Wynant*.

Landscape and a man on horseback,

on wood; wide 1-8, high 1-5.

BACKHUYSEN, (Ludolph) Born at Embden 1631. Pupil to *Everdingen*. Such was the zeal of this artist to copy nature in his sea-pieces, that he repeatedly exposed himself in a small boat to the violence of storms, to express his ideas with correctness. He was so renowned, that the Czar Peter I, the King of Prussia, the Grand Duke of Tuscany, and the Elector of Saxony visited him. Died at Amsterdam 1709.

Storm and ships at sea,

on canvas; wide 1-0, high 0-11.

BAMBOCCIO. See *PETER de LAAR*.

BARTHOLOME.

BARTHOLOME (le) See BREENBERG.

BASSEN. (Jan van) No account can be traced of the life of this master; but several of his performances, mostly architectures and perspectives are to be seen in the gallery of Salzdahlun near Brunswick.

Interior of the Sixtin-chapel in Rome,
on canvas; wide 3-6, high 2-5.

BATHEM. (Gerit van) Pupil to *Rembrandt*. Many of his pleasing landscapes are to be seen in the cabinets of Dutch amateurs

View of the Rhine and figures,
on canvas; wide 2-5, high 2-0:

BECK. See VERBECK.

BEELDEMACKER, (Jan) called AAF. Born at the Hague 1630. Painted chiefly hunting-pieces in oil colours for the decoration of saloons: hence, but few of his performances are to be met with, excepting in Holland.

Hounds ferreting,
on canvas; high 2-2, wide 2-1.

BEERENSTRAATEN. (J...) Painted mostly sea-pieces; which, though not so brilliant as those of *Backhuysen* and *van de Velde*, are no less correct copies of nature. One of his pictures is in the gallery of Dresden. Died 1687.

View of the Scheldt near Antwerp,
on canvas; wide 3-11, high 2-10.

BEGA. (Cornelius) Born at Harlem about 1600. Pupil to *Adrian van Ostade*. Known by his engravings, as well as by his pictures. Died at Harlem 1664. *Chenu, Vaillant, Pelletier, Basan*, &c. engraved after him.

A boor hugging a woman,
on wood; high 1-0, wide 0-10.

BEGYN. (Abraham) Born at the Hague 1650. Patronised by the King of Prussia, in whose summer-palaces several large pictures, by this artist, are to be seen : his smaller pieces, not inferior to the manner of *Berghem*, are rarely to be met with.

Huntsman and his dogs reposing,

On canvas ; wide 2-1, high 1-8.

Sea-port and figures,

on canvas ; wide 3-5, high 2-6.

BENT. (Jan vander) Born at Amsterdam 1650: Pupil to *Adrian van de Velde* and *Peter Wouwermanns*. An excellent landscape and cattle-painter; but less successful in his figures. Died 1690.

Mercury and Argus. Landscape,

on canvas ; wide 4-2, high 3 5.

BERGEN; (Dirk van) or **VAN DEN BERGH.** Born at Harlem about 1640. Pupil to *Adrian van de Velde*. Painted mostly cattle and landscapes; and resided in England some time. Died in his native country.

Landscape, figures and cattle,

Companion,

On canvas ; wide 2-0, high 1-6.

BERGHEM. (Niclas) Born at Harlem 1624. Pupil to *Jan van Goyen* and *Jan Baptist Weenix*. One of the most eminent landscape and cattle-painters. Some of his paintings are etched by himself. Died in his native city 1683.

A young girl with a dog,

on canvas ; high 1-6, wide 1-3.

BERKHEYDE; (Gerit van) called **BRECKBERG.** Born near Harlem, about the beginning of the seventeenth century. Resided a considerable time at Heidelberg, where he was patronised by the Elector of the Palatinate. Died in his native country in 1693.

A market for vegetables,
on canvas ; high 2-5, wide 2-0.

A horse-market near Cologn,
 Companion,
on canvas ; wide 2-1, high 1-8.

A place in the city of Cologn,
on canvas ; wide 1-5, high 1-1

BERKHEYDE. (Hiob van) Brother of the former. Born near Harlem 1628. Enjoyed the same patronage ; but unfortunately was drowned in a canal at Amsterdam 1698.

Interior of the cathedral of Heidelberg,
on canvas ; high 4-2, wide 3-3.

A peasant and his lawyer,
on canvas ; high 1-6, wide 1-3.

BESCHEY. (Balthasar) Born at Antwerp 1708. Pupil to *Peter Strick*. Studied the style of *Rubens* and *van Dyck* ; and, was professor in painting to the Academy of Antwerp. *Chswillet* engraved after him.

Virgin Mary, child, and angels,
on wood ; high 0-11, wide 0-9.

BICKER. See JAN MIEL.

BLIECK. (D. D.) The name of this artist is on the picture, but no where else to be found ; a circumstance, which, considering the excellence of this specimen, seems almost unaccountable. The figures are by *Karel du Jardin*;

Interior of a church,
on wood ; wide 3-9, high 2-8.

BLOEMAERT. (Abraham) Born at Gorcum 1567: Pupil to *Joas van der Beer* and *Hieron. Franck*. Justly esteemed for the sublimeness of his compositions. Died at Utrecht 1647. *Müller, Matham, Saenredam, &c.* engraved after him.]

St. Jerom meditating,

on canvas; high, 3-1; wide 2-6.

Head of an old man,

on wood; high 1-7, wide 1-3.

The baptism of Christ,

on canvas; wide 2-4, high 1-9.

BLOEMEN. (Franz Julius van) Born at Antwerp 1656; Settled at Rome, where the Italians called him **ORIZONTE**, from his beautiful representations of the horizon. In his landscapes he resembles the manner of *Caspar Dughet*: they are held in the highest reputation. Two of his large pictures adorn the Pope's palace in *Montecavallo*. Died 1748. *Guo-lard*. &c. engraved after him.

Way through the forest near Albani,

on canvas; wide 3-1, high 2-4.

View of a villa in Italy,

Companion,

on canvas; high 2-3, wide 1-11.

BLOEMEN, (Peter van) called **STENDARDO**. Brother to the former. Born at Antwerp 1649. Resided a long time at Rome with his brother. Painted chiefly landscapes, cattle, horse-fairs, and italian markets. His compositions are remarkably luxuriant. Died in Holland 1719.

Herdsman and flock,

on wood; high 1-5, wide 1-2.

BOCKSBAERT. See **KAREL DU JARDIN**.

BOL. (Ferdinand) Born at Dortrecht about 1610. Pupil to *Rembrand* whose manner he followed. His portraits and historical compositions are distinguished by the richness of their colouring. Died 1681. He engraved after *Rembrand*, and others after him.

Venus and Adonis,

on canvas ; wide 7-2, high 5-2.

A sybil with a nosegay,

on canvas ; high 2-6, wide 1-11.

Portrait of a woman,

on canvas ; high 2-8, wide 2-3.

BOL. (Jan) Born at Malines 1524. In the year 1572 he went to Antwerp and settled finally at Amsterdam, where he died 1583. His landscapes are remarkably well finished, and painted in a peculiar manner: some of them are etched by himself. *Golzius, Sadeler, Collaert, &c.* engraved after him,

Mountainous landscape with iron-works,

on wood ; wide 2-2, high 1-5.

BOOM. See VERBOOM.

BOTH. (Andreas) Born at Utrecht about the beginning of the seventeenth century. Pupil to *Abraham Bloemaert* and studied the manner of *Peter van Laar*. This eminent painter embellished the landscapes of his brother (*see Jan Both*) with figures distinguished for their elegance and colouring. He lost his life in one of the canals in Venice. *Vienot, le Bas, and Watelet* engraved after him.

Mendicants receiving alms at the gate of a convent,

on copper ; wide 1-11, high 1-7.

BOTH, (Jan) called by the French BOTH D'ITALIE. Born at Utrecht about 1600. Pupil to *Abraham Bloemaert*. Studied principally the style of *Claude Lorrain*. The beauty of his compositions and transparency of his colouring rank him among the most celebrated landscape-painters: the figures were generally executed by his brother *Andreas Both*. Died in his native city about 1651. *Vienot, Louis, Le Bas, Watelet, &c.* engraved after him.

View of a river and cataract,
on canvas ; wide 3-10. high 3-0.

Mountainous landscape in Italy,
on canvas ; high 1-9, wide 1-5.

BOSCHAERT. See WILLIBORTS.

BOUDEWIN. (Franz Anton) Born at Brussels about 1660. His landscapes are beautiful compositions, abounding in diversity, and the colouring warm and pleasing. The figures and animals are always by *Peter Bout*. Died about 1700.

Landscape and figures,
on wood ; wide 1-4, high 1-2.

BOUT. (Peter) Flourished about the beginning of the eighteenth century. Painted conversations : likewise the figures to *Boudewyn's* landscapes. Several of his performances are etched by himself, and others by *M. Bargas*.

See the figures by him in the landscape of Boudewin.

BRACKENBURG. (Regnerus) Born at Harlem 1649. Pupil to *Heinrich Mommers*. Painted entirely in the manner of *Brouwer* and *Ostade*, whom he likewise resembled in character and mode of life. Died in the province of Friesland. *Gole, le Bas*, &c. engraved after him.

A man playing the hurdy-gurdy to boors;
on canvas ; high 1-3, wide 1-0.

BRAMER. (Leonard) Born at Delft 1596. Is supposed to have been pupil to *Rembrand*. Was superior to all Flemish students who were his cotemporaries in Italy. In his large historical paintings, but especially in his smaller pieces, fires at night, caves or subterraneous vaults illuminated by torches, are frequently introduced. Died in his native city. *Canot* engraved after him.

The adulteress before Christ,
on wood ; wide 3-9, high 2-9.

A Persian in rich attire,
on canvas ; high 2-6, wide 2-0.

An offering to Diana in a grotto.
on wood ; wide 1-9, high 1-3.

BRECKBERG. See BERKHEYDE.

BRECKELENKAMP. (Quirinus) Flourished about 1660. A great number of his pictures, mostly half-lengths, are to be seen in the cabinets of dutch amateurs, and in high esteem. *Basan* engraved after him.

An old man. *Half-length,*
on wood ; high 0-10, wide 0-7.

BREDAEL. (Peter van) Born at Antwerp 1630. After residing in Spain some years, he returned to his native city, where he was elected Director of the Academy 1689. Some of his pictures are in the style of *Jan Breughel*, and are deemed equal to pieces of that master.

View of a village and figures,
 Companion,
on wood ; wide 1-2, high 0-10.

BREENBERG. (Bartholomew) called *LE BARTELOME*. Born at Utrecht 1620. Studied at Rome. In his landscapes, which are mostly small, and exhibit various structures and prospects of Tivoli, Frascati, &c. he united the elevation of the Italian with the finishing of the Dutch school. Nor are his engravings of less value. Died 1663. *Naiwinck, Bishop, &c.* engraved after him.

View of a grotto with St. Magdalen. *An oval,*
on copper ; wide 0-11, high 0-9.

Paris and Oenone,
On wood ; wide, 1-6, high 1-3.

BREUGHEL.

BREUGHEL, (Jan) called VELVET-BREUGHEL. Born at Brussels 1589, Pupil to *Peter Goekind*. Painted flowers, fruit, and landscapes, a task he likewise executed for pictures of *Rubens, van Dalen, and Rottenhammer*: and the figures to the landscapes and perspectives of *Momper* and *Steenwyk*. The "four elements" by this master, in the Ambrosian library in Milan, excited the admiration of every beholder. Died at Antwerp 1642, where his portrait, done by *van Dyck*, serves as his monument in the church of St. Jacob.

Victory of the English over the French,

on wood ; wide 2-8, high 1-6.

Small landscape with the holy family,

on copper ; wide 0-9, high 0-7.

BREUGHEL, (Jan Baptiste) called FLOWER-BREUGHEL. Flourished towards the end of the seventeenth and the beginning of the eighteenth century. He was a member of the Society of Flemish artists in Rome, who gave him the name of *Meleager*. Painted chiefly flowers and fruit.

A large flower-piece. The figures by *Eras. Quellinus*.

on canvas ; wide 6-4, high 4-4.

A garland,

on wood ; wide 1-2, high 0-10.

BREUGHEL, (Peter) Senior, called RHYNGRAF, and BOORS-BREUGHEL. A peasant's son, born at Breughel near Breda about 1530. Travelled through Switzerland, where he sketched some of the finest views in the Alps. On his return 1551, he was elected Member of the Academy at Antwerp. Died at Brussels about 1590. *Hondius, Vorstermann, Galle, &c.* engraved after him.

Winter landscape,

on wood ; wide 1-8, high 1-2.

BREUGHEL. (Momper) See MOMPER

BREYDEL.

BREYDEL. (Carl van) Born at Antwerp 1677. Pupil to *Rusbrack* senior. Travelled through Germany. Painted chiefly battles, sieges, skirmishes, &c in the style of *Griffier*, *Velvet-Breughel* and *Van der Meulen*. Died at Ghent 1744. *Vanloo*, *le Bas*, &c. engraved after him.

Skirmish of cavalry,
Companion,

on wood ; wide 1-2, high 0-11.

BRIL, (Paul) Born at Antwerp 1556. Studied at Rome, where he painted landscapes and historical pieces. One of his capital performances in fresco, "the history of St. Clement's martyrdom," is to be viewed in the Pope's palace. Died at Rome 1626. He etched four of his own landscapes. *Sadeler*, *Nieuland*, &c. engraved after him.

Forest and cottages,

on wood ; wide 1-3, high 0-11.

Mountainous landscape,

on copper ; wide 0-9, high 0-8.

BROERS. (J....). Of this artist's life no account can be obtained. Painted rural fetes and landscapes. Specimens of his art may be seen in the gallery of Prince Lichtenstein at Vienna, and in that of the Elector of Saxony at Dresden.

Landscape and ruins,

Companion,

on canvas ; wide 1-3, high 1-1.

BRONCKHORST (Jan van) Born at Utrecht 1603. Pupil to *Cornelius Poelemburg*. He was also one of the most eminent glass-painters, as may be seen by his performances on the windows of the new church in Amsterdam. He engraved after *Poelemburg*, and *Prenner* after him.

St. Matthew and the angel,

on canvas ; high, 2-7, wide, 2-1;

BROUWER.

BROUWER. (Adrian) Born at Harlem 1608. Pupil to *Franz Hals*. Notwithstanding the great sums which he received for his small pictures, mostly rustic pieces, which certainly possessed uncommon merit, he died miserably in the hospital at Antwerp 1640. *Rubens* ordered his body to be removed thence, and to be interred in the church of the Carmelites, in a manner suitable to the rank of so eminent an artist. *Vischer*, *Vorstermann*, and others engraved after him.

Gipsy fortune-tellers,

on canvas; high 1-10, wide 1-8.

Boors drinking,

on wood; high 0-9, wide 0-7.

A man and woman reading,

on copper, wide 0-11; high 0 9.

BRUSCO. See **POELEMBURG.**

BRYPOTLEPEL. See **JAN JORDAENS.**

BYLAERT. (Jan) Born at Utrecht. Pupil to *Abraham Bloemaert*. This admirable historical painter flourished about 1660. Time of his birth and death unknown.

Christ washing the feet of his disciples,

on wood; wide 2-6, high 1-8.

C.

CALVART. (Dionisius) Born at Antwerp 1555. Pupil to *Prosper Fontana* and *Lorenzo Sabbatini*, under whose direction he made a rapid progress in landscape and historical painting. His performances are greatly admired for the beauty of their composition, and elegance. He established a public Academy at Bologna, which produced a *Guido Reni*, *Francesco Albani*, *Domenico Zampieri* and others. His principal paintings are in Rome and Reggio. *Sadeler*, *Carracci*, *Curti*, *J. Matham*, *Wierx*, and others engraved after him. Died at Bologna 1691.

The

The judgment of Paris,

on canvas; wide 2-9, high 2-5.

COLONIA. (Peter) One of the most eminent painters of conflagrations at night. That his name is less known than that of *Aldert van der Poel*, who produced similar subjects, may probably be, because his works are generally mistaken for those of *van der Poel*. This may likewise be the reason, why no particulars of his life are to be met with.

Fire at night,

Companion,

on wood; wide 1-5, high 1-1.

CONINGH. (G. D.) The name of this master is to be seen on the two pictures hereafter mentioned, but no account of his life appears to exist. His manner is, however, masterly, and in many respects superior to that of *David de Coningh*, to whom he is most probably nearly related.

Table with ham, vases and fruit,

Companion,

on canvas; high 4-3, wide 3-4.

CONINGH. (Solomon) Born at Amsterdam 1609. Pupil to *David Colyn*, *Fr. Vernando* and *Niclas Mojaert*. An eminent historical and portrait-painter. In 1630 he was made Member of the painting Academy in his native city. Several of his performances are etched by himself in the manner of *Rembrand*.

Irene relieving St. Sebastian,

on canvas; wide 4-7, high 3-4.

CONIXLOE. (Egidius) Born at Antwerp 1554. Pupil to *Peter Koch* and *Leonhard Kroes*. His landscapes are admired for their diversity, colouring, and gentle touch: the figures to several of them are by *Martin van Cleef*. Time of his death unknown. *Müller*, *Bolswert*, *Visshert de Bruyn*, &c. engraved after him.

Landscape,

Landscape, forest,

on canvas ; wide 3-5, high 2-6.

Mountainous landscape,

on copper ; wide 1-1, high 0-10.

COOSEMANS. (Anton) The only account which can be traced of this painter, mentioned in the catalogue of the Gallery at Vienna, states, that he flourished about 1630.

Fruit and herbs,

on canvas ; wide 2-7, high 1-9.

COQUES. (Gonzales) Born at Antwerp 1618. Pupil to *Adrian Brouwer* and *David Ryckaert senior*. His small portraits are mostly in the manner of *van Dyck* ; his conversations in that of *Teniers*, *Ryckaert*, and *Ostade* are held in high esteem. He was greatly respected at the courts of the Elector of Brandenburg, of the Archduke of Austria, of the King of England, and Prince of Orange. Died 1684. *Pontius*, *Caukerken*, &c. engraved after him.

Portrait of a man,

on wood ; high 1-1, wide 0-10.

CORNELIZ. (Cornelius) or CORNELIS, called CORNELIUS DE HARLEM. Born at Harlem 1562. Pupil to *Peter Aertsens, jun.* and afterwards to *Peter Porbus* and *Egidius Coignet*. In the year 1595 he, in conjunction with *Carl van Mander*, established a painting Academy at Harlem. Whenever *Houbraken* wishes to speak in praise of a painter, he compares him to this master. Died 1638. *Müller*, *Golzius*, *Saenredam*, *Kilian*, *Matham*, &c. engraved after him.

Christ reclining on the cross,

on wood ; high 1-4, wide 1-0,

Christ crucified,

on wood ; high 3-7, wide 2-0.

St. Roch and the male branches of
 a family,
 St. Barbe and the female branches
 of a family,
 Adam,
 Eve,

On their knees.

Two folding panels painted on both sides.

on wood ; high 3-7, wide 1-0.

Benjamin and his brethren detained,

on wood ; wide 1-10, high 1-3

The corpse of Christ supported by angels,

on wood ; high 3-5, wide 2-8.

Hercules. *A study,*

on wood ; high 1-4, wide 1-0.

COSSIAU. (Jost) Born at Breda 1654. This landscape-painter sometimes imitated *Caspar Dughet*. Specimens of his abilities are to be seen in the Menagerie at Versailles and at Düsseldorf; but especially at Pommersfeld, where he was patronised by Lotharius Franz von Schoenborn, Elector of Mentz. Died 1732.

Landscape, site near Mentz,

on canvas ; wide 3-0, high 2-3.

CRABETIE, or KRABETCHEN. See ASSELYN.

CRAESBECK. (Joseph van) Born at Brussels 1609. Was originally a baker; but having formed an acquaintance with *Adrian Brouwer*, and from a similar bend to libertinism, he resolved to become his pupil. In a short time he made such rapid progress in the art, that he almost eclipsed his master. The themes he selected, were generally some of the lowest scenes in life. Died 1641. *Basan, Beauvarlet, &c.* engraved after him.

Three boors; one playing on the bagpipes,

on wood ; high 2-6, wide 1-10.

Aboor with a glass of beer,
on wood; high 0-10, wide 0-7.

CRAYER. (Caspar de) Born at Brussels 1532. Pupil of *Raphael Coxcie*, whom he, however, excelled, even before he left him. He is esteemed one of the most classical masters ever produced by Flanders; and though his boldness is not equal to that of *Rubens*, his drawing is sometimes more correct. Among others, he painted upwards of one hundred altar-pieces, of which Ghent alone has twenty-one. Died at Ghent 1699. *P. van Schuppen, Pontius, Jode, &c.* engraved after him.

A family kneeling before the tribunal of Christ,
on canvas; high 5-8, wide 4-5.

Head of an apostle or ancient philosopher,
on paper; high 1-9, wide 1-4.

Portrait of a general,
on canvas; high 3-2, wide 2-6

CUYLENBURG, (A.... van,) Is, from his manner, generally supposed to have been a pupil to *Poelemburg*. Particulars of his life are enveloped in obscurity.

Grotto and nymphs,
on wood; wide 2-2, high 1-7.

D:

DAALEN. (Jan van) Flourished in Brabant, under the reign of Charles V. Was also an eminent sculptor and poet. Particulars of life and time of his death unknown.

Portrait of himself with his wife and child,
on canvas; wide 3-9, high 3-6.

DAELE. (Jan van) Born in Flanders. Lived about 1560. Excelled in landscape-painting, especially in the representation of rocks. An altar-piece, executed by one *van Daele* is to be seen in a chapel of the Capuchins at Brussels.

View of the sea and fishermen,
on wood; wide 1-11, high 1-5.

DAMETZ. A name given to LUCAS VAN LEYDEN, in the catalogue of the Parisian Museum.

DEELEN. (Dirck van) A native of Heusden. Pupil to *Franz Hals*, whose manner, he, however, soon quitted, and applied himself to perspective painting of churches and other edifices, in which he attained to great repute. Settled at Armuyden, of which city he was made burgo-master, and flourished about 1670.

Interior of a church,
on wood; wide 3-2, high 2-8.

DEHEMM. See HEMM.

DEWETT. See WETT.

DIEPENBECK. (Abraham) Born at Bois-le-duc 1607. Pupil to *Rubens*, and afterwards made a journey to Rome. On his return thence, he placed himself again under the tuition of *Rubens*. This eminent master was appointed Director of the Academy at Antwerp 1641, and died at that place 1675. The windows of several churches in the Netherlands bear ample proofs of his great talents. *Van de Galle, Bolswards, W. Hollar*, &c. engraved after him.

Christ on the cross,
on copper; high 0-11, wide 0-8.

DOES, (Jacob van der) called TAMBURRO. Born at Amsterdam 1623. Pupil to *Niclas Mojaert*. Went to Rome, where he was reduced to the greatest distress; but, notwithstanding, closely attended to the study of the art. On his return to Holland, he settled at the Hague, where 1659 he was appointed Director of the Painting Academy. He etched several of his landscapes with cattle. The most beautiful prospects of the Hague, described in verse, etched by *C. Eland*, and published

lished 1668 in 4to, are probably done after him. Died at the Hague 1673.

Herdsmen on horseback,

on canvas; high 1-3, wide 1-0.

Herdsmen with camels and sheep,

on paper; wide 1-3, high 1-1.

DOUW. (Gerard) Born at Leyden 1613. In his ninth year he was pupil to *Bortholome Dolendo*, afterwards to *Peter Kouwhoorn* and finally to *Rembrand*, whose first manner he particularly studied. The subjects he selected, were mostly scenes in domestic life, and warrant the praise given to his transcendent talents. Several of his best performances are in the royal palace at Turin. Died in his native city 1680. *Sabarrat, van Meurs, Verkolie*, and others engraved after him.

An old woman with a reel,

on copper; high 0-9, wide 0-7.

Dutch omlet. *After the celebrated drawing of Cornelius Vischer,*

on wood: high 1-4, wide 1-1.

DROOG-SLOOT. (J. C.) Born at Gorcum or Dortrecht 1600, according to the catalogue of the Imperial Gallery at Vienna, and flourished about 1630. Painted mostly rustic scenes, which he executed in a pleasing and diversified manner. Time and place of his death unknown.

Mendicants at the gate of a convent,

on wood; wide 1-1, high 0-10.

DUC. (A....le) It is to be lamented, that no biographical particulars can be given of this excellent artist. Two of his small performances are to be seen in the gallery at Dresden; and many others in different cabinets of amateurs in Holland.

Soldiers gambling and regaling themselves,

on wood; wide 1-3, high 1-0.

DUSSART

DUSSART. (Cornelius) Born at Harlem 1665. Was one of the best pupils of *Adrian van Ostade*, and excelled in painting rustic scenes; several of which he also etched. Died 1704.

Horse and groom,

on wood; high 1-5, wide 1-2.

DYCK. (Anton van) Born at Antwerp 1599. Pupil to his father, to *Heinrich van Baelen*, and finally to *Rubens*. Having a great predilection for historical painting, he made a journey to Italy by the advice of *Rubens*, where *Titian* and *Paul Veronese* were his models. From Genoa he proceeded to France and thence to England, where Charles I, gave him the most unequivocal marks of esteem, by knighting him and making him the most ample recompense for his performances. This almost unparalleled artist, who, in portrait painting was superior even to *Rubens*, died at London in 1641, and was interred in St. Paul's church.

The Virgin Mary, St. John, and angels weeping over the corpse of Christ.

on canvas; wide 6-5, high 3-11.

Achilles recognised among the women,

on canvas; wide 4-2, high 3-5.

Madona and child,

on wood; high 2-7, wide 1-11.

Christ on the cross,

on canvas; high 3-6, wide 2-11.

Vandyke's mother seated in an elbow chair,

on canvas; high 3-4, wide 2-6.

Portrait of a man in a violet-coloured cloak,

on canvas; high 2-7, wide 2-3.

Portrait of a young man dressed in black,

on wood; high 1-10, wide 1-6.

E.

ECKHOUT. (Gerbrand van den) Born at Amsterdam 1621. Pupil to *Rembrand*, in whose manner he at first painted portraits, which are highly praise-worthy; but afterwards applied himself to historical painting. He was considered as one of those pupils of *Rembrand*, who came nearest to his master. Died in his native city 1674. *Mouzyn, Oeser, Greenwood, &c.* engraved after him. On the French engravings he is styled *G. de Chesne*.

Booz and Ruth on a landscape,
on canvas; wide 1-2, high 1-0.

Elisha the prophet and the widow,
on canvas; wide 5-2, high 4-5.

EGMONT. (Justus van) Born at Leyden 1604. This eminent historical painter travelled at a very early period. In France he executed several pictures for Lewis XIII and XIV; and, was one of the twelve senior Members of the new established Academy at Paris. Many of his performances were done under the direction of *Simon Vouet*. Died at Antwerp 1674. *Nanteuil, Pithau, Morin, Hondius, &c.* engraved after him.

A lady playing on the lute,
on canvas; high 2-5, wide 1-10.

EVERDINGEN. (Aldert) Born at Alkmaar 1623. Pupil to *Roland Savery* and *Peter Molyn*, both of whom he excelled. He exerted his talents chiefly in representing landscapes, sea-pieces and storms. Having been driven by a storm on the coast of Norway, he embraced that opportunity to paint several views of that country, justly styled the Switzerland of the North. Died at Alkmaar 1675. He etched upwards of 100 small landscapes.

Landscape and torrent,
on wood; wide 1-5, high 1-4.

Interior

Interior of a forest with a rock,
on canvas; wide 1-11, high 1-3.

Wild landscape in Norway,

Companion,

on wood; wide 1-7, high 1-3:

EYKENS. (Peter van) Born at Antwerp about 1650. The works of the great masters and nature were his guides. Several of his paintings are to be seen in the principal churches of Antwerp, In 1689 he was appointed Director of the Academy in that city.

Children surrounded by dogs and game,

on canvas; wide 8-4, high 6-3.

F.

FERGUSSON. (William) A native of Scotland. Applied himself to painting, first in his native country; but afterwards travelled in France and Italy. His dead game is most inimitably executed; nor is he inferior in the chiaro scuro. Died about 1690.

A partridge suspended and other dead birds,

on canvas; high 1-11, wide 1-8.

Dead birds on a table,

on canvas; high 1-11, wide 1-8.

FLINCK. (Govaert) See, among the German painters, FLINCK.

FLORIS, (Franz) called VAN VRIENDT. Born at Antwerp about 1520. He originally applied himself to sculpture under his father or uncle, *Claudius Floris*; but, at the age of 20 he was pupil to *Lambert Lombard*, whom, in the sequel, he always followed. At Rome he displayed such talents, that he acquired the name of the *Raphael of Flanders*. His works consist mostly in large historical paintings, which may be seen in several churches and palaces of Antwerp. Died 1570, in his native city.

Lucrece plunging the dagger into her bosom,
on wood ; high 2-1, wide 1-7.

FRANCISQUE. (le) See, *French painters*, MILLET.

FRANCK. (Ambrosius) Born at Herrendahl about 1544. Pupil to *Franz Floris*. This artist was celebrated for his historical pictures. *Galle* engraved after him.

Adoration of the magi,
on copper ; high 1-3, wide 0-11.

FRANCK. (Hieronimus) Brother to *Ambrosius*, and pupil to *Franz Floris*. Displayed great talents in historical pieces and portraits, so that Henry III. king of France, appointed him his painter. At the death of *Franz Floris*, all his pupils went to Paris, to study under *Franck*. He travelled in Italy, and thence to Antwerp, where he died.

Passage of the red sea,
on canvas ; high 6-1, wide 4-8.

FRANCK. (Sebastian) Born at Antwerp about 1573. Pupil to *Adam van Oort*. The genius of this great artist shone forth in horse and battle-painting: nor were his landscapes inferior in merit. Time and place of his death unknown. *W. Hollar, Matham, Galle, &c.* engraved after him.

Peasants dancing. Engraved by *Wilhelm Kobell*.
on wood ; wide 2-3, high 1-4.

Meeting of the admirers of the fine arts,
 Companion,
on wood ; wide 2-2, high 1-7.

FRANCK-FLORIS. See FLORIS and VRIENDT.

FRANZ-HALS. See HALS.

FYT. (Jan) Born at Antwerp about the year 1625. Exerted his talents not only in painting cattle, birds, fruit and flowers, but likewise vases and bas-relievos, which are admirable

rable, and furnished the birds and game to some of the pictures of *Rubens* and *Jordaens*. His more exquisite pieces, are however, those performed 1644. *Männl* and *Willebort* engraved after him.

Sea fish,

on canvas ; wide 7-9, high 5-0.

A mastiff chained,

on canvas ; wide 5-6, high 4-9.

Diana and nymphs, with dogs and game,

on canvas ; wide 8-0, high 5-5.

Two dogs fighting,

on canvas ; wide 5-2, high 3-8.

Dog guarding some game,

on canvas ; wide 6-8, high 5-6.

Hawks in pursuit of a hern,

on canvas ; wide 7-7, high 4-3

G.

GELDORP, (Georg) called GUALDORP GORZIUS. Born at Louvain 1553. Pupil to *Franz Franck*, and *Franz Porbus*. This celebrated historical and portrait painter was engaged by the Duke of Terranova at Cologne about 1604, and died there 1618. *Iselburg, du Paas, &c.* engraved after him.

Portrait of a man,

on wood ; high 3-1, wide 2-3.

GELDORP (Niclas). In all probability brother to *Georg*, as they both resided at Cologne, where their pictures are known. Such as are still in a state of high preservation, are in great esteem. The similar method in their portraits, is perhaps one great reason, why the performances of *Niclas*, are often mistaken for those of *Georg*.

Portrait of a woman,

on wood ; high 3-1, wide 2-3.

Portrait of a woman,

on wood ; high 2-1, wide 1-8.

Virgin Mary,

on wood ; high 1-6, wide 1-3.

GERARD DOUW. See DOUW.

GOLZIUS (Hugo) Born at Venloo about 1520: Pupil to his father *Rüdger* and *Lambert Lombard*. He was not only an eminent historical and portrait-painter, but likewise versed in ancient literature; whence Phillip of Spain appointed his historiographer and painter. Died at Bruges, 1583.

Assembly of the Gods,

on wood ; wide 3-10, high 3-0.

GONZALES. (Ic) See COQUES.

GOOR. Simon van) Born at Amsterdam. Pupil to *Gerard Rademaker*, and celebrated for painting portraits and perspectives. Died very young towards the end of the seventeenth century, much lamented on account of his very promising talents.

Grand landscape and waterfall,

on canvas ; wide 6-4, high 4-8.

GOSSARD. (Jan called JAN MABUSE. Born at Maubeuge, about the year 1500. Cotemporary and intimate friend of *Lucas van Leyden*. He was the first Flemish artist, who properly understood to represent naked figures, and who with success, and in the manner of the Italians, introduced allegories in his historical paintings. This great master died 1562. *Du Paus* engraved after him.

Our Saviour before Pontius Pilate,

on wood ; high 1-9, wide 1-4.

GOYEN. (Jan van der) Born at Leyden 1596. Pupil to *Wilhelm Geeritz* and *Esaias van de Velde*. His landscapes are equally admired for their brilliancy, as they are for their happy diversity

diversity. He resided at the Hague, to his death, which happened 1656. Several of his paintings are etched by himself; others by *Vischer, Canot, Groensvelt, G. Elliot, &c.*

Landscape with a river,
on canvas; wide 3-2, high 1-10.

Landscape and cottage,
on wood; wide 2-C, high 1-4.

GRAEDT. Bernard) Born at Amsterdam 1628. Pupil to his uncle, known by the name of **MEISTER HANS**. By attending closely to the study of nature, this eminent landscape-painter was enabled to give to all his pictures, that enchanting variegation, which distinguishes them: while in his historical compositions the extensive range of his genius cannot be too much admired. He held a school for painting in his own house. Died 1709. *Pool and Valk* engraved after him.

Forest and cattle,
on canvas; high 1-5, wide 1-3.

GRASDORP. (....) Pupil to *Rembrand*. Painted chiefly historical subjects: but of whom no biographical account could be learned.

The Israelites at the foot of mount Horeb,
on canvas; high 4-4, wide 3-3.

GREBBER. (Anton) The only particulars, which can be collected of this artist, are, that he flourished about the middle of the seventeenth century, and that *Wilhelm van Ingen* was his pupil.

Portrait of a man dressed in black,
on wood; high 2-6, wide 1-11.

GUELDER. (Arnold de) Born at Dortrecht 1645, Pupil to *Samuel Hoogstraaten* and *Paul Rembrand*. the latter of whom he followed and even rivalled. His compositions, mostly historical, were in great repute, and executed in his native place, where he died 1727.

Abraham persuading Sarah to acquiesce in the sacrifice of Isaac,

on canvas ; wide 4-0, high 3-2.

H.

HAANSBERG. (Jan van) Born at Utrecht 1642. Pupil to *Poelemburg*, whom he followed in his compositions with great success. Four superb pictures, the subjects of which are taken from the bible, may be seen in the Dresden Gallery. Died 1705.

Nymphs bathing,

on wood ; wide 1-9, high 1-4.

HACKERT. (Jan van) Born at Amsterdam. Flourished about the middle of the seventeenth century. Painted some capital landscapes in Switzerland after nature. On his return he lived in great intimacy with *Adrian van de Velde*, who furnished the figures and cattle to his pieces.

Landscape and St. Jerom,

on canvas ; wide 4-5, high 3-7.

Landscape in the Pyrennees,

on canvas ; high 1-10, wide 1-8.

Landscape : the cattle by *Adrian van de Velde*.

on canvas ; high 4-9, wide 4-5.

HALS. (Franz) Born at Malines 1584. Pupil to *Carl van Mander*, senior. In the resemblance and animation of his portraits, he was surpassed only by *van Dyck*. Died 1666. *Ede- linck*, *Blooteling*, *Matham*, *van de Velde*, and especially *Suyder- hoef* engraved after him.

Don Juan with a skull,

on canvas ; high 2-10, wide 2-5.

Portrait of a general in the ancient costume,

Companion,

on canvas ; high 3-0, wide 2-4.

HARLEM. (Cornelius van) See CORNBELIZ.

HECKE. (Jan van der) Born at Quarmonde about 1625. Travelled to Rome at a very early age, where he was engaged a long time by the Duke of Bracciano; but returned and settled at Antwerp, where he was alive about 1660. His paintings of fruit, flowers, landscapes, and vases, in the true Italian style, cannot fail to command admiration.

Landscape and cattle,

on canvas; wide 1-10, high 1-3.

HELMBRECKER. (Theodor) Born at Harlem 1624. Pupil to *Peter Grebber*. Travelled into Italy, in which country he died 1694. He was a very correct and eminent landscape-painter: he painted likewise sacred histories, rustic scenes, &c.

Robbers attacking a stage coach,

on canvas; wide 3-0, high 2-4.

HELMONT. (Matthaeus van) Born at Antwerp. Pupil to *David Teniers, jun.* He painted principally booths, laboratories, and markets in the Italian taste, several of which are to be seen in France. Time of his birth and death not ascertained.

Interior of a cottage,

Companion,

on canvas; wide 1-6, high 1-4.

HELST. (Bartholomé van der) Born at Harlem 1613. Eminent for his landscapes, historical pieces, and portraits, the latter of which he executed with such accuracy and harmony, that he was surpassed only by *van Dyck*. The chef d'œuvre of this artist is to be seen in the town-house of Amsterdam, where he resided to his death. *Blooteling, Gregory, Bary, &c.* engraved after him.

Family portrait,

on canvas; wide 7-3, high 5-9.

Portrait

Portrait of a man dressed in black velvet,
on canvas; high 3-6, wide 2-6.

Portrait of a Prince of Nassau,
on wood; high 1-5, wide 1-1.

Portrait of an old man,
on wood; high 1-6, wide 1-4.

HELT-STOCADE. (Niclas van) Born at Nimeguen 1613. Pupil to his father-in-law *David Rykaert*, sen. The greater part of his life was spent in Rome and Venice; and so numerous were the demands for his pictures from almost every European Prince, that he could scarcely satisfy them. Most of his performances are large historical pieces and portraits.

Clelia in the camp of Porsenna,
on canvas; high 8-9, wide 8-3.

HEMM. (Cornelius de) Born at Utrecht about 1630. He was the son of *Jan David de Hemm*, and acquired great celebrity for fruit and flower-pieces.

Fruit suspended,
on canvas; high 2-2, wide 1-9.

Same subject,
on canvas; high 1-7, wide 1-4.

HEMM. (Jan David de) Born at Utrecht about 1600. Pupil to his father *David*, to whom he became even superior. In 1671 he settled at Antwerp, where he died 1674. The performances of this master, which consist in representations of flowers, fruit, and vases, were held in such esteem, that only crowned heads could purchase them.

Table with lobster, fruit, &c.
on canvas; wide 5-0, high 3-8.

Table with oysters, fruit, &c.
on canvas; wide 2-5, high 2-1.

HEMM. (Jan de) Born at the Hague and related to the former: resided in England about 1720, where he produced several fruit and flower-pieces, to which an eminent artist painted the landscape and figures. Time of his death not known.

Pewter vessel with a lemon, &c.

on wood; wide 2-4, high 1-11.

HEMSKERCK. (Egidius) It certainly is very surprising that an artist of such talents, than whom no master is better known to every painter in Europe, should notwithstanding be a stranger to the historians of the art! Nature was his grand model in all his compositions; for which purpose he frequented all public places and amusements, which enabled him to leave behind him pieces, that are so many pages of nature.

Peasants singing and regaling themselves;
Companion,

on wood; wide 1-0, high 0-10.

HEMSKERCK. (Martin) called **M. VAN VEEN.** Born at Hemskerke 1498. Pupil to *Cornelius Willems, Jan Lucas, & Jan Scoorel.* Completed his studies at Rome from antiques, and *Michelangelo.* He afterwards settled at Harlem, where he executed a great number of historical paintings, Died 1574. He etched the battles of Charles V.

The continence of Scipio,

on canvas: high 2-4, wide 2-0.

HEREMITE, (1') and **HERMANN D'ITALIE.** See **SCHWANENFELDT.**

HERP. (Gerit van) An artist who remained a long time in obscurity; but whose *Bambocciades* (as they are termed) after *Rubens*, are well finished. His historical pictures are also much esteemed: two of them are to be seen in the church of the Augustin Friars at Antwerp. *Greenwood, Taylor, Walker, &c.* engraved after him.

Devotion

Devotion, and offering to St. Nicolas,
on wood; wide 1-1, high 0-11.

Mercury slaying Argus,
on wood; high 2-0, wide 1-7.

HEUSS. (Wilhelm de) Born at Utrecht 1638. Pupil to *Jan Both*, whose manner he imitated: he resided many years in Italy, but settled finally in his native country. His prospects, mostly taken from nature, and the views of the Rhine are beautiful and variegated, but are rarely to be met with. Died 1699.

Small landscape and huntsman,
on canvas; high 1-6, wide 1-5.

HEYDEN. (Jan van der) Born at Gorcum 1637. Painted a variety of modern and ancient structures, with figures by *A. van de Velde*, which are in great repute. Died at Amsterdam 1712.

Village and Dutch canal,
on wood; wide 1-5, high 1-2.

HOBBEEMA. (M....) Pupil to *Jacob Ruysdael*. The landscapes of this eminent artist, with figures by *van de Velde*, are uncommonly scarce. Time of his birth and death unknown. *Brown* and *Earlom* engraved after him.

Landscape and cottage,
on wood; wide 2-1, high 1-7.

HODECKGEEST. (G....) Of this eminent painter of architectures and figures, no biographical account appears upon record.

Interior of a church and figures,
on wood; high 1-4, wide 1-2.

HOELLENBREUGHHEL. See *PETER BREUGHHEL, jun.*

HOET. (Gerard) Born at Bommel 1648. Pupil to his father, and to *Wernher van Rysen*. After spending a considerable

ble time in travelling, he settled at Utrecht, and established an Academy in his own house. Died at the Hague 1773 His compositions have every characteristic of a cultivated genius, and justly rank him among the greatest masters produced by Holland. *P. van Gunst, Bodart, G. Valk, &c.* engraved after him.

Antiochus love-sick,

on canvas ; high 1-5, wide 1-4.

HOLSTEIN. (Cornelius) Born at Harlem 1653. Pupil to his father *Peter*. An historical painter entitled to great praise for his accurate drawing and pleasing colouring. *Mouzyne* engraved after him.

A bacchanal.

on canvas ; high 2-6, wide 1-10.

Diana surprised by Actaeon,

on canvas ; wide 2-3, high 1-9:

Agar consoled by an angel,

on wood ; wide 1-2, high 0-11.

HONDEKOETER. (Gilles) Born at Utrecht 1583. Followed the manner of *Roland Savery* and *David Vinkeboom*, and excelled in painting landscapes and poultry, especially live fowls. Died 1653. *J. Londerseel* etched after him.

Fishes suspended,

on canvas ; high 2-1, wide 2-0.

HONDEKOETER. (Melchior) Born at Utrecht 1636. Pupil to his father *Gisbert*, and to *Christoph Puytlink*. With unparalleled success this artist painted principally birds, and in particular fowls, peacocks, &c. The feathers are done in a peculiar manner; the colouring is bright, and the landscape warm and harmonious. Died at Amsterdam 1695.

Peacock and poultry

on canvas ; wide 5-3, high 3-11.

Fowls,

on canvas ; high 3-3, wide 2-5.

Pheasant

Pheasant suspended against a wall,

on canvas ; high 3-1, wide 2-6.

HONDIUS. (Abraham) Born in Brabant about 1650. Displayed his talents to the greatest advantage in portraits, landscapes, night-pieces illumined by torches, hunting pieces, battles between animals, &c. Died at London. He engraved several of his own compositions, which are deemed even superior to his paintings. *Smith, le Bas, &c.* engraved after him.

Market for herbs,

on wood ; wide 1-11, high 1-5.

HONTHORST, (Gerard) called GHERARDO DELLENOTTI. Born at Utrecht 1592. Pupil to *Abraham Bloemaert*. Travelled to Italy and thence to England, where he met with a reception extremely flattering. Historical subjects appear to have been his favourite themes, which he executed in such a masterly manner, that he may be compared with a *Carravaggio* ; but he excelled principally in night-pieces. *Snyderhoef, Soutman, van Dalen, Visscher, &c.* engraved after him.

Cimon nourished by his daughter,

on canvas ; wide 4-4, high 3-4.

Christ on the mount of olives,

on canvas ; wide 6-0, high 4-9.

Philemon and Baucis entertaining the Gods,

on canvas ; wide 7-2, high 4-3.

A young man with a violin,

on canvas ; high 2-6, wide 2-0.

HOOGSTRAATEN, (Samuel van) called the BATAVIAN. Born at Dortrecht 1627. Pupil to his father and *Paul Rembrand*, whose manner he at first adopted, but afterwards quitted. After visiting Italy and England, he returned to Holland as an accomplished artist and excellent scholar, and painted chiefly historical pieces and portraits. Died in his native city 1678.

Peasant

Peasant tying his shoes,

on wood ; high 1-1, wide 0-11.

HOREMANS. (Jan) Born at Antwerp 1685. The charming compositions of this master, chiefly conversations. afford incontestible proofs of the assiduity. with which he studied the art. Died about 1755.

Dutch family at dinner,

Companion,

on canvas ; wide 1-6, high 1-2.

HOUBRACKEN. (Arnold) Born at Dortrecht 1660. Pupil to *Sam. van Hoogstraaten*. Settled at Amsterdam, where he painted portraits and small historical pictures. Died 1719. *Verkolie, van Gouven, van Gunst, &c.* engraved after him.

The Angel delivering Peter out of prison.

on canvas ; high 1-0, wide 0-10.

Two children blowing soap-bubbles,

on wood ; wide 0-10, high 0-10.

HUGTENBURG (Jan van) Born at Harlem 1646. Pupil to *Jan Wyk and Franz van der Meulen*, but followed *Philipp Wouwermans*. Was highly in favour with *Eugene*, Prince of Savoy, who had his battles painted by him ; some of which are executed in a manner not inferior even to *Wouwermans*. Died at Amsterdam 1733.

Battle,

on wood ; wide 2-7, high 1-9.

Skirmish near a defile,

on canvas ; wide 3-5, high 2-7.

Setting out for the chase,

Companion, stag hunt,

on canvas ; wide 2-5, high 2-0.

HUYSSMANN, (Cornelius) called HUYSSMANN DE MALINES. Born at Antwerp 1648. Pupil to *Caspar de Witte* and *Jacob van Artois* ; followed the manner of the latter, but

with such improvements. that he was deemed one of the most classical landscape-painters in the Netherlands. Died 1727. *Schütz* engraved after him.

Landscape near a forest,
on canvas; wide 3-2, high 2-6.

HUYSUM. (Jan van) Born at Amsterdam 1682. Pupil to his father *Justus*. In painting flowers and fruit-pieces, he surpassed all his predecessors; and even landscapes he executed in such an able manner, that entitled him to rank with the great masters in that line. Died in his native city 1749. *M. Etgersma* engraved after him.

Fruit and flowers,
on wood; high 2-5, wide 1-11.

Landscape and figures,
Companion,
on canvas; wide 2-7, high 2-1.

Landscape,
on canvas; wide 1-6, high 1-1.

J.

JAASTER. (.....) Of this master, whose name is signed to this representation of human vanity, the historiographers mention no particulars, excepting that it was a favourite piece of Joseph Clemens, Elector of Cologn, and was always suspended in his chamber.

Emblems of vanity,
on wood; high 2-12, wide 1-10.

JACOBS. (Lucas) See LUCAS van LEYDEN,

JAN MIEL. See MIEL.

JANSENS. (Abraham) Born at Antwerp about 1568. Cotemporary of *Rubens*, whose manner he studied with such success, that he would probably have excelled his great model, had not his dissolute manner of living often prevented him from attending

attending to the practice of his art. Many of his pictures are in the churches of Flanders; but the "*Resurrection of Lazarus*" in the Electoral gallery at Mannheim, is deemed his *chef d'œuvre*. The history of Achilles in fourteen plates is engraved after him.

Allegorical painting of mirth and melancholy,
on canvas ; high, 3-8, wide, 3-0.

JARDIN. (Karel du) Born at Amsterdam 1635. Pupil to *Niclas Berghem*. Celebrated for his highly-finished representations of Italian markets, mountebank scenes, animals, &c. which may justly be termed pastoral poems. Having practised his art for some time, in his native country, he proceeded to Rome, where he resided to his death which happened 1678. He engraved a considerable number of landscapes, figures and animals, which redound much to his credit. *Visscher, Vaillant, Chedel, Watelet, Boethius, &c.* engraved after him.

See the figures by him in the picture of BLIECK.

JODE. (Heinrich de) A bold and ingenious landscape-painter, but of whom no biographical particulars can be obtained.

Landscape,
on canvas ; wide 4-11, high 2-11.

Mountainous landscape,
on copper ; wide 0-7, high 0-5.

JORDAENS. (Jacob) Born at Antwerp 1594. Pupil to *Adam van Oort* and *P. P. Rubens*, with the latter of whom he lived in great intimacy. Being unable to travel, he studied the works of great masters, especially *Titian* and *Bassano*. Painted historical pictures, which are greatly admired for the grandeur of their composition, and happy expression of the different passions. Died at Antwerp 1678. *Marinus, &c.* engraved after him.

The holy family, St. Joachim, St. Anne, and the infant St. John,

on canvas; wide 5-2, high 3-7.

Job visited by his friends,

on wood; high 2-9, wide 2-3.

Purification of the Virgin Mary,

on canvas; high, 3-9, wide 3-5.

JORDAENS. (Jan) called BRY-POTLEPEL. Born at Delft 1616; but spent the greater part of his life in Italy. In his historical paintings he followed the manner of *Rottenhamer*. Died at Voorburg.

The Israelites passing through the red sea,

on wood; wide 3-9, high 2-3.

K.

KABEL. (Ari van der) Born at Ryswick 1631. Pupil to *Jan van Goyen*. Painted landscapes, animals, and sea-pieces, which are in great esteem in France. *G. Benedetto Castiglione*, *Salvator Rosa*, and *L. Carracci*, but especially the last, were his great models. Died at Lyons 1695. *Jac. Coelemans* and others engraved after him.

Sea-port with figures,

on canvas; wide 3-7, high 2-8.

KALF. (Wilhelm) Born at Amsterdam about 1630. Pupil to *Heinrich Pot*. The gold, silver, and other vases painted by this artist, afford signal proofs of taste in the composition and accurate imitation. Died 1693. *Basan* engraved after him.

Table with a gold vase, &c.

on canvas; high 2-5, wide 1-10.

Emblems of vanity,

on canvas; wide 4-5, high 2-10.

Vases of gold, silver, &c.

on canvas; high 3-2, wide 2-6.

KAMPHUYSEN. (Theodor) Born at Gorkum 1586. Pupil to *Theodor Goverz*, whom he afterwards excelled. His small landscapes with ruins, stables, figures, animals, &c. are exquisite. Time of his death unknown.

Cows and sheep reposing.

on wood; wide 1-0, high 0-9.

KAREL DU JARDIN. See **JARDIN.**

KESSEL. (Jan van) Senior. Born at Antwerp 1626. Pupil to *David Teniers*, and adopted the manner of *Jan Breughel*. Was in great repute for painting birds, flowers, insects, plants, &c. which are extremely scarce, being mostly purchased by the King of Spain and the Prince of Orange at almost incredible prices. Time of his death unknown.

See the flowers, birds, &c. by him on the picture of SNEELINCK.

KESSEL. (Jan van) Jun. Son to the former, born at Antwerp 1644. In the year 1680 he went to Spain, where he was patronised by Louisa, consort to Charles II, King of Spain, and painted portraits in the manner of *van Dyck*; also some charming landscapes, fruit, flower, and small historical pieces. Died at Madrid 1708.

Genii with a garland of fruit,

on canvas; high 3-2, wide 2-8.

KESSEL. (van ...) Nephew and pupil to *Ferdinand Kessel*. Painted chiefly rustic scenes in the manner of *Brouwer*, *Teniers*, and *Ostade*, which are well executed. Resided for some time at Paris, but afterwards settled at Breda, where he died.

Landscape and bleaching ground,

on wood; wide 2-0, high 1-4.

KEULEN. (Cornelius Janson van) Born at London, but descended from Dutch parents. Several of his pictures were done in his native city under the reign of Charles I. He after-

wards settled at the Hague, where he died 1656. *Van Dalen Matham*, &c. engraved after him.

Portrait of a man in black,
on wood ; high 3-1, wide 2-4.

KEYSER. (Theodor) A native of Amsterdam, at which place he flourished about 1620 *Jonas Suyderkoef* engraved some masterly portraits after him.

Three children near a table,
on canvas ; high 4 0, wide 2-10.

KIK. (Cornelius van) Born at Amsterdam 1635. Painted originally portraits, until the beautiful flower-pieces of *Cornelius van Hemm* induced him to follow the same line, in which he soon attained to eminence. His aversion to work has, however, limited the number of his performances, which are therefore very scarce. Died 1675.

Fruit suspended by a ribband,
on canvas ; high 2-2, wide 1-9.

KLOMP. (Anton) Of this master no farther particulars can be traced, than that his landscapes were in great esteem in the Netherlands.

Cattle grazing near a farm-house,
on canvas ; wide 2-1, high 1-9.

KONINGH. See CONINGH.

KRAB, or KRABETCHEN. See ASSELYN.

KUYP. (Albert) Born at Dortrecht 1606. Pupil to his father *Jacob Geerits*, a respectable landscape and cattle-painter, whom he, however, excelled. Is remarkable for the fineness of the water, cattle, travellers, &c. in his pictures, and for his nice distinction of morning, noon, evening, and moonlight. Time of his death unknown.

A gentlemen on horseback, and his servant adjusting the stirrup,
on canvas ; wide 4-7, high 3-4.

Cows crossing a brook,
on wood ; wide 2-4, high 1-9.

Dairy-maid and cows,
on wood ; wide 3-0, high 1-10.

Two horsemen stopping at an inn,
on wood ; wide 1-5, high 1-2.

KUYP. (Benjamin) Brother to the former. Painted chiefly historical pieces, where his masterly distribution of light and shade is admired. His having painted likewise many cattle-pieces in the style of his brother *Albert*, may account for the silence of the historiographers respecting him.

The annunciation to the shepherds,
on wood ; wide 3-0, high 1-10.

L.

LAAR, (Peter van) called BAMBACCIO. Born at Laaren about 1613. Pupil to *Giovanni del Campo*. Travelled to Rome to improve his talents, where his pictures were in great repute. In 1639 he returned to his native country, and excelled in representing banditti, market-places, hunts, and landscapes ; in the last of which his figures and animals were well arranged. Lived in great intimacy with *Poussin*, *Sandrart*, and *Claude Gelee*. Died 1673. Some of his performances are engraved by himself, others by *Visscher*, *Suyderhoef*, *Stoopendael*, &c.

Boors gambling,
on canvas ; wide 2-0, high 1-6.

LANGE-PETER. See AERTSENS.

LASTMANN. (Peter) Born at Harlem 1562 or 1581. Pupil to *Gerard Peters*. About the year 1604 he resided at Rome. The performances of this master are much admired for the excellence of their composition and manner ; and several of them are etched by himself. Time of his death unknown.

See the figures by him in the landscape of JAN PINAS.

LELIENBERGH. (Carl) This celebrated painter of tame birds flourished about the middle of the eighteenth century. Farther particulars unknown.

Partridge suspended and other dead birds,

on canvas; high 1-10, wide 1-6.

LEYDEN, (Lucas van) called **JACOBS** and **DAMETZ.** Born at Leyden 1494. Pupil to his father *Hugo Jacobs* and to *Cornelius Engelbrecht.* Commenced his artistical career in the twelfth year of his age. The composition and execution of his historical pictures prove, how intimately he was acquainted with the rules of the art. In his 33rd year he undertook a journey through Flanders, which in the sequel induced a consumption (supposed to be the effect of poison administered to him) that proved fatal 1533. The etchings by him from 1508 to 1530, are almost in greater demand than even his paintings.

A young man,

on wood; wide 0-9, high 0-9.

LIN, (Heinrich van) called **STILLHEID.** An eminent battle-painter, who flourished in Holland about 1667. His representations of horses in particular, are held in high estimation.

Battle near a fortress,

on canvas; wide 2-5. high 1-10.

Battle near ruins,

on canvas; high 1-11, wide 1-9.

Cavalry setting out,

on canvas; high 1-1, wide 0-10.

LINT. (Peter van) Born at Antwerp 1609. Spent a considerable number of years in Italy; and on his return, settled in his native city, where he acquired great fame and wealth, for portraits

portraits and historical pieces done in the manner of the great masters. Time of his death unknown. *Balliu, Jode, &c.* engraved after him.

Herculus spinning before Omphale,
on wood; wide 1-2, high 1-0.

LIVENS. (Jan) Born at Leyden 1607. Pupil to *Georg van Schooten, and Peter Lastmann*. While a youth, his portraits evinced great talents. About 1630 he went to England, where he painted the portraits of all the royal family. On his return, he settled at Antwerp, and produced a number of valuable and large historical pieces for churches, convents, and people of rank. He also etched in the manner of *Rembrandt, Pontius, Suyderhoef, Jode, Vorstermans, Mouzyn, &c.* engraved after him.

An old man leaning on his stick
on wood; high 2-2, wide 1-8.

LOMBARD. (Lambert) See SUTTERMANN.

LUCAS van LEYDEN. See LEYDEN.

M.

MAAS (Dirck) Born at Harlem 1656. Pupil to *Heinrich Mommers, Niclas Berghem, and Jan van Hugtenburg*. Delighted in painting battles, hunting pieces and parties riding out on pleasure, which he executed to admiration. His performances are, however, rarely to be met with, excepting in Holland. Several of them are etched by himself.

Setting out on a hawking party,
on canvas; wide 1-11, high 1-6.

MAAS. (Niclas) Born at Dortrecht 1632. Pupil to *Paul Rembrandt*, under whose direction he performed some capital historical pieces. He also painted portraits (as more profitable) in which he met with great success. Died 1693. *Blooteling, Munnykhausen* and others engraved after him.

Portrait

Portrait of a man in his morning gown,
on canvas; high 1-9, wide 1-5.

MABUSE. (Jan de) See GOSSARD.

MANDER. (Carl van) Born at Mülebrecht near Courtray, 1549. Pupil to *Lucas de Heere* and *Peter Ulerick*. After travelling some time in Italy, he returned to his native country; but the calamities of war, soon compelled him to quit it again: he then finally settled at Amsterdam, where he painted historical pictures and landscapes, in a bold and capital manner. Died 1606. *Z. Dolendo, van Gheyn, Wingendorp, Müller, Matham, &c.* engraved after him.

The Israelites besieging Jericho,
 The Israelites erecting an altar of stone,
on wood; high 3-3, wide 2-4.

MANNS. (Franz) Flourished about 1677. Painted some delightful landscapes and bambocciades.

View near Scheveling with numerous figures,
 Companion,
on wood; wide 1-2, high 0-11.

MARCELLIS, (Otto) or MARSÆUS, called SNUFFELAER. Born at Amsterdam 1613. Travelled in France and Italy, where his pictures were in great repute; but settled in his native country, where he died 1673. His paintings of insects, snails, serpents, butterflies, spiders and plants were beautiful copies of nature.

Foliage, butterflies, and a cat,
on canvas; high 2-7, wide 1-11.

MARIENHÖEF (A...) Born at Gorcum 1650. Copied *Rubens* even to illusion, and followed him likewise in his designs. Resided at Brussels and Utrecht, where several of his exquisite paintings are to be seen. *Prenner* etched after him

Adoration of the magi,
on wood; wide 1-2, high 0-11.

MARSÆUS

MARSAEUS. See MARCELLIS.

MARSE (Jan van) jun. A bold and valuable battle-painter, who flourished about 1632. There are also several engravings by him.

Skirmish of calvary,

on wood; wide 1-9, high 1-2.

MARTIN de VOS. See Vos.

MASSAEUS. See MESSIS.

MFCHELN. (Israel van) Born a Bocholt. Probably pupil to *Jan van Eyck*. Painted historical pieces, a number of which he also engraved. Died about 1503.

The corpse of Christ brought to his mother,

on wood; wide 1-8, high 1-8.

MEER. (Jacob van der) jun. A native of Utrecht, and pupil to *Drost* and *Carl Loth*. Historical pieces, portraits, and figures large as life, were his principal productions. Time of his birth and death unknown.

Herdsmen and flock,

on canvas; wide 1-3, high 1 1.

MEGAN. (P..) Born in Brabant. An eminent landscape-painter, who was highly distinguished at the court of Vienna, and flourished about 1660.

Mountainous landscape, figures and cattle,

on canvas; wide 2-1, high 1-5.

Landscape. Forest and figures,

Companion,

on canvas; high 3-10, wide 3-7.

Landscape. Cataract and horseman,

on canvas; high 3-10, wide 3-7.

MESSIS, (Quintin) called *Schmidt van Antwerpen*, or the *Smith of Antwerp*, because he followed that business to his
twentieth

twentieth year. Without having received any instruction, he began to draw after cuts, and soon became one of the most eminent historical painters of his time. He first introduced in his native country that boldness of touch, which renders it necessary to view the figures at a distance, in order to discern their beauty. Died in his native city 1529, in the 79th year of his age. *Earlom* engraved after him.

Christ on the cross,

on wood ; wide, 3-9, high 3-3.

Christ before Pilate,

Descent from the cross;

The rites of mass performed,

Family attending mass,

on wood ; high 3-3, wide 1-7.

St. Jerom at prayers,

on wood ; wide 2-0, high 1-9.

MEULEN. (Franz Anton van der) Born at Brussels 1634. Pupil to *Peter Snayers*, whom he equalled in landscape and battle painting even before he left him. Having received an invitation, he proceeded to Paris, where he painted several battles, sieges, &c. which took place under the reign of Lewis XIV, in which the horses are admirably executed, and the scite introduced after nature. *Charles le Brun* cultivated his friendship. Died at Paris 1690.

Party on horseback,

on canvas ; wide 1-6, high 1-2.

MEYER. (Michel de) Flourished about the middle of the seventeenth century ; many of his valuable performances adorn the cabinets in Holland.

View of Scheveling with numerous figures,

on wood ; wide 4-11, high 2-9.

MEYERING. (Albert) Born at Amsterdam 1645, Pupil to his father *Frederick*. After travelling ten years in France and

and Italy, he returned to his native country, where he embellished the palaces of King William III. with several of his pictures. Few masters knew better how to render their performances graceful and attractive, especially his representations of castles and bushes. They are in great esteem in Holland and Italy. Died 1714

Landscape in Italy, and figures,
on canvas; wide 2-6, high 2-0.

MICHAUT. (Theobald) Born at Tournay 1676. Pupil to *Wilhelm Schellinks*. Painted some charming landscapes, wakes, &c. in the manner of *Bout*. Resided near 50 years at Brussels, but afterwards went to Antwerp, where he died 1755. *Boudewin* engraved after him.

Landscape and figures,
Companion,
on wood; wide 1-5, high 1-2.

MIEL, (Jan) called GIOV. DALLE VITE, and BICKER. Born at Antwerp 1599. Pupil to *Gerard Segers* and *Andrea Sacchi*. Many of his paintings adorn the churches at Rome, and different royal palaces. In 1648 he became Member of the Academy of painting at Rome, and was afterwards appointed principal painter to Carl Emanuel, Duke of Savoy, who treated him with great marks of distinction. Died in Savoy 1664. *Bloemert*, *Thourneiser*, *Tasnier*, *Beaumont*, *Wallet*, &c. engraved after him.

Minute landscape: figures and cattle,
on copper; wide 1-11, high 1-1.

MIERIS, (Franz) Senior. Born at Leyden 1635. Pupil to *Abraham Torenvliet*, *Abraham van den Temple*, and *Gerard Douw*; the last of whom he followed, but soon excelled. Notwithstanding the immense sums he received for his pictures his excesses involved him in debt, that he died miserably in a prison 1681. *Van Meurs*, *Gole*, *van der Brugge*, *Blooteling*, *Vaillant*, *Wille*, &c. engraved after him.

An old woman in conversation with a young girl,
on wood ; high 0-11, wide 0-9.

Portrait of a young lady,
on canvas ; high 1-6, wide 1-5.

MIERIS. (Wilhelm) Born at Leyden 1662. Pupil to his father *Franz Mieris, sen.* whose manner and style he adopted. In his earlier years he painted kitchen-scenes, booths, &c. but at a more mature age, he ventured on more sublime subjects with success. The harmony and accuracy, even in the most minute point, entitle him to rank with the greatest artists of the Flemish school. Died 1747. *J. Munnykhuyzen* engraved after him.

A woman with a bunch of grapes,
on wood ; high 0-11, wide 0-9.

MIGNON. (Abraham) see German painters, MIGNON,

MILLET. (Franz) See French painters MILLET and FRANCISQUE.

MIREVELDT. (Michel) Born at Delft 1567. Pupil to *Wilhelm Willemsz, Anton Montfort, and Blocklandt.* Such was the expedition and assiduity of this master, that he is said to have painted no less than 10,000 portraits. The heads are finely executed; and the hair and beard after the manner of *Holbein.* He also produced historical and other pieces, which are very scarce. Died in his native place 1641. *Van Delft, Bary, Müller, &c.* engraved after him.

Portrait of a man,
on wood ; high 1-7, wide 1-2.

MIREVELDT. (Peter) Son to the former, closely followed the path pursued by his father; but died 1632 in the 36th year of his age.

Portrait of a Prince of Nassau,
on wood ; high 1-11, wide 1-6.

Portrait

Portrait of another Prince of Nassau,
on wood ; high 2-1, wide 1-8.

MOLENAER. (Jan) His pictures are so eagerly sought for in Holland, that he is commonly called *Münz-Molenaer*, i.e. "*Molenaer the minter*". Flourished about the middle of the seventeenth century.

Peasants at dinner,
on wood ; wide 1-7, high 1-2.

MOLENAER (Klaas) An eminent landscape-painter, who flourished about the middle of the seventeenth century.

Winter-landscape,
on wood ; high 1-6, wide 1-3.

MOLYN, (Peter) senior. Born at Harlem ; cotemporary with the two *Pinas*: Flourished about 1630, and painted some valuable landscapes. *J. van de Velde, Akersloot, &c.* etched some landscapes with devices after him.

Landscape and river,
on wood ; wide 2-1, high 1-1.

MOLYN, (Peter) jun. called IL CAVALIER TEMPESTA ; also MULIER, or DeMULIERIBUS. Born at Harlem 1637. Pupil to his father *Peter*. Spent the greater part of his life in different parts of Italy, and acquired very great celebrity for painting animals, landscapes, and storms at sea. Died at Milan 1701.

Landscape and travellers,
on wood ; wide 1-11 ; high 1-3.

MOMMERS, (Heinrich) Born at Harlem. Studied at Rome, where the other Flemish students bestowed on him the bye-name *Slempot* (i.e. Sot,) on account of his continual inebriation. He, however, reared some very able pupils in his native country. Flourished about 1650.

Market for vegetables,

on canvas; high 2 4, wide 2-0.

Landscape and market for vegetables,

on wood; wide 1-8, high 1-4.

MOMPER. (Josse) or **MONTPORT**, called **MOMPER-BREUGHEL**, and also **E RVRUGT**. Born at Antwerp about 1580. Produced some beautiful landscapes, to which *J. Breughel* and *Teniers* often painted the figures. Several of his compositions are etched by himself. *Adrian Collart*, and *Callot* etched after him.

A lake,

on canvas; wide 5-7, high 4-5.

Mountainous landscape,

Companion,

on canvas; wide 4-10, high 3-5.

Landscape viewed through a grotto,

on canvas; high 1-11, wide 1-6.

Winter landscape,

on wood; wide 2-0, high 1-5.

MOMPON. (D. F.) This name, very distinctly written upon the picture here exhibiting, is not recorded by the historiographers. The manner and touch of this performance discriminate it from those of *Momper* or *Montport*.

View of a pond and terrace near the palace at the Hague,

on wood; wide 3-2, high 2-3.

MOOJAERT. (Klaas) Painted historical pieces in the manner of *Adam Elzheimer*. Flourished about 1624. *Matham* engraved after him. *N. Berghem*, *Jacob van der Does*, *Salomon Coningh*, and *J. Baptist Weeninx* are said to have been his pupils.

The parable of the labourers in the vineyard;
on canvas; wide 3-1, high 2-6.

MOSTARD. (Egidius) Born at Hulst about 1520 Pupil to *Jan Mandin*. This portrait and historical painter was particularly happy in his composition. In 1555 he became Member of the Academy at Antwerp, and died 1601. He etched after the *Carracci*; and *Sadelers, Hondius, Jode, &c.* engraved after him.

Christ, St. Peter, and St. John,
on copper; wide 1-11, high 1-7.

MOUCHERON. (Friederich) Born at Embden 1633. Pupil to *Jan Asselyn*, and afterwards studied at Paris On his return from France, he settled at Amsterdam. His landscapes are highly diversified and generally contain water, in which objects are reflected. Died at Amsterdam 1686.

Landscape and fishermen,
on canvas; wide 2-11, high 2-11.

Landscape; forest and falconer,
on canvas; wide 2 2, high 2-0.

Landscape. Shepherd and his flock,
on canvas; high 1-10, wide 1-6.

Grand landscape. Figures by *Berghem*
on canvas; wide 3-4, high 6-11.

MYN. (Hermann van der) Born at Amsterdam 1684. Pupil to *Ernest Sturen*. At first he painted fruit and flower pieces, but afterwards historical pictures and portraits, which cannot be sufficiently admired. Resided some time in Antwerp and London, at which last place he produced many portraits. Died 1741. *Ardell, Houston, Wilson, Purcell, &c.* engraved after him.

Flower piece,
on canvas; high 2-6, wide 1-9.

MULIER, See **MOLYN,** Junior.

N.

NEEFS. (Frater Ludovicus) This master whose name is to be seen upon the pictures, done by him, which are in the Electoral Gallery at Dresden; is generally confounded with the following artist, Hence the difficulty of meeting with his biographical particulars.

Peter delivered out of prison,

on wood; wide 1-3, high 0-9.

NEEFS. (Peter) Born at Antwerp about 1580. Pupil to *Heinrich Steenwyk*. Excelled in painting architectural pieces, to which *Frank, Teniers, Breughe, van Thulden, &c.* furnished the figures, and which are held in the highest esteem. Died 1651.

Interior of a gothic church,

Companion,

on copper; high 3 0, wide 2-6.

Another church,

on wood; wide 1-1, high 0-10.

NEER. (Art van der) Born at Amsterdam. This great landscape painter knew how to represent the water skirted by the verging horizon, and confined between shallow shores, still more beautiful by the tremulous moon-light; while his shades are, at the same time, improved, by clusters of trees and fishermen's huts. Nor was he inferior in his winter-landscapes and representations of conflagrations: *Alia met, Austin, Zingg, Rurret, J. S. Mueller, Vivares, J. Major, &c.* engraved after him.

Sea-piece. Moon rising,

on wood; wide 1-8, high 1-2.

Landscape. Moonlight,

on wood; wide 2-6, high 1-10.

Landscape. Skating.

on wood; wide 2-1, high 1-7.

NETTSCHER. (Caspar) See German Painters, **NETTSCHER.**

NIEULAND. (Adrian van) Born at Antwerp 1542. Pupil to *Peter Isaacs and Franz Badens*. His paintings of sea-ports with small figures, were executed with great taste, and in great demand

demand after his death: he also produced some small historical pieces. Died at Amsterdam 1601. *C. van Dalen* engraved after him.

Silene, fauns, and bacchants,
on wood; wide 2-2, high 1-8.

NIEULAND. (Wilhelm van) Born at Antwerp 1584-5. Pupil to *Roland Savery*. Studied three years at Rome under *Paul Brill*, whose manner he, at first imitated, but quitted again on his return to his native city, 1607, where he was made Member of the Academy. Settled afterwards at Amsterdam. Most of his paintings represent ruins of ancient magnificent structures, which are much admired. Died 1645. He etched 60 landscapes partly of his own composition, and partly of *P. Brill's*.

Sacrifices to fortune from different classes in life,
on wood; wide 3-1, high 2-2.

O.

OEVER (Heinrich) A valuable portrait-painter, who flourished at Zwoll, about 1690:

Landscape and ruins,
Companion,
on canvas; high 2-1, wide 1-8.

OLEN. (Adrian van) A painter of birds; who, though he cannot be compared with a *Hondekoeter*, *Sneyers*, *Weenix*, has the merit of having been their predecessor, and prepared the way for them. Biographical particulars unknown.

Swan and various birds,
on canvas; wide 5-8, high 4-2.

OOST. (Jacob van) Born at Bruges about 1600. At Rome he studied the manner of *Annibale Carracci* with such success, that his compositions were admired by all artists. He painted only large historical pieces, which may be deemed models for

correctness and harmony. Died at Bruges 1671.

Philemon and Baucis waiting upon the Gods,
on canvas; wide 6-1, high 4-8.

OPGANG. See PIEDMONT.

OS. (Jan van) An ingenious painter of fruit and sea-pieces, but of whom no biographical account can be given.

Fruit and flowers

on wood; high 2-9, wide 2-2.

OSTADE. (Adrian and Isac) See German painters,
OSTADE.

P:

PALAMEDES. (Anton) See STEVENS.

PAUL BRIL. See BRIL.

PAUL de VOS. See Vos.

PAUL POTTER. See POTTER.

PETERS. (Gerard) Brother of *Bonaventura* and *Jan*, but superior to them in boldness of touch and in colouring. He painted chiefly landscapes, which are very scarce and in universal esteem, but no sea-pieces whatever. Farther particulars unknown.

Landscape and pilgrimage,

on wood; wide 1-6, high 1-2.

PETERS. (Jan) Born at Antwerp 1625 His representations of storms and battles at sea are exquisite. Some historical paintings by this master adorn the churches of Antwerp. *Merian, Racheley, le Vau, &c.* engraved after him.

Storm at sea,

on canvas; wide 2-9, high 2-3.

PETER de LAAR. See LAAR.

PETER-NEEFS. See NEEFS.

PETER-QUAST. See QUAST.

PIEDMONT, (Niclas de) called OPGANG. Born at Amsterdam 1659. Pupil to *Martin Zaagmoelen* and *Niclas Molenaer*, both of whom he excelled in landscape-painting. On his return from Rome, he settled at Vollenhofen, where he died 1709. Most of his pictures (with figures by other masters) are to be seen in Italy.

Landscape in Italy,

on canvas; high 1-10, wide 1-5.

PINAS. (Jacob) Born at Harlem. An eminent figure and landscape painter, who flourished about 1630.

Nebuchadnezar restored to royalty,

on wood; wide 3-9, high 2-3.

PINAS. (Jan) Brother to the former, but was superior to him in abilities. Was engaged a considerable time with *Peter Lastmann* in Italy. *Rembrand* is said to have formed his taste according to the manner of this master. Flourished at the same time with his brother. *N. Lastmann, Jacobi, M. de Paas, Iens, &c.* engraved after both.

Landscape. The judgment of Midas,

on wood; wide 3-1, high 2-5.

POEL. (Evander van der) Produced some representations of conflagrations and rustic scenes, in the manner of *Temiers* and *Brouwer*, which are remarkable for their animation and elegance. Flourished about the middle of the seventeenth century.

Interior of a cottage,

on wood; high 0-11, wide 0-9.

POELEMBURG, (Cornelius) called BRUSCO or SATIRO Born at Utrecht 1586. Pupil to *Abraham Bloemaert*. At Rome he studied the manner of *Adam Elzheimer*; but after-

wards preferred the elegance of *Raphael*. After travelling in England, he returned to his native country, where he died 1660. His landscapes, which are in universal esteem, rank him among the first masters. *Bronckhorst, Lens, Morin, &c.* engraved after him.

Diana and nymphs surprised by Actæon,

on wood : high 1-11, wide 1-5.

POORTER. (Wilhelm de) Born at Harlem ; and is supposed to have been pupil to *Rembrand*. Painted chiefly biblical subjects, equal, in execution, to the best of those by *G. Douw*. One of them, done 1637, seems even to rival the performances of *Rembrand* himself.

Magdalen meditating,

on wood ; wide 1-3, high 0-11.

History of Chrisias and Callirhoë,

on wood ; high 2-1, wide 1-7.

PORBUS (Franz) Sen. Born at Bruges 1540. Pupil to his father *Peter jun.* and to *Franz Floris*, the latter of whom often observed "this youth will, in time, become my master". His portraits, historical subjects, and animals, are admired by all connoisseurs for the character and expression, as well as the boldness and harmony of his colouring. Died at Antwerp 1580.

Portrait of a man,

Portrait of a woman,

on wood ; high 2-7, wide 2-3.

PORBUS. (Franz) jun. Son to the former, was born at Bruges 1570. After travelling some years he settled at Paris, where he distinguished himself as a portrait-painter. Several altar-pieces by him, are to be seen in the churches of that city and Tournay. Died at Paris 1622. *Galle, Morin, Sadeler, &c.* engraved after him.

Portrait of his uncle,

on wood ; high 1-6, wide 1-2.

POTTER. (Paul) Born at Enkhuysen 1625. Pupil to his father *Peter*, whom he even excelled at the age of fifteen. Went to the Hague, where he was often visited by Prince Moritz. On account of some vexation, he removed to Amsterdam, where he died 1654. His landscapes are not inferior to those of the greatest masters of his nation; nor are his etchings less esteemed. *De Bye, Nolpe, Visscher, le Bas, and Hees* engraved after him.

Cattle reposing on a heath,
on canvas; high 1-3, wide 1-0.

Cattle grazing near a wood,
on canvas; high 2 3, wide 1-11.

POTTLEPEL. See JAN JORDAENS.

PYNACKER. (Adam) Born at Pynacker 1621. Studied at Rome. Celebrated for landscapes, in which the trees in particular are capitally executed. Died much lamented 1673.

Landscape and beach-tree in the foreground,
on canvas: high 2-3, wide 2-0.

Q.

QUAST. (Peter) or GUESCH. Painted mostly barber-shops, boors, &c. and flourished about 1630. *Peter van Nolpe* engraved after him.

A man sitting, attended by a woman,
Sportsman resting. Companion,
on wood; wide 1-0, high 0-9.

QUELLINUS. (Erasmus) Born at Antwerp 1607. Pupil to *Rubens*. Painted some historical pieces in a capital style. A short time before his death, he retired to a convent in his native city and expired there in 1678. *Bolswert, Pontius, Neefs, &c.* engraved after him.

See the medallion by him on the large flower-piece of
JAN BAPTISTE BREUGHELE,

QUINTIN-MESSIS. See MESSIS.

R.

RACHEL-RUYSCH. See RUYSCH.

RAVENSTEIN. (Johann van) Born at the Hague about 1580. Was one of the most classical portrait painters ever produced by his country. Died about 1655. *Matham* and *van Delft* engraved after him.

Portrait of a man,

on wood ; high 2 6, wide 2-0.

Rembrand REMBRAND, (Paul) called REMBRAND VAN RYN. Born in a village near Leyden 1606. Pupil to *Jacob van Zwaanenberg*, *Peter Lastmann*; and, as some have asserted, to *Jan Pinas* and *Georg Schooten*. The celebrity which this great master acquired, he owed entirely to nature and his great genius, which alone guided him in his studies. He excelled in portraits, where the heads painted by him, appear to be alive. The whole of his character may be summed up in these few words: *Rembrand* was an indifferent draughtsman, but with respect to execution, colouring, and the *chiaro scuro*, inferior to none. From 1628 to 1659 he engraved 341 pieces, which do not yield in merit to his paintings. In 1630 he settled in Amsterdam, where he died 1674.

A woman sitting with her child,

on canvas ; high 4-10, wide 3-9.

Christ appearing to Mary Magdalen,

on wood ; high 1-11, wide 1-7.

Portrait of a young man,

on wood ; high 1-7, wide 1-4.

A Dutch landscape; a bird's-eye-view,

on canvas ; wide 3-9, high 2-8.

Landscape and fishermen,

on canvas ; wide 2-3, high 2-0.

Fire at night in a village,
on canvas; wide 2-7, high 1-9.

Children entertaining their parents with a serenade,
on canvas; wide 8-11, high 7-8.

Portrait of a young Dutch lady,
on wood; high 2-0, wide 1-10.

REYN. (Jan van) Said to have been born at Dunkirk about 1610. Pupil to *Van Dyck*, whom he accompanied to England and remained with, to the death of his master. The Duke of Grammont took him to Paris, which he soon quitted in order to return to his native country. One great reason, why the performances of this great portrait and historical painter are so little known, is, because they were attributed to his master, of whose pupils not one ever equalled VAN REYN. Died 1678.

Portrait of an ancient Elector of Mentz,
 Companion. Portrait of an ancient Elector of Treves,
on canvas; high 4-10, wide 3-11.

RHYNGRAF. See PETER BREUGHEL, senior.

RIGOLTS, (Jan Philipp) See THIELEN.

ROCKES, See ZORG.

ROMBOU'S. (Simon) An eminent landscape-painter, and probably brother to *Theodor*. It is surprising, that notwithstanding the excellence of his performances, no account can be traced of his life.

Landscape. Forest and figures,
on wood; high 2-1, wide 1-6.

ROMBOU'S (Theodor) Born at Antwerp 1597. Pupil to *Cornelius Jansens*, whose genius he inherited, as well as his envy of *Rubens*, and the vain ambition of equalling him in his art. In 1617 he travelled in Italy, where he was patronised by the Grand Duke of Tuscany. Besides portraits, he painted large historical and altar-pieces, but frequently introduced

some

some grotesque scene. Died 1640. *Balkin, Bolswerts, &c.* engraved after him.

Peter denying Christ,

on canvas; wide 4-4, high 3-1.

ROMEYN. (Wilhelm) Pupil to *Melchior Hondeköeter*: painted pastorals, and ranks with *Berghem, Asselyn* and *Van der Meer junior*. Time of his birth and death unknown. *Visscher* engraved after him.

Landscape with cattle reposing,

on wood; wide 2-0, high 1 10.

Cattle at a brook, and herdsmen,

on canvas; wide 2-3, high 1-10.

Rubens
77.

RUBENS (Peter Paul) Born at Cologn 1577. Pupil to *Tobias Verhaegt, Adam van Oort*, and *Octav van Veen*. In him were united genius, assiduity, and a mind cultivated by the sublimer works of the ancient writers, which enabled him soon to eclipse the merits of all his cotemporaries. On the manner and excellence of this classical master of the Flemish school, it would be superfluous here to make any comment. He was knighted by King Charles I, while on an important diplomatic mission to this country from the King of Spain. Died at Antwerp 1640. Several of his performances are etched by himself.

Abraham receiving the bread of Melchisedech,

on canvas; wide 5-7, high 3-11.

The infant Jesus and St. John,

on canvas; wide 4-9, high 3-8.

Conversion of St. Paul,

on canvas; wide 7-1 high 5-0.

A pig asleep,

on wood; wide 1-4, high 1-0.

Head of an apostle or ancient philosopher,

on wood; wide 2-1, high 1-8.

RUTHARDS. (Carl) Painted battles, flowers, and animals. Flourished about 1666. Some of his performances are to be seen in the celebrated galleries of the Elector of Saxony, and of Prince Lichtenstein.

A tiger in a den, surprised by a lion,
on canvas; wide 1-10, high 1-5.

RUYSCH. (Rachel) Born at Amsterdam 1664. Pupil to *Wilhelm van Aelst*, whom she soon surpassed. In 1701 she was made Member of the Academy at the Hague; and 1708 received an invitation from the Elector of the Palatinate to reside at Düsseldorf; where, during his life, she painted solely for him. Her fruit and flower-pieces are held in the highest esteem. Died at Amsterdam 1750.

Fruit-piece,
on canvas; high 2-9, wide 2-2.

RUYSDAEL. (Jacob) Born at Harlem 1635. Was intimately connected with *Berghem*, which proved highly advantageous to him. His sea-pieces and landscapes are done in a capital style; and he frequently introduced waterfalls, ponds, or canals, with the figures by *Wouvermans*, *van de Velde*, and others; but most of them are in France and Holland. Died at Harlem 1681, without ever having quitted his native country. Some of his landscapes are etched by himself; others by *Blooteling*, *le Bas*, &c.

Ruys
16.

Skirmish of cavalry in a forest. *The figures by J. van de Velde*,
on wood; wide 3-5, high 2-5.

Wild landscape and cataract,
on canvas; high 2-11, wide 2-6.

Mill and cataract,
Cataract in a forest,
on canvas; high 2-9, wide 2-8.

Landscape and cataract,
on canvas; wide 3-0, high 2-6.

Landscape

Landscape and river,

on wood ; high 0-11, wide 0-9.

RYCKAERT. (David) Born at Antwerp 1615. Pupil to his father. At first he painted landscapes; but afterwards followed the same line as *Teniers, Brouwers* and *Ostade*, and was patronised by the Archduke Leopold. Most of his performances consist in smoking societies, chemical laboratories, stables, night-pieces, &c. finely executed, especially the heads and drapery. In 1651 he was appointed Director of the Academy at Antwerp, where he died. *Bottats, Chenu, &c.* engraved after him.

Cobler in his stall,

on wood ; wide 2-6, high 2-6.

RYN. (van) See REMBRAND.

S.

SAENREDAM. (Peter) Born at Asfelt 1597. Pupil to *Peter Franz Grebber*. Resided at Harlem, where he composed some fine perspectives. *Ploos* engraved after him.

Interior of a saloon,

on wood ; high 1-5, wide 1-1.

SAFTLEVEN. See ZACHTLEVEN.

SART.. See DUSSART.

SAVARY. (Jacob) A native of Courtray. Pupil to *Jan Bol*. Was chiefly engaged in painting cattle, birds, fish, &c. *N. de Bruyn, Londerseel, &c.* engraved after him.

Mountainous landscape with figures,

on wood ; wide 1-11, high 1-6.

SAVARY. (Roland) Born at Courtray 1576. Son and pupil to the former whose manner he at first followed; but soon after applied himself to landscape-painting under the direction of *Paul Bril*. He was patronised by the Emperor Rodolphus

Rodolphus II, who employed him to take the finest views in the Tirolese, where he spent two years in executing the commission. Died at Utrecht 1639. *Sadelers, Major, de Paas, Matham, &c.* engraved after him.

Representation of the creation, with a variety of animals,

on wood; wide 1-3, high 0-11.

Swans swimming in a pond,

on wood; wide 1-3, high 0-11.

SCHALCKEN. (Godfrid) Born at Dortrecht 1643. Pupil to *Samuel van Hoogstraaten* and *Gerard Douw*. The subjects treated by this master, were generally illuminated by bright solar rays or torches. He was emulous of excelling *Rembrandt*, that master in colouring and *chiaro scuro*. After spending some time in England, he returned to Holland and died at the Hague 1706. *Gole, Verkolie, Smith, &c.* engraved after him.

A woman with a wax taper,

on canvas; high 2-11, wide 2-2.

SCHLANGENMAHLER. See VROOMANS.

SCHMIDT VAN ANTWERPEN. See MESSIS.

SCHOOFF. (Rudolph) All that can be learned, concerning this celebrated master is, that during his long stay at Paris, he instructed *Adrian de Bie*, a circumstance which redounds much to his honour.

Sable hillocks near Scheveling,

on wood; wide 1-10, high 1-4.

SCHUT. (Cornelius) Born at Antwerp about 1590 Pupil to *Rubens*, whom he equalled in fertility of invention, but not in correctness. Some of his historical pieces adorn the church of Notre Dame at Antwerp: he also often painted bas-relievs and figures to the compositions of *Daniel Seegers*.—*Wittowek, Vorstermann, R. Heynhowek, W. Hollar, &c.* engraved after him.

Infant

Infant asleep. *An oval.*

on canvas ; high 1-11, wide 1-5.

Genii flying,

on wood ; high 1-1, wide 0-10.

Head of an angel, *Round.*

on wood ; diameter 0-10.

SCHWANEFELD, (Hermann) called l'HERMITE and HERMANN D'ITALIE. Born at Woerden 1620. Said to have been the pupil of *Gerard Douw*. He made a journey to Rome, where he was so delighted with the landscapes of *Claude Gelee*, that he studied under and assisted him. Though inferior to his master in landscapes, he excelled him in his figures and animals ; nor is his foliage entitled to less praise. Died at Rome about 1690. Upwards of 100 landscapes are etched by him and others by *H. Mauperche*.

Landscape with figures and flowers,

on canvas ; wide 2-8, high 2-1.

SEEGERS. (Daniel) Born at Antwerp 1590. Pupil to *Jan Breughel*, under whom he studied the harmony of colours. He became jesuit and embellished their churches with historical paintings of the saints of that order. After his travels in Italy, he produced a variety of flower-pieces for the Archduke Leopold, the Prince of Orange and other princes, which are admired for their high finishing, and place him among the first artists. Died 1660.

Flower piece and medallion,

on canvas ; high, 3-0, wide, 2-2:

SLINGELAND. (Peter van) Born at Leyden 1640. Pupil to *Gerard Douw*, whom he so equalled, that their works could not be distinguished. As a proof of his extreme assiduity, he is said to have spent three years on one family-portrait. Died 1691.

Portrait of a Dutch gentleman,
on canvas ; high 1-11, wide 1-7.

SNELLING (Heinrich) Born at Malines 1544. Esteemed for battles and historical paintings, which were mostly purchased by different princes. Died at Antwerp 1636.

The last judgment. *In three compartments:*
on wood ; wide 5-10, high 3-10.

The four elements,
on wood ; wide 2-3, high 1-7.

SNEYERS. (Franz) Born at Antwerp 1579. Pupil to *Heinrich van Balen*, under whom he made such rapid progress that he eclipsed all his predecessors and coëvals in painting fruit and animals. In Italy, he studied after *Castiglione*, and on his return from that country, *Rubens* employed his talents in his historical pictures. A hunting-piece recommended him to the notice of king Phillip III, who ordered him to paint others similar to it, and battles; and the archduke Albert appointed him his principal painter. Died in his native city 1657. He etched 16 of his own compositions. *L. Vorstermann, Zaal, Joullain, Winstanley, Prenner, &c.* engraved after him.

Birds of prey attacking ducks,
on canvas ; wide 7-5, high 5-1.

Wild boar attacked by dogs,
 Stag attacked by dogs,
on canvas ; wide 10-10, high 6-5.

SNEYERS. (Peter) Born at Antwerp 1593. Pupil to *Heinrich van Balen*. This master was equally celebrated for battles and landscapes, as well as for portraits and historical paintings, which induced the Archduke Albert to appoint him his painter. His performances were also held in great esteem by *Rubens* and *Van Dyck*. Died at Brussels about 1662. *Theod. van Kessel* engraved after him.

View of a villa, with figures on horseback,
on canvas ; wide 3-4, high 2-3.

Landscape and a man on horseback,
on canvas ; wide 6-6, high 4-6.

SOLEMACKER. (...) He was, according to d'Argenville, a pupil to the celebrated *Niclas Berghem*, whose manner he imitated better than any other of his pupils.

Landscape and men on horseback before a spring,
on canvas ; wide 2-4 ; high 2-0.

SON. (Jurian van) Born at Antwerp 1622. His fruit and flower-pieces, are, notwithstanding their number, in great demand, and evince how happily he combined the theory with the practice of his art, especially in painting grapes and peaches, which are unrivalled. Died at London 1702.

Table, oysters, fruit, &c.

Companion,

on canvas ; wide 2-8, high 2-0.

SONIE. (Jan) or SOENS. Born at Bois-le-duc about 1553. Pupil to *Jacob Boon* and *Egidius Mostard*. One of the most eminent Dutch landscape-painters, whose performances are in the greatest esteem ; several of them are to be seen at Rome in the Pope's palace, He was patronised by the Duke of Parma, in whose residence he is said to have died.

Landscape and figures,

on wood ; wide 1-8, high 1-5.

SPRANGER. (Bartholomé) Born at Antwerp 1546. Pupil to *Jan Mandyn*, *Franz Mostart*, and *Cornelius van Daalen*. Travelled in France and Italy, where he studied under *Bernardo Gatti*, and painted some choice landscapes. At Rome he was patronised by Pius V. for whom he executed some historical pieces ; and in 1575, he was employed by Rodolphus II.

on similar subjects, and highly honoured by him. Died at Prague about 1625. *Cort, Müller, Sadeler, Matham, van Geyn*, &c. engraved after him.

Holy family and angels,
on wood ; high 1-6, wide 1-2.

Woman with a lute,
on canvas ; high 0 9, wide 0-8.

SPREUWE. (J. J.) Painted chiefly scenes in domestic life, which are frequently to be met with in the cabinets of the amateurs. Particulars of his life unknown.

An old woman spinning,
on wood ; high 2-1, wide 1-8.

STEEN. (Jan van) Born at Leyden 1636. Pupil to *Knuffer, Brouwer*, and finally to *van Goyen*. The comprehensive genius of this artist enabled him, notwithstanding his excesses, to produce a number of finished paintings, especially historical pieces. Died 1689. *Goltz, de Blois, Bassan*, &c. engraved after him.

Sham-sickness,
on canvas ; high 2-3, wide 1-9.

STEVENS, (Anton) called PALAMEDES. Born 1604. Painted portraits and conversations. In 1673 he was Director of the Academy at Delft, where he died 1680. *Queborn, Kilian, Visscher*, &c. engraved after him.

Conversation,
on wood ; wide 2-5, high 1-5.

STENDARDO. See PETER VAN BLOEMEN.

STILHEID. See van LIN.

STORCK. (Abraham) Born at Amsterdam about 1640. Excelled in painting sea-pieces, especially storms. Was still living in 1683. *Le Bas* engraved after him.

The port of Amsterdam,

on canvas ; wide 3-5, high 2-7.

SUTEMANN, (Lambert) called LOMBARD and SUAVIUS. Born at Liege 1506. Pupil to *Arnold de Beer* and *Jan Mabuse*. Studied the manner of *Titian*, *A. del Sarto*, and other great masters. After his return from his travels, he improved the taste of his countrymen in drawing, and reared some excellent pupils, for instance *Fr. Floris*, *W. Kay*, & *H. Golzius*. Died 1560.

The death of Adonis,

on wood ; wide 2 . , high 1-9.

T,

TAMBURRO, See van der DOES.

TASSARD. (Peter Joseph) Born at Brussels. Celebrated for his engravings after *Rubens*, *Poussin*, *Van Dyck*, &c. Time of his birth and death not ascertained.

An old man putting on his spectacles,

on wood ; high 3-2, wide 2-4.

TAUW. See van der KABEL.

TEMPESTA. (il Cavalier) See MOLYN.

TENIERS (David) sen. Born at Antwerp 1582. Pupil to *Rubens*, and afterwards studied at Rome, under *Elzheimer*, the latter of whom he imitated in his smaller historical pieces. Painted in an admirable manner Flemish fêtes, boors smoking and drinking, chemical laboratories, &c. Died at Antwerp 1649.

Revels of witches,

on copper ; wide 1-6, high 1-1.

TENIERS, (David) jun. Born at Antwerp 1610. Pupil to his father, and *Adrian Brouwer*. The merits of this great master, whose pictures are perfect mirrors of nature, are too well known to all connoisseurs to need any comment here, and

were duly acknowledged by his great patron, the Archduke Charles. Died 1694.

Peasants playing at cards,
on wood; wide 1-4, high 1-0.

Mountebank vending medicines,
on wood; high 0-9, wide 0-8.

St. Jerom at prayers,
on canvas; high 0-11, wide 0-9.

Landscape and figures,
on wood; wide 1-2, high 0-10.

An alchymist in his laboratory,
on canvas; wide 3-4, high 2-6.

THIELEN, (Jan Philipp van) called RIGOLTS. Born at Malines 1618. Pupil to that eminent flower-painter *Daniel Seegers*, whom he equalled in the same line. Died in his native city 1667.

Flower-piece and medallion,
on canvas; high 2-7, wide 1-9.

THULDEN. (Theodor van) Born at Bois-le-duc 1607. Pupil to *Rubens*, whom he accompanied to Paris and assisted in his paintings for the Luxemburg Gallery. In 1638 he was Director of the Academy at Antwerp, but removed to his native city, where he was still alive in 1662. Several of his compositions are etched by himself, and by *Persyn, Balliu, &c.*

Herodias with the head of St. John,
on canvas; wide 7-2, high 4-8.

THYSSENS. (Peter) Born at Antwerp 1625. His historical pictures are considerably superior to his portraits, and almost equal to those of *Rubens*. In the year 1661 he was appointed Director of the Academy at Antwerp. Time of his death not ascertained.

Salutation of the angels,
on wood; high 1-11, wide 1-6.

TILBORGH. (Egidius) Born at Brussels, and flourished about 1658. Painted revels of boors, soldiers, &c. which are admired for their diversity. *Danzel, Gaucher,* &c. engraved after him.

Fête in a Dutch village,
on canvas; wide 5-6, high 3-9.

TOM. (Christian van) An ancient painter in the style of *Quintin Messis*, but of whom no particulars can be given, excepting that his name is written on the picture.

Two old men counting money
on wood; wide 2-10, high 1-11.

TORENVLJET, (Jacob) called *JASONE.* Born at Leyden 1641. Studied at Rome after *Raphael, P. Veronese* and *Tintoret.* His historical pictures, but especially his portraits, are in the Italian style, and therefore much esteemed in that country. Died 1719. *Bloteling, Bleyswick,* &c. engraved after him.

A boor and his wife going to market,
on canvas; high 2-11, wide 2-9.

A satyr among men,
on copper; high 1-2, wide 1-0.

Man and woman playing on musical instruments,
on copper; high 1-3, wide 0-11.

A peasant asleep, and a dead hare by his side,
on copper; high 0-9, wide 0-8.

TOUSSIN. (J....) All the account that can be obtained respecting this master, is, that *M. Somer* etched the heads of some saints after him.

Landscape Mercury and Argus,
on canvas; wide 6-6, high 3-7.

U.

UCHTERVELDT. (Jan van) A native of Holland, and is said to have been pupil to *Gabr. Metz*, in whose manner he painted some conversations, which are much esteemed. Flourished about 1670.

A young girl peeling apples,
on wood; high 0-8, wide 0-7.

UDEN. (Lucas van) Born at Antwerp 1595. Pupil to his father, whom he soon excelled. This minute landscape-painter was highly esteemed by *Rubens*, and justly claims a rank among the first masters. Died at Antwerp 1662. He etched some of his own compositions, and others after *Titian* and *Rubens*.

Landscape and forest,
on wood; wide 2-0, high 1-7.

ULFT. (Jacob van der) Born at Gorcum about 1627. The favourite subjects of this classical master were landscapes and antiquities of Rome, which discover a refined taste in architecture. As he only painted for his own amusement, his pictures are very scarce. Time of his death unknown.

A place in ancient Rome and figures,
on wood; wide 1-3, high 0-11.

UYTRECHT. (Adrian van) Born at Antwerp 1599. Painted fruit, flowers, animals, but particularly birds. His pictures, which were in great demand, were mostly purchased by the King of Spain. Resided in France, Italy, Germany and Holland, and died 1651.

Monkey, parrot and fruit,
on canvas; wide 6-3, high 4-8.

V.

VALCKENBOURG. (Theodor) Born at Amsterdam 1675. Pupil to *Kuilenburg*, *Musscher*; and afterwards studied

under *Jan Weenix*, whose manner he followed in painting wild beasts and birds; nor are his portraits without great merit. After travelling a considerable time, he returned to Holland, and worked for William III. King of England to his death. Died 1721. His performances are still in high esteem. *Van Gunst, Houbraken, &c.* engraved after him.

Dead birds and hunting equipage,
on wood; wide 1-5, high 1-1.

VEEN. (Martin van) See HEMSKERCK.

VELDE. (Adrian van de) Born at Amsterdam 1639. Pupil to *Jan Wynants*, to whose landscapes he afterwards painted the figures; a service which he also performed for *Van der Heyden, Hobbema, Ruysdael, Hackert, &c.* An altar-piece in the Catholic church at Amsterdam, done by him, proves that his talents were equal to historical painting, as well as landscapes. He engraved about 20 pieces, mostly cattle. Died 1672. *Dankers, le Bas, Aliamet, Major, Akersloot, Watson, Canot, &c.* engraved after him.

Shepherd and his flock reposing,
on canvas; wide 2-4, high 2-2.

Cow and sheep. A sketch,
on canvas; wide 1-1, high 1-0.

VELDE. (Esaias van de) Born at Amsterdam about 1580. Pupil to *Peter Deneyn*. Painted battles and small landscapes, which are held in the highest esteem. Died at Leyden about 1630.

See the figures in the battle by JACOB RUYSDAEL,

VELDE. (Wilhelm van de) Born at Leyden 1610. Celebrated for his representations of naval engagements, which induced King Charles II. to invite him to England. Died at London 1693. *Knapton* engraved after him.

See the figures in the picture of VAN DER HEYDEN.

VENNE. (Adrian van de) Born at Delft 1586. Pupil to *Simon de Valk*, & *Hieronimus van Diest*. Painted historical pieces which were eagerly purchased by the King of Denmark, Prince of Orange, &c. Died ab. ut 1650. *Vandelft*, *W. Hollar*, *Matham*, &c. engraved after him.

Dance and boors wrangling,

Companion,

Companion,

Companion,

on wood ; wide 1-8, high 1-4.

VERBECK (Clara) Two paintings, by this artist, are to be seen in the Abbey of St. Michael, at Antwerp; but the particulars of her life are not ascertained.

Landscape and figures,

Companion,

on copper ; wide 0-9, high 0-7.

VERBECK. (Peter) Flourished about the beginning of the seventeenth century.

Traveller reposing with his horse and dog,

on wood ; high 0-11, wide 0-8.

VERBOOM. (A. H.) Painted villages, landscapes, wood-markets and places about Harlem. Particulars of his life unknown.

Landscape. Figures by *Lingelbach*,

on canvas ; wide 1-11, high 1-5.

Landscape and forest,

Companion,

on canvas ; wide 2-5. high 2-0.

VERELST. (Simon) Born at Antwerp 1664. Was one of the most eminent flower-painters of that age; but was so conceited, that his intellects at last became deranged; and after

his recovery, he could never produce any piece equal to his former performances. Resided at London and died 1710.

Flower-piece,

on canvas; high 1-10, wide 1-6.

VERENDAEL. (Klaas) A native of Antwerp, who devoted his whole study to flower-painting after nature and the best masters, but never quited his native country. Flourished towards the end of the seventeenth century.

Flower-piece and medallion,

on canvas; high 2-5, wide 1-9.

Flower-piece,

on wood; high 1-3, wide 1-0.

VERKOLIE. (Niclas de) Born at Delft 1673. Pupil to his father. His first performances were portraits, but afterwards, he distinguished himself by historical pictures and conversations in the manner of his father, whom he in some degree excelled. Died at Amsterdam 1746. *Netscher, van der Werf, Weenix, Houbraken, Douw, &c.* engraved after him.

Fishwoman,

on canvas; high 1-1, wide 0-11.

VERSCHURING. (Heinrich) Born at Gorcum, 1627. Pupil to *Theodor Goverz & Jan Both*, and studied farther at Rome. On his return to Holland, he painted battles only, which are exquisitely executed. He perished in a storm at sea in 1690. Several of his compositions are etched by himself, and others by *Van Zylvelt, L'Epicie, &c.*

Close of a battle,

on canvas; wide 3-9, high 2-9.

VERSCURER. (Ludolph) A most eminent master, in the first manner of *Pynacker*, but of whom no account is given by *Füsslin* in his grand dictionary of painters:

Sea-piece. Sunset,

on canvas; wide 2-0, high 1-5.

A fleet on fire at night.

on wood; wide 1-5, high 0-11.

Sea-piece. Moonlight,

on canvas; wide 1-10, high 1-4.

Sea port and ships at anchor,

on canvas; wide 1-5, high 1-0.

VINCKEBOOMS. (David) Born at Malines 1578. Pupil to his father *Philipp*. Most of his performances consist in rustic fetes, weddings and landscapes. There are 22 etchings by him. *Bolswerts, de Bruyn, Suanenburg, &c.* engraved after him.

Landscape and view of a village,

on wood; wide 4-10, high 3-6.

Landscape, Figures by *Jan Breughel*.

on wood; wide 2-4, high 1-6.

VLEUGHEL. (Philipp) Born at Antwerp. Pupil to *Rubens*, and justly celebrated as one of the most perfect historical painters formed in that classical school.

The continence of Scipio,

on canvas; high, 3-8, wide 3-2.

VLIEGER. (Simon de) An excellent naval painter, who flourished at Amsterdam about 1640; but of whose life no particulars are known, excepting that he instructed *Wilhelm van de Velde*. Several of his pieces are etched by himself in a peculiar manner. *Ossenbeck, Canot, Dankerts, &c.* engraved after him.

Calm at sea and fishermen,

on wood; wide 1-2, high 0-11.

Storm at sea and shipwrecks.

on wood; wide 1-8, high 1-1.

VLIET. (Heinrich van) Born at Delft 1585. Pupil to his uncle *Wilhelm*. Painted historical subjects, moon-light, perspective

spectives, &c. and, in the sequel, portraits, under the direction of the celebrated *Mireveldt*, but succeeded best in the former, which are greatly admired. Time of his death unknown. *I. Suyderhoef* engraved after him.

Interior of a church,

on wood ; wide 1-11, high 1-7.

Interior of a church;

on wood ; high 1-11, wide 1-6.

VLIET. (Jan van) Flourished about 1630. He principally followed engraving in the manner of *Rembrand*, whom he almost equalled: his heads in particular, are unrivalled for expression. He etched several of his own pictures after *Livens*, *Rembrand*, &c.

Subject from the crusades, taken from *Tasso*,

on canvas ; wide 7-1, high 4-11.

VLIET. (Wilhelm van) Born at Delft 1584. Produced historical pieces and portraits in a grand style. Died 1642.

Three boys viewing a piece of money,

on wood ; high 1-1, wide 0-11.

VONCK. (E.) An eminent bird-painter, in the manner of *Sneyers* and *Hondekater*; he flourished about 1670.

Dead hare and birds,

on wood ; wide, 2-2, high 1-11.

VOORHOUT. (Jan) Born near Amsterdam 1647. Pupil to *Constantin Verhout*, *Jan van Noort* and *Jurian Ovens*. The historical performances of this master have elevated him to the highest rank in the art. After residing some time at Hamburg, he returned to his native country, where he died 1749.

Autumn and Pomone,

on canvas ; high 2-3, wide 1-9,

VOORT. (Jan van) A celebrated landscape-painter and amateur, who had a very valuable cabinet, and flourished in Holland about 1717.

Burghers diverting themselves in the country,
Companion,

on canvas; wide 3-8, high 3-1.

VOS, (Jan de) Painted chiefly portraits and landscapes, but of whom no biographical particulars are known. *Suyderhaef* engraved after him.

Landscape and view of a city,

on wood; wide 4-4, high 2-2.

VOS. (Martin de) Born at Antwerp about 1534. Pupil to his father and *Franz Floris*, when he soon eclipsed all his fellow students. In Italy he was the favourite of *Tintoret*, and painted several portraits for the house of Medicis. After his return, he composed several grand fetes, in which he disposed some antique vases with great taste. In 1559 he was Member of the Academy at Antwerp, where he died 1604. *Sadeler, Thomasin, Collart, &c.* engraved upwards of 600 of his performances.

Head of an old man,

on wood; high 1-4, wide 0-11.

The Israelites punished by serpents,

on wood; wide 5-1, high 3-7.

Christ on the cross,

on lustring, high 1-7, wide 1-3.

VOS. (Paul de) Born at Aelst about 1600. Was a contemporary of *Cornelius de Bye*, and excelled in painting animals, hunts and battles, most of which were immediately purchased by the Emperor, the King of Spain, and the Duke of Arschot; the last of whom formed them into a separate collection. *Peter van Mander* engraved after him.

Two hunting dogs watching an object at a distance,
on canvas ; wide 3-3, high 2-9.

VRIENDT. (Franz van) See FLORIS.

VRIES. (Regnerus) Pupil to *Ruysdael*. Painted some pretty landscapes, in which he introduced buildings and ruins to great advantage; one of them is dated 1557, but farther particulars unknown.

Landscape and ruinous tower,
on wood ; wide 2-6, high 1-10.

VROOMS. (Heinrich Cornelius) Born at Harlem 1566. Spent the greater part of his life in travelling, and studied under *Paul Bril* at Rome. He was shipwrecked on a voyage to Spain, by which he lost all his paintings: but, immediately after his return to Holland, he exerted his talents in representing naval engagements, storms and landscapes, which were purchased in England and by the Prince of Orange. Time of his death unknown.

Wild landscape and cattle,
on copper ; wide 1-2, high 0-11.

VROOMANS' (.....) called SCHLANGENMAHLER, or *Snake Painter*. Born 1658, and supposed to have been pupil to *Otto Marcellis*. Painted generally common wild plants and shrubs, with snakes, frogs, mice, spiders, &c. but turned monk in his 36th year.

Nest of birds and foliage,
on wood ; high 1-9, wide 1-4.

Serpent and insects,
on wood ; high 1-7, wide 1-2.

W.

WABBE. (Jacob) An able historical and portrait-painter who flourished at Hoorn about 1600.

Portrait

Portrait of himself,

on wood ; high 3-5, wide 2-5.

Interior of a kitchen, supposed to be at Emaus,

on wood ; wide 4-10, high 3-9.

WÆL. (Cornelius de) Born at Antwerp 1594. Pupil to his father and other masters. Was celebrated for his representations of battles, sieges, &c. most of which were for the Duke of Arschot and Philipp III, king of Spain. Died at Genoa.

Engagement of infantry near a church,

Engagement of cavalry near a bridge,

on canvas ; wide 2-4, high 1-6.

WÆL. (Wilhelm) An ancient battle-painter in the style of *Spranger*, who observed a similar manner in drawing, but at the same time more highly finished. Biographical particulars unknown.

Christ replying to the question about the penny,

on copper ; wide 0-9, high 0-6.

WATERLOO. (Anton) Born at Utrecht ; or, as others assert, at Amsterdam, about 1618. Esteemed for his landscapes, to which *Weenix* and others painted the figures and animals. He also etched 153 of them in a superior manner. Notwithstanding an ample fortune, and the great advantages which he derived from his labours, he died in indigent circumstances in the infirmary of St. Job, near Utrecht.

The mill of Waterloo.

on wood ; high 1-2, wide 0-11.

WEENIX. (Jan) Born at Amsterdam 1644. Pupil to his father *Jan Baptiste*. Painted historical pieces, cattle, wild fowls, landscapes, and flowers with equal success. Between the years 1712 and 1714 he adorned three apartments in the palace of Rensberg, belonging to the Elector of

of the Palatinate, with his pictures, for which he always received the most ample remuneration. Died at Amsterdam 1719.

Dead birds and hunting equipage,
on canvas ; wide 2-5, high 2-0.

Flower and fruit-piece,
on canvas ; high 2-9, wide 2-3.

Dogs snarling,
on canvas ; wide 3-8, high 2-10.

Birds of prey attacking poultry,
on canvas ; wide 7-6, high 5-6.

WEENIX. (Jan Batiste) Born at Amsterdam 1621. Pupil to *Abraham Bloemuert*, and *Niclas Mojaert*, the last of whom he followed in his manner. At Rome he was made Member of the Academy ; and, on his return, settled near Utrecht. His portraits, landscapes, cattle, historical pieces and naval views, are worthy of admiration. Died 1660. *Verkolie* engraved in aqua-tinta after him.

Female sitting near a fountain,
on wood ; wide 1-3, high 1-0.

WERFF. (Adrian van der) Born near Rotterdam, 1659, Pupil to *Cornel. Picolet* and *Eglon van der Neer*. Patronised by the Elector of the Palatinate, who conferred on him the rank of nobility with a considerable pension ; he was also honoured with the visits of the King of Poland and the Duke of Wolfenbüttel, who admired his performances, which consisted in portraits, historical pieces, and domestic scenes. By his too great exertions to satisfy the numerous demands for his pictures, his strength was exhausted, that he died 1722. The change at Rotterdam was built according to his sketches. *Larrey*, *Verkolie*, *van Meurs*, *van Bleck*, *Preissler*, &c. engraved after him.

Delilah cutting off Samson's hair,
on canvas ; high 1-1, wide 0-10.

Christ crucified ; the Virgin Mary, St. John, &c.

on canvas ; high 2-2, wide 1-6.

WETT (Jan de) Was a cotemporary of *Rembrand*, in whose style he painted with such success, that many of them have been attributed to *Rembrand*, and are still preserved as such in different cabinets. In the celebrated Gallery of Saldah-lun is a painting of "Troy on fire" by this master.

Peasants dancing,

on canvas ; wide 5-7, high 3-9.

Daniel poisoning the dragon,

on wood ; wide 2-7, high 1-10.

Works of charity,

on wood ; wide 2-5, high 1-8.

Joseph selling the corn in Egypt,

Joseph revealing himself to his brethren,

on wood ; wide 2-0, high 1-7.

WICK. (Wilhelm) Probably the same, who painted the cieling of the Queen's stair-case in the palace of Hampton-Court. His manner resembles that of *Bronkhorst*, but it is greatly to be lamented, that no biographical particulars are to be met with concerning this master.

The four evangelists with their emblems

on canvas ; wide 5-5, high 4-7.

WILLIBORTS. (Thomas) Called *Boschaert*. Born at Bergen-op-zoom 1613. Pupil to *Gerard Seegers*, and afterwards studied in Italy, where he was much esteemed; In 1649 he was appointed Director of the Academy at Antwerp, at which place he died in 1656. His allegories, historical pictures and portraits (most of which are to be seen in the churches of Flanders, Brabant, and in the palace of the Prince of Orange) approach those of *Von Duck*.—*Jode, Waumanns*, &c. engraved after him.

Head of a female; the expression of grief.

on canvas; high 1-11, wide 1-6.

WITTE. (Caspar de) Born at Antwerp about 1621. Spent a considerable time in Italy and France, where his pictures were in great repute; but afterwards settled at Antwerp, at which place he died towards the end of the seventeenth century. Most of his paintings are landscapes.

Landscape and figures,

on canvas; wide 2-11, high 2-0.

Landscape and figures,

on canvas; wide 2-8, high 2-0.

WITTE. (Emanuel de) Born at Alkmaar 1607. Pupil to *Evert van Aelst*. Painted originally historical pieces and portraits; but afterwards architectures, in which he shone forth to the highest advantage. The depravity of his moral character, and especially an intolerable hauteur, reduced him, however, to want and misery, so that, in a paroxysm of despair, he threw himself into a canal, where he perished 1692.

Interior of the cathedral at Harlem,

on canvas; wide 3-5, high 2-0.

WOUWERMANS. (Philipp) Born at Harlem 1620. Pupil to his father *Paul*, and to *Jan Wynants*. Painted skirmishes of cavalry, hunts, horse-markets, &c. in a masterly manner, and highly diversified; but they mostly fell into the hands of rapacious picture-dealers, who disposed of them at the most exorbitant prices: nor are his landscapes less admirable. Died in his native city 1668. *Vischer, Moyreau, le Bas, &c.* engraved after him.

Riding school open; with landscape,

on canvas; wide 3-2, high 2-5.

Winter-landscape with figures,

on wood; wide 1-5, high 1-1.

Travellers reposing;
on wood; high 1-2, wide 1-1.

WYCK. (Thomas) Born at Harlem about 1616. He was one of the greatest masters in his line, and painted chiefly sea-ports, and coasts with ships; likewise public markets in which he introduced rope-dancers, jugglers, and mountebanks: other pieces represent chemical laboratories with complete apparatus. Died 1686. Fourteen representations of ruins are etched by himself; and others by *Boetius, Baille, &c.*

Farrier working at the forge,
on wood; wide 1-3, high 1-1.

Peasant and attorney,
on wood; high 1-9, wide 1-3.

Landscape with sea-port and figures;
on canvas; wide 2-6, high 2-0.

Interior of a cottage,
on wood; high 1-5, wide 1-2.

WYNANTS. (Jan) Born at Harlem about 1600, and supposed to have been the master of *Adrian Van de Velde* and *Wouwermans*. It is surprising, that no circumstantial account of this eminent landscape-painter, is to be found in any of the Dutch historiographers. The figures in his pieces, are attributed to *Van Thulden, Ostade, Wouwermans, Lingelbach, Adrian Van de Velde, &c.* Died 1670.

Landscape and figures,
on canvas; wide 1-2, high 1-0.

WYNEN, (Dominicus van) called ASCANIUS. Born at Amsterdam 1661. Pupil to *Wilhelm Doudyns*. Studied several years at Rome, and was particularly successful in painting cabinet-pieces and jovial scenes. *Pool* and others engraved after him.

Medea restoring youth to the father of Jason,
Companion,

on canvas ; high 2-1, wide 2-1.

Z.

ZACHTLEVEN, (Cornelius) or ZAFFLEVEN. Born at Rotterdam about 1610. The greater part of his pieces, in the manner of *Brouwer* and *Teniers*, represents soldiers and their amusements, in which he imitated nature most minutely. Time and place of his death unknown.

Landscape : sheep and goats,
on wood ; wide 1-7, high 1-2.

ZACHTLEVEN. (Hermann) Brother to the former, and born at Rotterdam 1609. Pupil to *Van Goyen*. Painted landscapes and different rural scenes ; especially some beautiful prospects about Utrecht and the Rhine, which are in great repute. Died at Rotterdam about 1685.

Landscape : view of the Rhine,
on wood ; wide 1-5, high 1-1.

ZORG, (Heinrich) called ROCKES. Born at Rotterdam 1621. Pupil to *Teniers* (whose manner he followed) and afterwards to *Wilhelm Buytenweg*, Notwithstanding his love to the art, it is singular, that he should form the resolution of following the employment of his father, who was a barge-man. It must, however, be acknowledged, that his leisure hours were all engaged in artistical pursuits.

Interior of a kitchen with barrel and tubs,
on wood ; wide 1-5, high 1-0.

Interior of a grand farm-house, and implements,
on canvas ; wide 1-11, high 1-6.

Paintings by Flemish Masters unknown, or not yet ascertained.

- Portrait of a little boy, }
 Portrait of a little girl, } *in red clothes.*
on wood; high 3-6, wide 2-7.
- Portrait of a little boy, }
 Portrait of a little girl, } *in coloured clothes.*
on wood; high 3-2, wide 2-4.
- Madonna and infant,
on wood; high 0-9, wide 0-7.
- Adoration of the magi. *A beautiful antique.*
on wood; high 1 2, wide 0-10.
- Transactions in human life,
on canvas; wide 4-8, high 3-6.
- Mountainous landscape,
on copper; wide 0-9, high 0-7.
- The paths to virtue and vice,
on wood; wide 3-2, high 2-3.
- Vintage: *with the monogram V. V. L.*
on wood; wide 2-10, high 2-4.
- Landscape and pond. *In the manner of P. Brill,*
on wood; wide 1-6, high 1-3.
- Peasants dancing. *In the manner of Scorelius,*
on wood, wide 1-7, high 1-1.
- Portrait of a man: *with the monogram G.K.*
on canvas; high 3-4, wide 2-6,
- Landscape, forest: *with the monogram A.D.B.*
on canvas; wide 2-7, high 2-1.
- Musical party. *In the manner of Palamedes,*
on wood; wide 0-11, high 0-9,

Minute landscape: *with the monogram D. U. Bt.*
on wood; wide 2-7, high 2-2.

Landscape: *with the monogram W. R.*
on wood; wide 2-6, high 1-5.

Nymphs and Tritons: *with the monogram A. V. C.*
on wood wide 1-11, high 1-5.

Portrait of a man. A sketch. *Of the school of*
Van Dyck,
on wood; wide 2-0, high 1-8.

Landscape: forest and figures,
 Companion,
on copper; wide 1 3, high 0-10.

Landscape and cattle. *An antique.*
on canvas; wide 6-3, high 3-10.

The tower of Babel. *An antique.*
on canvas wide 5-3, high 3-2.

Child reading,
on wood; high 1-1, wide 0-10.



ITALIAN

AND

SPANISH PAINTERS.

A,

ALBANI. (Francesco) Pan and Syrix,
on canvas; high 6-3, wide 4-5.

Head of a woman,
on canvas; high 1-6, wide 1-1.

ALESSANDRINI. (Francesco) See the FIGURES by him
on the landscapes of ORIZONTE, i.e. VAN BLOEMEN, *Flemish*
Painters.

ALLEGRI. (Antonio de) called CORREGGIO. St. Catherine and Angels,
on canvas; high 2-9, wide 2-2.

The adoration of the shepherds,
on canvas; high, 2-0, wide, 1-6.

ALTOMONTE. (Martino) St. Peregrine's miraculous
cure,
on canvas; high 1-6, wide 1-3.

AMERIGI. (Michel Angelo) called IL CARRAVAGGIO,
Head of a shepherd,
on canvas; high 2-3, wide 1-8.

AMIGONI. (Giacomo) Sketch of the ceiling of the
baths at Nymphenburg,
on canvas; wide 4-9, high 2-10.

Bacchus and Ariadne,*on canvas; wide 2-0, high 1-5.***AMOROSI.** (Antonio) A young girl playing on the tambourine,*on canvas; high 1-2, wide 1-0.***ARRIGONE.** (1) See LAURENTINI.**AVELINO.** (Onofrio) The Virgin appearing to St. Clara,*on canvas; high 5-2, wide 3-10.***B.****BACICCIO:** See GAULI.**BALDI.** (Lazaro) The conversion of St. Paul,*on canvas; high 1-10, wide 1-4.***BALESTRA.** (Antonio) Abraham worshipping the angels,*on canvas; wide 2-0, high 1-6.*

Apollo and Daphne,

Juno removing the eyes of Argus,

Hercules spinning with Omphale,

Paris and Oenone,

*on canvas; wide 2-6, high 2-0.***BAMBOCCIO.** (il) See *Flemish Painters*, LAAR. (PETER DE)**BANDINELLI.** (Baccio) Head of an apostle.*on canvas; high 1-6, wide 1-1.***BARBARELLI,** (Giorgio) called **GIORGIONE** da CASTEL-FRANCO.

Profile of a man,

on canvas; high 2-0, wide 1-7.

Portrait of a man in a pelisse,

*on canvas; high 2-5, wide 2-1.***BARBIREI,** Giovanni Francesco called **GUERCINO** da CEN TO. Head

Head of a woman. *A round.*
on canvas; diameter 2-4.

St. Francis meditating,
on wood; high 1-5, wide 1-0.

Susanna bathing,
on canvas; wide 6-4, high 4-8.

BAROCCIO. (Federico) Portrait of a Duke of Urbino.
on wood; high 1-11, wide 1-6.

The nativity,
on wood; high 1-6, wide 1-2.

BASSANO. (il) See PONTE.

BATTAGLIE. (il Michel Angelo delle) See CERQUOZZI.

BATTAGLIE. (il Bresciano delle) See MONTI.

BELLUCCI. (Antonio) The Queen of Cyprus and her
 children imploring aid of the Venetians,
on canvas; wide 17-6, high 7-0.

The martyrdom of St. Sebastian,
on canvas; wide 4-5, high 4-1.

BENEDETTO. (il) See CASTIGLIONE

BENEFIALI. (Marco) The holy family, and St. Anthony
 of Padua,
on canvas; wide 2-10, high 2-4,

BENVENUTO. (il) See GAROFALO.

BERETINI, (Pietro) called PIETRO DA CORTONA.

Herminia escaping from the crusaders,
on canvas; high 6-1, wide 4-1.

St. Barbara beheaded,
on wood; high 1-4, wide 1-1.

BERETONI. (Nicolo) The assumption of the Virgin,
on canvas; high 1-11, wide 1-5.

BERG-

BERGAMASCO. (il) See CASTELLI.

BIBIENA. See GALLI.

BIGORDI. (Rodolfo) called ILGHIRLANDAJO. Madonna and the infant,

on wood ; high 3-4, wide 2-6.

BISCAINO. (Bartolomeo) King David penitent. *A round,*
on wood ; diameter 0-6.

BONAROTTA. (Scuola di Michel Angelo) Virgin and Child,

Angels attending the Virgin,

The nativity of the Virgin.

The death of the Virgin.

on wood ; wide 4-5, high 4-4.

The last judgment,

on wood ; high 4-11, wide 4-4.

BONVICINO. (Alessandro) called MORETTO. Adoration of the Magi,

on canvas ; wide 2-2, high 1-8.

BRAGHETTONE. (il) See RICCIARELLI

BRANDI. (Domenico) Sheep near ruins,

A dog at a well,

on canvas ; wide 2-11, high 2-2.

BRANDI. (Giacinto) Virgin, child and two apostles,
on canvas ; high 1-6, wide 1-3.

BRESCIANO DELLE BATTAGLIE. (il) See MONTI.

BRISIGHELLA. See *German Painters*, EISMANN.

BRUSCO. (il) See *Flemish Painters*, POELENBURG.

C.

CAGNACCI. See CANLASSI.

CALABRESE. (il cavalier) See PRETTI.

CALIARI, (Carlo) called CARLETTO VERONESE.

Rebecca at the well,

on canvas ; wide 3-2, high 2-2.

Judith attiring,

on canvas ; high 4-10, wide 3-8.

CALIARI. (Paolo) called PAOLO VERONESE. The marriage in Cana,

on canvas ; wide 6-0, high 4-3.

CAMASSEI. (Andrea) called IL LARNASCO. Virgin and Child,

on canvas ; high 2-7, wide 2-2.

CAMPITELLI, (Domenico) A fox devouring a goose,

on canvas ; wide 3-9, high 2-10.

CANLASSI, (Guido) called CAGNACCI. Laocoon and his sons,

on canvas ; wide 6-11, high 5-1.

CANTARINI, (Simone) called DAPESARO. St. Nicholas praying for the deceased,

on canvas ; high 1-11, wide 1-4.

CAPUCINO. (il) See STROZZI.

CARDI, (Luigi) called IL CIVOLI. Joseph and Potiphar's wife,

on canvas ; wide 5-8, high 4-4.

CARLETTO. (Veronese) See CALIARI.

CARLO DOLCE. See DOLCE.

CARLO LOTTO. See *German Painters*, LOTH.

CARPIONE.

CARPIONE. (Giulio) Bacchanales; nymphs and fauns dancing,

on canvas; wide 5-5, high 4-6.

CARRACCI. (Agostino) The Ephesian widow,

on canvas; high 2-10, wide 2-5,

CARRACCI. (Annibale) The assassination of Pompey,

on canvas, wide 7-0, high 4-11.

St. Catherine,

on canvas; wide 3-3, high 2-8.

Portrait of himself,

on canvas, high 1-8, wide 1-4.

CARRACCI. (Antonio) A Magdalen,

on canvas, wide 5-0, high 3-9.

CARRACCI. (Lodovico) St. Jerom hearing the last trumpet.

on canvas; wide 5-0, high 3-7.

CARRAVAGGIO. See AMERIGI.

CASANUOVA. (Francesco) Sea piece. Moonlight,

on canvas; wide 2-0, high 1-6

CASTEL-FRANCO. (Giorgio da) See BARBARELLI.

CASTELLI. (Alessandro) Battle of the Israelites,

Companion,

on canvas; wide 3-8, high 2-7.

CASTELLI, (Bernando) called IL BERGAMASCO. Landscape and figures.

on canvas; wide 2-2, high 1-7,

CASTIGLIONE, (Benedetto) called IL BENEDETTO, and GREHETTO. The prodigal son in distress,

on canvas; high 3-0, wide 2-3.

CASTIGLIONE (Giacomo) St. John beheaded in the prison,

on canvas; wide 3-7, high 2-6.

CAVEDONE. (Giacomo) St. Catherine buried by angels,
on canvas; wide 1-0, high 1-7.

Christ appearing to the Virgins,
on canvas; high 2-0, wide 1-8.

CERQUOZZI, (Michel Angelo) called IL MICHEL AN-
GELO DELLE BATTAGLIE.

Camp, and dressing of a wound,
on canvas; wide 2-1, high 1-0.

CHIARI. (Guiseppe) St. Francis,
on canvas; high 1-11, wide 1-2.

CICCIO. (l'abbate) See SOLIMENA.

CIGNANI. (Carlo) Maternal affection.
on canvas; wide 5-8, high 4-6.

Virgin and child. An oval,
on canvas, wide 2-9, high 2-3.

Joseph and Potiphar's wife. An oval,
on canvas; wide 2-7, high 1-10.

Vulcan complaining to Jupiter of the infidelity
of Venus,
on canvas; wide 10-6, high 6-0.

CLAUDIO. (il) See French Painters, GELEE.

CONCA (Sebastiano) The angel appearing to St. Joseph,
on canvas, high 2-3, wide 1-11.

St. Nicholas, healing the wounded,
on canvas; high 1-10, wide 1-3.

CONGIO. (Leonardo) Moses and his brother before Pharaoh,
on canvas; high 2-6, wide 1-9.

CORAZZA. (N....) Battle with the Turks, } Ovals
Companion,
on canvas; wide 3-2, high 2-5.

CORREGGIO. See ALLEGRI.

CORTESE.

CORTESE. (Giacomo) See *French Painters*, COURTOIS.

CORTONA, (Pietro da) See BERETINI.

CRESPI. (Daniel) A beggar sitting,
on canvas ; high 2-10, wide 2-4.

CRESPI, (Giuseppe Maria) called L' SPAGNUOLO.
The Resurrection of Christ,
on canvas ; high 4-5, wide 3-3.

D.

DANIELE DA VOLTERRA. See RICCIARELLI.

DANIELE (Il cavalier) See *German Painters*, SAYTER.

DIETERICI. See *German Painters*, DIETERICH.

DOLCE. (Carlo) The miracle of Soriano,
on copper ; high 1-1, wide 0-10.

DOMENICHINO. See ZAMPIERI.

E.

EREMITA. (l') See *Dutch Painters*, SCHWANEFELD.

F.

FA PRESTO. (Luca) See GIORDANO.

FERRI. (Ciro) Peace concluded with the Sabins,
on canvas, wide 3-11, high 3-1.

Profile of a woman,
on wood ; high 1-3, wide 1-0.

A vestal at the sacred fire,
on canvas ; high 3-6, wide 2-9.

Vestals watching the sacred fire,
on canvas, wide 5-0, high 3-10.

FIDANZA. (Giuseppe) A sea-piece,
Companion,
on canvas ; wide 1-4, high 1-1.

FIORI,

FIORI (Gasparo dei) See LOPPEs:

FIORI. (Mario dei) See NUZZI.

FRANCESCHINI. (Marco Antonio) A Magdalen,
on canvas, high 3-0, wide 2-6.

FRANGIPANI. (Nicolo) A herdsman with a flute,
on canvas, high 1-7, wide 1-4.

FURINI. (Filippo) A Magdalen,
on canvas; high 2-10, wide 2-3.

G.

GALLI, (Ferdinando) called BIBIENA. A sea-port,
on canvas; wide 3-0, high 2-2,

GAROFALO, (Benvenuto) called IL TISIO. Virgin and
child,
on wood; high 1-4, wide 1-1.

GARZI. (Luigi) The bearing of the cross,
on canvas; wide 3-0, high 2-3.

GASPARO. (il) See *French Painters*, DUGHET.

GASPARO DEI FIORI. See LOPPEs.

GAULI. (Giovan. Battista) called BACCICCIO. The con-
tinence of Scipio,
on canvas; wide 1-4, high 1-1.

GEMIGNANO. (Giacinto) St. Francis Xaver on his
death-bed,
on canvas; high, 1-8, wide 1-1.

GENNARO. (Ercole) Flora,
on canvas; high 3-6, wide 2-10.

GENOESE. (il prete) See STROZZI.

GHERARDO DELLE NOTTI. See *Flemish Painters*,
HONTHORST.

GHIRLANDAJO. (il) See BIGORDI.

GIORDANO, (Luca) called LUCA FA PRESTO. Delilah
cutting off Sampson's hair,
on canvas; high 3-8, wide 3-1.

Sampson delivered to the Philistines,
on canvas; wide 6-8, high 4-1.

Aeolus rousing the waves,
on canvas; wide 0-11, high 0-8.

Diogenes taught to dispense with his cup,
on canvas; high 5-0, wide 3-7.

GIORGIONE. See BARBARELLI.

GIULIO ROMANO. See PIPÌ.

GIOVANNI DALLE VITE. See *Flemish Painters*, MIEZ.

GOBBO. (il) See SOLARIO.

GRASSI. (Nicolò) St. Anthony the hermit,
St. Augustin the bishop,
on canvas; high 2-8, wide 1-11.

GREHETTO. (il) See CASTIGLIONE, (Benedetto)

GUERCINO DA CENTO. See BARBIERI.

GUIDORENI. See RENI.

J.

JASONE. (il) See *Flemish Painters*, TORENVLIET.

L.

LANFRANCO. (Giovanni) The torments of Prometheus,
on canvas; wide 2-0, high 1-6.

LARNASCO. (il) See CAMASSEI.

LAURENTINI, (Giov. Ant.) called ARRIGONE.
Medea and Jason,
on canvas; wide 3-8, high 3-0.

LAURI, (Filippo) and ANT. TEMPESTA. A nymph
borne by Satyrs,
on canvas; wide 2-0, high 1-5.

Pigmalion

Pigmalion embracing the animated statue,
Bacchus transforming Ariadne into a star,
on canvas ; high 1-6, wide 1-2.

LENARDI. (Battista) The entombing of Christ. A sketch:
on canvas ; wide 0-9, high 0-7.

LEONARDO DA VINCI. See VINCI.

LIBERI. (il cavalier Pietro) Cupid breaking his bow,
on canvas ; high 2-0, wide 1-7.

LICINIO. (Giov. Antonio) See REGILLO.

LOPPES, (Gasparo) called GASPARO DEI FIORI.
Fruit and flower-piece,
Companion,
on canvas ; high 4-4, wide 3-3.

LUCA GIORDANO. See GIORDANO.

LUTI. (Benedetto) Cain murdering his brother Abel.
on canvas ; high 2-0, wide 1-5.

M.

MARATTI. (Carlo) Flight into Egypt,
on canvas ; high 4-11, wide 4-2.

St. Clara with the infant Jesus,
on canvas ; high 2-8, wide 1-11.

A Mater dolorosa,
on canvas ; high 1-3, wide 1-0.

Christ among the doctors,
on canvas ; wide 2-11, high 1-9.

The flight into Egypt,
on canvas ; high 5-1, wide 3-11.

MARIO DEI FIORI. See NUZZI.

MARTINO. (il bon) See *German Painters*, SCHOEN.

MICHEL ANGELO DA CARRAVAGGIO. See AMERIGI,
MICHEL

MICHEL ANGELO DELLE BATTAGLIE. See CER-
QUOZZI.

MOLA. (Pietro Francesco) The passions subdued by
fortitude and temperance,
on canvas ; wide 6-5, high 4-3.

MONTI, (Francesco) called IL BRESCIANO DELLE
BATTAGLIE.

Battle with the Turks,
Companion,
on canvas ; wide 3-6, high 2-3.

Encampment near a place besieged,
Companion,
on canvas ; wide 2-0, high 1-0.

MORETTO. See BONVICINO.

MURILLOS (Bartol. Stefano) Virgin, infant and angels,
on canvas ; high 1-9, wide 1-4.

The holy family,
on canvas ; high 1-7, wide 1-5.

MUZIANO. (Girolamo) Christ on the cross,
on copper ; high 1-2, wide 0-9.

N.

NOGARI. (Giuseppe) Head of a young Savoyard,
on canvas ; high 1-4, wide 1-1.

NUZZI, (Mario) called MARIO DEI FIORI. Flower-
piece,
on canvas ; high 3-8, wide 2-8.

O.

ORIZONTE. (l') See *Flemish Painters*, F. J. VAN
BLOEMEN.

OUCHÉ. (Andrea) See SACCHI.

P.

PACHECO. See ROSA (Francesco).

PALMA, (Giacomo) Jun. The holy family,
on canvas; high 2-11, wide 2-6.

PANINI. (Giov. Paolo) Architecture with warriors,
on canvas; wide 4-5, high 3-5.

PAOLO VERONESE. See CALIARI.

PASSERI. (Giuseppe) Portrait of his daughter,
on canvas; high 2-0, wide 1-8.

PASSINELLI (Lorenzo) A Magdalen,
on canvas; high 3-2, wide 2-7.

PELLEGRINI. (Antonio) Lucrece plunging the dagger
into her heart,

Artemisia, with the ashes of her husband enclosed
in an urn,

on canvas; high 2-5, wide 2-0.

Diana and Endymion,

on canvas; wide 6-0, high 3-4.

Adam and Eve driven out of Paradise,

on wood; high 1-7, wide 1-2.

PEREYAS. (Francesco) A holy family, and the infant
St. John,

on canvas; high 2-10, wide 2-5.

PERUZZI. (Baldassero) The adoration of the magi,
on wood; high 1-4, wide 0-11.

PESARO. (Simone da) See CANTARINI.

PIAZZETTA. (Giov. Batt.) St. Sebastian pierced with
arrows,

on canvas; high 3-0, wide 2-4.

Abraham going to sacrifice his son Isaac,

on canvas; wide 4-3, high 3-2.

PIETRO DA CORTONA. See BERETINI.

PIPI, (Giulio) called GIULIO ROMANO. The woman taken in adultery,
on wood; high 0-11, wide 0-8.

PONTE, (Giacomo da) called IL BASSANO. The adoration of the magi,
on canvas; wide 6-2, high 4-2.

Christ driving the buyers and sellers out of the temple.

on canvas; wide 6-2, high 4-9.

Our Saviour in the house of Martha,
on canvas; wide 3-8, high 2-6.

PORDENONE. See REGILLO.

PRETE GENOESE. (il) See STROZZI.

PRETTI, (il cavalier Mattia) called CALABRESE. Tobit curing his father,

on canvas; wide 7-1, high 5-0.

A man playing on the flute,

on canvas; high 2-4, wide 1-10.

R:

REGGIO. (Luca da) Menelaus, intending to punish the infidelity of his wife, but is withheld by pity,
on canvas; wide 5-1, high 4-1.

REGILLO. (Giov. Ant. Licinio) called PORDENONE. Susanna brought before Daniel,
on wood; wide 4-9, high 3-8.

RENI. (Guido) A Magdalen,
on canvas; high 6-0, wide 4-5.

Herodias with the head of St. John,
on canvas; wide 2-10, high 2-1.

Head of an old man,
on canvas ; high 1-8, wide 1-5.

RIBERA, (Giuseppe) called LO SPAGNOLETTIO. St. Andrew,
on canvas ; high 3-9, wide 3-0.

RICCI. (Marco) Landscape and figures,
 Companion,
on canvas ; high 1-5, wide 1-3.

Architecture,
 Companion,
on canvas ; wide, 4-8, high 2-11.

RICCI (Sebastiano) Cincinnatus recalled to the com-
 mand of the Roman army,
on canvas ; wide 1-8, high 1-4.

Esther before Ahasnerus,
on canvas, high 4-2, wide 2-11.

RICCIARELLI, (Daniel) called DANIELE DA VOLTER-
 RA. A mater dolorosa,
on wood ; high 2-4, wide 1-9.

ROBUSTI, (Giacomo) called TINTORETTO. The last
 judgment. *A sketch.*
on canvas ; high 3-7, wide 2-1.

ROBUSTI, (Maria) called TINTORETTA. A Magdalen,
on canvas ; wide 3-8, high 2-1.

ROMANELLI. (Francesco) A child asleep. *An oval.*
on canvas ; wide 2-6, high 1-11.

ROSA, (Francesco) called PACHECO. A young man with
 spectacles,

A young girl with a flower in her hand,
on canvas ; high 2-3, wide 1-10.

ROSA, (Salvator) called SALVATORIELLO. A sea-port and figures,

on canvas ; wide 2-11, high 2-3.

Robbers dividing their booty,

on canvas ; high 2-7, wide 2-8.

Landscape and view of the sea,

on canvas ; wide 1-3, high 0-10.

Mountainous landscape and figures,

Companion,

on canvas ; wide 0-10, high 0-9.

ROSI. (Alessandro) The genius of victory,

on canvas ; high 2-8, wide 2-2.

ROSSI, (Francesco) called SALVIATI. The entombing of Christ,

on canvas ; high 1-1, wide 0-9.

ROTARI. (il Conte Pietro) A young shepherdess with a rose,

on wood ; high 1-7, wide 1-4.

S:

SACCHI, (Andrea) called OUCHE. Head of an apostle,

Companion,

on canvas ; wide 1-11, high 1-5.

SALVATORIELLO. See ROSA.

SALVI, (Giov. Batt.) called SASSOFERRATO. A madonna,

on canvas ; high 1-6, wide 1-1.

SALVIATI. See ROSSI.

SASSOFERRATO. See SALVI.

SCHIDONE. (Bartolomeo) St. John the Baptist in the desert,

on canvas ; high 3-8, wide 2-10.

Christ.

Christ on the mount of olives,
on canvas; high 1-1, wide 0-10.

SIBRANDO. (.....) Bethseba bathing,
on canvas; high 1-8, wide 1-4.

SIRANI. (Elisabeta) Emblems of vanity,
on canvas; high 3-6, wide 2-10.

SOLARIO, (Andrea) called il GOBBO. Madonna and
child,
on wood; high 1-10, wide 1-6.

SOLE. (Giuseppe dal) The contest between the Lapiths
and Centaurs,
on canvas; wide 1-6, high 1-2.

SOLIMENA. (Francesco) called l'ABBATE CICCIO.
Emblems of the elements and seasons,
on canvas; wide 2-2, high 1-6.

SPAGNOLETTO (lo) See RIBERA.

SPAGNUOLO. (lo) See CRESPI. (Giuseppe)

STELLA. (Ignazio) See German painters, STERN.

STENDARDO. (lo) See Flemish painters, BLOEMEN.
Peter van)

STROZZI, (Bernardo) called IL CAPUCINO, and IL
PRETE GENOESE. St. Francis embracing the cross,
on canvas; high 3-0; wide 2-6.

T.

TAMBURRO (il). See Flemish painters VAN DER DOES:

TEMPESTA: (Antonio) Cattle,
on canvas; wide 3-8, high 2-8.

Landscape with figures and cattle,
on canvas; wide 4-0, high 3-1.

TEMPESTA. (il cavalier) See Flemish painters, P. MOLYN.

TIEPOLO. (Giov Batt.) Boy with a port-folio,
on canvas ; high 1-6, wide 1-2.

TINTORETTO. See ROBUSTI.

TISIO. (il) See GAROFALO.

TITIANO. See VECELLI.

TREVISANI. (Francesco) Historical subject,
on canvas ; high 3-2, wide 2-5.

The four martyrs at the pillar,
on canvas ; high 1-7, wide 1-1.

V.

VECELLI. (Titiano) Cupid and pigeon. *An oval.*
on canvas ; wide 1-1, high 0-10.

Madonna and child,
on canvas ; high 0-10, wide 0-7.

VELASQUEZ. (Diego) Portrait of a general,
on canvas ; high 2-1, wide 1-8.

VERONESE, (Carletto and Paolo) See CALIARI.

VINCI. (Leonardo da) A salvator mundi,
on wood ; high 1-3, wide 0-11.

VITE. (Giovanni dalle) See Flemish painters, MIEL.

VOLTERRA, (Daniele da) See RICCIARELLI.

Z.

ZAMPIERI, (Dominico) called IL DOMENICHINO. St.
Catherine,
on canvas, high 3-1, wide 2-6.

Joseph and Potiphar's wife,
on canvas ; wide 7-11, high 6-3.

ZANETTI (Domenico) St. John the Baptist,
on canvas ; high 3-1, wide 2-8.

ZUCCHERO. (Thaddeo) The children brought to Christ,
on wood ; wide 6-8, high 4-10.

*Pictures by Italian masters, but whose names
are not yet ascertained.*

Gold vase and fruits,

on canvas ; wide 3-5, high 2-10.

The assumption of the Virgin Mary. *A sketch.*

on canvas ; high 2-0, wide 1-7:

Centaurs,

on canvas ; wide 1-8, high 1-3.

Allegory on the origin of man,

on canvas ; high 6-11, wide 4-11.

The Virgin Mary at prayers,

on canvas ; high 1-1, wide 0-10.

Portrait of a woman,

on canvas ; high 2-3, wide 1-11.

Christ going to Emaus. *A Round,*

on canvas ; diameter 2-5.



FRENCH PAINTERS.

ARGILIERES. (Nicolas de l') Portrait of himself,
on canvas, high 2-6, wide 1-11.

Portrait of la Forest, the painter,
on canvas; high 2-6, wide 1-11.

Portrait of a French prince. *An oval*
on canvas; high 2-3; wide 1-10,

Sketch of a portrait,
on canvas; high 0-11, wide 0-9,

B.

BATISTE. (le) See MONNOYER.

BAUGIN, (Lubin) called LE PETIT GUIDE. Cupid
weeping. *An oval.*
on canvas; high 1-11, wide 1-8.

BEAUFORT. (... de). St. Lewis on his death-bed,
on canvas; high 3-0, wide 2-2.

BERTIN. (Nicolas) Rebecca at the well,
on canvas; wide 2-11, high 2-0.

The crucifixion. *A sketch.*
on copper; wide 2-4, high 1-7.

BOUCHER. (François) Children playing,
Companion,
on canvas; wide 2-6, high 2-0.

Children

Children playing,
Companion,

on wood ; high 0-10, wide 0-9.

Landscape and figures,

on canvas, wide 2-3, high 1-10.

The rape of Europe. *A sketch.*

on wood ; wide 1-1, high 0-11.

BOULOGNE. (Bon) Thetis, nymphs, and tritons,
on canvas ; wide 2-4, high 1-9.

The judgment of Paris,

on canvas ; wide 2-10, high 2-3.

BOULOGNE. (Louis) Cupid on a dolphin,

on canvas ; wide 5-11, high 4-4.

BOURDON. (Sebastien) The purification,

on canvas ; high 2-10, wide 2-2.

Christ on the mount of olives,

on canvas, high 1-11, wide 1-7.

Mountainous landscape,

on wood ; wide 1-2, high 0-7.

BOURGUIGNON. (le) See COURTOIS.

BRUN. (Charles le) Two cupids in the air,

on canvas ; wide 2-1, high 1-7.

C.

CALLOT. (Jaques) Landscape and figures,

on wood ; wide 1-1, high 0-10.

A rural entertainment,

on wood ; wide 1-1, high 0-9.

CASPAR POUSSIN. See DUGHET.

CAZES. (Pierre Jacques) St. Peter curing the lame,

on canvas ; high 2-9, wide 2-3.

CHAPERON,

CHAPERON. (Nicolas) Madonna and child,
on wood; high 1-3, wide 1 1.

CHAVANNES. (Pierre de) Landscape with figures and
cattle,

Companion,

on canvas; wide 2-3, high 1-7:

CLAUDE LORRAIN. See GELEE.

CLERC. (Sebastien le) Saphira dying at St. Peter's feet,
on canvas; high 2-10, wide 2-2.

COURTOIS, (Jaques) called LE BOURGUIGNON. Bat-
tle with the Turks,

Companion,

on canvas; wide 4-0, high 2-3.

COYPEL (Charles) Pan and Syrinx,
on canvas; high 4-4, wide 4-2.

D.

DEMAREES. (George) Portrait of a canon of Cologne,
on canvas; high 2-7, wide 2-1.

The salutation of the angels,

on canvas; high 2-5, wide 1-11.

DUGHET, (Gaspar) called CASPAR POUSSIN, or le
GUASPRE. Landscape and figures,

Companion,

on canvas; wide 3-8, high 2-7.

F.

FASSIN. (le Chevalier) Cattle,
on canvas; wide 2-8, high 2-2.

FOSSE. (Charles la) Irene relieving St. Sebastian. *An oval:*
on canvas; high 2-3, wide 1-9.

Thetis, nymphs, and tritons,

on canvas; wide 1-6, high 1-3.

FRANCISQUE. (le) See MILLET.

FRATREL. (Joseph) Madonna, with the child asleep,
on canvas; high 3-8, wide 2-9.

Portrait of a canon of Strasburg,
on canvas; high 5-4, wide 3-9.

FRAYE. (Joseph de) Portrait of an old man, } Pastels
Portrait of a woman, }
on parchment; high 2-4, wide 1-11.

G.

GUASPRE. (le) See DUGHET.

GELEE, (Claude) called le CLAUDE LORRAIN. Land-
scape. Flight into Egypt,
on canvas; wide 5-7, high 3-10.

Landscape, with fauns and cattle,
on canvas; wide 3-6, high 2-11.

GRIMOUX. (Jean) A Savoyard with a magic lanthorn,
on canvas; high 2-0, wide 1-8.

Portrait of a man. *A sketch.*
on canvas; high 1-11, wide 1-7.

GUIDE. (le petit) or LE GUIDE FRANCAIS. See
BAUGIN.

H,

HOULIERES. (.,.,de la) Flower-piece,
on glass; high 2-3, wide 1-7.

I.

JOUVENET. (Jean) Christ appearing to his disciples
at Emaus-

The Virgin,
on canvas; high 2-1, wide 1-9.

L.

LAFGSSE. See FOSSE.

LARGILIERES. See ARGILIERES.

LORRAIN. (Claude) See GELEE.

LOUTERBOURG. (Phillippe Jacques de) A sea-party,
on canvas ; wide 2-0, high 1-6.

M.

MANGLARD. (Adrien) A calm at sea,
on canvas ; wide 3-8, high 1-8.

MARIN. (le chevalier Antoine Louis) Rousseau's tomb
at Ermenonville,
on wood ; wide 2-3, high 1-7.

MAUBEUGE. (Jean de) See *Flemish Painters*, GOSSARD.

MIGNARD. (Pierre) Madonna, child, and St. John,
on copper ; high 1-1, wide 0-11.

MILLET. (François) called LE FRANCISQUE: Land-
scape. Tempest.
on canvas ; wide 2-3, high 1-11.

Landscape. View in Italy,
on canvas ; wide 1-6, high 1-1.

MONNOYER, (Jean Batiste le) Junior. Vase and
flowers,
on canvas ; high 2-1, wide 1-6.

MOYNE. (François le) Christ appearing to Mary Mag-
dalen,

Christ, and the woman of Canaa,
on canvas ; wide 4-9, high 4-8.

King David penitent. *A sketch.*
on canvas high 1-10, wide 1-6.

MOYSE

MOYSE. (le) See VALENTIN.

N.

NAIN. (Louis le) Peasants at dinner,
on canvas; wide 1-10, high 1-5.

NATTOIRE. (Charles) Bacchus, fauns and bacchants,
on canvas; wide 1-5, high 1-1,

P.

PAROCEL. (Charles) Landscape with banditti,
on canvas; wide 1-9, high 1-5.

PAROCEL. (Joseph) Skirmish of cavalry,
on canvas, wide 3-1, high 2-6.

PATEL. (Bernard) Landscape. Flight into Egypt,
on canvas, wide 2-5, high 1-11.

PATEL. (Pierre) Landscape and ruins,
on canvas; wide 2-2, high 1-9.

PERRIER. (François) Resting on the flight to Egypt,
on canvas; wide 2-0, high 1-5.

PILLEMENT. (Jean) Storm at sea,
View of a grotto. Companion,
on canvas; wide 3-0, high 2-6.

Landscape and mill,
Landscape and ruins,
on canvas; wide 2-0, high 1-6.

POUSSIN. (Caspar) See DUGHET.

POUSSIN. (Nicolas) Architecture with emblems
of the arts,
on canvas; high 2-10, wide 2-2.

Architecture. *The figures by Eustache le
Sueur.*
on canvas; wide 2-8, high 2-0.

Nymph and satyr,
on canvas; wide 2-1, high 1-8.

The seven sages of Greece,
on canvas, high 2-0, wide 1-7.

R.

RAOUX. (Jean) A vestal attending the sacred fire,
on canvas, wide 2-9, high 2-3.

RESTOUT. (Jean) Alexander confiding in his physician.
A sketch.

on canvas; wide 2-11, high 2-6.

RIGAUD. (Hiacinthe) Portrait of Lewis XIV,
on canvas; high 2-10, wide 2-2.

Portrait of a bishop,
on canvas; high 2-6, wide 2-0.

Portrait of a French painter,
on canvas; high 2-3, wide 1-10.

ROBERT. (Hubert) Landscape. View of the Sea with
 figures,

on canvas; high 1-4, wide 0-11,

Ruins with figure,

Companion,

on canvas; wide 3-9, high 2-3.

S.

SILVESTRE. (Louis) St. Peter curing the lame,
on canvas; high 3-0, wide 2-5.

SUBLEYRAS. (Pierre) Ceres. *A sketch,*
on wood; high 1-4, wide 1-0.

Profile of a woman,
on canvas; high 1-10, wide 1-4.

Psyche attempting to kill Cupid,
on canvas; wide 6-1, high 4-4

SUEUR. (Eustache le) See his *figures* in one of the architectures of *Nicolas Poussin*.

T.

TESTELÍN. (Louis) Mercury carrying off Hebe,
on canvas; high 2-8, wide 2-7.

TOURNIERES. (Robert) Sketch of a portrait,
on canvas; high 1-0, wide 0-8.

TROYE. (François de) Portrait of himself,
on copper; high 2-3, wide 1-9.

Portrait of a French nobleman,
on canvas; high 2-3, wide 1-9.

V.

VALENTIN, (Moyse) called LE MOYSE. Susanna brought before Daniel,
on canvas; wide 6-4, high 5-2.

VERMONT. (Hiacinthe Collin de) Purification of the Virgin,
on canvas; high 3-7, wide 2-9.

VERNET. (Joseph) Mist at sea,
on canvas; wide 4-1, high 2-6.

View of a sea-port,
on canvas; wide 4-1, high 2-5.

View of a shipwreck, near a fortress,
on canvas, wide, 2-2, high 1-7.

Moonlight. *A sketch*
on paper, wide 0-11, high 0-8.

VIVEN. (Joseph) Portrait of a Bavarian prince,
on canvas; high 2-6, wide 2-0.

VIVIER.

VIVIER. (Ignace du) Sea-port and figures,
on canvas, wide 3-8, high 1-8.

VOUET. (Simon) Madonna and child,
on canvas; high 3-0, wide 1-7.

A holy family. Night-piece.
on canvas; wide 1-9, high 1-5.

W.

WATTEAU. (Antoine) Rural amusements,
on canvas; high 2-0, wide 1-10.

Head of a young man,
on canvas; high 1-8, wide 1-4.

By an unknown French Painter.

The judgment of Paris,

on canvas; wide 3-1, high 3-0.

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